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Topics and participants of dialogues on the cinematographic YouTube channel on the example of a case study of channel called Drugi Seans

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Introduction

By enabling dynamic, interactive communication, the Internet provides a conducive setting for the exchange of views, discussion and dialogue, something that Ignacy S. Fiut (2015, p. 149) describes as “constructive”. Moreover, as stated by Jan Grzenia (2003, p. 89), “not only is the Internet a place for dialogue, but it also develops its own forms of dialogue and specific forms of messaging”. Beata Golus (2004, p. 38) argues that “Dialogism results from direct contact between speakers, between whom there is an »I – you« partnership relationship. In dialogue, the roles of speaker and listener alternate. Despite the lack of face-to-face contact with our online interlocutor, we are able to have a dialogue and even a polylogue”. When writing about online communication, several scholars employ the term *netlog*, defined by Bożena Taras (2004, p. 44) as “a system of intertwined, intersecting utterances with features of dialogue, monologue and/or polylogue, which form a real speech act materialised on the Internet, i.e. in virtual space. Accordingly, *netlog* means a structurally, semantically and pragmatically complex online conversation”.

The new medium has also removed the limitations associated with the possibility of broadcasting one’s own communications. As Marta Juza (2007, p. 68) puts it: “The Internet fosters user collaboration and bottom-up initiatives based on the equal right of each user to broadcast messages (this is the case with contributions to Wikipedia, for instance)”. However, this does not mean that everyone decides to run their own website or upload their own videos.

In the Pyramid of Engagement proposed by Charlene Li, which attempts to identify distinct groups of internet users alongside Producers (who engage in the aforementioned activities), there are also: Watchers, Sharers, Commenters and Curators (see Szpunar, 2012, p. 192). The medium in question also allows users to familiarise themselves with the extensive volume of messages and offers “the opportunity to react to a given piece of content and respond to it, for example, in the form of a comment that subsequently appears on the relevant site” (Sawicka, 2017, p. 78).

One interesting segment of the virtual space consists of thematic channels on YouTube, which, on the one hand, are available to all users (anyone can watch the material, but registration is required to post comments) and, on the other, deal with specific topics, which is typical of a specialised medium focused, for example, on cinematography. YouTube, launched by Chad Hurley, Steven Chen and Jawed Karim (see Burgess and Green, 2011, p. 23) back in 2005, is sometimes considered an example of *media sharing* (see Bartosik-Purgat, 2016, p. 20; Drzazga, 2013, p. 106). As written by Marek Drzazga (2013, p. 106): “On this type of platform, users can post, share and get acquainted with various types of multimedia content (containing, e.g. photos, videos, music files)”. The materials published on the platform in question are extremely diverse in a number of ways. One attempt to organise them comes from, among others, Adrian Ciesiółka (see 2018, pp. 107–108), who relies on two criteria in the typology he describes – the type of published message and the way it is received.

Lidia Rudzinska’s (2015, p. 110) observation suggests that, currently, the content itself may not play the most important role:

Nowadays, it is not the videos themselves but entire YouTube channels that are gaining particular prominence and high viewership. A channel features one or more regular authors (YouTubers), has a name and is devoted to a specific topic. It is no longer just the content that matters – users watch the video because they are curious about the author’s next recording. The channel’s viewers often do not know the topic of the video; what they are familiar with is the author’s personal style. This is similar to watching a favourite TV show. Videos appear regularly on the most popular channels, episodes are usually numbered and programmes are often published on a particular day or even according to a fixed timetable.

According to Barbara Cyrek (2020, p. 133), it is the creator of the channel or the topics he or she discusses that can constitute “the axis around which communities are formed”. The subscribers of a YouTube channel may include, for example, acquaintances of its creators, not necessarily people exclusively interested in the issues addressed. It seems interesting to determine whether interest in or fondness for the YouTuber translates into regular viewing of the content, as well as into sharing one’s own impressions of their persona and/or activity.

As is well known, the community centred around a particular channel can not only watch the content published on it but also share their opinions about it. As Aldona Kobus (2013) observes: “the opportunity to post comments under a video

creates a conversational space for the exchange of opinions between the reviewer and the viewers". It is arguable that a channel dedicated to cinematography provides an ideal platform for this purpose. Given its subject matter, it should, by definition, bring together enthusiasts who want to share their insights and find answers to their questions. The author of the book *Wideorecenzje filmów i seriali w serwisie YouTube z perspektywy retorycznej krytyki gatunkowej* [*Film and series video reviews posted on YouTube from the perspective of rhetorical genre criticism*] draws attention to the main objectives of the creators of such broadcasts: "Youtubers use different ways to influence their audience. The first is related to the objectives inherent in the review genre and is largely related to the evaluation of the work and the means of convincing the audience of their opinion of it [...]. The second objective relates to gaining the audience's favour towards the message and the person of the creator and to creating a YouTube community around the creator(s) of a particular channel" (Nabiałek, 2021, pp. 204–205). It is interesting whether it is possible to find traces of the effective pursuit of both of these objectives in the comments published by viewers.

Assumptions of the study

The objective of the study was to determine who contributes to the comments that appear under the videos on the YouTube channel dedicated to cinematography (the creators of the content viewed or other Internet users – its audience) and to determine what the comments relate to (the subject of the video or the channel and the content published).

The spotlight was therefore focused on certain selected aspects of the collected dialogues (i.e. their participants and subject categories), while the analysis did not cover the linguistic aspect of the collected commentaries, as this was not within the scope of the study.

The paper uses a case study method and focuses on a single channel. The study was based on the analysis of its content, and the interview technique was also used to collect data. Before proceeding with the study, the following questions were formulated:

1. Do users engage in dialogue with each other (their comments form thematic threads), or do they express their opinions on the video they are watching in the form of a single comment?
2. Do channel owners actively participate in these dialogues?
3. What subjects do the dialogues address?

The following hypotheses were formulated for the purposes of the study:

H1: A significant proportion of the threads appearing below the videos consist of only two comments (often a question/opinion from an Internet user and the channel creators' response). The length of a thread is likely to depend on factors such as the subject or the participants.

H2: The majority of threads revolve around cinematography, with occasional ones focusing on the presenters themselves or on the content they have prepared.

The channel selected for the analysis is *Drugi Seans*, launched in 2017. It has about 11.5 thousand subscribers (as of 07.08.2021), so it does not have as large an audience as, for example, the *Sfilmowani* channel, which has been in operation since 2013 – ca. 209 thousand subscribers (as of 07.08.2021). Here is what the creators themselves say about the channel's beginnings: "We started the channel because we wanted to express ourselves online using our own distinctive voice. We would often have long conversations about movies and TV series. So we decided to transfer these to the channel. The initial idea was to make videos about movies we had already seen in the past, and we would verify our first impressions during the »second screening«. However, this formula has almost never been followed" (Interview with Marta Chylińska and Mateusz Żebrowski, 2021). At present, the channel is dominated by reviews of current releases, but that is not the only kind of content being prepared: "We concentrate on reviewing current releases – both movies and series. Occasionally, we combine the review with an analytical discussion. There are also rankings wrapping up the year in movies, as well as special occasion rankings ('movies about death', 'movies for the pandemic'). There are also stand-alone analyses on the channel, which no longer take the form of a debate, but a video essay. We also have our series on the cinematic language »To tylko film...«" (Interview with Marta Chylińska and Mateusz Żebrowski, 2021), explain the creators of *Drugi Seans*. One notable feature is the regularity with which the videos are uploaded. According to the authors themselves, "the timetable is largely determined by the movie premiere calendar" (Interview with Marta Chylińska and Mateusz Żebrowski, 2021). It needs to be stressed that the channel has been run by the same people from the beginning – Marta and Mateusz. The final choice was determined by the fact that the creators were easily approachable, which allowed for an interview that provided information beyond the data obtained from the analysis of the research materials.¹

For the purposes of the study, ten videos with the highest number of views as of 1 August 2021 were selected from all materials uploaded to the *Drugi Seans* channel since its creation. It was assumed that high viewership could translate into audience feedback and the number of comments. The validity of this selection is confirmed in the words of the channel's creators: "Usually, the greatest number of comments appear under materials that get the most views; however, videos with analyses also tend to get a lot of comments. Viewers confront our views with their own" (Interview with Marta Chylińska and Mateusz Żebrowski, 2021).

A total of 1541 comments were collected (Table 2). It is worth noting that among the materials included in the study, there were four devoted to the *Game of Thrones* series. The three broadcasts concerning this production generated the largest number of comments.

¹ The interview with the creators of the channel under study, consisting of 14 questions, was conducted online on 22 August 2021. Its full transcript can be accessed in the private archive of the author of the text.

Table 1

List of videos published on the Drugi Seans channel
with the highest number of views

Video No.	Video title (original spelling)	Internet address	Date of publication	Number of views (as of 07.08.2021)
1.	DARK NETFLIXA – CHRONOLOGIA, ARTE-FAKTY, KONCEPCJE CZASU – ANALIZA CZ. I	https://www.youtube.com/watch?v=rTRJKfncV4&t=5s	12.01.2018	78203
2.	GRA O TRON ODCINEK 1 SEZON 8 – DOBRY PO-CZĄTEK KOŃCA – OMÓWIENIE I RECENZJA	https://www.youtube.com/watch?v=Z_KC2DqH_ac&t=136s	15.04.2019	46592
3.	ZŁOTE GLOBY 2020 – WIELKI POWRÓT RICKY'EGO GERVAISA – PODSUMOWANIE GALI	https://www.youtube.com/watch?v=6nEevRbDRcg&t=163s	06.01.2020	42012
4.	DARK NETFLIXA – KIM JEST NOAH? – ANALIZA CZ. II	https://www.youtube.com/watch?v=LSL9VwDtufs&t=55s	28.01.2018	38780
5.	GRA O TRON ODCINEK 5 SEZON 8 – WŚCIEKŁOŚĆ I WRZASK – OMÓWIENIE I RECENZJA	https://www.youtube.com/watch?v=0KuZXc0R7HU&t=989s	13.05.2019	33764
6.	KLER – RECENZJA	https://www.youtube.com/watch?v=JMU2-S4eEZE&t=514s	28.09.2018	31944
7.	DARK 2 SEZON – ANALIZA CZ. I – CHRONOLOGIA I PARADOKSY CZASOWE	https://www.youtube.com/watch?v=r5wmh4ir6sQ&t=208s	06.07.2019	31828
8.	GRA O TRON ODCINEK 3 SEZON 8 – BITWA O WINTERFELL – OMÓWIENIE I RECENZJA	https://www.youtube.com/watch?v=RirOy66OYfE&t=551s	29.04.2019	30740
9.	ŚLEPNAĆ OD ŚWIATEŁ – RECENZJA – HBO ROBI TO DOBRZE I SZTYWNIUTKO	https://www.youtube.com/watch?v=rFRI68YfuDY&t=259s	30.10.2018	26930
10.	GRA O TRON ODCINEK 6 SEZON 8 – FINAŁ – RESZTA JEST MILCZENIEM – OMÓWIENIE I RECENZJA	https://www.youtube.com/watch?v=n45gu4I5EU0&t=219s	20.05.2019	26088

Source: own study.

Table 2

Number of comments appearing under individual videos

Video No.	Video title (original spelling)	Total number of all comments under the video	Number of comments posted by presenters	Number of comments posted by other internet users
1.	DARK NETFLIXA – CHRONOLOGIA, ARTEFAKTY, KONCEPCJE CZASU – ANALIZA CZ. I	101	23	78
2.	GRA O TRON ODCINEK 1 SEZON 8 – DO- BRY POCZĄTEK KOŃCA – OMÓWIENIE I RECENZJA	114	30	84
3.	ZŁOTE GLOBY 2020 – WIELKI POWRÓT RICKY'EGO GERVAISA – PODSUMOWA- NIE GALI	89	14	75
4.	DARK NETFLIXA – KIM JEST NOAH? – ANALIZA CZ. II	82	22	60
5.	GRA O TRON ODCINEK 5 SEZON 8 – WŚCIEKŁOŚĆ I WRZASK – OMÓWIENIE I RECENZJA	309	20	289
6.	KLER – RECENZJA	151	18	133
7.	DARK 2 SEZON – ANALIZA CZ. I – CHRO- NOLOGIA I PARADOKSY CZASOWE	122	25	97
8.	GRA O TRON ODCINEK 3 SEZON 8 – BITWA O WINTERFELL – OMÓWIENIE I RECENZJA	253	36	217
9.	ŚLEPNAĆ OD ŚWIATEŁ – RECENZJA – HBO ROBI TO DOBRZE I SZTYWNIUTKO	83	17	66
10.	GRA O TRON ODCINEK 6 SEZON 8 – FINAŁ – RESZTA JEST MILCZENIEM – OMÓWIENIE I RECENZJA	237	22	215
Total		1541	227	1314

Source: own study.

A preliminary review of the comments published under the videos on the Drugi Seans channel revealed that, apart from the comments that constitute a stand-alone statement, there are also threads continued by other Internet users. Each of these threads consists of an opening comment (which is the first link in such a sequence of statements) and subsequent responses (at least one) posted by users, the author of the opening comment or the presenters. It was assumed that a single, self-contained commentary, which often refers directly to various aspects of the received broadcast – its content, its author, the main topic (in this case, the movie in question) – can be described as an “expression of opinion”, while the dialogue resembles above all clearly distinguishable threads, which is why they were analysed. This decision led to a limitation of the collected material, as the further analysis excluded comments presenting self-contained statements that were not followed up.

Table 3

Number of threads appearing under particular videos

Video No.	Video title (original spelling)	Number of threads
1.	DARK NETFLIXA – CHRONOLOGIA, ARTEFAKTY, KONCEPCJE CZASU – ANALIZA CZ. I	24
2.	GRA O TRON ODCINEK 1 SEZON 8 – DOBRY POCZĄTEK KOŃCA – OMÓWIENIE I RECENZJA	35
3.	ZŁOTE GLOBY 2020 – WIELKI POWRÓT RICKY’EGO GERVAISA – PODSUMOWANIE GALI	21
4.	DARK NETFLIXA – KIM JEST NOAH? – ANALIZA CZ. II	24
5.	GRA O TRON ODCINEK 5 SEZON 8 – WŚCIEKŁOŚĆ I WRZASK – OMÓWIENIE I RECENZJA	48
6.	KLER – RECENZJA	29
7.	DARK 2 SEZON – ANALIZA CZ. I – CHRONOLOGIA I PARADOKSY CZASOWE	32
8.	GRA O TRON ODCINEK 3 SEZON 8 – BITWA O WINTERFELL – OMÓWIENIE I RECENZJA	56
9.	ŚLEPNĄC OD ŚWIATEŁ – RECENZJA – HBO ROBI TO DOBRZE I SZTYWNIUTKO	20
10.	GRA O TRON ODCINEK 6 SEZON 8 – FINAŁ – RESZTA JEST MILCZENIEM – OMÓWIENIE I RECENZJA	53
Total		342

Source: own study.

First of all, the number of comments in each thread was counted. Next, it was checked how many threads contained contributions by the creators of the channel and how many threads included statements by at least two Internet users, not including the presenters of the channel (one of these people being the author(s) of the comment opening the thread). The next stage involved a thematic categorisation of all the collected threads, consisting in assigning them to one of three categories: 1) the movie or series discussed/cinematography; 2) the material watched and/or the channel host; 3) other. These categories resulted from an initial review of the material collected and an interview with the channel’s creators, during which they talked about, among other things, the key themes raised by those commenting on their videos: “Over the course of several years of work, we have managed to attract an audience that wants to share their thoughts about the movies with us. Some of the comments are polemic, and some are acknowledgements of our work. There are also comments that criticise us personally (that “we know nothing”, that we “don’t watch the movies carefully”), especially when the viewer disagrees with our opinion.” (Interview with Marta Chylińska and Mateusz Żebrowski, 2021).

In her article on Internet comments, Alina Naruszewicz-Duchlińska (2005, p. 253) points out that: “The multiplicity of messages means that, despite the fact that the majority of them are signed with a pseudonym more or less permanently

associated with a given person – they constitute a kind of unified construction, and the discussion is perceived as a whole rather than as a sequence of individual statements”. When coding the material to individual categories, entire threads were assigned rather than individual comments and, thus, the intention was to capture the overall theme of the entire particular sequence, formed by several contributions (in one case, even dozens). On a similar note – although done at the level of a single comment rather than an entire thread – online comments were analysed by Michael Fleischer (2019, p. 165), who explains his approach as follows: “It is, of course, about the main and general topic of the entire post in a given context, about what the entire post is about as such; I abstract here from the fact that other minor topics or issues are also marginally addressed in the comments since this is not our focus at the moment”. When determining the main subject of a thread, account was taken of how much space was devoted to it in a single comment and whether it is taken up in subsequent comments. During the coding process, it became apparent that identifying the main topic of an entire thread could prove problematic and debatable in some cases (e.g. due to ambiguous information or the existence of two seemingly equivalent topics), so a “discarded” category was eventually added.

Research findings

A total of 1541 comments were published under the videos selected for the study. A considerable number of these were part of the 342 threads that were analysed. This made it possible to verify the hypotheses formulated earlier.

H1: A significant proportion of the threads appearing below the videos consist of only two comments (often a question/opinion from an Internet user and the channel creators’ response). The length of a thread is likely to depend on factors such as the subject or the participants.

The analysis reveals that the collected material was dominated by short threads consisting of two or three comments (Table 4). Admittedly, there were also longer series of statements, but those consisting of more than a dozen items appeared sporadically. The longest dialogue can be found under one of the *Game of Thrones*-related materials (5). As there were different numbers of threads under the individual videos, the percentage share of the least extensive threads (consisting of two or three comments) in the entire pool of threads published under a given material was compared. This proportion was lowest for materials 6, 8 and 10 – at around 66% each. This means that 34% of the threads published under these videos (one of them concerned the movie *Kler*, two concerned the TV series *Game of Thrones*) consisted of at least four comments. Consequently, it seems that the subject of the video (more specifically, the cultural text discussed therein) is likely to affect the length of the threads and, thus, the willingness (or readiness) of Internet users to engage in dialogue. In the study, longer series of comments by users could be observed in the case of a controversial movie (*Kler*) and a series with a considerable fan base (*Game of Thrones*).

Table 4

Breakdown of threads by the number of comments forming them

Video No.	Video title (original spelling)	The number of threads comprising ...											
		2	3	4	5	6	7	8	9	10	11	12	Other
		... comments											
1.	DARK NETFLIXA – CHRONOLOGIA, ARTEFAKTY, KONCEPCJE CZASU – ANALIZA CZ. I	15	4	3	1	0	1	0	0	0	0	0	0
2.	GRA O TRON ODCINEK 1 SEZON 8 – DOBRY POCZĄTEK KOŃCA – OMÓWIENIE I RECENZJA	29	2	1	1	0	1	1	0	0	0	0	0
3.	ZŁOTE GLOBY 2020 – WIELKI POWRÓT RICKY'EGO GERVAISA – PODSUMOWANIE GALI	13	4	1	1	1	0	0	0	0	0	1	0
4.	DARK NETFLIXA – KIM JEST NOAH? – ANALIZA CZ. II	16	4	3	0	1	0	0	0	0	0	0	0
5.	GRA O TRON ODCINEK 5 SEZON 8 – WŚCIEKŁOŚĆ I WRZASK – OMÓWIENIE I RECENZJA	26	12	5	0	1	0	1	1	0	1	0	1 (28 comments)
6.	KLER – RECENZJA	10	9	2	3	1	1	1	0	0	0	1	1 (17 comments)
7.	DARK 2 SEZON – ANALIZA CZ. I – CHRONOLOGIA I PARADOKSY CZASOWE	17	11	1	0	3	0	0	0	0	0	0	0
8.	GRA O TRON ODCINEK 3 SEZON 8 – BITWA O WINTERFELL – OMÓWIENIE I RECENZJA	21	16	9	5	1	1	1	1	0	1	0	0
9.	ŚLEPNAĆ OD ŚWIATEŁ – RECENZJA – HBO ROBI TO DOBRZE I SZTYWNIUTKO	11	3	3	2	1	0	0	0	0	0	0	0
10.	GRA O TRON ODCINEK 6 SEZON 8 – FINAŁ – RESZTA JEST MILCZENIEM – OMÓWIENIE I RECENZJA	19	16	8	7	3	0	0	0	0	0	0	0
Total		177	81	36	20	12	4	4	2	0	2	2	2

Source: own study.

Attention should be paid to the contributors to the analysed dialogues. A meticulous analysis of all the threads has shown that six threads consist exclusively of comments published by a single author (one for materials 5 and 6 and four for video No. 10). These threads were not discarded since it is difficult to determine whether they had previously contained contributions

from other Internet users. This is possible because, as the channel's creators admit, they happen to delete certain entries: "We delete comments that breach the level of cultural discussion, and that includes situations in which Internet users argue with each other and insult each other, as well as comments that propagate intolerance and hate speech" (Interview with Marta Chylińska and Mateusz Żebrowski, 2021).

As many as 58% of the analysed threads contained at least one comment published by the presenters. This may attest to their commitment to the channel, active monitoring of comments and their interest in viewers' opinions and questions. It is noteworthy that 42% of the threads remain with no comments from the creators of *Drugi Seans*. This illustrates that Internet users themselves address each other's comments or continue a thread started by another user. The lowest percentage share of comments leading in the analysed threads was observed in the case of two videos concerning *Game of Thrones* (5 and 10) and a review of the film *Kler* (6), while the highest was observed in the case of discussion concerning the series *Dark* (1 and 4) and, interestingly enough, one episode of *Game of Thrones* (2 – it is worth noting that the video concerned the first episode of the latest season of the series in question). After watching a controversial movie or a series with a large audience (the last season of which generated intense reactions), the audience exchanged opinions, often even without the participation of the channel hosts. Of note is the high proportion of contributions from the creators of *Drugi Seans* as regards videos analysing the *Dark* series, which gets reflected in their own words: "It has become our speciality, so to speak" (Interview with Marta Chylińska and Mateusz Żebrowski, 2021). It is interesting to know whether the indicator in question has changed over time. In order to test this, however, more data is required from different periods of the channel's existence.

As is evident from the figures collected in Table 5, presenters play a major role in the sequences of comments. This is also confirmed by the percentage of threads containing contributions from at least two people, excluding the channel creators (Table 6). The participation of at least two Internet users in the same thread is found in just over half of the comment threads analysed (53%).

Table 5
Threads containing at least one statement by the creators of the *Drugi Seans*

Video No.	Video title (original spelling)	Number of threads containing at least one comment by the presenters	Number of all threads	Percentage share of threads containing at least one comment by the presenters
1	2	3	4	5
1.	DARK NETFLIXA – CHRONOLOGIA, ARTEFAKTY, KONCEPCJE CZASU – ANALIZA CZ. I	19	24	79

cont. Table 5

1	2	3	4	5
2.	GRA O TRON ODCINEK 1 SEZON 8 – DOBRY POZĄTEK KOŃCA – OMÓWIENIE I RECENZJA	28	35	80
3.	ZŁOTE GLOBY 2020 – WIELKI POWRÓT RICKY'EGO GERVAISA – PODSUMOWANIE GALI	12	21	57
4.	DARK NETFLIXA – KIM JEST NOAH? – ANALIZA CZ. II	22	24	92
5.	GRA O TRON ODCINEK 5 SEZON 8 – WŚCIEKŁOŚĆ I WRZASK – OMÓWIENIE I RECENZJA	18	48	38
6.	KLER – RECENZJA	12	29	41
7.	DARK 2 SEZON – ANALIZA CZ. I – CHRONOLOGIA I PARADOKSY CZASOWE	24	32	75
8.	GRA O TRON ODCINEK 3 SEZON 8 – BITWA O WINTERFELL – OMÓWIENIE I RECENZJA	31	56	55
9.	ŚLEPNĄC OD ŚWIATEŁ – RECENZJA – HBO ROBI TO DOBRZE I SZTYWNIUTKO	14	20	70
10.	GRA O TRON ODCINEK 6 SEZON 8 – FINAŁ – RESZTA JEST MILCZENIEM – OMÓWIENIE I RECENZJA	19	53	36
Total		199	342	58

Source: own study.

Table 6

Threads with comments from at least two Internet users (excluding channel presenters)

Video No.	Video title (original spelling)	Number of threads containing comments from at least two internet users, excluding channel presenters	Number of all threads	Percentage share of threads containing comments from at least two internet users, excluding channel presenters
1	2	3	4	5
1.	DARK NETFLIXA – CHRONOLOGIA, ARTEFAKTY, KONCEPCJE CZASU – ANALIZA CZ. I	9	24	38
2.	GRA O TRON ODCINEK 1 SEZON 8 – DOBRY POZĄTEK KOŃCA – OMÓWIENIE I RECENZJA	11	35	31
3.	ZŁOTE GLOBY 2020 – WIELKI POWRÓT RICKY'EGO GERVAISA – PODSUMOWANIE GALI	9	21	43
4.	DARK NETFLIXA – KIM JEST NOAH? – ANALIZA CZ. II	5	24	21

cont. Table 6

1	2	3	4	5
5.	GRA O TRON ODCINEK 5 SEZON 8 – WŚCIEKŁOŚĆ I WRZASK – OMÓWIENIE I RECENZJA	32	48	67
6.	KLER – RECENZJA	21	29	72
7.	DARK 2 SEZON – ANALIZA CZ. I – CHRONOLOGIA I PARADOKSY CZASOWE	12	32	38
8.	GRA O TRON ODCINEK 3 SEZON 8 – BITWA O WINTERFELL – OMÓWIENIE I RECENZJA	36	56	64
9.	ŚLEPNĄC OD ŚWIATEŁ – RECENZJA – HBO ROBI TO DOBRZE I SZTYWNIUTKO	9	20	45
10.	GRA O TRON ODCINEK 6 SEZON 8 – FINAŁ – RESZTA JEST MILCZENIEM – OMÓWIENIE I RECENZJA	37	53	70
Total		181	342	53

Source: own study.

This may be attributable to the fact that some users are not familiar with the opinions of others and publish their own assessment in the form of a stand-alone comment. An increased share of such threads was observed in the case of videos focused on the *Game of Thrones* series (5, 8 and 10) and the movie *Kler* (6). These results confirm previous observations.

The collected material included a total of 177 threads, which were composed of two comments. As many as 64% of them consisted of an Internet user's statement and the presenters' response (Table 7). It could have taken the form of thanking the viewer for his or her feedback on the review or the channel as a whole, contributing to a topic that interested the viewer, clarifying a doubtful issue or answering a specific question related to the production in question.

Table 7

Statements by the presenters in threads consisting of two comments

Video No.	Video title (original spelling)	Number of threads that contain two comments and include a statement by the presenters	Number of all two-comment threads	Percentage share of threads that consist of two comments and include a statement by the presenters in the pool of all two-element threads
1	2	3	4	5
1.	DARK NETFLIXA – CHRONOLOGIA, ARTEFAKTY, KONCEPCJE CZASU – ANALIZA CZ. I	11	15	73

cont. Table 7

1	2	3	4	5
2.	GRA O TRON ODCINEK 1 SEZON 8 – DOBRY POZĄTEK KOŃCA – OMÓWIENIE I RECENZJA	23	29	79
3.	ZŁOTE GLOBY 2020 – WIELKI POWRÓT RICKY'EGO GERVAISA – PODSUMOWANIE GALI	7	13	54
4.	DARK NETFLIXA – KIM JEST NOAH? – ANALIZA CZ. II	15	16	94
5.	GRA O TRON ODCINEK 5 SEZON 8 – WŚCIEKŁOŚĆ I WRZASK – OMÓWIENIE I RECENZJA	14	26	54
6.	KLER – RECENZJA	3	10	30
7.	DARK 2 SEZON – ANALIZA CZ. I – CHRONOLOGIA I PARADOKSY CZASOWE	14	17	82
8.	GRA O TRON ODCINEK 3 SEZON 8 – BITWA O WINTERFELL – OMÓWIENIE I RECENZJA	11	21	52
9.	ŚLEPNAĆ OD ŚWIATEŁ – RECENZJA – HBO ROBI TO DOBRZE I SZTYWNIUTKO	9	11	82
10.	GRA O TRON ODCINEK 6 SEZON 8 – FINAŁ – RESZTA JEST MILCZENIEM – OMÓWIENIE I RECENZJA	7	19	37
Total		114	177	64

Source: own study.

H2: The majority of threads revolve around cinematography, with occasional ones focusing on the presenters themselves or on the content they have prepared.

Most of the threads under analysis did not present any challenges at the coding stage. However, there were more than a dozen problematic strings of statements in the material. Considering the reliability of the results, it was decided not to assign them to any of the three categories.

Table 8

Breakdown of threads by subject matter

Video No.	Video title (original spelling)	Subject			
		Discussed movie or series/ cinematography	Content watched and/or channel presenter	Other	Discarded threads
1	2	3	4	5	6
1.	DARK NETFLIXA – CHRONOLOGIA, ARTEFAKTY, KONCEPCJE CZASU – ANALIZA CZ. I	12	9	0	3

cont. Table 8

1	2	3	4	5	6
2.	GRA O TRON ODCINEK 1 SEZON 8 – DOBRY POCZĄTEK KOŃCA – OMÓWIENIE I RECENZJA	19	16	0	0
3.	ZŁOTE GLOBY 2020 – WIELKI POWRÓT RICKY'EGO GERVAISA – PODSUMOWANIE GALI	11	6	3	1
4.	DARK NETFLIXA – KIM JEST NOAH? – ANALIZA CZ. II	11	9	1	3
5.	GRA O TRON ODCINEK 5 SEZON 8 – WŚCIEKŁOŚĆ I WRZASK – OMÓWIENIE I RECENZJA	40	6	1	1
6.	KLER – RECENZJA	19	4	6	0
7.	DARK 2 SEZON – ANALIZA CZ. I – CHRONOLOGIA I PARADOKSY CZASOWE	21	8	0	3
8.	GRA O TRON ODCINEK 3 SEZON 8 – BITWA O WINTERFELL – OMÓWIENIE I RECENZJA	53	2	0	1
9.	ŚLEPNAĆ OD ŚWIATEŁ – RECENZJA – HBO ROBI TO DOBRZE I SZTYWNIUTKO	15	4	0	1
10.	GRA O TRON ODCINEK 6 SEZON 8 – FINAŁ – RESZTA JEST MILCZENIEM – OMÓWIENIE I RECENZJA	41	8	0	4
Total		242	72	11	17

Source: own study.

The collected material included 71% of the threads with cinematography as the principal topic (these were not limited to the movies or series discussed in the individual video, although this theme was prevalent). The highest percentage of cinematic themes was recorded in comments published under videos dedicated to the *Game of Thrones* series (5 and 8). According to the analysis, 21% of the threads focused primarily on the channel itself, the content published on it or the presenters. The highest percentage of comments on this subject is found in the discussion of the first episode of the final season of *Game of Thrones* (2) and the two videos on the *Dark* series (1 and 4). The highest percentage share of other subjects was recorded in the statements under the review of the movie *Kler* (6) – Internet users discussed, among other things, the situation of the Church and priests (these subjects were, however, discussed in a broad context and not solely on the basis of Smarzowski's production).

Conclusion

Ilona Dąbrowska (2019, p. 245) points out that: “Conducting a study to analyse a given phenomenon in the field of social media is by no means an easy task. The work is further hampered nowadays by the self-construction of social media, which are incredibly dynamic in almost every respect. The changes taking place concern individual user behaviour as well as general trends and the modification of entire systems [...]”. Every communication researcher focuses on, e.g. who is speaking, to whom and about what. The rapid evolution of the Internet and its particular segment, social media, invites us to pose these questions also in the context of online communication. The channel chosen for the purpose of this paper represents a unique space, which has not been described often enough by Polish researchers (see Jas, 2020, p. 177–187). Members of the community gathered around the YouTube channel may be attracted to the creator or the subject of the published videos. This paper was inspired by the question as to which of these aspects is the focus of the participants’ dialogues under the videos on the thematic channel.

The study focused on a channel dedicated to movies. The emphasis on a specific subject area evokes associations with a specialised medium. It can therefore be assumed that the viewers of such a channel will be interested in the topics being discussed. At the same time, the subject matter is not addressed exclusively to a narrow group of viewers. The analyses carried out made it possible to verify the hypotheses formulated for the purposes of the study. The first hypothesis, assuming that the analysed threads most often consist of two comments, was verified positively. As expected, it was very often a user comment and an accompanying response from the creators of the *Drugi Seans* channel. Longer series of comments were seen more often in the case of the highly popular TV series *Game of Thrones* and the debate-provoking movie *Kler*. The controversial subject matter seemed to encourage Internet users to engage in discussions or polemics. The first part of the second research hypothesis was also positively verified – as predicted, the largest number of threads were related to movies. Nevertheless, it is worth noting that 21% of the analysed series of comments concentrated on the published content or its creators (according to the hypothesis, such threads were to appear sporadically). These proportions might change if stand-alone comments appearing outside the threads (which constitute a kind of response to the viewed content) were also included. In addition, it is important to add that in certain threads, there were side topics in addition to the main focus (e.g. in a sequence consisting of several items dealing primarily with movie themes, a reference to a viewed review appeared in one of the comments).

The number of comments and the range of themes covered can be influenced by factors related to both the user (not only the viewer but also the YouTuber) and the channel itself. Various motives may drive Internet users, e.g. a question-provoking desire to deepen one’s knowledge in a specific area of interest discussed on a channel, polemics with another user or an individual inclination to speak

up in every situation (“I’m no expert, but I’ll express my opinion”). Online creators, on the other hand, realise that responding to internet users’ comments shows that they are engaged and take their audience seriously, so ultimately, it also adds to their reputation (as the YouTube helpdesk suggests: “Responding to and moderating comments is a great way to build healthy community relations on your channel”²). At the same time, it is important to bear in mind that YouTubers have the ability to control which comments are published on their channel and to remove irrelevant content. User activity, and therefore the number of comments, is also influenced by algorithms (see Cyrek, 2020; Kosińska, 2019). In turn, when considering the variables associated with the channel, it is necessary to first point out its strictly defined subject matter and, consequently, the attraction of the attention of a specific audience. It is possible that the observed indicators are also correlated with the stage of development of the channel, but in order to verify this, it would be necessary to analyse more data from different periods.

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² <https://support.google.com/youtube/answer/9482367?hl=pl> (04.08.2022).

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Summary

Communities created around YouTube channels are often formed around the attraction to the creators or the topics they discuss. Viewers can watch the published content and post comments under the videos. This article aims to identify who is discussing what topics on the Drugi Seans channel, which was selected for this study. A total of 1,541 comments were collected, and 342 threads were analysed. The analysis revealed that: many threads consist of two elements, creators of the channel actively participate in dialogues, many threads focus on cinematography as the primary topic. Additionally, it was found that the length of the threads is probably influenced by the cultural text discussed in the video.

Tematyka i uczestnicy dialogów na kinematograficznym kanale YouTube na przykładzie studium przypadku kanału Drugi Seans

Streszczenie

Wokół funkcjonujących w serwisie YouTube kanałów powstają społeczności, których członków przyciągają prowadzący lub poruszana przez nich tematyka. Internauci mogą oglądać zamieszczone materiały, a także zabierać głos poprzez opublikowanie pod filmem komentarza. Celem artykułu jest określenie, jakich tematów dotyczą dialogi prowadzone na kanale o tematyce filmowej oraz kto w nich uczestniczy. Na potrzeby badania wybrano kanał Drugi Seans. Łącznie zgromadzono 1541 komentarzy, część z nich utworzyła 342 wątki, które poddano analizie. Okazało się, że większość wątków składa się z dwóch elementów, prowadzący biorą aktywny udział w dialogach, a ich zasadniczym tematem jest kinematografia. Wydaje się, że omawiany w przekazie tekst kultury wpływa na długość wątków.

