1996, with PSOE as the ruling party, did not bring any significant changes. The authority of the state continued to treat the media, including public television, instrumentally, as "political prey." Both positive and negative trends in the functioning of the television can be noticed between 1996 and 2004 when the rightist party Partido Popular ruled. The level of politicization of media remained high, although the gradual compliance of the audiovisual market regulations with the EU requirements was to liberate the public media from direct political control. However, at the same time, the dynamic development of commercialisation of the Spanish audiovisual market could be observed similarly to other European countries. During the rule of the Partido Popular the process of digitisation of Spanish radio and television began together with the advancing of tabloidization of the electronic media. Socialist rule between 2004 and 2011 brought some significant changes in the functioning of Spanish public television. The most important include: partial de-politicisation of the public media (with regards to the staff policy and the policy concerning the television programmes) and fundamental changes in the financing of public media, which brought a solution to public television's huge debt problem. The reforms carried out by the socialist party and Prime Minister Zapatero led to the reduction in employment and nearly halved the RTVE staff, which transformed Spanish public television into a kind of "bonsai" — nice, though relatively small. Despite the criticism of the reforms, public television in Spain has a chance to carry out its mission, e. g. by producing programmes on culture.

Over the last several years many different theoretical concepts on the relationships between the mass media and politics have emerged, such as the theories of J. Blumler and M. Gurevitch or D. Hallin and P. Mancini, to name but a few examples. The research on the Spanish media system carried out by Kuś is a significant contribution to the verification of the theoretical assumptions. The book by Michał Kuś provides a clear account of the specificity of the Spanish audiovisual market. It is highly recommended to all readers interested in the subject of media systems, their evolution and the ever-present relationships between the politics and the media.

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Adina Zemanek (ed.) (2014), *Media in China, China in the Media. Processes, Strategies, Images, Identities.* **Kraków: Jagiellonian University Press, pp. 212, ISBN: 978-83-233-3621-1.**

In the vast landscape of media systems all around the world, China still tends to be the *terra incognita* for many western scholars. Today's media system discourse is

still dominated by Hallin and Mancini's models. By using four analytic dimensions (newspaper industry, political parallelism, professionalization and role of the state in the media system) it was possible to obtain three basic models: Mediterranean or Polarized Pluralist Model, North/Central Europe or Democratic Corporatist Model and North Atlantic or Liberal Model. However, in 2012 the authors of Comparing Media Systems: Three Models of Media and Politics made an attempt to take a look outside the western world patterns, and in their next book (2012) many scholars contributed their chapters regarding media systems in eastern Europe, Asia, Africa and South America. Dr. Yuezhi Zhao, in the chapter devoted to the Chinese media system claimed, that

> it is perhaps useful to move beyond a single model to understand Chinese media institutions and practices in the dynamic and creative tensions among political instrumentalization, commercial instrumentalization, professionalization, and pressures for popular participation in the era of digitalized and socialized communication.

Every contemporary study is essential for understanding all the on-going changes in the Chinese media system, therefore, the book Media in China, China in the Media seems to occupy a rather interesting position in the still unpopular field of Chinese media studies.

The publication was the result of the project initiated by the Jagiellonian Institute of Middle and Far Eastern Studies and the Centre for Chinese Language and Culture "Confucius Institute in Krakow."

The book consists of three parts: Chinese Media in the Early Twentieth Century (1), Content Analyses of Chinese Media (2) and Depictions of China in Foreign Media (3).

Assuming that many readers could be unfamiliar with the history of media in China, the first chapter by Luminita Balan provides the reader with the evolution of vernacular (native language) and its reflection in the local print media market. In this paper, the author gives an interesting view on the role of the language, the process of its unifying and nation-building abilities.

The second part of the book is composed of five chapters based on the analysis of media in China. The first of the chapters by Marcin Jacoby is intriguing research on four official Chinese media (People's Daily, Xinhua Agency and China News by China News Services and China.org.cn) analyzing the media coverage of Liu Xiaobo, 2010's Nobel Peace Prize laureate. The brief view on all the linguistic strategies pointed against Mr Xiaobo depicts a picture of party-driven media in China. The next chapter by Dominik Mierzejewski puts the accent on the transparency of the Chinese government by analyzing the Nanfang Chuang magazine dedicated to budgetary issues. Although only one issue of the analyzed title may seem insufficient, the results are most interesting. The following chapter by Joanna Wardęga presents the results of media coverage research about Beijing's 2008 Olympic Games. It reveals the issue of nationalism in Chinese media and highlights the process of creating the image of contemporary China. The next paper by Zhai

Zheng indicates the debate which came out after the Starbucks coffee store opened in one of the historic parts of Beijing. It is based on the comparative analysis of one of the most popular blogs (entries and comments), local and national newspapers and news reports from dailies and magazines in the UK and US. The findings, which relate to the dichotomy between the western world and China, presents the interesting differences between the media coverage on both sides. The last paper in the second section of the book was actually written by the Editor of the tome, and it emphasizes the cultural evolution of Chinese society by analyzing over 500 articles from Shishang and Shijie shizhuang zhi yuan fashion magazines, which are issued as local editions of Cosmopolitan and Elle. The results of the research might be surprising, and show the image of respecting local values and self-aware modern Chinese women.

All the chapters in the second section of the book made interesting examples of Chinese journalistic professionalism, political parallelism and functionality media in China, stressing its role as the creator of values and the place of cultural and political debates.

The third section of the book was devoted to the image of China in other countries. It consists of five chapters, each of them presenting a different case study. The first chapter by Jarosław Jura and Kaja Kałużyńska analyzes the image of China on Zambian internet forums, starting with a brief explanation of the Chinese role in this African country. The authors gathered over ten thousand comments from Zambian Internet portals — Zambian Watchdog and Lusaka Times to conduct research focusing on Sino-African relations. The quantitative and qualitative analysis was methodologically impressive and it enabled the exploration of the perception of Chinese among Zambian netizens. The next article, authored by Michał M. Bukowski examines the image of China in the Polish media, based on content analysis of 646 articles from the Polish internet and printed media. The media coverage of China presents the focus of Polish media mainly on the Chinese government and market. Another result, which as the author claims could be surprising, is that Poles who were affected by communism do not judge The Communist Party of China in a negative way. The article that follows Sino-Polish relations is written by Zhang Xiaoying and it is a case study of The Economist. The author of this chapter makes an attempt to define the role of China as presented by the magazine. Another chapter, written by Karolina Golemo, is devoted to the image of Chinese immigrants in the Italian mass media. That brief review of many surveys conducted by Italian scholars leads to the conclusion that media coverage is mainly based on phrases linked with illegal working activities. The last article deals with issues of the Chinese diaspora in Indonesian film. The author, Dobrochna Olszewska, uses descriptive analysis to present the evolution of exposing Chinese characters in Indonesian movies. The author concludes, that nowadays that image has changed due to growing acceptance of the Chinese ethnic minority in Indonesia.

The book Media in China, China in Media makes an interesting point on the still developing area of sinology and already developed area of media studies. The media perspective is vital to know better and understand the most populous nation in the world. Although I found a lack of media system perspective in the book, I think that the questions about Chinese culture, perception of China by the western world and Chinese media are definitely important. I hope this publication will help to develop academic debate open to scholars from many research areas in Europe.

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