



What's New in Polish Media Studies?

ADAMSKI, A., GAWROŃSKI, S., SZEWCZYK, M.: *Nauki o mediach i komunikacji społecznej. Krystalizacja dyscypliny w Polsce. Tradycje, nurty, problemy, rezultaty. Warszawa: Aspra, 2017. 620 p. ISBN 978-83-7545-786-5.*

Peter Mikuláš

The reviewed monograph is extensive and comprehensive scientific work focused on media studies in Poland (with wider international implications). In Poland, the subject of media studies appears similarly to other countries of the former Eastern Bloc in the 1990s; however, its current reflection offered by top Polish scientists in this field is quite thorough and up-to-date. I appreciate the fact that a large number of prominent authors affiliated with various universities across the whole country contributed to the publication. This already predisposes the reviewed monograph to adequate representativeness and relevancy.

The publication is valuable even due to the fact that it is dedicated to the outstanding personality of Polish media studies, Tomasz Goban-Klas. Goban-Klas is considered to be one of the initiators of media studies in Poland; his remarkable work and legacy have undoubtedly motivated and still motivate many contemporary media scholars. Several co-authors of the reviewed publication therefore supplemented their contributions with remarks returning to their relationship with this prominent personality of Polish science.

The publication is divided into five sections: *Paradygmaty i imponderabilia, czyli tożsamość dyscypliny w dobie płynnych granic* (*Paradigms and Imponderabilia, the Identity of Discipline in the Era of Liquid Borders*), *Interdyscyplinarne mosty i pogranicza* (*Interdisciplinary Bridges and Border Crossings*), *Oblicza mediów* (*Faces of Media*), *Egzemplifikacje, implikacje i dyskursy* (*Explications, Implications and Discourses*) and *Inspiracje i konteksty* (*Inspirations and Contexts*). This division appropriately organises the addressed themes and allows the reader to quickly navigate through the publication. Adopting a different perspective, one can look at the contributions as those reflecting the historical 'anchor' of media studies influenced by the specific socio-political conditions and cultural frameworks of Poland. The authors thus discussed Polish media studies thoroughly, presenting specific examples of media research, reflecting on the current communication processes (mainly those related to digital media), considering the methodological, ethical and other dimensions of media studies, etc. In the following parts of the review, I will focus on the five sections of the publication as drafted by the editorial team and through the contributions contained therein, I will be pointing to the value of the book being reviewed.

The first part (*Paradigms and Imponderabilia, the Identity of Discipline in the Era of Liquid Borders*) includes three contributions. In the first one, Walery Pisarek raises the fundamental question of the nature of media studies in Poland in terms of its overall development and current situation. He dates its origins back to the 1950s and 1960s, also mentioning a significant 'boom' (demonstrated by specific scientific outputs of Polish media studies scholars) that dates back to the early 1990s. I appreciate that the author states appropriately chosen examples of adequate media study texts in support of his claims; however, it would also be helpful to suggest a future development perspective and indicate a confrontation of the Polish media studies environment with foreign countries. Overall, this contribution is a good starting point for further studies included in the reviewed publication.

From this point of view, I appreciate the chapter written by Iwona Hofman, which systematically maps media studies as an academic discipline, offering valuable information on its establishment in terms of Polish academia. In the next contribution, Jacek Wódz looks at media studies in Poland through his own perspective:

his own work, the work of his PhD students and colleagues. In the analytical part, he reflects on the subject of media studies in relation to the concept of 'liquid' social situation. He understands this as a determinant of the possibilities and challenges of media studies, but also as a limit of knowledge. The key question asked by Wódz addresses the issue of media reliability, which has become crucial for two reasons: because of the increasing need to seek necessary knowledge and the fact that in case of a number of information sources we are unable to properly judge their credibility. It is precisely the technological development of media (linked primarily with the Internet) which can then be considered as one of the factors co-creating today's uncertainty. The author criticises the ways Polish education reflects on this situation: instead of critical thinking turnover, it is still preferable to use a lighter way of insane fascination with digital media that has negatively influenced at least one generation and put it into a situation marked by living in permanent uncertainty. The author's considerations are a strong impetus for adequate pragmatic attitudes towards media literacy, which should certainly be projected into academic and educational practice.

The second part of the book is titled *Interdisciplinary Bridges and Border Crossings*. As the title suggests, the authors look at the questions of media studies in terms of its intended definition, which is important and even necessary to explore extensively along with the development of this discipline. An interesting historical perspective is provided by Marek Jabłonowski who creates a scheme of values present in the media landscape. The intersection of political communication, public communication and political marketing is addressed by Jan Garlicki. The study by Włodzimierz Gogolek is based on Goban-Klas's idea "to organise the possessed and available information so that this jungle of data will form a well-nurtured garden of science". As Gogolek believes, this idea is fulfilled by the contemporary possibilities of organising information referred to as Big Data. The author analyses the features of Big Data in the context of clarification of the massive information stream produced by contemporary digital media. Gogolek demonstrates various possibilities of the use of Big Data by presenting examples of sentiment analysis. Other chapters in this section also outline the interdisciplinary character of media studies: the notion of creativity connecting media products and their co-creators (Małgorzata Lisowska-Magdżiarz), and media ethics as a part of media studies (Michał Drożdż). Moreover, there are also studies analysing a broad spectrum of other media-related problems: the issues of research inquiries concerning digital media, especially social media (Miłosz Babecki), analyses of visual media products such as photographs (Kazimierz Wolny-Zmorzyński) and films (Agnieszka Ogonowska and Grzegorz Łęcicki), scholarly reflections on city as a medium (Jerzy Mikulowski-Pomorski) and other topics.

The third part of the monograph named *Faces of Media* deals with a wide spectrum of media appearances, including those associated with public-service media (Janusz Adamowski and Stanisław Jędrzejewski) and digital media (Tadeusz Kowalski). Presenting a different line of thought, the fourth section is titled *Explications, Implications and Discourses*. This part provides a natural completion to the evaluated publication and it is also the most comprehensive. Most of the contributions included in this section are aimed at research on the media history, focusing primarily on the history of journalism. This precise chronological overview of the history of media in Poland (and elsewhere) includes the contribution of Tomasz Mielczarek on the history of the Polish press in the context of media studies that focuses on both institutional and personal aspects of Polish journalism. A particularly dramatic period in the history of Polish journalism (1935 – 1947) is addressed through the contribution authored by Jerzy Jastrzębski. The chapter of Marek Sokołowski is also focused on the historical framework of media studies, but in this case on film and media education in Russia. The continuity of the current media-related problems is presented by studies on new forms of terrorism and their media presentation (Zofia Sawicka), digital media (Jan Kreft and Anna Siewierska-Chmaj) or media activities of Pope Francis (Katarzyna Pokorna-Ignatowicz), etc.

The last part of the monograph is in English and consists of three chapters. Denis McQuail's chapter is particularly interesting, which is not surprising, as he was one of the most influential personas of the field of international media studies in last decades. Moreover, there is no better proof of this monograph's high quality than the fact that it contains one of McQuail's works – this also strengthens the publication's position in terms of international media studies.

I believe that the reviewed monograph is a high-quality, reliable and, despite the extraordinary topical variability outlined above, relatively compact scholarly work. The Polish perspective, which is mostly accented in the publication, appears to be a source of particular interest and inspiration not only in the country of origin. I even believe that the publication possesses a potential to set a certain standard for other countries that would be interested in processing the addressed topics of media studies similarly. This would also allow the creation of an adequate comparative basis for further, much broader international research. Moreover, even though the publication is relatively systematic, it also includes a socio-cultural and humanistic view that often absents in similar works as it is replaced by a strictly technocratic perspective.

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On the Highway to Multiplatform Journalism

PRAVDOVÁ, H., RADOŠINSKÁ, J., VIŠŇOVSKÝ, J.: Koncepty a praktiky multiplatformovej žurnalistiky: Slovensko v sieťach digitálnych diaľnic. Trnava: Faculty of Mass Media Communication, University of SS. Cyril and Methodius in Trnava, 2017. 276 p. ISBN 978-80-8105-911-7.

Anna Kačincová Predmerská

The enormously dynamic development of digital technologies we witness nowadays brings a lot of changes in our communication practices. However, understanding the technological progress that influences the ways we communicate and disseminate information is not enough – there is so much more to discuss. Digital technologies shape or rather reshape all social structures (economy, politics, culture, as well as media and their logic, media audiences' behavioural patterns, etc.). The authors of the reviewed scientific monograph are very well aware of this fact, seeing so-called “multiplatform journalism” as one of the most complex and efficient ways of social communication in the 21st century.

The publication is divided into three extensive chapters. Hana Pravdová, the author of the first chapter named *Media and Cultural Frameworks of Multiplatform Journalism*, defines “the mental world” of the West, i.e. the Euro-Atlantic civilisation colliding with Slovak national culture and other cultural influences we experience. Her aim is to discuss the contemporary digital age in light of multiplatform journalism's complex ‘logic’. She claims that the epoch of ‘traditional’ media may be over, but, according to her theoretical reflections, it would be inadequate to expect their utter disappearance. Following Marshall McLuhan's influential line of thought, the author focuses on “*the global information village interconnected by a plethora of information networks and digital highways*” (p. 89) that has been changing the world and human communication patterns for decades. Hana Pravdová further remarks that media culture – especially its subsystem related to the virtual forms of communication that creates and shapes new types of audiences and modifies their cultural memory, emotions, perception modes – has claimed the role of a society-wide cultural formation.

Critically reacting to the ongoing transformations of the preferred strategies associated with social communication, the author draws attention towards individual lifestyles of today's people and their numerous flaws – hyperconsumerism, individualisation, expressions of disillusion, boredom, desire to be entertained, craving for an adventure, our obsession with beauty standards, narcissistic self-stylisation, egocentrism and

hedonism (p. 46). Spreading across the virtual communication environments, these psychological, social and cultural phenomena create “cultural omnivores” possessing different tastes, i.e. indifferent people who strive to consume as much media contents as possible and skip between diverse, very ephemeral experiences to suppress the persistent feeling of uncertainty based on their inner conviction that they do not experience enough excitement, enthusiasm and possibilities to choose from.

The development of information and communication technologies, commercialisation, globalisation, glocalisation, new phenomena related to media entertainment, sharp competitive struggles dividing media producers – all of these aspects contribute to the rapid transformation of media logic. Acknowledging this fact, the author underlines the destructive development tendencies of journalism and media production as such – political activism of journalists, tabloidization, dissemination of shallow news, one-sided reporting, dogmatism of both mainstream and alternative media, media ownership marked by well-established oligarchies, commercial imperatives of advertising, auto-censorship. All these phenomena are explained in detail, via different practical examples (p. 54).

The author also addresses the issues of late modern journalism, analysing a metamorphosis of its genres typical for the online environment. She differentiates between two lines of their development – firstly, genres based on ‘traditional’ journalistic forms that are adapted to the needs of the online environment (extended reports, continuous reports and continually updated reports) and, secondly, new genres emerging to further expand the multimedia possibilities of the online sphere (online discussions, live broadcasting online, weblogs, etc.). Hana Pravdová's chapter aims to point out the discrepancy between different opinions and theoretical notions of media scholars interested in the given topic, defining the contrasts related to online, Web and multiplatform journalism. Although her views of late modern journalism and its future are quite critical, she presumes that multiplatform journalism will continue to explore its own potential, that it will eventually become more professional and quality-based.

Following Hana Pravdová's way of understanding multiplatform journalism, the second chapter written by Jana Radošinská is titled *Multiplatform Journalism in the Context of Media Culture*. The author's attention is focused on the development trends of late modern journalism which have emerged recently (e.g. the ‘digital first’ strategy, data journalism, prevalence of user-generated content, personal branding associated with journalists who publish online, etc.). She offers a thorough reflection on the cultural framework of the trends in question, as well as an easy-to-understand scheme of multiplatform journalism and its functioning. Readers are thus able to find out more about the fragmentation of media audiences seeking news and opinions, the blurred line between professional and unprofessional journalists and other contemporary communication phenomena that define the current state of journalism. As she remarks, “*journalistic content typical for today is not only a complex source of information but also a reservoir of cultural myths, symbolic elements and emotional impulses; it constitutes an universal nature of culture that can be understood by almost all people living today*” (p. 112).

The author also explains what it means to be a (multimedia) journalist. Today, journalists are under a lot of pressure – they must be universally educated, extremely well-informed, versatile and technically skilled (ready to create multiplatform journalism), capable of being ‘always on deadline’, aware of the need to continuously update already published news. These pressures have created the phenomenon of “churnalism”; moreover, as the author remarks, many journalistic contents lack both overall quality and stylistic coherence (news and opinions created too quickly and hastily are often full of stylistic imperfections, grammatically incorrect, badly translated, etc.).

Jana Radošinská also addresses the problem of media audiences in relation to multiplatform journalism, stating that news media continue to lose their readers' trust. The most serious issues she underlines include the decreasing credibility of mainstream media outlets, the carelessness and attention-seeking expressed by social media users who share hyperlinks and read nothing more than titles of the articles they share, and the ‘mobile first’ strategies emerging today. She specifically mentions Slovak people's unwillingness to pay for any kinds of information available online or via different digital platforms.

The concluding part of the second chapter clearly defines the differences between three crucial spheres of today's journalism – mainstream (privately funded, commercial, strictly hierarchized in terms of editorial positions, mostly created by professionally trained and well-educated journalists), 'alternative' (the hard-to-define zone between professional and unprofessional journalism marked by several negative associations such as the tendency to publish fake news, conspiracies or half-truths, the pretended non-profitability and the contra-cultural nature of such journalistic contents, but also by the ability to create communities willing to resolve some of local or regional problems) and citizen (amateur, based on the fact that the advanced digital technologies offer anyone of us many different opportunities to create and publish journalistic contents).

The questions of journalism in the digital environment, the necessity of transforming the journalistic profession and editorial procedures, as well as the influences of media convergence on journalistic production are discussed in the third chapter written by Ján Višňovský. The chapter is titled *Parallels of Digital Journalism and Its Expansion in the Context of Development of Information and Communication Technologies in the Society*. The author briefly defines "online journalism" and its essential traits, focusing on the positive as well as negative aspects of the online environment. He also specifies social networking sites and the ways they are used to disseminate news and opinions. His aim is to systematically compare 'traditional' journalistic platforms and kinds of journalism typical for the online and multimedia platforms. These parallels and differences, quite naturally, influence the transformation of all editorial processes (above all, the gradual development of multimedia newsrooms and the emergence of new journalistic specialisations that quickly replace the 'traditional' ones).

Ján Višňovský's part of the publication also presents a comprehensive set of knowledge on the media audiences, i.e. the people who read, watch and listen to journalistic information. The author is particularly interested in the readers' relationship to the press and online newspapers, using objective arguments and specific research data obtained from quantitative researches conducted in Slovakia and abroad (including results of his own research activities). However, he also takes into consideration the question of quality of contemporary journalism, referring to various psychological aspects of reading both print and online journalistic contents. It is necessary to note that the author is able to follow a clear line of thought, smoothly changing the topic to discuss the issues of media convergence. Many readers will appreciate the efficient and coherent way he uses to explain how this converging spectrum of journalism functions in practice.

One of the most thought-provoking parts of the publication is Ján Višňovský's critical analysis of mobile journalism. Given the fact that intelligent mobile phones (smartphones) offer a wide variety of useful functions, they have become one of the most progressive and prospective platforms of late modern journalism. In fact, as the author points out, many multiplatform journalists would not be able to do their work without smartphones and the technologies they offer.

In conclusion, the reviewed publication enriches Slovak academic circles and media studies thanks to a remarkable synthesis of the current scholarly discussions on journalism and its social, cultural, political and technological frameworks. However, Hana Pravdová, Jana Radošinská and Ján Višňovský offer much more than just a theoretical overview of the existing opinions on the given matters. They are able to see the wider perspective and the deeper relations between the discussed communication phenomena, presenting many different practical examples, additional explanations and own findings. Although the monograph's stylisation and formal structure is distinctively scientific and clearly intended for experienced media theorists and journalism experts, the authors' precise work with language makes the publication both scientifically valuable and pleasant to read.

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On Work, Values, Well-Being and Marketing Communication

VEČERNÍK, J. (ed.): Práce, hodnoty, blahobyt. České realie v evropském kontextu. Prague: Institute of Sociology of the Czech Academy of Sciences, 2016. 415 p. ISBN 978-80-7330-295-5.

Dušan Pavlů

The editorial policy of the Institute of Sociology of the Czech Academy of Sciences is traditionally rich, often in a desirable way topically cross-sectioned, interdisciplinary and inspirational. And the reviewed book – *Work, Values, Well-Being – Czech Reality in a European Context* – is just like that, very helpful in its comparative orientation going far behind the Czech borders and comparing the analysed local data in the European dimension at three levels: labour market and education, objective and subjective well-being, satisfaction and values. The book has 415 pages and analyses in detail, evaluates and generalises the collected data to create a clear picture of the social reality of today in a much needed overall trend view.

We are pleased to say the map of the social awareness has been gradually filled with findings that are broadly interdisciplinary, i.e. anchored in the deep knowledge of real data on the socio-economic, cultural, value and other areas of human life. The data represents the main 'building stones' for a more comprehensive scientific discussion about the direction and possible formation of our society; it is able to point out at the complexities on the way to the future and complications resulting from own mistakes or external circumstances, etc.

The team led by Associate Professor Jiří Večerník, thanks to its members, has proven its researching and interpretation erudition strengthened by the quality national and European information sources managed to tackle the topic that is up-to-date and very inspirational for marketing communication as well as for articulating communication strategies.

The first part of the book is focused on the labour market and education. In the context of contemporary priorities predetermining the quality of our life not only in the near future but also with a longer outlook and an accent on creativity and innovativeness, it is a topic that is really very much up-to-date but in the contemporary practical politics not always duly and responsibly accentuated. The authors of the individual chapters pay attention to the link between the educational structure, quality of education and requirements of the labour market and do so from different aspects. They agree that the Czech labour market has, basically, succeeded in the dynamic of the recent decades – including the gradually increasing number of university-educated workers and a bigger and bigger proportion of science and research in the development of our economy. They also study new opportunities for part-time employment and the relation between work intensity and poverty. There are interesting thoughts in the Chapter 4, which examines the educational mismatch in the Czech labour market caused by a rapid growth of university-educated young people whose study profiling does not correspond to the requirements of the country's economy. The analysis comes to a conclusion that the proportion of under-educated workers is increasing with age. The follow-up topic of the education of adults draws a conclusion that the longer an individual remains in the educational system and the higher education they achieve, the higher their willingness to adapt to the changing demands of the labour market (p. 100) and so the level of their mobility in the market is increasing. Nevertheless, the authors of this chapter come to a (not very joyful) finding that the functional literacy in the society is declining – it should be a warning signal for the university education system, which will have to

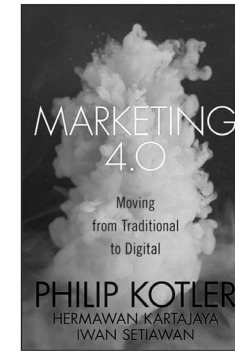
review the study programmes and ensure their greater organic link with the requirements of practice. The topic of labour is completed with summary information about the first labour research conducted in terms of Czech sociology – in Bafa's factory in Zlín.

The second, also thematically homogeneous chapter of the reviewed publication, examines the objective and subjective well-being, which is relatively difficult to measure: e.g. by the HDI index or by the OECD methodology (housing, income, jobs, community, education, environment, governance, health, life satisfaction, safety and work-life balance). From the list of the individual indicators it is apparent that marketing communication can find here – and it actually does so – a wide area of its meaningful, socially responsible communication activities. J. Večerník subsequently deals with the subjective indicators of well-being and their monitoring. The multi-dimensional character of the term “well-being” signals it is difficult to be measured; however, J. Večerník appeals to the social scientists that it is necessary to express more commitment to research efforts. He quotes some results of thorough studies examining the subjective feeling of well-being (life satisfaction), looking into some of its indicative factors. At the same time he evaluates the real impacts of economic transformation in the objective and subjective feeling of poverty (income poverty, material deprivation, low work intensity, social exclusion, etc.). The topic is completed with a historic excursion of Z. R. Nešpor, who critically thinks about the role of sociology in the concept of happiness and well-being. In particular, the last paragraph of this chapter is seen as a strong impulse for the current political sphere – the absence of higher goals of social activity, lack of visions and realistic alternatives to the capitalist democracies tends to be a potential source of social tension and dissatisfaction in our society.

The third global topic the collective of authors pays attention to is the link between satisfaction and values. In the sub-chapters these authors look into, for example, the relationship between satisfaction at work and in life, which is significantly influenced by factors like age, gender, education, income, health, type of household and economic status. We can find bigger differences in this respect in some variables between Eastern and Western Europe. Examining satisfaction at work in relation to motherhood and childcare reveals that the strongest element of satisfaction is women's own choice of way – that is why any effective company policy should allow women to make a choice based on their own preferences. Regarding values and work in an international comparison, the research surveys show some differences between men and women in the level of meeting the expectation of the desired values of work, amount of earnings, career opportunities, interesting work and independence at work. The last topic of this part pays attention to the impact of religiosity on work orientations and social life in the contemporary Czech society including a historic excursion into the relationship between sociology and religion.

This publication is a very valuable source of interdisciplinary information and more global, trendy views of the social reality of today for the area of marketing communication. And it is exactly this more complex view for the marketers at the level of internal company communication as well as in relation to the formation of public opinion and market that comes up with many ideas and food for thought they can successfully use when formulating their marketing communication strategies. In my opinion, it would be well possible; on condition they add the specific knowledge of the socio-economic and cultural environment their considered target groups move in. The book defines a framework of more general findings which have their meaning and significance, especially in the aspect of the awareness of value orientations, which will enable the educated marketer to successfully use them in effective marketing communications.

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WOW! Engage, Experience and Enjoy Marketing 4.0

KOTLER, P., KARTAJAYA, H., SETIAWAN, I.: Marketing 4.0: Moving from Traditional to Digital. New Jersey: John Wiley & Sons, 2017. 184 p. ISBN 978-81-265-6693-8.

A. Dhiraj – Suhel Ahmad

Product-centric marketing, customer-based marketing and human-centric marketing have claimed their place in the history books. Evolution itself has been revolutionised by marketers of the 21st century. The wonderland of marketing keeps unveiling its novel forms every moment. And finally, aesthetic senses of human beings have been cloned and encrypted into a new motherboard – welcome to the world of digital marketing. We know you better than you do! The storyline of *Marketing 4.0* begins here. The paradigm shift from traditional to digital marketing is the script that the reviewed book unfolds. Published by John Wiley and Sons in 2017, this marketing Bible is the hot selling cake of the year. Hermawan Kartajaya, Iwan Setiawan and team guided by the modern marketing guru Philip Kotler do wonders with words, presenting a lot of inspiring thoughts.

Parted into three divisions with 4-3-4 chapter line-up, *Marketing 4.0* is a complete guide for all marketers from Chandni Chowk to the Wall Street. Multilateral power structures emerging along with research and development and innovation define the new talk of the town. Power shifts driven by inclusivity of business adopting localisation of global ideas have seen the tides reaching new shores. Chapter 1 of Part I thus explores three mantras: “Exclusive to Inclusive”, “Vertical to Horizontal” and “Individual to Social”, claiming that the Internet rays have pierced through the glass walls of vertical competition to enlighten the synergies of horizontal integration. Mobile-based financial gateways, online-based taxi services and digital assisted lodging reservations are just a few examples quoted by the authors. Social media driven inclusivity boosts unity in diversity. Crowdsourcing approaches like *Wikipedia* are mentioned as models of inclusivity. The Internet world fosters a new platform christened as ‘reviews’, where social opinions outdo individual perceptions. According to the book, the new trend of personal purchase decision-making driven by social decisions presses hard for a credible marketing communication.

Chapter 2 of the book focuses on dynamics of the market. Connectivity, interaction and information establish a paradox of advocacies, which marketers need to address. The authors attempt to create a thorough understanding of these paradoxes. Paraphrasing of digital subculture is the task assigned to Chapter 3. The authors coin the acronym “YWN” – “Youth”, “Women” and “Netizens”. Early adoption, trend-setting practices and game-changing attitudes of the “Youth” allow them to become the ‘mind-share’ of the population. Information collecting, holistic shopping and household managing skills of “Women” make them vital elements of the ‘market-share’ in this digital era. The working population of the Internet – collectors, critics and creators – constitute the “Netizen” category. “Netizens” are perceived as the ‘heart-share’ creators of a brand, as they contribute, connect and amplify the brand message.

Chapter 4 begins with some quintessence from the success stories of *Apple*, *Amazon* and *Netflix*. The flexibility of *Google* and the lop-sided nature of business followed by *Airbnb* and *Uber* are also discussed in brief. The discoveries are summarised as 4 C's (i.e. Co-Creation, Currency, Communal Activation and Conversation). The ‘Arab Spring’ of marketing has witnessed the downfall of the kingship of customer, replacing it by the collaborative democracy of self-service. The ‘Spring’ has nurtured the growth of digital as well as traditional marketing, fertilised by the new colours of customer advocacy. *Marketing 4.0* enriches its readers’ knowledge of late modern marketing by discussing these topics in a comprehensive and systematic manner.

In Part II, the authors offer a thorough theoretical framework. Inspired by the customer path frameworks put forward by E. St. Elmo Lewis as well as Dereck Rucker, they formulate an upgraded version considering the connectivity phenomenon persisting in this era. The new customer path is rewritten as five A's: Aware, Appeal, Ask, Act and Advocate. Chapter 5 further demonstrates the characteristics of these five A's by mapping customer paths based on customer behaviour, customer touch points and resulting key impressions. Awareness to Advocacy is driven by influences, which the authors delineate as Ozone (O₃). Own, Other and Outer are the three O's that constitute the influence aura. This tool also formulates the concept of *Marketing 4.0*.

In Chapter 6, Purchase Action Ratio (PAR) and Brand Advocacy Ratio (BAR) are presented as the new metrics able to solve the current measurement problems. When purchase action directly contributes to sales, advocacy indirectly promotes sales growth. These productivity metrics are claimed to be better measurement techniques for ROMI (Return of Marketing Investment) estimation. The authors argue that higher PAR and BAR scores would ensure loyal advocacy of a customer-across-customer path by enhancing attraction, curiosity, commitment and affinity.

Turning away from theory to practice, Chapter 7 moves to modelling with thematic explanation of five industry archetypes. The patterns are coined as "Door Knob", "Gold Fish", "Trumpet", "Funnel" and "Bow-Tie". Out of which, the "Bow-Tie" is presented as an ideal pattern, conjoining positive traits and strengths of the other four patterns. This chapter concludes by explaining a model based on BAR median and range, incorporating four best industry practices.

Part III of *Marketing 4.0* emphasises the need of reinforcing human-centric marketing in the digital era. The idea is reframed as "Digital Anthropology" in Chapter 8. The approaches imbibed are "Social Listening", "Netnography" and "Emphatic Research". Correlating the six human attributes coined by Stephen Sampson, *Marketing 4.0* suggests brands to develop the following six human attributes: Physicality, Intellectuality, Sociability, Emotionality, Personality and Morality.

Chapter 9 focuses on digital storytelling within the context of content marketing. The authors present a set of eight steps designed for content marketing approach, namely: Goal Setting; Audience Mapping; Content Ideation and Planning; Content Creation; Content Distribution; Content Amplification; Content Marketing Evaluation and Content Marketing Improvement. They also recommend various pre-production and post-distribution activities of content marketing for improved customer conversations.

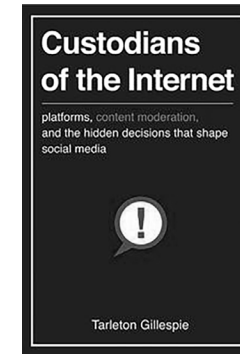
Chapter 10 opens with the interaction and integration of showrooming and web rooming scenarios in the digital era. The new mantra for consistent brand commitment is termed as "Omni Channel Marketing". The trends of mobile commerce, web rooming and online channels are discussed in brief. Omni Channel Marketing process steps are illustrated by identifying and mapping touch points and channels.

The authors finally amalgamate brand affinity through engaging marketing techniques using mobile apps, social CRM and gamification. Chapter 11 thus offers a short note on each technique. The customer engagement in the digital era is redefined and recognised through these techniques.

Marketing 4.0 completes its journey by sharing an anecdote about a Texas entrepreneur who thinks about the WOW moments in their life. The authors define the jargon "WOW" as an expression that is personal, evolved out of surprise and detected as contagious. The icing on the cake is an affirmative statement recommending marketers to design strategies to create the WOW factor to 'upgrade' customer from Awareness to Advocacy. Moreover, this book itself creates the WOW factor in the marketing field with a ripple effect of engagement, experience and enjoyment. The readers should prepare to be taken to the next level of intelligence, where they will experience the wonderland of digital marketing.

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Custodians of the Internet: Platforms, Content Moderation, and the Hidden Decisions that Shape Social Media

GILLESPIE, T.: *Custodians of the Internet: Platforms, Content Moderation, and the Hidden Decisions that Shape Social Media*. New Haven : Yale University Press, 2018. 296 p. ISBN 978-0-30017-313-0.

Fatih Çömlekçi

In June 2018, Tarleton Gillespie, a principal researcher at Microsoft Research New England and an affiliated Associate Professor at Cornell University (Department of Communication and Information Science), published a book titled *Custodians of the Internet: Platforms, Content Moderation, and the Hidden Decisions that Shape Social Media*. The book was published by Yale University Press and the author is well known thanks to his extensive works on the social impacts of new communication technologies and digital transformation of the media industry. Based on interviews with professional content moderators, creators and social media users, the book tries to explain how social media platforms moderate content and how they employ labour and technology into the process. It is self-evident that nowadays social media companies, professionals and algorithms decide what we see online and what we cannot reach. In this context, a vital question shows up as what their judgments are based on and how they decide to hide some of the content posted to the Internet? Social media platforms differ from the open Web in terms of moderating, recommending and curating the content. In this sense, the key claim of the book is that moderation is not an ancillary issue, but it is essential and constitutional to the functioning of social media platforms. However, content moderation procedures receive limited public attention even as it affects social relations, cultural production and the discourses which circulate within the society.

Content moderation is generally defined as screening and evaluation processing of the user-generated content posted to websites, social networking sites and other digital platforms. This mechanism is ideally structured to facilitate cooperation with users and prevent online abuse. Some digital communities rely on volunteer moderation performed by their users while commercial content moderation of social media companies is done by subcontractors and employees to make profit. In his book, Gillespie focuses on commercial content moderation in terms of social media platforms such as *Google*, *Twitter*, *Facebook*, etc. and sheds light on controversial issues as decision-making by employees, usage of technology and transparency concerns. In addition to that, the author opens up rarely discussed subjects such as poor working conditions of moderators (most of them are freelancers) and psychological effects of being exposed to a gigantic amount of gruesome content. On 25th May 2017, Olive Solon published an exclusive news story for *The Guardian* titled *Underpaid and Overburdened: The Life of a Facebook Moderator*.¹ This story was based on leaked testimony given by *Facebook* content moderators, i.e. those people who work to keep beheadings and sexual abuse images off *Facebook* while coping with poor working conditions, ill payment and psychological damage caused by grisly content they are exposed to. As brought forward in the book, thanks to the mentioned news story, moderation practices were finally opened up to closer scrutiny.

Social media platforms are considered as vital digital spaces for citizen participation where people exchange ideas, debate and discuss. Nevertheless, the rapid dissemination of fake news via social media, the accusations that Russian trolls intervened during the 2016 presidential election in the USA, the rampant individual harassment and terrorist recruiting online are all crucial and current problems that the Internet has

¹ SOLON, O.: *Underpaid and Overburdened: The Life of a Facebook Moderator*. Published on 25th May 2017. [online]. [2019-02-20]. Available at: <<https://www.theguardian.com/news/2017/may/25/facebook-moderator-underpaid-overburdened-extreme-content>>.

brought. This problem contradicts with the long-standing hopefulness related to digital culture and online community in terms of empowering democracy and augmenting citizen participation. Therefore, content moderators have never been more important given the fact that cyber-bullying, online violence and fake news proliferate widely through social media. In this sense, one of the important challenges of the research emerges as whether it is possible to regulate moderation processes without leading up to a form of censorship and preserving freedom of speech. It is far from impossible that the tools which digital media platforms use to deal with trolling issues, pornographic images and hate speech can also be utilised to silence unorthodox and ‘undesirable’ voices.

Ideally, moderation of social media platforms should be more transparent and accountable. In this context, the author criticises the mythos that social media platforms are neutral and offer open participation, and holds on to the idea that such platforms tend to obscure content moderation processes. But now, according to Gillespie, social media platforms have entered a new phase of responsibility, not only to individual users but to the public more broadly. For example, the rapid dissemination of fake news via social media platforms emerges as a challenge for the public and brings a huge responsibility to platform moderators. Within this scope, social media platforms have started to work on ground rules for moderators who regulate content and generate practical solutions to tackling issues such as fake news. *Facebook*’s solution to this problem was to mark disputed articles and provide users with a way to ‘flag’ a content they were suspicious of. Also, social media platforms introduced ‘hashtags’ as a mechanism to classify and regulate questionable posts more easily – because it is more difficult for moderators to find non-tagged offensive content. However, the author goes a step further and demands more information about every forwarded headline or link, and every user doing the forwarding (how long the source stayed online, how quickly the headline is being forwarded, etc.). Also, the involvement of more humane, diverse and trained moderators in the content moderation process is put forward as a practical but not structural solution to the matter.

Finally, the author stresses the importance of transparent, humane and public moderation of social media platforms and suggests the following public obligations and structural solutions:

- transparency obligations (platforms should report data about the moderation process, to the public or to a specific agency),
- setting minimum standards for content moderation (for worst content, minimum response time, etc.),
- sharing the best practices (a regulatory agency could provide the best practices as successful examples),
- public ombudsman (social media platforms could be required to have a public ombudsman to respond to public concerns and communicate with the policy managers internally),
- advisory oversight provided by government regulators,
- financial support for digital literacy programmes,
- labour protection for social media moderators,
- sharing moderation data with scholars and qualified researchers.

Gillespie concludes that initiating an effective public discussion about the social responsibility of social media platforms is vital for a better online experience. All social media users can treat themselves as “custodians of the internet” and help the process of moderating content by flagging harmful content, notifying moderators on possible online abuse, blocking/exposing harmful social media users and raising online discussions about Internet freedom. In my opinion, digital literacy – the critical ability to ‘decipher’ and evaluate media messages – is another central component in terms of dealing with digital awareness and getting rid of harmful content posted online. However, the major responsibility still belongs to social media companies and platforms. The crucial question stands still: How can platforms better serve their users’ interests and prioritise democratic and civic values, rather than the interests of corporations?

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New Possibilities of International Cooperation with China

(A REPORT ON UCM’S BUSINESS AND ACADEMIC TRIP)

Juliána Mináriková

In the middle of January 2019, two members of UCM’s academic staff, Dr. Juliána Mináriková and Dr. Marcel Vysocký, were a part of a Slovak delegation visiting China. The visit of China was proposed by *Club 16+1/China – CEEC Culture and Commerce Association* and arranged by Mr. Francis Lau (the president of *The Europe and China Friendly Chamber*), Mr. Kettner (the chief creative officer) and Mr. Pavlovič (a media producer). The *16+1 Format* is an initiative by the People’s Republic of China aimed at intensifying and expanding cooperation with 11 EU Member States and 5 Balkan countries (Albania, Bosnia and Herzegovina, Bulgaria, Croatia, the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Macedonia, Montenegro, Poland, Romania, Serbia, Slovakia and Slovenia) in the fields of investments, transport, finance, science, education and culture. Given the framework of the initiative, China has defined three potential priority areas for economic cooperation: infrastructure, high technologies and green technologies.¹ Following the aforementioned objectives of the *16+1 Format*, the Slovak delegation visited several Chinese cities, companies, factories and, of course, the university environment – more specifically the Central South University in Changsha (in Hunan Province). Our delegation met several important representatives of the business and entrepreneurial sphere in cities of Shenzhen, Foshan, Changsha, Beijing and Guangzhou. Thanks to these meetings, we were able to travel across China and get acquainted with its southern and northern parts. We also had the pleasure and opportunity to visit the Embassy of Slovak Republic in Beijing and meet Mr. Dušan Bella – Slovak Ambassador Extraordinary and Plenipotentiary.

However, the true highlight for us, i.e. the academic part of the Slovak delegation, was the meeting held on 14th January 2019 at the Central South University. As stated above, the Central South University (CSU) is situated in Changsha, a famous historical and cultural city in Hunan, China. It covers an area of 2,760,000 m², with its campuses distributed on the east and west of XiangJiang River. CSU was established in April 2000 by merging the former Hunan Medical University (HMU), the former Changsha Railway University (CRU) and the former Central South University of Technology (CSUT). The predecessor of CSUT was Central South Institute of Mining and Metallurgy founded in 1952 and that of CRU was Central South College of Civil Engineering and Architecture founded in 1953; their main disciplines originate in Mining & Metallurgy and Civil Engineering, two disciplines of Hunan Industrial College established in 1903. The predecessor of HMU was Xiangya Medical College founded in 1914 as one of China’s earliest colleges offering western medicine courses. As a top university directly under the Ministry of Education (MOE) of the People’s Republic of China, CSU is one of the first universities admitted into “Project 211” (the Chinese Government’s endeavour aimed at strengthening about 100 institutions of higher education and key disciplinary areas), “Project 985” (the Chinese Government’s effort to found world-class universities) and “Plan 2011” (the Chinese Government’s initiative to improve universities’ innovation forces). In September 2017, CSU was enlisted as one of the A-Level “Double First Rate” universities by the State Council. CSU has complete disciplinary systems for Non-Ferrous Metals, Medicine, Rail Transit, etc., covering social sciences, humanities and natural sciences

¹ *About 16+1*. [online]. [2019-03-16]. Available at: <<http://ceec-china-latvia.org/about>>.

such as Philosophy, Economics, Law, Education, Literature, Science, Engineering, Medicine, Management, Arts and Military Science. It has over 55,000 full-time students, including over 34,000 undergraduates, over 20,000 graduate students and nearly 1,647 overseas degree students. The university has 57 national excellent courses, 8 national teaching teams and 8 national experimental teaching demonstration centres. CSU is an open university. It has established long-term cooperation with more than 200 universities and research institutes in over 30 countries and regions, such as the United States, the United Kingdom, Australia, Canada, Japan, France, Germany and Russia, and has been extensively engaged in industry-university-research cooperation with a large number of multinational enterprises. Overseas students from more than 100 countries and regions study there.²

The College of Literature and Journalism of the CSU is one of its 30 schools/colleges. It is committed to fostering researchers, educators and professionals with rich humanistic and social-scientific knowledge specialising in various social and cultural fields. The College has three secondary-discipline doctoral degree programmes in Aesthetics, Aesthetic Culture and Cultural Industry; two first-discipline Master's degree programmes in Chinese Language & Literature and Journalism & Communication; a secondary-discipline Master's degree programme in Aesthetics; and two professional degree programmes in international Chinese Language Education and Journalism & Communication. At present, The College of Literature and Journalism has three undergraduate specialties, including Chinese Language & Literature, Television Broadcasting Science and Digital Publishing.³ During the meeting in Changsha, the College of Literature and Journalism of the CSU and the Faculty of Mass Media Communication UCM signed a Memorandum of Cooperation in the following fields:

- exchange of information related to new research activities, publications, scientific and methodological materials, international conferences or other events held at home institutions, inviting Partner representatives to participate in such events;
- cooperation in terms of writing reviews on scientific or methodology-based works of students and/or teachers and scholars of the Parties;
- development of various forms of academic mobility for students, teachers and staff members of the Parties, assistance and providing synergy to cooperate with other educational institutions or scientific and methodology centres abroad in order to develop and strengthen international relations;
- sharing plans for publishing monographs, scientific works, conference proceedings or other collections of scholarly papers.

We are very pleased to announce that Professor BAI Yin, the Dean of the College of Literature and Journalism, has accepted our invitation and will be a keynote speaker and Member of the Scientific Committee of the Annual International Scientific Conference *Megatrends and Media 2019* organised by the Faculty of Mass Media Communication UCM in Trnava in April 2019. We are looking forward to the future cooperation and hoping that these new opportunities will strengthen the scientific development and international reputation of the Faculty of Mass Media Communication.

² About CSU. [online]. [2019-03-16]. Available at: <<http://en.csu.edu.cn/About.htm>>.

³ Schools: Literature & Journalism. [online]. [2019-03-16]. Available at: <<http://en.csu.edu.cn/Schools/schools1/Literature/Introduction.htm>>.

Peter Valček (1955 – 2019)

Ladislav Volko

"I never thought that I or my books would have it easy in Slovakia. Certain thoughts need to be said. They must be outspoken. Freedom of speech also, if not particularly, lies in the fact that the uttered literary word will simply wait for the right moment to be spoken out loud. Despite the wicked deeds of those serving anaemic ideologies. I presume that in these days there are more of them than in the years of totalitarianism. Is this a Tax on Plurality? However, the Rumour benefits from it as well..." he wrote about his place in the context of creation and the era we live in. His multi-dimensional work found its conclusion way too early. Suddenly and unexpectedly. He gave himself altogether to us. The common denominator of everything he did was to overcome miscommunication, to search for the roots of home and anchor them within us. In his literary works it is even more obvious – the novel *European Slapstick* (in Slovak *Európska groteska*) is more valid today than in 1986, when it was written.

The outlined scholarly and artistic direction can also be felt in his journalistic work, especially in the genre he himself adored and at the same time reflected on through scientific inquiry – essay. His scientific monograph *The Fate of Essay – The Origin and Medium of the Essayist Form* (*Osudy eseje – Pôvod a médium esejistckej formy*, 1999) is one of the best works written on the subject, as experts claim. *"Valček's idea is to get to the inner dimension of a contemporary man (in scholarly words, he wants to get to the category of subject as an agent of the history and art), who is becoming helpless against transpersonal structures, pressures, interests,"* Andrej Červenák writes in the afterword of this work. In order to highlight the diversity of approaches to writing essays, Valček presents – mostly in his own translations – several essayist masterworks written by world-renowned authors (let us mention a few of them – Čapek, Musil, Chateaubriand, Adorno, Orwell and others), analytically demonstrating their autonomy and *"the redemption and purification of the complexes caused by spiritual capitulation"* (as written by Andrej Červenák). Valček does so precisely and comprehensively, through the semiotic view, well prepared by his previous revealing work *Semiotic Island – The Formation of a Critical Subject of Slovak Literature* (*Semiotický ostrov – Formovanie kritického subjektu slovenskej literatúry*, 1996). His book of essays published as *The Time of Centaurs – Culture of Time and Communication before the Creation of the Written Word* (*Čas kentaurov – Kultúra času a komunikácia pred vznikom písma*, 2000) is also inspiring.

The author's attention was always drawn towards media. He worked as a journalist, publicist and in recent years as a renowned media theorist, researcher and university lecturer. His publication *Multi-Mediation, Virtual Sign and Text* (*Multimediácia, virtuálny znak a text*, 2002) offers a deeper analytical understanding of media and their functioning in the society through focusing on media texts and searching for communication models in complex and very specific networks of differential relations; in both sociological and psychological contexts. As he would say, no media system is sealed forever; media are dialectically changing, generating new and new relations. This work is systematically followed by his publications titled *Sperry's System, Cognitive Dynamics and Multimedia Chronotope* (*Sperryho systém, kognitívna dynamika a multimediálny chronotop*, 2007), *Ethics – Information – Media* (*Etika – Informace – Média*, 2016) and, as I presume, also by his most recent publication *Quantum Semiotics: Discourse about Social Instinct and Culture of Communication* (*Kvantová Sémiotika: Rozprava o sociatívnom instinktu a kultúre komunikace*, 2017).

The aforementioned works all go beyond the imaginary narrow focus typical for placing emphasis on only one object of inquiry, summarising the author's broad scientific interests. I am convinced that one

day they will belong to the basic scholarly literature on media science in general. Peter Valček also published *A Dictionary of Literary Science A – Ž* (*Slovník literárnej vedy A – Ž*, 2006 – the second extended and corrected edition). It was followed by the publication *A Media Theory Dictionary* (*Slovník teórie médií*, 2011). Given these works' scope and extensive focus, he substituted whole teams of scientists who usually do such demanding work. Even in these cases, he used semiotics, structuralism and various linguistic, sociological-psychological and historical contexts to present a thorough set of concepts that are now becoming parts of social sciences and media research. He wasn't stranger to the direction of our civilization, the place of the Slovak nation in the multicultural and multi-civilisational world, the globalisation tendencies, the observation of the "hyperreality of the technological image of multimedia" and, overall, the messages we are sending out. At the end of his reflection on Saint-Exupéry's *Little Prince*, he states: "Let's think about it: How does the surrounding universe hear our planet? Is it singing, what is spreading from us?" So, let's think... and act accordingly.



Stano Kochan

*1942

Ladislav Volko

It was a long time ago, in the beautiful 1960s, when a young graduate of economics exhibited his cartoons at the legendary V-Club. Later he was introduced on the pages of the Echo of Bratislava University Students (in Slovak *Echo bratislavských vysokoškolákov*) to finally become a legend on the pages of the renowned *Cultural Life* magazine (in Slovak *Kultúrny život*). The openness of time and mind favoured him, and thus he presented *Kochan's Handy Encyclopaedia* (in Slovak *Kochanova príručná encyklopédia*) on a weekly basis. But that just wasn't enough for him. As he understood the dialectics of history, he decided to make a series of three-four-figure comic stories named *Pictures from the History of the Slovak Nation during the Turkish Invasion* (*Obrázky z dejín národa slovenského za vpádu tureckého*), which was even published in a small book. "At the same time, his drawing 'handwriting' has improved. The characters drawn in an expressive line, not overloaded with unnecessary details, somehow (perhaps because of their naive mimicry or stylised gestures) resembled folk paintings on glass or Easter eggs," Kornel Földvári, the godfather of Kochan's caricatures, wrote about his work.

Knowing the dialectics of history was useful again. After the occupation of our meadows and groves by the Warsaw Pact troops, he immigrated to Western Germany, where he later settled in the world-renowned satirical magazine *Pardon*, becoming one of the eight stable authors filling its pages. During his rich career he cooperated with major periodicals such as *Der Spiegel*, *Stern*, *Bunte*, *Die Zeit* and others. He published several books in Germany, England, Italy, the Netherlands and Japan. He also contributed to the sexual upbringing of the people of many countries by transforming *Kamasutra* into the language of the cartoon and publishing it under the title *Devil's Positions* (*Diabolské polohy*). The sequel to this book named *The Most Devious Positions in the World's History* (*Najdiabolskejšie polohy svetových dejín*) was published a bit later. Both his interpretations of *Kamasutra* are world-renowned. He also published the *Bible for Communists* (*Biblia pre komunistov*) aiming to appeal to religious communists. He illustrated dozens of books.

After the Velvet Revolution, he hurried to return to his homeland, to Slovakia. A well-known Slovak saying claims that no one is a prophet while staying at home. He did not become a prophet either. Like so many before him and many after him. His observation transformed into the lines of the caricature is more concise, detailed, timeless, often cruel, absurd or even sarcastic, but made with grace, in his own poetic style. In Horná Strehová, where he lives, he recalls the civilisation through his drawings, portraying the madness we live in. He is slowly becoming an old Indian who understands the music of trees and water, silence, and the wisdom of nature. Stano Kochan creates with verve. He came back home, because there is only one home to return to – no matter how banal it sounds.