



Media Entertainment in the 21st Century

Radošinská, J.: *Mediálna zábava v 21. storočí. Sociálno-kultúrne aspekty a trendy*. Trnava: Faculty of Mass Media Communication, University of SS. Cyril and Methodius, 2016. 140 p. ISBN 978-80-8105-793-9.

Zuzana Bučková

Entertainment has been a part of our everyday lives since the oldest documented phases of human society development. The societies of Ancient Greece or Ancient Rome used various types of amusement, rituals, Olympic Games, theatrical dramas or even gladiator clashes in order to provide the people with a chance to escape from common existential problems. The medieval era was not much different – its religious traditions, common celebrations of Church feasts and carnivals were integral parts of the social life. However, the emergence of media communication changed a lot, including the process of entertaining and being entertained. In the age of Enlightenment and at the dawn of mass media, people longing for amusement were no longer forced to attend public events. Emotionally engaging stories and mediated contents quickly entered households via print and later electronic media. Moreover, the global expansion of the Internet at the end of the 20th century brought new ways of seeking entertainment via so-called digital media, multimedia and virtual realities.

The fact that entertainment has always been quick to adapt to the available and preferred communication forms is fully acknowledged by Jana Radošinská and her monograph titled *Mediálna zábava v 21. storočí: Sociálno-kultúrne aspekty a trendy* (*Media Entertainment in the 21st Century: Socio-Cultural Aspects and Trends*). The author discusses the given issues of media production and reception with emphasis on distribution of entertaining media content; the timely or rather timeless problem of entertainment and its role in the human society is reflected on through an interdisciplinary perspective. The book focuses on the phenomenon of entertainment not only from the viewpoint of its terminological ambiguity and complex historical emergence, but also minds psychosomatic aspects of perceiving entertaining messages in the age of diverse, saturated and highly segmented media audiences. The media industry is reflected on as well – the author aims to better understand both the form and content of entertaining media artefacts in order to categorise the existing set of knowledge concerning media entertainment, to point out the current development tendencies in this field of interest and – although only to a certain extent – to outline their future. The main goal of the publication was not easy to fulfil – after all, Jana Radošinská starts with referring to the well-known words by British scholar Richard Dyer specialising in film studies and media studies: “*Entertainment is difficult to define because everyone knows what it is, because it is a common-sense idea.*”¹

The reviewed monograph is divided into seven main chapters, and each one of them discusses various partial questions related to media entertainment: 1) “Teória mediálnej zábavy” (“Theory of Media Entertainment”); 2) “Afekt, emócia, zážitok: Psychosomatické aspekty mediálnej zábavy” (“Affect, Emotion, Experience: Psychosomatic Aspects of Media Entertainment”); 3) “Historická a sociálno-kultúrna reflexia zábavy a mediálnej zábavy” (“Historical and Socio-Cultural Reflection on Entertainment and Media Entertainment”); 4) “Zábava ako integrálny prvok mediálnej kultúry” (“Entertainment as an Integral Element of Media Culture”); 5) “Mediálna kultúra neskorej moderny: Zábava, hra a kolízia protikladov” (“Media Culture of the Late Modern: Entertainment, Game and Collision of Contrasts”); 6) “Produkcia mediálnej zábavy: Kultúrny priemysel a šoubiznis” (“Production of Media Entertainment: Cultural Industry and Show Business”); 7) “Divák, poslucháč, používateľ, hráč: Zábava a mediálne publiká 21. storočia” (“Viewer, Listener, User, Gamer:

1 DYER, R.: *Only Entertainment*. Abingdon, UK: Routledge, 1992, p. 1.

Entertainment and Media Audiences of the 21st Century”). The presence of the given theoretical framework suggests a logical synthesis of knowledge from the fields of psychology, sociology, cultural studies, marketing and, above all, contemporary media studies.

The author clearly follows the notions and thematic aspects presented in her earlier works such as *Media Culture as a Part of Globalization Processes* (2015), *Hedonic and Eudaimonic Aspects of Media Entertainment* (2014), *Vývojové trendy americkej mainstreamovej filmovej produkcie* (*Trends in Development of American Mainstream Film Production*, 2014) or *Fandom: Kultúra alebo kult?* (*Fandom: Culture or Cult?*, 2012). Her so far most important publication, to which she refers frequently in the reviewed book, is the scientific monograph *Aktuálne trendy v mediálnej kultúre* (*Current Trends in Media Culture*, 2013, co-authored by Ján Višňovský). The reviewed monograph therefore reflects the author’s continuous effort to expand, further categorise and re-evaluate the existing knowledge on entertaining media products, their production, reception and interpretation.

The first chapter focuses on one of the most complex problems of media studies – media entertainment. The ‘pastime’ of our everyday lives is discussed in terms of etymological differentiation between similar expressions such as “entertainment” and “being entertained”. As the author points out, entertainment can truly be considered as a natural form of portraying reality. The first chapter is very timely and acknowledges many contemporary communication phenomena associated with media entertainment – not only going to the cinema or watching television, but, for example, playing digital games as well. The concept of media entertainment, as the author argues, is predominantly of psychological, socio-cultural and economic nature. The frequently mentioned ‘experiential essence’ of media entertainment is what primarily motivates the audiences to seek entertainment repeatedly and even unceasingly. The author is clearly inspired by G. Lipovetsky’s views on shattering the boundaries between ‘serious’ and ‘playful’ and claims that media entertainment is a phenomenon of the everyday that tends (and, more importantly, is more than able) to replace the ordinary reality. The principle of ‘uses and gratifications’ is mentioned here as well; the author reminds that this approach may still have its place within the media research, but it is not universally adequate in terms of discussing media entertainment. The first of her detailed conclusions sees media entertainment as a complex experience, as a logical chain of actions, through which media producers strive to offer an entertaining media product to fulfil their own commercial intentions. However, the true nature of entertainment is satisfying the needs and desires of the audiences.

The second chapter pays attention to psychosomatic aspects of media entertainment with emphasis on its individual effects (related to inner feelings and convictions, moral and ethical values, affective and cognitive elements of the reception processes). As the emotional and affective factors of interpreting media products are generally accepted, it is understandable that the author is predominantly interested in the cognitive aspects that are very hard to understand and even prove. The chapter includes an overview of the existing psychology-based theories that are applicable to the sphere of media entertainment and its reception, e.g. theory of “affective disposition” discussed by P. Vorderer, Ch. Klimmt and U. Ritterfeld or the “mood management” theory (D. Zillmann and others). The key topic of the second chapter is the question of hedonism and Eudaimonia – as the author suggests, the theoretical turn towards distinguishing between different kinds of entertainment experiences has resulted from communication interactions between producers, products and audiences. The term “entertainment experience” is, as the author claims, a universal way of understanding the ways media provide amusement in the forms of short-lived hedonic pleasures (reception) or eudaimonic, i.e. long-resonating evaluations (perception). Moreover, many forms of entertainment experience may be ambiguous or ‘mixed’. However, the author still concludes that media entertainment functions as a source of (primarily) positive emotions, which lead to repeated searching for similar (or ideally more intense) experience. This fact is not so different from what we know about historically determined, non-mediated forms of amusement.

The above-mentioned conclusion is smoothly interconnected with the key topic of the third chapter – socio-cultural and historical perspective of media entertainment. The author’s historical reflection is based on previous works by R. Dyer, J. Bryant, D. Miron and other interested scholars. The question of distinguish-

ing between “entertainment” and “game” is very important here – both terms, as the author precisely points out, are very similar in terms of social phenomena they represent. The cultural aspects of entertainment and game are discussed on the basis of older works by J. Huizinga, but the critical and rather modern sociological framework proposed by R. Caillouis is included as well. The categorical apparatus of his four basic game principles, as the text clearly acknowledges, is obviously present in many ways in which media products disseminate different forms of entertainment. Other key notions of ‘free time’ are discussed as well – e.g. more and more refined, but still ephemeral entertainment experience and the absence of precisely defined identity leading to extreme individualism and narcissism. One of the key conclusions here is the fact the historical perspective of development and transformation of entertainment has always been connected with communication and communication technologies.

The fourth part of the monograph defines “entertainment” as a communication phenomenon in the contexts of so-called media culture and economic imperatives of media production. The topic in question is reflected on in the light of normative and axiological theories. Jana Radošinská is mostly interested in subtle terminological differences between the terms “mass culture”, “popular culture” and “media culture”. The works by H. Pravdová, T. W. Adorno and M. Horkheimer, A. Kloskowska or U. Eco, J. Fiske and other scholars are analysed and compared here. The author distinguishes between the above-mentioned types of cultures by further applying the previous conclusions – “mass culture” is represented by hedonic pleasures and “popular culture” may offer the higher principle of Eudaimonia. “Media culture” is, however, an all-encompassing and universal term that represents the non-existing boundaries between mainstream and alternative, mass and popular, real and virtual – moreover, it is less burdened by negative connotations than, for example, the term “mass culture”. The author also mentions the process of media convergence and various understandings of today’s cultural preferences; from the notions of “cultural omnivores” to contradictory cultural shifts leading to further empowerment of cultural elites (R. A. Peterson, R. M. Kern, H. Jenkins, J. Storey, etc.).

The following chapter aims to thoroughly examine wider societal and philosophical frameworks of today’s cultural production. Once again, the author did her best to determine terminological aspects that are hard to understand – “postmodernism”, “postmodern”, “late modern” and even “hypermodern” proposed by G. Lipovetsky. The given part of the text unveils that the author favours the term “late modern” and sees entertaining media products as precisely calculated goods based on parody, irony, superficial humour and (mostly) pretended empathy. Jana Radošinská claims that the internationally or even globally produced media entertainment is somehow disorienting, in certain cases confusing and yet convincing enough to raise insecurity, false convictions or deformed values (conspiracy theories or problems related to distinguishing between fiction and reality).

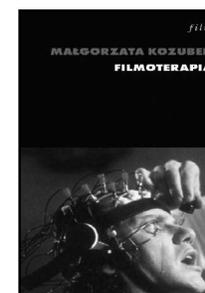
The sixth chapter emphasises the sphere of media production, i.e. the business of culture and entertainment (however, the author prefers the term “show business”). Jana Radošinská is especially interested in internal and external factors influencing the process of producing media entertainment. The entertainment industry of today may still be highly creative and viable, but all creative aspects are inevitably subject to the commercial imperatives (for instance, the phenomena of “celebritization” and “celebrification” are discussed in detail). The so-called “spectacularity” of media entertainment is very important here – as the monograph suggests, spectacular late modern society is determined by technological advancements and these alluring forms of entertainment tend to change (or rather hybridise) established genres and further exploit the principles of seriality. The chapter is concluded by G. Turner’s words about the so-called “demotic” turn of media culture, about the “age of entertainment” and globalised, fragmented and deregulated media markets, which would do almost anything to appeal to their target audiences and keep them entertained.

As the author of the reviewed monograph repeatedly claims that no contemporary study of media production would be complete without discussing media audiences as well, she does so in the last chapter. Jana Radošinská stresses out that categorising the media audiences is very difficult as we need to reflect their heterogeneous characteristics, media they prefer and experience they long for. According to the author, today’s media audiences cannot be discussed in singular and their features do not correspond with the older notions of

mass audiences. Following the line of thought from her other work published in 2012, the author does not omit the question of media fandoms – as she claims, fans are very important segments of the media audiences, even though the academic circles once used to see this phenomenon as rather negative, possibly dangerous or even pathological. As Jana Radošinská emphasises, the current research data on entertainment preferences of the media audiences are closely related to the issue of gender stereotypes – however, selection of entertainment is, regardless of gender differences, often impulsive, subconscious and based on seeking the balance between one’s hedonic and eudaimonic needs. The author thus reiterates that the issue of psychosomatic aspects of media entertainment is one of the crucial problems we need to discuss here; as she suggests, quantitative research methods are rarely able to uncover these hidden connections.

The reviewed monograph attracts the reader’s attention by its author’s impartial and highly objective approach – the presence and, more importantly, thorough analysis and synthesis of a high number of critical notions by some of the world’s most significant experts on the given topic is highly welcome here. The author thus uses relevant, mostly foreign publications by renowned scholars; even though the scope and amount of the presented knowledge are both markedly large, the reviewed text follows clearly determined lines of thought and its content structure is logical. The author’s writing style and used methods of reasoning make it obvious that she truly understands the given problems. It is necessary to point out that the monograph titled *Mediálna zábava v 21. storočí*, as far as we talk about Slovak academic circles, quite unique. Some of the discussed problems have not been discussed before, at least not in Slovakia and not in terms of media studies. The text represents a wide scale of universally comprehensible ideas that will definitely raise the interest of the scientific community and may engage the attention of the general public as well. The author’s ‘scientific humbleness’, i.e. her clear acknowledgment that the topic in question is very complex and hard to grasp thoroughly, should be appreciated as well. As media entertainment is one of the most serious and timely issues of the contemporary media studies, the author is right to point out that these problems remain unsolved and need to be discussed continually, on basis of both theoretical discourse and empirical inquiry.

Mgr. Zuzana Bučková, Faculty of Mass Media Communication, University of SS. Cyril and Methodius in Trnava, Nám. J. Herdu 2, 917 01 Trnava, Slovak Republic



Film Therapy

*KOZUBEK, N.: Filmoterapia. Gdańsk: Obraz-Słowo-Terytorium, 2016. 344 p.
ISBN 978-83-7453-466-6.*

Agnieszka Ogonowska

As we know, every form of psychotherapy is based on social communication. Audio-visual media (such as films or videos) are increasingly used in individual and group therapies. In such cases, new forms of communication with patients or clients strengthen their relation to these media messages. For example, a person participating in therapy with the help of a therapist interprets a film or presents his or her own visual work that illustrates a certain part of the individual experiences. The therapist’s role is to create a special communication context where these experiences can be discussed and thereby the improvement of patient’s or client’s functioning is possible.

I will begin the review of the book by Małgorzata Kozubek with a reminder of the basic issues that are not present in the reviewed publication, or have been ‘diluted’ by the film studies and cultural studies. It is

worth starting the consideration of the title category with a short etymological analysis of the concept itself, then confronting it with the term “cinema therapy”. The next step is placing “film therapy” in the context of art therapy.

The term “film therapy” emphasises the therapeutic properties of audio-visual transmission. Meanwhile the concept of “cinema therapy” can be treated as a synonym of “film therapy” (cinematography as a collection of films). Alternatively, it refers to the properties of a projection screen (in the cinema, in the projection room). The last association is particularly important for psychoanalytically oriented film theory. In this theory apparently regressive behaviour of the viewer, which is associated with the darkness of the cinema, the rhythmic work of the projector or the forced immobilization in one place during viewing are also taken into consideration.

Further important factors are anonymity of the viewer and a sense of a kind of unrealism during the show. In this context, cultural theorists and filmmakers refer to the metaphor of the Platonic cave to describe this situation. Some of these classic attributes associated with film reception have obviously gone down with the birth of multiplex cinemas and new digital forms of imagery. The communication and cultural contexts, in which we interact with the film on a daily basis, have changed.

The specific attributes of the viewing process on the one hand and the display of images on the screen on the other are also considered in the light of concepts such as: projection-identification mechanism, realism of images or illusion of reality (especially in relation to a narrative film). The proliferation of certain psychoanalytic and psychological categories into aesthetic and film discourse has caused a great deal of terminological confusion. Unfortunately, Małgorzata Kozubek in her book does not recognise many of these terminological differences (e.g. between the ‘language of psychology’ and the film theory discourse).

The concept of film therapy or cinema therapy in the sense of ‘group of films’ also means three possibilities: first, the therapist uses films for therapeutic purposes; second, the therapist can encourage the patient or client to create his/her own film; third, the filmmaker can create movies for self-healing. An example of this latter situation (unsuccessful in the therapeutic sense) is the film project by Marcel and Paul Łozinski, which resulted in two films: (2013, directed by Paweł Łozinski) and (2013, directed by Marcel Łozinski). Film therapy can also be recognised (regardless of its narrative or non-narrative form) as a subcategory of art/literary treatment (alongside, for example, with music therapy, bibliotherapy or phototherapy). Each medium determines certain forms of therapeutic communication. The narration (each story) functions as the basic form of understanding, giving meaning and ordering the experience by each individual. The use of narrative structures (literary, film, theatrical) has become particularly fashionable with the narrative turn in psychology since the 1980s. Kozubek mentions in her book the role of narration and myth, but does not combine these categories with the process of therapeutic communication.

However, film therapy carries many certain theoretical and practical problems. These problems have not been resolved in the reviewed book. Firstly, in film therapy it is assumed that the film may have therapeutic properties and that it can be used successfully in the work with the patient/client; secondly, this process can take the form of collective or individual viewing (in both cases it is important to have a discussion after the film ordering new experience and recognising the emotions experienced by the patient/client). On this facts consistency ends, and actually opens the area of inaccuracies and problematic aspects. I will focus on pointing out only basic objections.

The first thing concerns the selection of a film for such sessions, for example – who is to do this selection and on what basis? Should the psychotherapist have obligatory psychological education and education in the area of film theory as well? Or is only psychological education necessary to carry out the film therapy successfully? How to cope with the fact that the process of interpreting film (as well as in case of literature, photography or painting) is different for different audiences? In addition, the interpretation of film is influenced not only by psychological attributes of the viewer, but also by his or her cultural and film competences. There are also many other factors related to their lives and therapist’s qualities that play important roles. Patients or clients also have individual skills and levels of communication as well as their own previous experience based

on viewing different audio-visual works. All these factors affect the way patients or clients talk about their experiences during the discussion sessions. Małgorzata Kozubek does not mention these factors, although she claims that a discussion after projection is an important element of film therapy.

How to assess the effectiveness of film therapy? What criteria should be adopted in this context? Doesn’t the author of the book confuse the educational feature of films with their therapeutic potential? How long do the positive changes last and if the film can help achieve the desired therapeutic effect, can it also generate a harmful effect? How to counteract such situations? In film therapy, does the film play a dominant or an auxiliary role? Can individual film genres be attributed to individual disease units? Unfortunately, the book by Małgorzata Kozubek does not answer these questions.

After reading the reviewed book, it seems that the author undertook a subject that went beyond her substantive competences, because she was not able to capture or even recognise major psychological issues; while focusing on problems that required such psychological references, the author fled into discourse proper to her field (i.e. cultural studies, film studies). Although I am not opposed to applying interdisciplinary approaches, I believe that nobody can be responsible and competent enough to describe topics completely unknown to him, and even more so through ‘experiments’ with people. In the part of the book named “The Practice”, the author writes about the use of this form of ‘therapy’ in youth socio-therapy centres as part of “socialisation of the socially unfit youth” (p. 221). In this context, further questions arise: What are the short- and long-term effects of such a film work? Who approved the videos that were presented to the youth and who had psychological and psychotherapeutic care over the whole project? What kind of research/therapeutic paradigm does the author design or use and how does ‘film therapy’ work? What was the form of the discussion after the film screening? Was it a free talk or, for example, a series of structured interviews?

We know perfectly well that certain themes are trendy, also in the world of science. The notions of “film therapy” or “cinema therapy” are catchy and they arouse interest as a kind of novelty, especially among moviegoers interested in psychological issues. However, when the book with film therapy in the title does not give us the answer to the basic questions mentioned above, it is – gently speaking – ‘selling-plater’. After reading this book, frustration and annoyance of the reader are doubled, and distrust of the therapeutic method called “film therapy” as such increases significantly.

Prof. dr hab. Agnieszka Ogonowska, Pedagogical University of Cracow, Podchorążych 2, 30-084 Cracow, Poland

Before Comics: The Formation of The Domestic Picture Story in the Second Half of the XIX Century

PROKŮPEK, T., FORET, M.: Před komiksem. Formování domácího obrázkového seriálu ve 2. polovině XIX. století. Praha: Filip Tomáš – Akropolis, 2016. 368 p. ISBN 978-80-7470-145-0.

Lenka Rusňáková



Phenomenon called “comics” became an object of interest for many researchers in the 20th century and the research inquiry into this type of literature is nowadays being markedly deepened. However, there are also various proto-comic forms (original comic strips) and the questions linked to them concerning establishing contemporary comics, an area nobody has paid systematic attention to. This field of interest mainly includes

reflection on domestic (Czech and Slovak) “pictographic tradition” before the year 1900, which has remained unexplored and undocumented according to T. Prokůpek and M. Foret (p. 14). The authors published their theoretical study *Před komiksem. Formování domácího obrázkového seriálu ve 2. polovině XIX. století (Before Comics: The Formation of the Domestic Picture Story in the Second Half of the XIX Century)* in 2016, focusing on the previously mentioned problem.

The publication describes the process of establishing the domestic picture story (later comics) in newspapers and other periodicals with emphasis on socio-cultural, social, political and technological conditions which were dominant in the 18th century and, above all, in the 19th century. The aim is not to give a conclusive answer to the question when the domestic picture story originated, because the borderline constituting picture story in periodicals was being established ‘gradually’. The primary effort of theorists T. Prokůpek and M. Foret is to illustrate the discourse related to transformation of series of pictures linked in a story into an independent communication form. The study thus approaches the knowledge on forming of the domestic picture story before 1900 from a new perspective – from a position of understanding comics not as an evolutionary axis with starting and finishing points, but as a certain kind of domain, discourse. It is the illustrated humour and caricature cycles produced in that time which formed a relevant base for what we call today “comics”.

The authors clarify the domestic picture story’s status in the environment of the Czechoslovak press up to 1900 to follow their earlier publication titled *Dějiny československého komiksu 20. století (The History of Czechoslovak Comics in the 20th Century)* published in 2014. In both cases T. Prokůpek and M. Foret map tendencies and socio-cultural influences that led to establishing the domestic variant of creating and producing comics in detail. The authors approach the discussed topic by reflecting on “comics in the time of comics” and “comics before comics”.

From the thematic point of view, the book is divided into three main chapters: 1) “The Birth of the Comics from the Spirit of the Press”, 2) “Forms of Picture Stories in the Domestic Press of the XIX Century”, and 3) “Contexts (Regional, Linguistic and Time-Based)”. To make the authors’ lines of thought more transparent, the main chapters are further divided into several subchapters and the second chapter is split into two independent units – before and after 1878 – with the aim of capturing the generational change of graphic artists dedicating their effort to sequential work with pictures.

The first chapter focuses on portraying comics in relation with the ‘spirit’ of the press and thus in various allegorical phylacteries. Discussing the history of picture stories from “speaking in images” to the comics as we know them today, the authors take a closer look at the works of the “(fore)fathers of comics” (e.g. caricaturists R. Töpffer, G. Doré, W. Busch and others). This inventory of prominent artists, however, does not accentuate the work of one of them over the others, but rather shows that the modern picture story was formed as a shared work of various voices, which together created the “language of comics”.

T. Prokůpek and M. Foret emphasise that the picture story typical for domestic (Czechoslovak) production and its gradual transformation in the local cultural-historical context refute its supposed American origin (p. 21) – this is the claim the authors base all their further research on. The first chapter also focuses on the status of caricatures, novels, feuilletons and reportages in the process of creating visual stories and also on searching for the origin of the specific means of comic language, so-called “speech balloons”. The authors discover a connection between comic “balloons” and other forms of capturing audio in the image (so called phylacteries) as early as in the 13th century while not excluding the environment of the domestic production. Presenting their conclusions, they try to reconstruct how the phenomenon called “comics” gradually crystallised from these pictorial and pictorial-lexical “toys”.

The second chapter discusses the picture story production in the press written in Slovak and Czech language in detail. T. Prokůpek and M. Foret differentiate individual proto-comic forms of the 19th century and define their borders, mutual relationships and position in the socio-cultural reality. The authors move from historical reflection on the domestic picture story, through its transformation from a leisure time activity into an adequately paid profession, to identification of significant domestic artists of the 19th century. At this point I appreciate the detailed description of visual narration based on the samples of the individual artists’ works.

The amount and wide spectrum of the studied artefacts, picture stories and proto-comic forms inspired the authors to divide this chapter into two independent units. In the section titled “Up to 1878” T. Prokůpek and M. Foret describe early forms of comic strips production in Czech periodicals. They try to offer a detailed description of themes and topics of the titles published before 1878 with special emphasis on their graphic aspect, motifs and individual “sources of humorousness”. Their representative samples correctly involve humoristic and satiric magazines offering “a mixture” of literary and pictorial sequence humour (including Černokňažník and other periodicals). The area of domestic caricature is further reflected through the works by K.V. Klič, one of the most important Czech authors of picture-based stories in the 19th century. His periodical *Veselé listy* belongs among the first magazines in the history of early domestic comic forms working with the concept of “a returning hero” (the characteristic feature of present comics).

The next section of the second chapter entitled “1878 – 1900” unveils numerous connections between the local sequential visual stories and English, French and German periodicals. The chosen time period 1878 – 1900 is justified as follows: in this period of time the second differentiated birth of the domestic picture story began (p. 140). This point cannot be argued against since perception of the picture cycle as an independent genre, new author composition of sequential works (e.g. Darwin’s metamorphosis, “speech balloons” and so on) and technological context (colour printing) really fulfil all determining features of the modern comic form.

The phenomenon of picture story started to appear in social newspapers and magazines, but also in various different types of printed materials (e.g. leaflets, calendars and other visual representations). Czech authors M. Aleš, K. Krejčík and A. Scheiner have an important place in the sphere of sequential work with images full of social humour. A special attention was given to the work by A. Scheiner, whose wordless picture games with comic form inspired domestic film production in many ways. K. L. Thuma, the founder of Czech comics for children, is also not forgotten.

In the final chapter, T. Prokůpek and M. Foret deal with regional, linguistic and time contexts influencing the production of sequential images and stories. They look at the picture story and the comics linked to it from the point of foreign-language (mainly German and Hungarian) production of Czech artists, completing the text with the work by other artists who were active before 1900. The authors of the reviewed publication clarify the influence of Austro-Hungarian Empire and American comic production on the domestic creation of the picture stories. The authors’ conclusion successfully ends the whole “story” focused around the transformation of proto-comic forms to contemporary comics. The year 1900 is set to be a kind of an imaginary border; however, the evolution of sequential picture stories continues afterwards as well. To make their point, the authors mention the production of artists who actively produced picture stories before 1900 and continued to publish them also in the 20th century. They also indicate the future trends in picture story production and by doing so they stress out the need to see the (domestic) picture story through a wider historical perspective (e.g. by referring to their previous publication *Dějiny československého komiksu 20. století*).

This systematic commentary placed at the end of the publication is expanded by a broad graphic appendix with a representative compilation of well-known artists who were active in the 19th century (“medallion of key artists”) including the samples illustrating their most distinguished sequential works. The publication *Před komiksem. Formování domácího obrázkového seriálu ve 2. polovině XIX. století* is further concluded by “a calendar”, which digestedly captures the most important moments of the evolution of the picture story at home and abroad – based on theoretical data discussed in the previous parts of the text.

The Czech and Slovak picture story was created in the 19th century by individuals, whose work was not continued; their creative goals were not further developed. Despite this, domestic sequential “picture works” have extraordinarily rich history, which is proved also by T. Prokůpek’s and M. Foret’s systematic research. While viewing the evolution of the picture story as an art form with rich history reaching back to ancient times, it is necessary to adopt an interdisciplinary approach. This “speaking in pictures” can be studied only in the broader relationship to other media or other pictures, but, on the other hand, the picture stories existing in the form of various historical monuments (e.g. monastery paintings and other similar artefacts) cannot be and are not identical with modern comics. The certain inability to define their research sample unambiguously limits the authors – although only to a certain extent – in the realisation of the research.

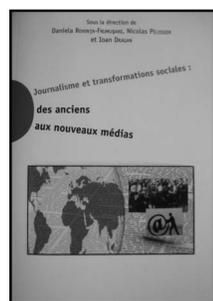
The reviewed publication impresses by its objectivity, critical detachment and deep orientation in the studied area. It is transparently processed into a complex text of an encyclopaedic character. However, the authors avoid any simplistic descriptions of the role and gradual evolution of proto-comic forms, their quantitative growth and qualitative development. Thanks to well-considered work with expert material, in which there is no place for enumeration and manipulation with specialised terminology, T. Prokůpek's and M. Foret's book *Před komiksem. Formování domácího obrázkového seriálu ve 2. polovině XIX. století* is enormously attractive for the reader and its content encourages a fruitful academic discussion as well.

Mgr. Lenka Rusňáková, Faculty of Mass Media Communication, University of SS. Cyril and Methodius in Trnava, Nám. J. Herdu 2, 917 01 Trnava, Slovak Republic

Journalism and Social Transformations: From Legacy to New Media

ROVENŤA-FRUMUȘANI, D., PÉLLISIER, n., DRĂGAN, I. (eds.): *Journalisme et transformations sociales: Des anciens aux nouveaux médias*. Paris: Harmattan, 2015. 246 p. ISBN 978-2-343-08285-1.

Romina Surugiu



The transformation of journalism in the context of the outbreak of new information and communication technologies at the beginning of the 21st century is a phenomenon that is largely discussed, yet insufficiently understood. The book *Journalisme et transformations sociales: Des anciens aux nouveaux médias (Journalism and Social Transformations: From Legacy to New Media)* edited by three well-known European researchers in media and communication studies, Daniela Roventă-Frumușani and Ioan Drăgan (University of Bucharest) and Nicolas Péllisier (University of Nice Sophia Antipolis), aims at bringing to light the results of Francophone academic contributions to the knowledge on media and journalism in the turmoil of the online realm.

As the editors explain, this original contribution is the result of a “collective reflection” (p. 9) in the framework of a highly respected academic event – *Le colloque bilatéral franco-roumain en sciences de la communication*, which celebrated its 20th anniversary in 2014. The present volume is inspired by the continuous cooperation between French and Romanian researchers that focuses on the intricate topics of media, journalism, public sphere and social transformation in the digital era. The goal of this collaboration is double-fold: on the one hand, it aims to achieve better understanding of legacy and new media, and on the other, the interested scholars significantly contribute to the resynchronisation of Francophone research with the mainstream Anglo-Saxon research.

The first part of the book, “Nouveaux territoires de la presse écrite et audiovisuelle” (“New Territories of Print and Audio-Visual Media”), contains three studies, which analyse (1) the role of social construction in the media presentation of an internationally relevant event – the 2010 Haiti earthquake (chapter by Philippe Viallon), (2) the situation of local and regional print media in the context of print media crisis all over the world (chapter by Franck Bousquet) and (3) the audiences of infotainment TV shows in Belgium, France and The United Kingdom (chapter by Jöelle Desterbecq).

The contribution by Philippe Viallon (University of Strasbourg) examines the images of the Haiti earthquake in international media, starting from the hypothesis that the photo coverage of an internationally discussed natural disaster might be consistent throughout different global media outlets. The author combines elements from the theoretical framework of “contract of communication”, developed by Patrick Charaudeau and enriched by Guy Lochard and Claude Soulages, with elements from the visual studies (A. Warburg, G. Didi-Huberman,

W. Mitchell) and the French sociology of journalism (R. Rieffel and D. Ruellan). The corpus is composed of photos on the Haiti earthquake topic, published on the 14th January 2010, by 71 newspapers from all over the world. Five similar photos were present on the front pages of 37 out of the 71 analysed newspapers, and one particular photo in 19 newspapers (more than one quarter of the corpus). These photos share certain features – presence of a young person (more likely a girl) with physical injuries and a chaotic environment. The study concludes that “the production of press photographs on the global level is both the result of professional criteria, widely present in different cultures – for example, the technical and professional dimension which is largely subject to globalisation –, and of cultural criteria. The images occupy the more important place within the whole information” (p. 35).

In the second part, “Culture, patrimoines et identités dans la presse en ligne” (“Culture, Heritage and Identity in Online Media”), the editors included four contributions that present the results of research projects: on intellectuals and new media (Camelia Cușnir), Europe and new media (Luciana Radut-Gaghi et al.), the media coverage of gastronomy (Angelica Marinescu) and of violence (Ecaterina Balica).

The well-written and documented chapter by Camelia Cușnir, “Les intellectuels roumains à l’âge des nouveaux médias” (“The Romanian Intellectuals in the New Media Age”), argues that Romanian intellectuals make use of new media with the aim of attracting the Internet users to support their political/social views. Their rapid or slow passage from legacy to new media is influenced by two factors: the age divide (the young favouring the technology) and the political orientation (politically active intellectuals were the first to adopt new technologies to convey their messages to the audiences). The interesting contribution of Angelica Marinescu (“Couverture médiatique et parole citoyenne: L’inscription de la gastronomie française à l’Unesco”/“Media Coverage and Citizens’ Speech: The Registration of French Gastronomy to Unesco”) underlines how the online media reports tend to be stereotypical in their views, while the online readers express openly their emotions and opinions in the comments posted on news magazines sites.

The third part of the book deals with the relations between media, new technologies and everyday life. Ahmed Berkas focuses on talk shows and live-tweets, Anca Velicu on mobile Internet and children and Aude Seurat on media training. The article by Justine Show (“Usbek&Rica et We demain: Deux mooks connectés au future”/“Usbek&Rica and We Demain: Two Mooks Connected to the Future”) analyses a new type of hybrid media – the “mooks” (publications with certain features of both magazines and books), which are placed at the intersection of legacy and new media.

The contributions included in the reviewed book explore old and new territories of journalism, while investigating the online media environment subject to continuous change. They also analyse new production practices and usages of media, all in a well-documented and interesting attempt to predict the future of media and journalism in the context of rapid social changes of today.

Assoc. Prof. Dr. Romina Surugiu, Faculty of Journalism and Communication Studies, University of Bucharest, Bd. Iuliu Maniu 1-3, 061 071, Bucharest, Romania



Industry 4.0 from a Managerial Economics Point of View

TOMEK, G., VÁVROVÁ, V.: *Průmysl 4.0 aneb nikdo sám nevyhraje. Průhonice: Professional Publishing, 2017. 200 p. ISBN 978-80-906594-4-5.*

Josef Černošus

The Fourth Industrial Revolution labelled as the ‘Industry 4.0’ platform is a persistent concept. Its aim is the intelligent factory, characterised by versatility, effective exploitation of resources and abiding by

ergonomic principles, and especially the integration of customers and partners in value creation processes. The world of work finds itself at the turning point of the technological revolution, to which the know-how of the collaborating entities and partners must be adapted as well; this can be achieved only if the management initiates latest-level training at all the collaborating entities. This is the reason to welcome yet another view on the issues relating to the new industrial revolution presented in Gustav Tomek's and Věra Vávrová's (published by Professional Publishing).

The authors, both of them experts affiliated with the Czech Technical University (ČVUT) in Prague, have been researching related themes for quite a long time; in their current book, they focus on some of the compelling prerequisite requirements of managerial economics for the successful penetration of Industry 4.0 platform ideas into manufacturing enterprises. An exposition of basic approaches is followed by nine chapters, in which the authors discuss the issues inherent in the challenges of the Fourth Industrial Revolution. Besides the timely topic, the book has a pleasantly surprising design. The many concise colour schematic diagrams help the reader reflect on (and learn about) the issues, and support mental involvement in solutions to the discussed problems.

The search for a competent place in the market – either from the point of view of competitiveness or from the perspective of the participation of one's company in market relations that facilitate the enhancement of these competences – always requires an analysis and clarification of the road the company needs to follow during the creation of values. The value creation process of a company involves a system of activities which play a direct part in the creation of value for both the customer and the company. The comprehensive managerial tool used is the operative management of production. A systemic approach applies also to purchasing, which must be newly perceived as purchase marketing. The creation of a competent market position requires also new forms of cooperation. This cooperation can both expand the levels of the value-creation chain and integrate similar as well as completely different branches of business. Large, medium-sized and small businesses play a role in the company networking system, which spans from hierarchical to virtual networks.

The concluding chapter – “Small Audit Prior to Great Challenges” – presents a specific bonus. With the help of approximately 120 questions it is possible to find out how ready a company is for future challenges in the Industry 4.0 sphere, e.g. how to accommodate real coordination of a market-oriented management system to be able to meet the challenges of the Fourth Industrial Revolution. The business system can thus be tested from the point of view of the relevant conditions, under which it is being implemented in the context of newly emerging facts. The publication's target group involves the managers of manufacturing enterprises and services (including *SMEs*), people working in marketing, logistics, sale management, production and procurement in manufacturing or possibly other businesses, and also workers in charge of production management, selling and purchasing software and modelling of relationships within networks. And, of course, also teachers and students of technical and economic tertiary education institutions.

Ing. Josef Černohous, Faculty of Electrical Engineering, Czech Technical University in Prague, Technická 2, 166 27 Prague 6, Czech Republic

Denis McQuail (1935 – 2017)

Ladislav Volko

A guru of media communication and a classic. An academic, a writer, a publicist, but above all a media theorist known throughout the whole world. There isn't a student (let alone a professor) of journalism, media studies or communication studies in general who hasn't read his 'Bible', *McQuail's Mass Communication Theory*. It has been translated to and published in the world's most important languages. The publication continues to be amended and new editions constantly adapt to the reality of the day. As he said himself, no theory is determined once and for all. This is especially true in the case of media communication, of this vital, living organism. His works are published by a whole research team.

Denis McQuail himself was no hermit, cloistered in his own issues. During his heavily publicised visit to the Czech Republic in May 2014, he focused on more than just students, professors and media professionals, jovially answering the questions of journalists and making an effort to interpret the most controversial problems in media into plain English. His research career began at the University of Leeds, more specifically at the Centre for Television Research. Another great explorer of the modern world, Zygmunt Bauman, was active at the same university. McQuail spent most of his professional career in Amsterdam, from which he set off around the world to study and lecture. Perhaps this is the reason why he was able to look at media from a critical distance, with overwhelmingly deep theoretical expertise, through various historical contexts and from different perspectives, the most dominant of which was based on sociology. “*Media today are not used as a source of information, learning or advice; they rather provide entertainment or function as a leisure activity*,” he said in an interview for the Czech public television.

Media reflect the modern society, and the society is formed by media. It seems to be a vicious circle. This is particularly evident in the case of new media, which drive social activity, especially among the younger generations, while at the same time “*these young people are more isolated and less social but more personal, personalised and individualised. Social networks are striving to adapt to these conditions*,” he added. Critical thinking, a crisis in media and journalism, the freedom of personal expression, media independence and responsibility, ubiquitous infotainment and advertising for everything and everyone. The future of media, new media and new-new media... These are just some of the areas of interest to which our author constantly returned, analysing the language of media, putting forward their model structures, referring to various authors and their ground-breaking opinions, examining the social, economic and political, and, if we want to avoid using a profane word, ideological contexts within which these dialectical processes related to media communication are taking place. The breadth of his theoretical focus, his subtlety and balance in presenting other authors and summarising essential issues, are all marvels. His works are exhaustive, but our views on the beautiful and terrible world of liquid modernity would be much poorer without them.

Today Caricaturist

Marián Vanek

*1941

Ladislav Volko

The weekly periodical *Kultúrny život* was definitely 'in' across Czechoslovakia in the 1960s. Its pages featured articles, reporting, essays, interviews with significant domestic and foreign personalities of social life, and caricatures considered bold for the time. None other than Vasil Biľak, the then chairman of the Slovak Communist Party and later the main ideologist of normalisation, provided *Kultúrny život* with political cover. The hallways in its editorial offices held exhibitions including caricatures by a young artist Marián Vanek, who was just getting started. An editor from the French communist daily *L'Humanité* once requested a copy of one particular caricature drawn by Vanek during a visit; this piece would later fill an entire page of this influential and popular French newspaper. A young and promising artist could not hope for a better start.

But as it goes in Slovakia, you may be famous in France, but here you go to work. You know, 'we'll see'. And they saw: Vanek filled the pages of *Kultúrny život* with his caricatured visions week after week, working under the strict supervision of the editor and expert Kornel Földvári, and contributed to other periodicals, including *Smena*, *Roháč* and *Mladá tvorba*. His simple four-finger figures, not too far-fetched from the everyday life, retain a bit of the naivety of a child's drawing, but they still concisely capture the world around us without any embellishments. That's why they have remained so accessible; their humour is very timely and on-topic even today. "Humour is not a craft for him, but a worldview and a lifestyle," Földvári wrote about Vanek. He wonders at reality and we wonder with him. He surprises and provokes, and sometimes extremely; at least that's what some people think. But where is the measure of humour?

His work is an impressive repertoire of achievements in drawing and writing, painting and theatrical collaboration. He has written books for children and illustrated others, including some of the stories written by Tomáš Janovic. One interesting example of this creative collaboration is the book *Neukradni tri vajcia* published in 1968 and its remake *Ukradni tri vajcia* from 2012. His career came to a halt with the arrival of the Warsaw Pact armies in 1968. He opened his own exhibition at the Cyprián Majerník Gallery in 1969, but it was quickly shuttered after three days. And then he felt the silence. Silence around the author and around his now unwelcome works. Twenty years left behind, humiliation, unemployed more than once, having to learn to live with that reality... He moved to the Czech part of the Republic in 1978 (so his family could be together, his wife is the sister of Juraj Jakubisko), working where they would hire him, all while continuing to write, draw and whittle wood in his free time...

And yet the world turns. In November 1989, many political and societal changes took place. In that new reality Vanek experienced a kind of new eruption of ideas, from completing and publishing the finished but not yet released, through new humorous publications, cartoon humour, fairy tales and political satire pieces, to appearances on television and more. Stories about the bandit Jurošík, which quickly turned into a successful children's TV programme and a book, brought him fame. He returned to the galleries, publishing houses, periodicals and media. His characters invite us into our world of good and evil, laughter and tears and the cocooned nonsense that survives any regime.

