

the Russian culture and the press could not be formed not independently long before theoretical developments canonized today. They are a decision-making type based on political attitudes of the official authorities, the professional and deontological type, contributing to the creation of the ideal professional representation, professional and pragmatic type, which formed an idea of journalism as a business. However, entrepreneurial motives do not dominate in the professional and ideological discourse. Developed together and in the mainstream with literature, the author's journalism does not coincide with the interpretation of journalism primarily as an information phenomenon.

The structure of the book allows one to present different trends in the theories of Russian journalism — philosophical, normative, sociological, political, psychological, cultural, and aesthetic. Each of them has its own chapter, and in each of these areas chronological coordinates of its origin, the factors and circumstances of its formation, prominent representatives, substantial components, growth trends, etc. are found. The authors, step by step, explore the creative, political, communicative aspects of the study of the press.

The crystallization process of theoretical thought in journalism has been driven by political, economic, philosophical and aesthetic needs of the ages, but because of differences in the socio-historical conditions, as well as the levels of development of periodicals and the identity of its researchers, either morally and ethics interests or political, philosophical and aesthetic ones played a decisive role; the most important in the definition of the professional mission can be either improvement of existing orders, or a critical attitude toward social evil and call for the destruction of this evil, but also the duty of amusement and benefit to the reader, or the idea of citizenship education. The authors rely on the continuation of their study, extending its frame and increasing the range of its participants.

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**Marta Majorek (2014). *Kod YouTube. Od kultury partycypacji do kultury kreatywności* [The Code of YouTube. From Participation Culture to Creativity Culture]. Kraków: Universitas, pp. 238, ISBN: 97883-242-2633-7.**

Social media are a dynamic communication environment that allows the multi-directional exchange of messages between users. The modern new media sphere offers many ways to produce, process and disseminate information, which leads to the engagement of individual users in the communication processes. Users are al-

lowed to choose not only the type of social services but also to create and give shape to their own content. That is why the currently social media environment is a field of interest of a growing number of researchers around the world. While most of the social media research is conducted abroad, Polish scholars do not challenge with similar cases as often, as their colleagues from the United States or Western Europe. In most cases, the social media analysis is based on research material gathered from Facebook or Twitter. Marta Majorek's book, entitled *The YouTube Code. From participation culture to creativity culture* is one of the first attempts at a comprehensive analysis of YouTube in Poland.

The book consists of nine thematic chapters. Assuming, that some readers may not be familiar with the YouTube service, the first chapter provides with the explanation of what exactly YouTube is, and what stands by the phenomenon of this site. Additionally, in this part one can find a description of basic functions and the terms of use. The author has presented the short history of the service and indicated the most important events affecting the current form of the service.

The second chapter of the book concerns the specificity of the political campaigns conducted via YouTube. The author has analyzed issues related to the electoral campaigning and political marketing, and made an attempt to compare political activity in traditional and new media. In this part of the book, notions such as netroots and trackers are also broadly described.

The third chapter is based on reflections on commercial marketing, which is used by brands to increase their incomes. The author explains the concept of viral marketing on YouTube and compares other marketing models used by brands. Majorek also points to the importance of the word of mouth — model of informal communication.

The fourth part is related to the educational dimension of YouTube. This chapter focuses on the new telecommunication technologies implemented in the educational processes. The author provides the examples of technology use in schools and lists the benefits of the modernization process.

The fifth chapter of *The YouTube Code* is focused on the role of gender in the virtual environment. In this case, the author presents the differences between females and males engaged in creating user generated content.

In the sixth chapter, the author tries to operationalize the notion of community and the social meaning of new media. Majorek provides a with couple of indispensable conceptions (in her opinion), to answer the question as to whether YouTube is a social medium or not. Her reflections in this part are based on the distinction between reality and the virtual world. Additionally, the author presents YouTube as an instrument that may be helpful in the process of self-image creation.

The seventh chapter familiarize readers with the memes and video memes, which are popular in the Internet. The author explains the role of the memes in the new media sphere through the phenomenon of cultural changes.

The eighth chapter is an attempt to explain the creative processes occurring within YouTube. The author uses the concept of remix to describe different aspects of content creation. Majorek tries to present new forms of content produced by amateur users. She compares particular elements of the creation process and indicates characteristic differences between them. In this chapter the author has also mentioned the interactivity, which allows users to shape their new media environment.

The ninth chapter is a reflection on postmodern auditory created as a result of technological changes. This part of the book focuses on the differences between traditional media and new media. The author tries to indicate of the reasons behind fragmentation of audiences and tries to predict the next step of media development. In this chapter, the author has also presented her analysis showing, that the audiences of traditional broadcasting are shrinking.

The content analysis performed by the author, has been conducted on a selected research sample, gathered from YouTube. Although Majorek bases her work on many publications written in the field of communication science, political communication or internet research, there is a lack of important conceptions explaining new media dynamics as a whole. What is more, the selection of certain YouTube channels does not allow a strong argumentation in the field of the dynamic social media environment. The author could however, provide with more quantitative data, such as video duration or specific audience data. That could help to present the structure of YouTube content and its viewers in a more detailed way. To conclude, the conducted analysis could be improved in terms of empirical data.

As the author rightly points out, the concept of the remix (p. 183) is a manifestation of the new creation. Remix theory is indispensable to explaining the specifics of new media content and the efforts behind the creative processes. The author clearly highlights the fact, that culture and technology overlaps. In addition, the reflections could be complemented by Lev Manovich's characteristic of new media: (1) numeric representation (2) modular organization and (3) cultural transcoding. The book in general is focused around the issues related to user generated content. The author should have emphasized to a greater extent the transition from user to the producer. In this case, the author could present the conception of produsage. Axel Brun describes produsage as a situation, when individuals become independent from professional content and start to create content in free, individual way. The creative process is the key to understanding the mechanism behind YouTube.

The author claims that YouTube is a specific and unique type of social media (p. 143). In comparison to Facebook, which is mainly focused on communication between the users, YouTube is a content service. In both cases, the social factor is the most important, because there are groups (communities) of users, that are as-

sociated around specific content. In the eighth chapter of the book, the author points out:

Nowadays, the professional video, music and advertising industry, exists mainly next to the “back-yard” production. There is a dichotomy between content, which was produced by the the average users and traditional media companies. This may be an analytical issue and could create difficulties in perceiving YouTube as a new media service in terms of quality and mutations of various categories. (p. 193)

As the author claims, there may be a big difference between content created by amateurs and professionals. However, it is important to mention that there is an increasing number of users/artists who know the basics rules of framing, recording and video editing, which allows them to create interesting content. What is missing in this analysis is a lack of a strong distinction of what is professional and what is amateur production. Does amateur production not also exhibit bear traits of professionalism?

One of the most important claims in this piece, is the fact of change and fragmentation of audiences (p. 204). Many researchers have claimed, that the development of new media will lead to the dusk of traditional media. Majorek does not take that catastrophic scenario into consideration. According to the author, the raise of new media is nothing more than the next step in media development. Unfortunately, we must remember about media companies such as Netflix, which could threaten traditional media. In the author’s opinion:

Amateur video production could fill the gap and eliminate the disadvantages mentioned above [refers to the unification of traditional media content, excessive advertising and the audience boredom]. This type of content could be, in some way, closer to the audience and easier to consume because of the bottom-up model of production. (p. 204)

According to this reflection, we should mention the Smart TV, VOD and the traditional media that are trying to fight against the destructive effect of the internet expansion. A good example of such a situation could be the hybridization of public television in Poland.

Majorek also claims, that the education system should use YouTube for teaching. The author believes, that usage of the service could help to help to increase the level of education among students (p. 95). In the fourth chapter, she proposes obvious ways of YouTube use during the classes. Readers may get the impression of the un-reflective glorifying use of new technologies. The author however does not present any specific disadvantages of the education digitalization process. The *YouTube Code* is a very general reflection on social media. The book does not provide with in-depth, detailed analyzes of the processes taking place in this dynamic environment. This could be caused by the too broad thematic scope suggested and presented by the author. Social media is not only communication. Social media is

characterized by a multiplicity of practical functions and applications used by journalists, specialists and users every day. Starting from entertainment, through modern marketing and ending on education or politics. It is impossible to describe all those relevant processes just in 238 pages.

Despite that, the book is a good way to familiarize oneself with the basic notions of the new media. The author draws our attention to several important elements that constitute YouTube and the other social media. The book could be an addition to a more accurate and advanced analysis.

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