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Titles of sports videoblog episodes – their structure, functions and methods of influencing viewers

Summary. The subject of the article are the titles appearing in online videos – sports vlogs run by Polish journalists on YouTube. The research was prepared using the perspective of medionomastics. It confirms that titles are created in accordance with the basic principles formulated by copywriters and Internet marketing specialists. The results of the analysis are presentation of the structure of the titles of sports vlogs episodes, description of the most frequently used methods of influencing the recipient by youtubers and an indication of the basic functions of the discussed element.

Keywords: language norm, medionomastics, sports journalism, title, vlog, YouTube

Tytuły odcinków wideoblogów sportowych – ich struktura, funkcje i sposoby oddziaływania na odbiorcę

Streszczenie. Przedmiotem opracowania są tytuły występujące w internetowych komunikatach audiowizualnych, czyli wideoblogach sportowych prowadzonych przez polskich dziennikarzy w serwisie YouTube. Badania, w których wykorzystano perspektywę medionomastyczną, potwierdzają, że tego typu nazwy są redagowane zgodnie z podstawowymi zasadami formułowanymi przez copywriterów i specjalistów do spraw marketingu internetowego. Rezultatami analiz są: przedstawienie struktury tytułów odcinków wideoblogów sportowych, zaprezentowanie najczęściej wykorzystywanych przez nadawców sposobów oddziaływania na odbiorcę oraz wskazanie podstawowych funkcji omawianego elementu.

Słowa kluczowe: norma językowa, medionomastyka, dziennikarstwo sportowe, tytuł, vlog, YouTube

Introduction

A title is considered one of the most important parts of a media text, regardless of the medium through which it is published. "Learning the art of creating good titles is one of the elements of mastery in the journalistic profession", Wojciech Furman writes directly (Furman 2006: 225). The reasons for the high rank of "the smallest press text", as the title is called by Magdalena Ślawska (Ślawska 2008: 117), can be easily named. It is the initial element of a media statement (a visual or an audiovisual one) – the first one noticed by the recipient. It is a calling card, an announcement, in a way, of the main part of a written text (e.g., an article) or a spoken text (e.g., a TV report). The title directly influences the choice of the reader/listener/viewer, who is to make a decision to accept it and to express their willingness to learn the next part of the material, or to reject it and move to another text. In this sense, the title can be compared to a gate which a seduced and curious recipient goes through to see what comes next or, disappointed or even bored, refuses to do so and chooses a different path.

Teresa Dobrzyńska considers a **title** to be a metatext expression, which "in various ways comments on the named whole" and serves as an announcement of a written text (Dobrzyńska 1991: 153). According to *Słownik terminologii medialnej* [*Dictionary of media terminology*], a title is a "significant, initial part of every publication; it encourages to read the text and corresponds to the contents of the work; it should be concise, interesting, accurate and substantial, whilst being true to the nature of the means of communication in which it appears" (Furman 2006: 225). In reference to different definitions of this term, as proposed by researchers (cf. e.g., Ślawska 2008; Kasiak 2016a), I consider a title to be the smallest media text present either in the form of a single title such as a main title, a top title, a subtitle or in the form of an extended title made of a title and a top title/subtitle or "in the form of a title series, that is a construct composed of single and/or complex titles" (Kasiak 2016a: 120).

Authors of scientific studies in the field of linguistics and media education are eager to describe the role of titles (and headers), particularly in press texts. The first study on that topic is considered to be a monography by Walery Pisarek (Pisarek 1967). One should also mention, among others, a publication by Stanisław Gajda (Gajda 1987), in which the researcher presents three basic functions of titles (nominative, descriptive and pragmatic function¹).

¹ S. Gajda emphasizes the fact that because of copyrights, text titles can be classified as ideal or quasi-ideal proper names, that is exceptional names since they refer to only one element of the reality. The researcher places titles in the group of so-called ideonyms, which are names of creations of the spiritual culture of men (Gajda 1987: 81). When describing titles from the onomastic perspective, he refers to their three main functions: a) **nominative** (identifying, individualizing), consisting of naming the given text and in that way, distinguishing it from among other statements: b) **descriptive**

At the beginning of the 21st century there was a dynamic growth of media-onomastics, which provided the grounds for numerous publications discussing the topic of giving titles to media statements (cf. Skowronek 2000; Skowronek, Rutkowski 2004; Pałuszyńska 2006, 2016; Burska 2014; Wojenka-Karasek 2014; Kasiak 2016a; Grochala 2017). Popularity of internet media has led scientists to observe the phenomenon of giving titles also to those journalistic texts which are presented online (usually in a written form) (cf. Pawłowska 2010; Dąbkowski 2014; Kasiak 2016b; Filipczak-Białkowska 2018).

Due to the fact that a dynamic development of the videoblog sphere² can be observed in Polish virtual space in recent years, it is worth considering how authors of such audiovisual materials construct their titles. Through regular publication of videos, videobloggers aim to interact with internet users, since their goal is to gain a wide circle of viewers, which translates into a number of subscribers. Apart from establishing contact, it is also important to keep the viewers interested so as to encourage them to systematically watch individual episodes and to achieve the highest possible number of views of a given video. And it is the title that actually turns out to be one of the main factors determining the internet user's decision to play a video.

Key research questions and description of the analytical material

The topic of giving titles to videoblog episodes is discussed by Katarzyna Maciejak in the publication *YouTube w edukacji. Strategie nadawcze wideoblogerów* [*YouTube in education. Broadcasting strategies of videobloggers*] (Maciejak 2018), in which the object of research are audiovisual materials published on YouTube and dedicated to popular science. Describing titles of videoblog episodes, the researcher adopts the classification proposed by Urszula Żydek-Bednarczuk (Żydek-Bednarczuk 2005), who distinguishes: a) summarizing titles (informative, descriptive); b) surprise titles; c) question titles. K. Maciejak analyzes initial elements of videoblog episodes in isolation:

(characterizing and informative), which is present when the title not only names the text but also informs about its contents; c) **pragmatic**, related to the impact on the recipient (Gajda 1987: 83–85).

² Videoblog is a genre indigenous for the internet, having the form of a collection, based on audiovisuality and using various tools of communication and interaction, such as a video material, a post as a written description of the published video, a live broadcast, a public live chat, comments. It consists of episodes varying in length (from a few to a few dozen minutes), which are published regularly and characterized by a similarity in terms of topics and structure. Its presentation form can be a monologue or a dialog. The wide group of authors of videoblogs includes both amateurs, aspiring to gain recognizability, and people with an established position in media, for whom the internet activity is an extension of their career in the media sphere, such as journalists (Kacperska 2020).

An episode title is a place where videoblogger can influence the viewer even before they watch the video or, in fact, at the moment of making a decision to play or skip the video. [...] Starting a video requires an additional action, so whether that effort will be made, depends to a large extent on a well-constructed title (Maciejak 2018: 148).

Taking into account the dynamic development of the Polish videoblog scene and the maintained interest of internet users in that form of media activity, one should continue the discussion dedicated to titles of videoblog episodes. The subject of the present study is the structure and function of this element in sports videoblogs kept by Polish journalists on YouTube. The key questions are: How are the titles of sports videoblog episodes constructed? Do authors of the titles form them according to the norm for the development of that type of internet texts? What means are used by the author in order to attract attention of the recipient? The study examines the titles of episodes of six sports videoblogs (table 1) which are popular among viewers (the selected videoblogs have at least 40 thousand subscribers – as of May 2021). They are: “Foot Truck” (FT), “Polsport – Michał Pol” (P), “Kostyra SE” (K), “Prawda Futbolu” (PF), “Tomasz Ćwiąkała” (TĆ) and “Prawda Siatki” (PS). From each videoblog, 20 episodes were selected at random – 120 titles were analyzed in total.

Table 1. The analyzed Polish sports videoblogs – basic information

Name	Host	Dominating discipline	Number of subscribers (stand: May 2021)
“Foot Truck”	Łukasz Wiśniowski, Jakub Polkowski (both Canal+ Sport)	football	178 thousand
“Polsport – Michał Pol”	Michał Pol (youtuber)	football	153 thousand
“Kostyra SE”	Andrzej Kostyra (“Super Express”)	boxing	117 thousand
“Prawda Futbolu”	Roman Kołtoń (youtuber)	football	106 thousand
“Tomasz Ćwiąkała”	Tomasz Ćwiąkała (Canal+ Sport)	football	104 thousand
“Prawda Siatki”	Jerzy Mielewski, Marcin Lepa (both Polsat Sport)	volleyball	41 thousand

Source: own study

Titles given to audiovisual contents on the internet versus the linguistic and communication norm

The initial element of a video is one of the key factors that influences positioning videos on YouTube – apart from elements such as a description of the video, tags, subtitles (transcription), number of views or links (Podgórski 2018) – namely, the so-called CTR (*Click Through Rate*). Thanks to a skillfully constructed title, an episode can be ranked higher in search results and, therefore, reach a wider circle of viewers and become popular. That is why copywriters and specialists in internet marketing formulate basic rules of writing titles, to be followed by authors of videos published on YouTube (cf. Łempicka 2016; Podgórski 2018).

Placement of **key words** is important as it helps the material to gain a high position on the list of search results for videos on YouTube (so-called YSRP, *YouTube Search Results Page*). It is recommended that those key words are related to the contents of the material – they should briefly describe it and indicate the discussed topics. One should also pay attention to the **order** of individual elements of the title, since they can enhance its influence. Most importantly, one should put the most popular, most searched for and carefully chosen phrases at the beginning of the episode title. Another significant factor determining the so-called click through rate of a given video is the **title length**, although specialists cannot agree as to the optimum number of characters. For example, Aneta Łempicka (Łempicka 2016) suggests that in the initial part of the material, the first 66 characters play the key role, while Daniel Podgórski (Podgórski 2018) observes that titles of the most popular videos on YouTube have 47–48 characters on average. Furthermore, youtubers should consider the fact that is not only the title that is important for positioning of their videos, but also the **thumbnail**, that is a short preview of an episode, consisting either of frames generated automatically by YouTube, or of images designed by the author of the video (a so-called non-standard thumbnail). That way, already when surfing through the service and choosing whether to watch the given material, the viewer is influenced by a verbal word and an image. Those two components constitute a calling card of the video, they inform the viewer about its contents. Therefore, the title and the thumbnail should be mutually complementary.

Basic recommendations on how to give titles to YouTube videos can be also found in the *YouTube Creator Academy (Akademia...)*, which is a series of online trainings and courses dedicated to people who create and publish audio-visual contents on YouTube. Its authors emphasize the importance of giving proper titles to materials posted on YouTube:

Thumbnails and titles are like billboards [highlighted by B.K.] thanks to which viewers can decide whether they wish to watch your videos. Well-designed thumbnails and thought-through titles help to draw attention of a larger number of viewers to your

channel, encourage them to go through your other videos since they know what can be expected of them, and in addition, they make your content more attractive to a broad range of advertisers (*Akademia...*).

Moreover, they list six basic rules of giving suitable and successful titles to videos:

- 1) **“Use thumbnails and titles to increase the chances of your channel being discovered”** – the recommended components should make a coherent whole and announce the content of the video;
- 2) **“Create thumbnails which are distinctive and accurately relate to the contents of the video”** – it is recommended to use original thumbnails which are more effective than automatically generated ones (whereas such elements can be published independently only if the account has been verified by YouTube); since viewers do not like to click on low quality thumbnails, one should make sure that the posted pictures have a high resolution (at least 1280 x 720 pixels with 16:9 ratio) and are visually attractive – thumbnails should present something exceptional, intriguing, thanks to which they will stand out among others and attract viewers (which can be achieved, for example, by posting photos with a high contrast and depth or applying the rule of thirds³); if a word appears in the thumbnail, it should be written with a distinct, bold font (service users play videos on different mobile devices, also on smartphones, on which a small font can be less visible);
- 3) **“Create fitting, catchy titles”** – titles of episodes should reflect the contents of the material and describe it in detail, which, in turn, should encourage viewers to watch the whole video; *YouTube Creator Academy* recommends short titles (maximally 60 characters long), developed according to the following patterns: the key content first, then episode number and finally, elements of the brand;
- 4) **“Do not use misleading thumbnails and titles, which serve as a »click bait« or cause a sensation”** – it is not recommended to post such thumbnails and titles which include misleading or deceptive, shocking, disgusting, vulgar or flashy content, since they discourage viewers from watching the video; videos should be given titles suitable for the broadest possible circle of recipients;

³ The rule of thirds (often used in photography) allows to create a graphic or a photograph with a dynamic, eye-catching composition. It involves dividing the picture into three equal parts vertically and horizontally, using lines – that way, on intersections of the lines, so called “strong points” are determined, where the main object of the photograph should be positioned (a person, a building, a tree, etc.). The rule of thirds allows to create expressive, interesting photographs (Zalepa 2014).

- 5) **“Create thumbnails and titles which are attractive for advertisers, to earn more money”** – the YouTube service gives authors of audio-visual materials the possibility to make profit from the published contents, therefore, when creating titles of videos and designing thumbnails, it is worth considering how to draw attention of not only viewers but also potential advertisers;
- 6) **“Check whether your thumbnails and titles perform their task”** – people posting videos on YouTube should regularly check if their thumbnails and titles meet viewers’ expectations:

YouTube will recommend a video to viewers if it is suitable and interesting for the recipient – which can be seen based on the average viewing time. Videos which are “click baits” have a shorter average viewing time, so it is less probable that we will recommend them. You can verify if your thumbnail is a “click bait” based on the high click through rate but a short average viewing time and a lower number of thumbnail views than expected (*Akademia...*).

Recommendations regarding titles of videos published on YouTube mainly emphasise the **non-linguistic – technical** operations related to the place of publishing the text, that is an internet social service based largely on visuality (rules 1, 2, 6) as well as the **marketing** aspect related to the advertising and gainful function (rule 5). Language communication is referred to less frequently (rules 3, 4) – according to the rules, one should not use linguistic means which discourage viewers and are inappropriate for young recipients, with emphasis on the **informative** function (the title should inform the viewer what the given videoblog episode is about) and the **creative** function (the title should be fresh, accurate and imaginative).

Structure of episode titles of sports videoblogs

According to Stanisław Bereś, a header serves as a “label” of a media text and frequently determines if the text will be read or skipped (Bereś 1974: 92). The same lexeme is used by Magdalena Ślawska, who, while distinguishing basic characteristics of a press title, claims that it must “be functional and form a whole with the journalistic material for which it acts as a »label«” (Ślawska 2008: 118). I shall use this term also in the context of naming individual episodes of sports videoblogs. **“A label” of every videoblog episode** is made of the following elements (scheme 1):

1) obligatory:

- **main title of the episode** (verbal element) placed directly next to the thumbnail, presenting the topic of the given episode and its contents. The average length of titles of the analyzed sports

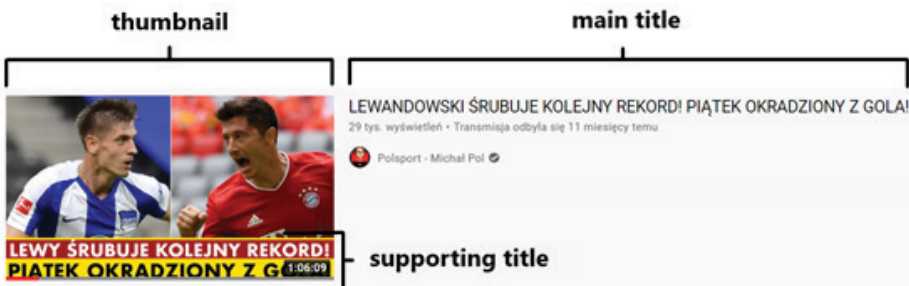
videoblog episodes is 66 characters, which is slightly higher than the length suggested by the *YouTube Creator Academy*, but exactly the number recommended by A. Łempicka;

- **thumbnail** (visual element), in which the image (photograph), visualising and complementing the information provided in the main title, and colours, which are strong, eye-catching and usually consistent with the colouring of the videoblog logo, play the key role;

2) facultative:

- **supporting title**, being a part of the thumbnail, complementing or strengthening the main title (e.g., by repeating its content). This is not a necessary element, but authors of sports videoblogs often use it in order to reach viewers and gain the highest possible number of views of the given recording, which is supported by the fact that only one videoblogger (K) has completely abandoned the use of supporting titles.

The listed obligatory and facultative elements serve also as links to the video, to which the viewer is redirected after clicking on them.



Scheme 1. Elements creating a “label” of an episode of a sports videoblog: thumbnail, main title, supporting title

Source: own study based on “Polsport – Michał Pol” videoblog

Functions of titles and methods of influencing viewers

The analysis of sports videoblogs allows for distinguishing basic methods of influencing viewers as used by youtubers in initial parts of their communication, that is titles of individual episodes. The first one is related to graphics – writing main and supporting titles in capital letters (manifestation of persuasiveness), for example: *MIKEL ARTETA – TRENER, NA*

KTÓREGO WSZYSCY CZEKALI⁴ [MIKEL ARTETA – A COACH EVERYONE HAS BEEN WAITING FOR] (TĆ, 28 December 2019), KĘDZIORA: PIERW-SZY RAZ NIE POJECHAŁEM NA KADRĘ [KĘDZIORA: FOR THE FIRST TIME, I DID NOT GO TO THE NATIONAL TEAM TRAINING] (FT, 3 April 2021). Such a manner of writing titles placed on thumbnails is functional and consistent with the rule saying that the text in the thumbnail should be legible on every mobile device. It is different in the case of main titles – *YouTube Creator Academy* recommends avoiding too many capital letters. Although it is considered a mistake, authors of sports videoblogs often use that method of writing (cf. main titles of episodes of FT, P, TĆ vlogs).

Another method of influencing viewers is the use of **proper names** (surnames of players, coaches, sports officials and experts, names of clubs, competitions, videoblogs or series published within the framework of videoblog activity) in episode titles. They serve as key words, through which the viewer is informed about the topic of the given videoblog episode (e.g., football matches in the Champions League or volleyball rivalry in the Polish PlusLiga), which can be seen in titles such as *Mourinho chce wycofać Lewandowskiego!* [*Mourinho wants to withdraw Lewandowski!*], *Champions League strzela po polsku!* [*Champions League shoots like Poles!*] (PF, 10 December 2019), *Petarda z Suwałk, czyli Prawda Siatki po wygranej Ślepska nad Skrą Bełchatów* [*The Rocket from Suwałki, that is Prawda Siatki after Ślepsk wins with Skra Bełchatów*] (PS, 9 February 2020).

In episode titles of sports videoblogs, **information gaps** can also be observed. They occur when the recipient becomes aware of the fact that their knowledge is not sufficient to complete the sense of the message (title) and that the missing information can be found in the videoblog episode. Therefore, information gaps arouse interest, urge the viewer to click on the link and familiarize themselves with the video, cf.: *CZŁOWIEK, KTÓRY ZNA WSZYSTKIE TAJEMNICE PIŁKARZY* [*THE MAN WHO KNOWS ALL THE FOOTBALLERS' SECRETS*] (FT, 18 May 2021), *O LUDZIACH, DZIĘKI KTÓRYM FC BARCELONA MA PRZYSZŁOŚĆ* [*PEOPLE THANKS TO WHOM FC BARCELONA HAS A FUTURE*] (TĆ, 3 May 2021).

Another way to attract attention of YouTube users are **exclamations** in titles of videoblog episodes, which is related to expressiveness of such text as: *ZA TO KOCHAM BOKS!* *Joshua vs Powietkin & debiut IZU UGONOH* [*THAT IS WHY I LOVE BOXING! Joshua vs Powietkin & the debut of IZU UGONOH*] (K, 25 September 2018), *BEZNADZIEJNA BARCELONA! LEWANDOWSKI Z KOLEJNYM REKORDEM, BAYERN ROZBIŁ SCHALKE!* [*HOPELESS*

⁴ The titles of sports videoblog episodes are written in the article in italics, with the original spelling, and the discussed parts are additionally underlined for bold. In parentheses, an abbreviation is provided, indicating the videoblog from which the example was taken, as well as the episode publication date.

BARCELONA! LEWANDOWSKI WITH ANOTHER RECRD, BAYERN DESTROYS SCHALKE!] (P, 25 January 2020). The analysed titles take also the form of **questions**, which are an element of a play with the recipients, they activate them and encourage them to act (that is to click on the link and find answers to the questions in the video). That shows both persuasiveness and interactivity, e.g.: *Kto w finale PlusLigi? Jaka ksywa dla Leona? – finał zabawy!* [Who will play in PlusLiga finals? Nickname for Leon? – Finale of the game!] (PS, 23 April 2019), *INTER CZY AC MILAN? GDZIE BARDZIEJ SIĘ PRZYDA MILIK?* [INTER OR AC MILAN? WHERE IS MILIK NEEDED MORE?] (P, 6 November 2020).

In initial parts of individual episodes of sports videoblogs, their authors use **emotional, evaluative vocabulary with a (mainly negative) expressive value**, such as *ODPIEPRZCIE SIĘ OD TYSONA* [FUCK OFF AND LEAVE TYSON ALONE] | *Andrzej Kostyra* (K, 27 June 2019), *KOMPROMITACJA LEGII! Remis na Gibraltarze trafia na listę hańby!* [LEGIA IS A MOCKERY! Draw on Gibraltar on a list of disgrace!] (P, 12 July 2019). Also **colloquial lexis** is used – thus, youtubers aim to shorten the communication distance with the recipient, create an atmosphere of closeness and emphasize the feeling of community, cf.: *CZY ŁUKASZ FABIAŃSKI JEST BOOMEREM?* [IS ŁUKASZ FABIAŃSKI A BOOMER?] (FT, 13 November 2020), *MANCHESTER CITY ZEŻŁOMOWAŁ PSG! PEP GUARDIOLA W FINALE LIGI MISTRZÓW PO 10 LATACH!* [MANCHESTER CITY BEATS PSG TO A PULP! ATER 10 YEARS, PEP GUARDIOLA IN THE CHAMPIONS LEAGUE FINALE!] (P, 4 May 2021).

Among elements found in titles of sports videoblog episodes there are also **verb forms in 1st person singular**, which shows subjectivism, individualization, auto-presentation (emphasis on the “I” of the sender), e.g., *SZPIŁKA VS DIABLO – mam swojego FAWORYTA!* [I have my FAVOURITE!] | *ANDRZEJ KOSTYRA* (K, 24 January 2018), *KOGO WYBRAŁEM DO JEDENASTKI ODKRYĆ LA LIGA?* [WHO IS MY PICK FOR 11 TOP DISCOVERIES OF LA LIGA?] (TĆ, 25 May 2019). Also, **verb forms in 1st person plural** can be observed, the task of which is to shorten the communication distance between the videoblogger and the viewer (statements made on behalf of a community), cf.: *SONNY KITTEL CHCE GRAĆ DLA POLSKI! BIERZEMY GO DO KADRY?* [SONNY KITTEL WANTS TO PLAY FOR POLAND! SHOULD WE ACCEPT HIM TO OUR TEAM?] (P, 3 November 2019), *Nie dajmy się zarazie – Prawda Siatki po 4. kolejce i z prognozami na kolejne starcia PlusLigi* [Let’s not give up to the pest – Prawda siatki after the 4th round and forecasts for next PlusLiga battles] (PS, 2 October 2020). In initial elements of videoblog episodes, sports journalists also use **verb forms in the 2nd person singular or plural**, that is phrases addressed directly to viewers, such as *ZOBACZ JAK RYBUS WKREĆA ŻEWŁAKA* [SEE HOW RYBUS FOOLS ŻEWŁAK] (FT,

11 May 2020), *BŁACHOWICZ JAKIEGO NIE ZNACIE: Nic o walce z Adesanyą [BŁACHOWICZ YOU DO NOT KNOW: Nic about the fight with Adesanya]* | Andrzej Kostyra (K, 15 March 2021).

The presented methods of influencing viewers, which can be observed in titles of sports videoblog episodes, have four basic functions. The most important one is the **interactive function**, which presents itself in questions, verb forms in 2nd person singular and in 1st person plural, as well as in emotional and colloquial vocabulary, aimed to limit the distance between the sender and the recipient. The primary objective of authors of audio-visual materials published on YouTube is building a community around their own projects. By skilful designing of titles for individual episodes, youtubers firstly establish contact and continue to gain new viewers of their channel, and secondly, they uphold the relationship with users subscribing to the channel and maintain interest of regular viewers in new videos, and finally, they strive to constantly acquire new viewers.

Another important function of titles of sports videoblog episodes is the **persuasive function**. Titles are supposed not only to name the spoken message but also influence the viewer, evoke emotions. Persuasiveness of the analyzed titles is related to influencing the viewer, encouraging them to make a decision to click on the link and learn the whole material. It presents itself in the form of capital letters, numerous exclamation marks and questions used in titles, evaluative vocabulary, verb forms in 2nd person singular or plural, as well as the use of an information gap. Titles of sports videoblog episodes have also the **informative function**, which can be seen in the use of proper names as key words – significant also from the point of view of technical requirements related to publication of videos online and their positioning in search engines. Moreover, the analyzed titles fulfil the **(auto)promotional function**, as on one hand, their task is to intrigue the recipient and to advertise the videoblog episode in an interesting, creative way⁵, and on the other hand, thanks to verb forms in 1st person singular, they promote the author of the video.

Conclusion

In their activity, youtubers use two basic communication means – a (spoken or written) word and a (dynamic or static) image – which can be seen already in titles given to individual videos published on the internet channel. “A label” of each episode of a videoblog is made both of verbal elements (the main title and the supporting title) and visual elements (the

⁵ Researchers often emphasize the advertising function of titles and headers functioning in the media space (cf. inter alia Wojenka-Karasek 2014: 85; Kasiak 2016a: 121; Filipczak-Białkowska 2018: 248–249). W. Pisarek even calls the header “a window display of a press statement which has an advertising function” (Pisarek 2002: 163).

thumbnail). The whole should be well thought-through, harmonious and adequate to the basic part of the audio-visual material, but mainly, it should successfully attract attention of internet users – make them curious, intrigue them, seduce them (but not deceive). Videobloggers try to achieve this goal in various ways, among others, by using understatements and the mechanism of an information gap, they aim to stir emotions by using emotionally charged, evaluative vocabulary, they activate recipients and urge them to interact, which is shown by the use of questions and verb forms in 2nd person singular or plural, they post interesting non-standard thumbnails. All those actions are to convince the recipient that it is worth clicking on the link and watching the video.

The analysis of titles of sports videoblog episodes shows that authors create them in accordance with key recommendations for the development of such internet texts published on YouTube service. Usually, they maintain a balance between informativeness and excessive sensation and tabloidization of the message. Authors skilfully place key words in titles, as such words have an informative function, and refrain from vulgar, coarse content, inappropriate for young viewers. The average title length is kept within the norm. As for thumbnails, videobloggers usually design their own graphics, characterized by good quality and catching the recipient's eye. The only element which is used often, but contrary to the customary usage on YouTube, is writing titles in capital letters, which is related to persuasiveness of those short but crucial elements of journalistic materials. A title in internet texts, similarly to press statements, serves as a label for the whole message and thus has an enormous impact. If it is accurate, inventive and raises interest, it will quickly gain users' approval; if, however, it is excessively sensational, deceptive or misleading, it will cause distaste and irritation of internet users, who will then irretrievably lose their trust in the author.

List of abbreviations

K – "Kostyra SE"

P – "Polsport – Michał Pol"

FT – "Foot Truck"

PF – "Prawda Futbolu"

PS – "Prawda Siatki"

TC – "Tomasz Cwiąkała"

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