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Polsat Games – the new approach to a speciality channel

Abstract

Video games have been broadcasted on television for several decades, but gaming programs reached their peak at the turn of the 20th and 21st centuries. Their popularity dropped significantly when access to the Internet became popular. Game fans thus gained access to information and film material from video games. Polsat Games is another TV channel in Polsat's rich offer. It deals with the subject of video games with a strong emphasis on e-sport. In addition to broadcasts about games, documentaries and quasi-documentaries as well as anime series are broadcast on it. The channel has launched its own esports league where players play League of Legends. The channel's viewers are mostly young men, but its viewership results are not impressive. Internet channels on YouTube and Twitch which Polsat Games provides are more popular than the traditional TV channel, transmitting games live and publishing episodes of gaming shows.

Keywords: television, video games, Polsat Games, media convergence.

Polsat Games – nowe podejście do kanału tematycznego

Streszczenie

Gry wideo są prezentowane w telewizji już od kilkudziesięciu lat, ale szczyt popularności programów o grach przypadał na przełom XX i XXI wieku. Ich popularność znacząco spadła w momencie, gdy upowszechnił się dostęp do internetu. Fani gier zyskali tym samym dostęp do informacji oraz materiałów filmowych z gier wideo. Polsat Games to kolejny kanał telewizyjny w bogatej ofercie Polsatu. Porusza on tematykę gier wideo z dużym naciskiem na e-sport. Oprócz audycji o grach emitowane są na nim programy dokumentalne i paradokumentalne, a także serie anime. Kanał uruchomił własną ligę e-sportową, w której zawodnicy grają w *League of Legends*. Widzami kanału są głównie młodzi mężczyźni, ale wyniki jego oglądalności nie są imponujące. Większą popularnością niż tradycyjny kanał telewizyjny cieszą się internetowe kanały na YouTube i Twitch Polsat Games, które transmitują rozgrywki na żywo, a także publikują odcinki programów publicystycznych.

Słowa kluczowe: telewizja, gry wideo, Polsat Games, konwergencja mediów.

Introduction

Television perceived as a traditional broadcast transmitted by antennae and satellites is currently subject to considerable transformations and gradually loses its significance. This is due to the fact that, for some years now, the viewers have had a wider access to a continually developing VOD offer, which does not only include the Netflix or HBO GO type platforms but also the services provided by significant Polish television stations. The second reason relates to an increasing number of speciality channels with the leading Telewizja Polska and Polsat, whose offer incorporates channels for numerous social and age groups.

According to the annual research of Nielsen firm, the Poles spend, on average, 4 hours, 16 minutes and 4 seconds in front of the TV screen and, for several years, this time has been observed to be moderately in decline, after many years of increasing tendencies. Still, the result has been higher than the European average which in 2017 amounted to 3 hours and 51 minutes.³⁶

As far as the Polish media discourse is concerned, the topic of television is relatively rare giving way to the more popular press and the internet which are considerably easier to explore. There is also the lack of speciality channel related texts.³⁷ The aim of the article is to fill this gap and to introduce Polsat Games channel, its programme structure, an activity in the internet as well as the way it tackles the current, dispersed media market. The applied methods include a quantity analysis of the content, a method of criticism, the literature analysis and an autopsy based programme research.

Video game related TV programmes

Most likely the earliest TV video games appeared regularly on *TV POWWW* programme from 1978. The young viewers had an opportunity to call the studio and take part in a simple game by giving a voice command to open the fire to enemy spacecrafts. The programme was broadcast in the USA for a few years on several channels.

With time the video game related TV programmes appeared in countries other than the USA for example, in Great Britain. Their peak of popularity was reached in the 90s of the 20th century. The viewers watched the programmes such as *Bad Influence!*, *Total Reality* and *Game Master*. Each of them had a distinctive character and focused on different aspects of electronic entertainment. In the USA, in turn,

³⁶ <https://www.statista.com/statistics/422719/tv-daily-viewing-time-europe/> (accessed on: 20.05.2020).

³⁷ More significant television related publications include: W. Godzic, *Telewizja i jej gatunki po „Wielkim Bracie”*, Universitas, Kraków 2004; W. Świerczyńska-Głównia, *Ewolucja rynku telewizyjnego w Polsce. Analiza przypadku TVN i TVP*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2014; J. Dzierżyńska-Mielczarek, *Rynek mediów w Polsce: zmiany pod wpływem nowych technologii cyfrowych*, Oficyna Wydawnicza ASPRA-JR, Warszawa 2018; O. Dąbrowska-Cendrowska, *Poranny towarzysz i doradca*, Elipsa, Warszawa 2014.

from 1990 *Video Power* was emitted. That dynamic programme presented, inter alia, the news and video game tips.

The earliest TV digital entertainment accessible to viewers in Poland dates back to the 70s. It was *Sonda*, the popular science programme, where merely short snippets were offered. The programme that showed the genuine onscreen game was *Joystick*, broadcast on Tuesdays every two weeks by TVP1 in the years between 1993 and 2000. People engaged in its production were actors associated with TVP: Wojciech Malajkat reviewed the news and Kazimierz Kaczor shared his reflections on popular strategic games. The programme consisted of several sections such as reviews, contests, or live game duels. In the latter, young representatives of teams gathered in the studio competed against each other in various kinds of computer games in order to achieve the highest score.

The first Polish news and current affairs programme related to video games was *Escape*. It appeared in 1996 on Polonia 1 channel and its initiator was a TV producer, Konrad Kwiatkowski, who introduced his idea to the editorial board of game related magazine, 'Top Secret'. Impressed with it, the editor Emil Leszczyński engaged in the production content.³⁸ The programme presented gameplays from the latest productions, and its narrator was Tomasz Knapik known from movies and TV series. Among *Escape's* advantages were humour and professional performance. The programme was taken down in May 1998.

Multimedialny Odłot was another turning point in the history of the Polish programmes associated with games. It was transmitted in Polsat in the years between 1997 and 1998 every other Sunday and presented by Piotr Rubik and Monika Bral. Its inventor was Piotr Rubik, whose passions, apart from music, were video games. He created scenarios, selected games and made sound side of the programme.³⁹ TVN response to the video game boom was *TV Enter* transmitted in 1998. Its narrator was Piotr Rubik already known from the twin programme on Polsat. The broadcast consisted of a few game reviews and at the end it presented Tele Sklep (Tele Shop), which gave an opportunity to purchase several new game titles via phone.

Another example of video games on this channel was *Tilt.tv* – the programme borrowed from the Finnish television, which had been transmitted since 1997. The Polish edition existed in the years between 2002 and May 2003 and was led by the dub actress – Joanna Pach. In 2006 a new programme, *gram.tv* appeared, and its leaders, Paweł Truszczyński and Marcin Sońta presented reviews, announcements, news along with recollection of older games. Its so called successor was *AlleGra*, the programme which debuted in Autumn 2009 and was led by Marcin Sońta. Its last episode was transmitted in February 2011.

³⁸ <https://www.eurogamer.pl/articles/2013-07-12-kulisy-powstania-i-upadku-programu-escape> (accessed on: 20.05.2020).

³⁹ *Specjalnie dla SS wywiad z twórcami programu „Multimedialny Odłot”, „Secret Service” 1997, no. 7–8, p. 86–87.*

The most recent attempt of creating video game related TV programme is a project called *Gamespace*. Online fundraising was organised for the programme to be produced. Two episodes appeared on the Internet and, eventually, the programme was to be presented on the traditional television. Its initiators are editors of magazines about games and the programme draws from the mentioned *Escape*. The narrator was once more Tomasz Knapik. Currently it is unknown what happened to the programme and whether it may be expected on TV.

The growing popularity of video games resulted in creating speciality TV channels with the focus on them. In Western Europe programmes strictly dedicated to video games appeared in several countries. One of them was Italian Game Network with its local brand in Great Britain and another one, French Game One which has existed since 1999.

In Poland its substitute was *Hyper* (initially *GameOne*), which debuted on MiniMax channel in 1999. Since 1st September 2001 the stream has been transmitted on ZipZap channel and took a permanent place in the schedule between 8.00 p.m. and 12.00 a.m. It contained interviews with game creators, reviews, gameplays, guides and reports on more significant industry events. When the programme was being created, it was expected that it would present video games exclusively, however, later it also transmitted movies and anime series. The broadcast ended at the beginning of July in 2014.⁴⁰

The first channel strictly dedicated to video games in Poland was E-sport TV, which was launched in March 2017 and has presented transmissions from video game contests and other electronic entertainment related programmes. The TV started cooperating with numerous youtubers, including a popular YouTube channel TV Gry, which produces the individual news and current affairs programme. E-sport TV is mainly accessible in cable networks and, therefore, has a smaller range than Polsat Games.

The Genesis of Polsat Games channel

Polsat Games was launched on 15th October 2018. Initially, its transmission was planned from 1st October, however, the formal issues prevented this. Nevertheless, the first programmes and transmissions were already broadcast via Internet in due time. The channel's initiator was Piotr Żak – the son of Polsat founder and the current chairman of supervisory board of Digital Polsat (Cyfrowy Polsat), Zygmunt Solorz-Żak⁴¹. Piotr Żak is also closely associated with the channel from the other side. He is a co-founder of Frenzy, the company which deals with a production and content-related management of Polsat Games. Its earlier activity was focused on Internet transmission production of electronic sports. The managing director, Bartosz Pawlik, is also the managing director of Frenzy. The Chief editor is Radosław Nałęcz, a long-term journalist, radio

⁴⁰ <https://www.satkurier.pl/news/101732/teletoon-wydłuża-godziny-emisji-koniec-hyper.html> (accessed on: 20.05.2020).

⁴¹ <https://businessinsider.com.pl/kiedy-ruszy-kanal-polsat-games/2hk3xke> (accessed on: 20.05.2020).

presenter, music editor and video game fan. The channel joined the varied thematic Polsat offer, which consists of more than 40 thematic channels concentrating on topics such as news, sport, movies and series, music and entertainment on a large scale.

The Polsat website contains the channel's following description:

The latest offer of Polsat Television – Polsat Games – is not only dedicated to computer games or e-sport fans but also to new technologies and animation enthusiasts. Apart from games and equipment reviews and talk-show featuring the game creators, the TV station will transmit entertainment programmes with the Internet stars [...]. The channel will also broadcast anime (including Dragon Ball Super) and the programmes dedicated to the younger viewers which will offer learning through games⁴².

Polsat Games is accessible via the Cyfrowy Polsat platform as well as Netia, UPC and Promax operator services.

TV schedule

Polsat Games content can be divided into four basic groups:

- e-sport gameplay transmissions,
- video games related news programmes,
- documentaries and quasi-documentaries produced by Polsat,
- anime series.

Below is shown an exemplary channel schedule.

Table 1. Daily schedule for 20/21 July 2020

Time	Title and type	Time	Title and type
6:00	STOP Drogówka – documentary	15:00	One Piece – anime
7:00	STOP Drogówka – documentary	15:30	One Piece – anime
8:00	Tajna historia XX wieku – documentary	16:00	Po Lekcjach – gaming show
8:30	Drwale i inne opowieści z Bieszczadu – documentary	16:30	Tajna historia XX wieku – documentary
9:00	Gliniarze – paradocumentary series	17:00	E-sport: Ultraliga – Lato 2020 – e-sport transmission
10:00	Po Lekcjach – gaming show	22:00	Faux Paux – gaming talk show
10:30	Giereczkowo by Day – gaming show	23:30	Tajna historia XX wieku – documentary
11:30	Rock w grach – gaming show	0:00	Giereczkowo by Night – gaming show
12:30	Faux Paux Extra – gaming talk show	1:00	Septagon – paradocumentary series
13:00	Giereczkowo by Day – gaming show	2:00	Septagon – paradocumentary series
14:00	Dragon Ball Super – anime	3:00	E-sport: Ultraliga – Lato 2020 – e-sport transmission
14:30	Dragon Ball Super – anime		

Source: Polsat Games schedule.

⁴² <https://www.polsat.pl/news/2018-10-09/polsat-games-od-15-pazdziernika-co-w-ofercie/> (accessed on: 20.05.2020).

It contains news programmes relating to the whole spectrum of topics regarding video games. They come in a varied form, part of which is recorded in a studio in a style typical for news programmes (i.e. a big table, programme leaders and, alternatively, guests sitting around it). The others are created on green screen and are hosted by one person. Moreover, there are completely original programmes run by well known youtubers dealing with video games.

Below is shown a short presentation of a few programmes, both currently being produced and the completed ones.

- ***Gry Komputerowe Show (Computer Games Show)*** – the programme was run by Bartosz Sitek well known for his channel called YouTube Generetor Frajdy. The programme had its two brands – *Wyzwanie (Challenge)*, where the leader played video games in terms of finding various non-standard solutions and *Wywiad (Interview)*, where he discussed video games with his guests.
- ***Nowa Gra+ (New Game +)*** – the programme was led by Katarzyna Jajuga, the video game streamer. She presents gameplays from the latest, high-budget games and adds her own comment.
- ***Deja vu*** – hosted by Radosław Nałęcz and Tadeusz Zieliński, the programme aimed at revealing the old world of video games and phenomena related to them to the young viewers, as well as reminding them to the older generation whose representatives were born in the years between the 80s and the 90s of the 20th century. The authors, in a light and amusing way, shared their memories related with games, equipment and cultural phenomena from over two decades ago.
- ***Po Lekcjach (After School)*** – the famous youtubers, Karolina Górczana and Mateusz Brzeziński, present gameplay from the iconic games belonging to Lego series.
- ***Giereczowo by Day and Giereczkowo by Night*** – two programme leaders play the the popular games and comment on the onscreen situation. The nightly version presents different games and is not censored.
- ***PoGraMy (We-will-Play-the-Game)*** – the programme differs from the other ones content wise as it is related to board and card games. It was probably launched due to the fact that many of computer game lovers were keen on board games.
- ***Faux Paux*** – the latest format by Radosław Nałęcz and Tadeusz Zieliński is a talk show, where more or less famous electronic entertainment related guests are invited and interviewed.
- ***Rock w grach (Rock in games)*** – the original production by a well known youtuber Remigiusz 'Rock' Maciaszek where the most recent games are reviewed.

The broadcast of current affairs shows on the channel is dedicated to various recipients, which is obvious when observing the leaders and the form of transmission. The hosts of programme parts are youtubers known mainly by the younger viewers, and the programme visual as well as communication form allows to determine that it is targeted at the teenage viewers. On the other hand, the programmes run by leaders in their 40s (such as *Faux Paux*, *Rock w grach*), are of a slower pace and engage

the viewers intellectually. The programme chief editor Radosław Nałęcz, asked about his perception of the role of Polsat Games news, answered.

In my opinion the good news show is never enough. We took it for granted that a serious conversation should be about political, social and economic issues. Games, on the contrary, relate to entertainment, which is true, it is also a serious opponent in fight for the viewers – i.e. popular culture consumers' time and attention. However, it can also be the subject of a serious conversation and can be perceived from various angles. On one hand, as the way of spending a free time, on the other, as the medium, which often carries a serious meaning.⁴³

It is clear that game related programmes are intertwined with other types of broadcasts. On the other side, documentaries and quasi-documentaries are usually transmitted during worse broadcasting time and serve as a TV gap filler. They are not in any way related to electronic games. The viewers unaccustomed to the players' environment are likely to be surprised by a transmission of Japanese animated series in the station schedule. They, however, have not much in common with video games as such. They exist as a result of players' interest, many of whom are fans of Japanese animations, which is an element of *geek* culture. Daily schedules are alike and the programmes of particular types are transmitted according to a similar scheme.

The quantitative research of the channel schedule was carried out in order to answer the question relating to its content. It took 30 days within the period from 21st June until 20th July 2020.

The vast amount of broadcasting time (234 hours) was occupied by the transmissions of e-sport gameplays – mainly *League of Legends*. Due to the fact that it is transmitted daily and e-sport contests take place less frequently, many of them are just replays of the previous gameplays.

It was followed by Games Shows category containing various video game related programmes, part of which was described earlier on. As in the case of transmissions, replays of older programme episodes are frequently transmitted.

The third place, timewise, was taken by documentaries and quasi-documentaries, the last one by anime series emitted daily for 2 hours.

⁴³ Facebook correspondence with Radosław Nałęcz (April 2020).

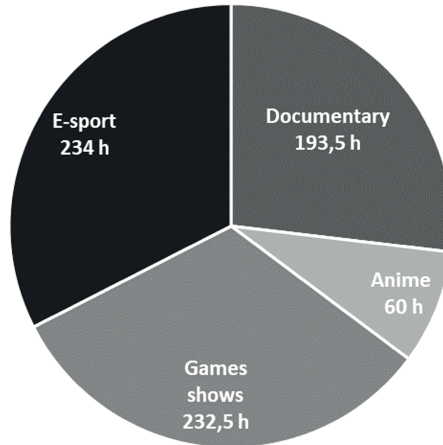


Figure 1. Total time of basic types of TV programmes between 21 June and 20 July 2020
Source: own research.

The specific kinds of TV programmes in the discussed channel are barely distinguishable. Documentaries and animation series are obviously easy to qualify, however, it is not the case with the majority of materials created by Polsat Games as to the genre. The typical form known from the traditional television includes talk-show (*Faux-Paux*, *Gry Komputerowe Show*) and sport transmission. Talk-show can be seen in a way described by Wisław Godzic, which is a programme in-between entertainment and news.⁴⁴ The sport transmission, on the other hand, although relating to a different sport category than the traditional transmissions, draws from the convention known for decades. It then takes places in a studio, where the host and the guests sit at the table and discuss complexities of gameplays and contests events.

Małgorzata Bogunia-Borowska suggested an interesting division of discourses on television. According to her idea the dominant element is an entertainment discourse, which links with others depending on the programme type.⁴⁵ In Polsat Games the discourse is of an entertainment nature, targeting teenagers and relating to typically entertaining hobby. At the same time it links with the competitive discourse, which is evident from the attitude to cybersport and numerous gameplay transmissions. Elements of scientification discourse can also be distinguished as the leaders of particular programmes convey certain video game related knowledge.

⁴⁴ W. Godzic, *Telewizja i jej gatunki po „Wielkim Bracie”*, op. cit.

⁴⁵ M. Bogunia-Borowska, *Fenomen telewizji: Interpretacje socjologiczne i kulturowe*, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2012, p. 26–28.

E-sport in Polsat Games

In some countries, E-sport and its transmissions have been broadcast for years. In South Korea, for instance, competitive web games are almost a national sport, which brings crowds to stadiums and millions of viewers in front of the TV screens. The Ministry of Sport and Tourism of the Republic of Poland in 2019 acknowledged e-sport as an equivalent of other sport disciplines.⁴⁶ Therefore, Poland joined the group of countries, which have a serious approach to this type of competition and the contestants are called cyber-athletes.

Polsat Television is a pioneer as far as the e-sport transmissions on air are concerned as in May 2015 Polsat Sport News broadcast the contest 'League of Legends Championship Series' and in the following years gameplays of Counter-Strike: Global Offensive as well as the tournament 'Intel Extreme Masters', which was held in Katowice.⁴⁷ The Polish Television, in turn, broadcast live e-sport contests called 'ESPORT NOW 2016' which took place in May 2016 in Wrocław.

According to the studies on a schedule, e-sport tournaments and their transmissions belong to an extremely vital element of the described channel. Bartosz Pawlik, the manager of Polsat Games during the conference 'Esport & Gaming Forum' in October 2019 said that from the TV perspective, e-sport was the best product of the gaming sector.⁴⁸ In his opinion it was due to the fact that it evoked lots of emotions and provided a capacity for creating a 'show.' He also introduced interesting research results, according to which 4.8 million of Poles were e-sport fans, 1.7 millions of which were enthusiasts. It gave a good basis to electronic entertainment related media functioning.

At the very beginning of its activity Polsat Games created 'Ultraligue', i.e. its own e-sport league, where the players competed in *League of Legends*. Within its 1st edition the fans could watch 119 hours of live contests and in its culmination moment the tournament was simultaneously watched by 49 228 viewers⁴⁹. Unfortunately, there are no data indicating which percentage watched the programme on TV and which accessed it online. Observing the TV channel ratings we may assume that few viewers followed the tournament on the traditional TV. In 2020 Alior Bank became the title sponsor of 'Ultraligue'.

Polsat Games does not extend its offer to this type of transmission only. It transmitted the tournaments of Ekstraklasa Games organised by Polish football top league

⁴⁶ <https://biznes.wprost.pl/technologie/gry/10281683/w-polsce-oficjalnie-uznano-e-sport-za-sport-to-wielki-dzien.html> (accessed on: 20.05.2020).

⁴⁷ <https://grupapolsat.pl/pl/archive/po-raz-pierwszy-w-polsce-turniej-w-grze-online-bedzie-transmitowany-w-telewizji> (accessed on: 20.05.2020).

⁴⁸ *Esport & Gaming Forum. Oglądaj konferencję na żywo*, <https://www.youtube.com/watch?v=mB6EUaWmlwQ> (accessed on: 20.05.2020).

⁴⁹ <https://www.polsat.pl/news/2019-04-08/ultraliga-od-polsat-games-zakonczyła-sezon-z-sukcesami/> (accessed on: 20.05.2020).

and Electronic Arts company, the producer of *FIFA* series. The event took place in 2019 and recorded the high rates both on TV and online.

Polsat Games online

Parts of the video game related news shows transmitted in Polsat Games is accessible online. It is an explicit example of a new approach to television contents called Television 360°. Some programmes (e.g. *Faux Paux*) were broadcast live both on Television and on YouTube.

The YouTube channel owns almost 80 000 subscriptions, which is not much considering the popular theme of the channel and the fact the movies have been published here for more than half a year. Therefore, the popularity of particular movies measured with the quantity of views is not high. The majority of them does not exceed 5000 views, excluding broadcasts of e-sport gameplays that reach several thousands of views. In the YouTube service the competition is fierce and although the materials present high technical and content quality, it is difficult to reach the wider audience, which have their own favourite youtubers. It is possible that the key to achieving higher rate is e-sport that attracts many young viewers.

The types of materials posted on YouTube Polsat Games were reviewed. In order to make the research more measurable, the time range included 3 months – from 20th April until 20th July 2020. At that time 145 video materials appeared on the channel.

Table 2. Number of videos of specific type on Polsat Games YouTube channel

Type of video	E-sport	Games shows	Other
Number of videos	120	23	2

Source: own research.

As shown in the table above, the vast majority of them was related to e-sport entertainment. They were usually a few-hour transmissions from particular tournament of games such as *League of Legends* and *Counter-Strike GO*. The games shows category included 23 movies only, which were mostly reviews of new games or episodes of the programmes transmitted on the traditional television.

It is possible to purchase an access to a standard broadcast of a channel on VOD Ipla.tv platform that belongs to Polsat as well as to watch particular episodes of current affairs programmes. Nevertheless, in comparison to YouTube, the offer is relatively poor.

The Twitch channel was established in August 2018, earlier than the official launch of TV channel. It has 135 000 followers, which is much more than its equivalent on YouTube. The channel offers e-sport live tournaments, which have a form of a few hour transmissions. It is exactly the same transmission which can be watched parallelly on a TV channel.

Viewers

The research on TV ratings gives a certain picture of Polsat Games popularity. The number of its viewers is less than impressive, which is due to the fact that young people who are the video game main customers do not watch a lot of TV. According to Nielsen Audience Measurement an average audience, from the beginning of the station existence (15th October 2018) till the end of January 2020 was 1448 in 4+ age group. The RCH indicator (1 min), in turn, amounted to 120 000 viewers.⁵⁰ An average Polsat Game audience, during the period from 15th October to 25th October 2018 was 2,5 000 viewers, which represented 0,04% of the station share in the TV market among the general viewers.⁵¹ Modest as they are, the rating results should not be surprising- teenage recipients (not only in Poland) spend less time watching the traditional television. In 2016 in our country viewers aged between 13 and 29 used the medium for 2h and 13 min daily, which was 7 minutes shorter than in the previous year.⁵²

As many as 62% viewers interested in the station offer were people below 20 years of age, the majority of which was aged between 16 and 17. The emphasis on the young consumers is clear by looking at the programme title, *Po Lekcji* (After School), which suggests that the viewer still attends school. There are no data regarding an age structure of the remaining 38% , nevertheless, it can be presumed that the majority of the viewers is below 40. Thus, it may be similar to an age structure of the Polish player. The situation is similar as to the viewer gender, however, it can be assumed by analogy, that they are mostly men. The attracting aspect is undoubtedly transmission of e-sport tournaments. The channel focuses mainly on 'hardcore' games, which are not the female domain.

Summary

Video game related programmes appeared on the Polish channels as early as in the 90s of the 20th century, however, their quality significantly diverged from the ones on the Western TV.

The reasons for this are clear- technological delays and the lack of appropriate *know-how*. At that time, their significant element was the information aspect, which was very much desired before the Internet era. Naturally, the players had an access to numerous game related titles, which they could gain the information from, nevertheless, watching the game in motion on the TV provided a totally different experience.

⁵⁰ <https://www.wirtualnemedi.pl/artykul/1-4-tys-widzow-kanalu-polsat-games-animacja-dragon-ball-super-hitem-interesujace-tresci-dla-pewnej-niszy-odbiorcow> (accessed on: 20.05.2020).

⁵¹ <https://www.wirtualnemedi.pl/artykul/polsatu-games-nowy-kanal-ogladalnosc-hitowe-programy> (accessed on: 20.05.2020).

⁵² <https://businessinsider.com.pl/media/tv-radio/mlodzi-ludzie-coraz-krocej-ogladaja-tradycyjna-telewizje/mkpr76g-programy> (accessed on: 20.05.2020).

Polsat Games draws from these traditions and at the same time uses the reliable formats that are popular on YouTube. The majority of the programmes does not vary much from the movies posted on video game related channels. The practical lack of information and news programmes is the result of their nonsense in the era of commonly accessible internet, where every player has their favourite video game related web portals or simply follows appropriate Facebook or Twitter profiles. Documentaries, in turn, broadcast on the channel are not related to games and fill the schedule gaps in order to avoid the excessive number of replays.

More than a quarter of a century ago Francesco Casetti and Roger Odin described a transfer from paleo-television to neo-television. The second broadcast type is characterised by the focus on everyday life and different, more relaxed communication with the viewers.⁵³ Polsat Games does not belong to any of these type although it is closer to neo-television. It is the new approach to thematic-hobby channel, which, so far, has not existed on the Polish televisions. The case of Polsat Games is a kind of phenomenon as it is an old medium attempting to join the new ones, especially YouTube and Twitch platforms, where the programmes and transmissions have similar or higher ratings.

It is difficult to predict the future of Polsat Games, however the growing popularity of e-sport is likely to support its development. Apart from this, the channel is a part of a big media Corporation, which can afford to maintain the minor (for the present) investments.

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