



Greenwashing in Advertising as an Educational Challenge ***Greenwashing w reklamie jako wyzwanie edukacyjne***

ABSTRACT

RESEARCH OBJECTIVE: Framing *greenwashing* in advertising as both a strategy for manipulating recipients and a significant challenge for consumer education.

THE RESEARCH PROBLEM AND METHODS: What *greenwashing* sins were committed by the broadcasters of the advertising spot entitled *In Search of the Sources of Almette Flavour?* What conclusions can be drawn from this for educational practice? In order to explore this issue, a method of qualitative analysis and interpretation of the content of the media message in question was used, in terms of the manipulation of the audience. The adopted research method allows for a scientific interpretation of social reality, while also taking into account subjective attitudes towards the analysed advertisement.

THE PROCESS OF ARGUMENTATION: The first part of the argumentation considers the origins of *greenwashing* and its typical mechanisms, as well as data from research reports and regulations introducing consumer protection against the use of green lies. This presents the issue in the appropriate context, which is important for understanding the significance of the problem. In the course of further analysis, manipulative techniques used in the spot in question (the so-called sins of *greenwashing*) were identified. On this basis, conclusions for educational practice were formulated.

RESEARCH RESULTS: Numerous abuses against the audience of the analysed commercial were proven. They were reported based on successive story sequences of this media message and the formal techniques used in it.

CONCLUSIONS, RECOMMENDATIONS, AND APPLICABLE VALUE OF RESEARCH: The use of the media requires educating the public by teaching people to take a critical approach to the information disseminated. The use of factual materials similar to this text may contribute to less susceptibility to similar manipulations and force the creators and broadcasters of media messages to act in a way that does not raise moral doubts.

→ **KEYWORDS:** **GREENWASHING, SINS OF GREENWASHING, ADVERTISING, COMMERCIAL, EDUCATION**

Suggested citation: Kędzior, J. (2026). Greenwashing in Advertising as an Educational Challenge. *Horizons of Eduactions*, 25(73), 103–112. <https://doi.org/10.35765/hw.2026.2573.11>

STRESZCZENIE

CEL NAUKOWY: Przedstawienie *greenwashingu* w reklamie jako sposobu manipulowania odbiorcami, a także jako wyzwania edukacyjnego.

PROBLEM I METODY BADAWCZE: Jakie grzechy *greenwashingu* popełnili nadawcy spotu reklamowego, zatytułowanego *W poszukiwaniu źródeł smaku Almette*? Jakie stąd płyną wnioski dla praktyki pedagogicznej? W celu zgłębienia tego zagadnienia zastosowano metodę jakościowej analizy oraz interpretacji treści przedmiotowego komunikatu medialnego pod kątem dokonanych manipulacji wobec odbiorców. Przyjęty sposób badania umożliwia interpretowanie rzeczywistości społecznej w sposób naukowy, a jednocześnie uwzględnia subiektywny stosunek do analizowanej reklamy.

PROCES WYWODU: W pierwszej części wywód uwzględnia genezę *greenwashingu* i jego typowe mechanizmy, a także dane z raportów badań oraz przepisy wprowadzające ochronę konsumentów przed stosowaniem zielonego kłamstwa. Ukazuje to zagadnienie w odpowiednim kontekście, istotnym dla zrozumienia wagi problemu. W toku dalszej analizy wskazano zabiegi manipulacyjne, zastosowane w tytułowym spocie (tzw. grzechy *greenwashingu*). Na tej podstawie sformułowano wnioski dla praktyki edukacyjnej.

WYNIKI ANALIZY NAUKOWEJ: Dowiedziono dość licznych nadużyć wobec odbiorców analizowanego spotu. Zrelacjonowano je, bazując na kolejnych sekwencjach fabularnych tego komunikatu medialnego oraz na zastosowanych w nim zabiegach formalnych.

WNIOSKI, REKOMENDACJE I APLIKACYJNE ZNACZENIE WPŁYWU BADAŃ: Korzystanie z mediów wymaga edukowania społeczeństwa poprzez uczenie ludzi krytycznego podejścia do rozpowszechnianych informacji. Wykorzystanie materiałów faktograficznych podobnych do niniejszego tekstu może przyczyniać się do mniejszej podatności na podobne manipulacje oraz wymuszać na twórcach oraz nadawcach komunikatów medialnych działania niebudzące moralnych wątpliwości.

→ **SŁOWA KLUCZOWE:** **GREENWASHING, GRZECZY GREENWASHINGU, REKLAMA, SPOT REKLAMOWY, EDUKACJA**

Introduction

The Anthropocene is characterised by axiological dilemmas concerning the relationship between humans and nature, anxiety about the possibility of losing the experience of nature in undegraded ecosystems, which are an essential component of the identity and aspirations of many people. *Greenwashing* is also developing in this context.

The term was first coined by Jay Westerveld. During a research trip to Samoa in 1983, he stopped in Fiji. In his hotel room, he saw a flyer stating that oceans and reefs are an important resource, and that reusing towels would reduce ecological harm by limiting water and detergent use. He was struck by the fact that the owners claimed to care about nature while he saw extensive litter and ongoing expansion of the resort. He concluded that the company was more interested in reducing laundering costs than in sustainable development. In his opinion, the money spent on the “save-the-towel”

campaign should have been invested in initiatives aimed at genuinely reducing the hotel's impact on the ecosystem (Watson, 2016). In 1986, Westerveld labelled this type of practice greenwashing (from: *green* and *whitewashing*). In Poland, the terms *ekościema* ["eco-scam" or "eco-hoax"], as well as *zielone kłamstwo* or *zielone oszustwo* ["green lie" or "green deception"], have also become commonly used.

Greenwashing refers to false or misleading statements made by companies, institutions or organisations with the aim of giving consumers of products or services, or the target audience of social campaigns, the impression that they care about the environment, when in fact their aim is to increase profits and/or build public opinion. Eco-scams concern production methods, communication and operational strategies, and often take on disguised forms.

The use of greenwashing is widespread. In 2021, the European Commission and national consumer enforcement authorities conducted a website check to identify cases of pseudo-environmental marketing (Komisja Europejska, 2021). It was found that:

1. in over 50% of cases, consumers were not provided with sufficient information to assess the veracity of a company's environmental claims;
2. in 37% of cases, vague and general information was provided, such as "environmentally friendly" and "sustainable", in order to give the impression of no negative impact on the environment;
3. 59% of websites did not provide easily accessible evidence to support claims about the environmental friendliness of the goods offered;
4. in 42% of cases, the claims made by businesses were exaggerated, false or misleading, constituting unfair commercial practices.

The *Global Sustainability Study: Consumers Are Key Players for a Sustainable Future* shows that *greenwashing* strategies exploit people's tendency towards ethical consumption. 85% of respondents declare that they engage in eco-friendly purchasing behaviour. Many of them are willing to pay more for products that take sustainability into account (Simon-Kucher and Partners, 2021, pp. 12–13).

Greenwashing Mechanisms

An interesting report entitled *The Sins of Greenwashing: Home and Family Edition 2010* (TerraChoice, 2010, p. 10) describes seven sins of *greenwashing*, i.e. traps set for consumers:

1. The sin of hidden compromise. Suggesting that paper is environmentally friendly is an eco-myth, because its production pollutes water and air, consumes a lot of energy and generates a large carbon footprint. This type of manipulation consists only one feature and creates a falsely positive image of the product.
2. The sin of lack of evidence. Environmental claims are not supported by evidence or third-party certification. For example, a manufacturer praises bottles as free of bisphenol A (BPA), without providing certificates of their chemical composition.

3. The sin of ambiguity. An imprecise environmental claim is considered misleading when it is poorly defined and too broad, e.g. green, eco, natural. It creates the risk of the consumer misunderstanding its real meaning. Stating that a product is completely natural does not mean that it is good for the environment, e.g. naturally occurring mercury is harmful to humans and wildlife.
4. The sin of worshipping false labels. Such certificates or labels are created to mislead consumers, e.g. by promoting recycled materials. Actual certificates for eco-friendly products/services include: EU Ecolabel, Energy Star, MSC, Ecocert, Fairtrade.
5. The sin of irrelevance. A company advertises an obvious environmental feature of a product or service that is irrelevant, does not show a strategic change to make it environmentally friendly, e.g. a product free of CFCs, which have long been banned.
6. The sin of lesser evil. Highlighting the environmental benefits of a product or service, even though they are insignificant, diverting attention from the broader environmental impact of the category as a whole (e.g. electromobility).
7. The sin of lying. This includes, for example, providing false data, claiming that a product has Energy Star energy efficiency certification.

It is worth linking this to the so-called *greenwashing* index in advertising, created by EnviroMedia with the University of Oregon School. It contains five categories of abuse of media message recipients (Greenwashing Index, n.d.):

1. misleading recipients with words, e.g. about the impact on the environment, using phrases to make the recipient believe that the company uses green practices when it does not;
2. misleading visually and/or graphically, e.g. by using natural images to make the audience believe that the product/company is more environmentally friendly to the environment than it actually is;
3. vague or difficult to prove statements about ecology, e.g. about environmental benefits, without specifying what they are;
4. exaggerating how environmentally friendly a product/company/service is, e.g. it is difficult to verify claims about environmental friendliness, whether the company has actually done what it claims;
5. omitting or concealing important information, e.g. diverting attention from something else, minimising the side effects of the product/service.

EnviroMedia website is the place where internet users can post, rate and discuss eco-friendly advertisements they have found in the media. This is an interesting initiative, giving them a sense of social influence and control over advertisers and broadcasters.

Directive (EU) 2024/825 of the European Parliament and of the Council of 28 February 2024 (Dyrektywa..., 2024) introduced provisions aimed at protecting consumers and the environment, enabling customers to make informed decisions about their purchases and to promote sustainable consumption patterns.

It points to the responsibility of businesses to provide clear, relevant and reliable information. Clarity means that advertising should not contain concepts that are ambiguous to consumers. Relevance refers to the characteristics of the product, the production process and the image of the business; it consists of presenting content that will influence the consumer's decision. Reliability of information means providing evidence in the form of statistics, certificates and expert opinions. Misleading consumers is considered illegal.

The directive also refers to pseudo-ecological marketing and an obligation for national authorities to counteract such practices. Claims regarding environmental friendliness should be based on clear, objective and public data and verified by external and independent experts. Attention was also drawn to the reprehensible practice of advertising irrelevant features or properties of products, e.g. offering gluten-free water for sale.

Analysis and Interpretation of the Commercial *In Search of the Sources of Almette Flavour* in Terms of Manipulation Typical of *Greenwashing*

The variously defined method of content analysis (Wimmer & Dominick, 2008, p. 211) allows for the examination of meaningful content in written or spoken texts (Silverman, 2013, p. 83) or other forms of communication, including visual ones. It involves extracting systems of meaning, identifying the most important elements (words, phrases, themes or motifs, tone of speech, etc.), main topics, threads and relationships between them (Silverman, 2013, p. 150). It enables the identification of key topics, the extraction of hidden meanings as it takes into account the context in which specific expressions appear, the overall message of the communication, and the ideas and emotions it contains.

It can therefore be used to study the media – “what” and “how” is communicated to the audience. In the structural (interpretative) approach, it is an understanding, systematic and analytical reading and perception of messages. According to Denis McQuail, the most important thing in media message research is implicit and hidden content, and the main goal is to find and understand the discourse (McQuail, 2012, pp. 357–358). Tim Rapley argues that conclusions can be drawn not only from what is written in the texts, but also from what is left unsaid (Rapley, 2013, pp. 194–196).

The aim of the study is to gain a deeper understanding of the phenomenon of *greenwashing* through analysis and interpreting the visual content of the film *In Search of the Sources of Almette's Taste* (the text does not include screenshots of individual frames). The article does not contain a quantitative analysis, as it focuses on a single media message. It is also important to draw conclusions on this topic in terms of educational activities.

The advertiser is the Almette brand, owned by Hochland Polska Sp. z o.o., ul. Okrężna 2, 64-530 Kaźmierz.

The advert contains a simple, dynamic and optimistic message. Its aim is to give the product a regional character and naturalness, as well as to emphasise the taste qualities

of Almette cheese. It uses greenwashing mechanisms, which will be indicated in turn. The argument in this part of the discussion will be presented in the chronological order in which the individual sequences of the film appear.

The potential audience for the advert includes people of all ages, but it is aimed primarily at younger people due to the humorous nature of the film and its main character.

In the very first frames of the film, the broadcaster emphasises the local origin of the advertised cheese. It uses the phrase: “produced in Poland, in Węgrów”, which is intended to encourage viewers to support domestic, regional companies. This is a sin of ambiguity, suggesting the superiority of this product over others. The broadcaster also manipulates visually and graphically. Idyllic landscapes are used to create the impression that the product is environmentally friendly. This is a sin of hidden compromise, in this case related to referring to only one feature and building a partially false positive image of the product.

Next, we see Nela Zawadzka, a 12-year-old girl at the time and a finalist in the 2020 edition of “The Voice Kids”. The advert is aimed not only at adults, but also at younger viewers who admire the singer. Positive emotions and sympathy for her are used for marketing purposes. The talented, cheerful girl encourages viewers to try the advertised product. She smiles and dances showing her joy. Emphasising that she lives in Węgrów is intended to reinforce the credibility of the advertising message of the company that produces these cheeses. The use of a child as an intermediary for the broadcaster’s message is unethical. The broadcaster manipulates the image through the romantic, fairy-tale setting of a pretty house in a well-kept garden, where these scenes take place. It is not known whether this place belongs to Nela’s family.

In the next part of the film, a woman appears next to the girl, sharing her enthusiasm. Showing two people from different generations is intended to manipulate different age groups of viewers. Both are smiling and dancing, making broad gestures and using lively facial expressions. The broadcaster draws on pop culture – the advert takes the form of a musical film (with silent characters), and the speech bubbles are reminiscent of a comic strip. The message appears: “Where does Almette’s taste come from? Come on, let’s find out!” This is a signal from the broadcaster that it has nothing to hide. However, it commits the sin of lack of evidence, as it does not allow viewers to learn about the composition of the cheese.

In the next frames of the film, the girl and the woman set off in search of the place where Almette’s flavour comes from. They are smiling, jumping and dancing, which illustrates positive emotions. The characters meet a woman working in a shop. Her facial expressions and gestures show her delight in the advertised product. In response to the question about the origin of its flavour, she suggests that they follow her. The film continues to appeal on the emotions of the audience, avoiding rational, fact-based arguments.

The team of characters arrives at the factory where the advertised product is made. There they meet the friendly-looking production manager, Tomek Salamenta. He enthusiastically wants to show them how Almette, which “always tastes best”, is made. The

message, formulated from a position of authority, has the characteristics of linguistic manipulation through the use of evaluative words (contains judgements and interpretations) and a structure of speech that prevents negation on the part of the audience. Despite the encouragement: "See how we do it", the cheese production process is not shown. This is a sin of ambiguity, linked to the sin of lack of evidence, through the use of fragmentation, i.e. presenting only some of the product's features.

In the following frames characters appear who are described as "Almette production workers" (all persons are listed in the film credits at the end). The advertiser suggests that cheese production is fun, as they dance to the melody heard in the background. This will make it pleasant for the audience to associate with. The staged situations show that it is recommended by people who have direct contact with production – Mateusz Pietraszek, technologist. This is a first-hand opinion, communicating the credibility of the statements.

The product is then given to one of the employees, who takes the characters for a ride, during which the natural values of the region, such as natural water reservoirs and animals, are shown. Once again, we are dealing with the sin of ambiguity. The aim is to reinforce the audience's belief that the cheese comes from the beautiful and clean surroundings of Węgrów. The visual appeal of the film frames and biased editing play a significant role in attracting the viewers' attention and establishing positive associations. In this way, the ecological nature of the product and the company is exaggerated.

They arrive at the farm of Wojciech Piotrowski, a cow breeder from Węgrów, whom they meet in a pasture bordered by trees and bushes. The farmer is friendly towards his visitors, accepting a packet of Almette cheese from them. The broadcaster's aim is to make viewers think that the milk supplier also consumes this dairy product.

Wording is used to make viewers believe that the company uses green practices. In order to shape viewers' belief in the company's diligence about raw materials, as well as to emphasise its familiarity and fidelity to tradition, the speech bubble states that Wojciech Piotrowski has been supplying milk to this company for 18 years. In the final moments of this scene, we see a rhetorical question from a woman in a pasture who, pointing to the farmer, communicates that he is responsible for the quality and taste of the advertised product. These are vague or difficult to prove statements about ecology. Such linguistic devices are intended to strengthen trust in the company, which is implied to be committed to a strategy of controlled, reliable high-quality raw materials from the pasture to the final food product on the consumer's table. Once again, there is an exaggeration of how environmentally friendly the product and the company are.

The fact that the farmer has only one cow on a large pasture raises doubts. It is not known under what conditions the entire herd is raised. A manipulation technique called framing is used here, i.e. selecting certain aspects of information.

As part of consolidating the media message, the broadcaster presents another message about Almette's regional production in the beautiful borderland of Mazovia and Podlasie, in Węgrów, which is intended to further strengthen consumer sympathy for the company and raise awareness that by buying cheese we are supporting the Polish

food industry. Once again, people's tendency towards ethical consumption is being exploited. This gives rise to speculation about hidden costs, which will be demonstrated later in this article.

Next, the suggestion to serve the cheese, familiar from the beginning of the commercial, is repeated. Thanks to the mechanism of repetition, consumers reinforce this visualisation, which encourages them to buy the product. Before the end of the film, a conclusion about the origin of the advertised product appears. The following frames show Nela, who has accompanied viewers throughout the film in discovering the origin of Almette's unique taste. She kindly invites them to visit her city and try her favourite cheese.

The advertiser emphasises positive intentions and the girl's credibility, using the power of a child character, who is culturally considered innocent, warm and cordial. In this way, it manipulates the content and image in order to influence the emotions and consumer choices of the audience, as well as to increase trust in the brand. The spot ends with credits similar to those known from films, indicating the people appearing in it. This is intended to reinforce the audience's belief in the credibility of the advertising message.

When analysing the advertisement, one's attention is drawn to the consistent omission or concealment of important information, which makes the claim of environmental friendliness sound better than it in reality. Attention is diverted from the recipe for the cheese and the way it is produced in the company, which is filmed from the outside. The spot shows dancing specialists who enjoy their work. The attitude of "*we have nothing to hide*" is declared in the phrase: "Look how we do it", yet the technological procedure is not presented (e.g. in the clip from the production line, filmed in safe sanitary conditions, which is included in the advert). This gives rise to the assumption that the side effects of the company's activities are being concealed or minimised.

The most important sin of *greenwashing* is the sin of hidden compromise, associated with the use of manipulative fragmentation and framing techniques. Some of the evidence can be found on the cream cheese packaging, and some on the internet.

The label reads: "Fluffy cream cheese. Whipped with nitrogen, pasteurised". Although the nitrous oxide used for this purpose is harmless to health, the advertised product is not as natural as it is presented in the film. Furthermore, the silos used to store this substance are not environmentally neutral.

The cheese has a good, simple composition: cottage cheese, milk proteins, salt. However, it is quite caloric – the energy value of the product in 100 g is 256 kcal. It is more a source of fat than protein (protein content per 100 g: 6.7 g, or 20%, fat content per 100 g: 24 g, or 71%, carbohydrates per 100 g: 3.2 g, or 9%).

The price of the product is high in relation to the composition of the raw materials: a 150 g package usually costs PLN 5.88, which amounts to PLN 39.20/kg. Meanwhile, the price of regular cottage cheese does not exceed PLN 25/kg. This suggests that the actual calculation of the price of the cheese takes into account the high costs of technology and marketing.

Packaging – reusable PP plastic, i.e. polypropylene (often used in the production of food packaging). Responsibility for recycling is transferred to consumers.

The sins of hidden compromise and lesser evil refer to the omission in the advertisement of important information concerning milk production for Almette. It also distracts consumers from the broader impact of the agricultural industry on the environment. Wojciech Piotrowski, who appears in the commercial, farms 180 hectares in Węgrów and keeps a herd of 170 dairy cows, plus about 80 young animals. A few years ago, the farmer commissioned a modern cowshed (Wieści Rolnicze, 2021). His cows are unlikely to graze on the pasture shown in the spot, although they are probably fed grass from it. The barn is located in the town, which is controversial. Viewers of the Almette advert will not learn how such a large cattle farm affects on the ecosystem.

Conclusions for educational practice

It is essential to educate the public on the issues raised in the article. Iwona Czaja-Chudyba (2020, pp. 7–8) writes that contemporary media culture is becoming an enemy of rationality and ethical and aesthetic values. The *PoWażne Sprawy* programme (Czaja-Chudyba, 2020, p. 90 ff.) shows how to teach critical thinking. Pupils in grades I–III should be taught the habit of mindfulness, asking questions and intellectual courage. For pupils in grades IV–VIII, she directs projects that shape independent thinking, searching, researching, checking, selecting, evaluating, problem solving, decision making and creating.

Examples of questions that teach critical reception, analysis and interpretation of advertising content could be: What does the sender want to persuade me to do? What is the form of communication (arguments, artistic means)? How reliable is the information provided, how can it be verified? Is it a fact or an opinion? What evidence contradicts the thesis? Is this advertisement reliable, ethical and attractive?

A critical approach to companies' declared pro-environmental activities should be taught. Knowledge of the sins of *greenwashing* can contribute to making audiences less susceptible to manipulation and force creators and broadcasters of media messages to act ethically.

Thanks to the skills they have acquired, consumers will be able to recognise dishonest information strategies. The use of computer technology makes it easier for users to verify the facts presented, so it is relatively easy to identify and possibly condemn malicious practices. It allows pressure to be exerted on companies to be held accountable for the pro-environmental actions they boast about but do not implement or do so to a negligible extent. The result may be a damaged brand reputation and a negative attitude among consumers. It is important that they do not defame or hate on entrepreneurs, but formulate constructive criticism and consistently apply pressure to ensure fair business practices in this area.

Conscious consumers will demand the introduction and enforcement of regulations recognising their right to be informed about the impact of companies' activities on the environment (supported by the results of relevant scientific research), serving to protect the Earth and its inhabitants. This will enable them to make more sustainable choices and consume in an environmentally friendly manner.

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Source of funding

Lack of funding sources.

Disclosure statement

No potential conflict of interest was reported by the author(s).