

Peter Lunt and Sonia Livingstone

**MEDIA REGULATION: GOVERNANCE AND THE INTEREST OF CITIZENS AND CONSUMERS**

Sage, London, 2012, 232 pp

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The topic of this book is the birth and the activities of the Office of Communications (Ofcom), created in the UK by the Communication Act. However, the book tackles much broader issues concerning the ways in which states and national media systems react to globalization, to increasing complex service markets, and to changes in welfare systems. It becomes clear that the very concept of media regulation, in which a consultation between public bodies is expected, belongs to a broader political vision, which considers important to co ordinate police and to make citizens and consumers participating to change. What do citizens need from media and how can it be guaranteed? Who ensures that converging communications technologies serve the public interest? Do we know what the public needs or wants? Can national governments still regulate media in a global network society?

These are some of the opening questions in Peter Lunt's and Sonia Livingstone's volume. The topic appears very specific and narrow. It proposes to cover the creation of the Office of Communications by the Blair Government through the Communication Act, as well as the governing actions exercised by Ofcom. However, the book tackles much broader issues, because it concerns the ways in which states and national media systems react to globalization, to increasing complex service markets, and to changes in welfare systems. The volume is divided into two main sections. The first four chapters regard the establishment, role and action of Ofcom, as a new means of controlling the market of communication and defending citizens and consumers' rights.

The Chapter One – "Media and Communication Regulation in the Public Interest" – reviews the changing context that governance and regulation are facing in these new scenarios, and the Chapter Two – "Regulation in the Public Interest" – examines current regulation theories, which form the strategies regulatory agencies take and adopt.

The debate concerning citizens and consumers' interests is tackled in the Chapter Three – "Ofcom's Core Purposes: A discursive Struggle", – while the Chapter Four – "Ofcom as a Regulatory Agency" – regards the role of regulation in the public sphere.

The second part of the book presents four case studies, which exemplify the role played by Ofcom in the construction of new mixed media in the UK: a new dimension of public service ("Ofcom's review of Public Service Television"), media literacy in the agenda of a Regulatory Agency ("Media Literacy"), child protection, a specific regulation about junk food advertising in relation to childhood obesity ("Advertising regulation and childhood Obesity") and the ground-breaking work on the community radio sector, in which Ofcom worked closely with civil society bodies and promoted innovation in the media system ("Community Radio").

The authors conclude by highlighting a turning point in 2009, when the Conservatives and Liberal Democrats took power in the UK. This event has also affected Ofcom, which was at the top of the list for reform by the new Premier, David Cameron. As the New Labour had promoted regulation in the media, the new Government seemed determined to reduce its impact and importance. It becomes clear that the very concept of media regulation, in

which a consultation between public bodies is expected, belongs to a broader political vision: on one hand the power to coordinate police and to make citizens and consumers participating to change can be crucial in the Labour vision, on the other hand a vision like Cameron's neo-Thatcherism can deny the public usefulness of this kind of activity. Beyond these considerations, authors' judgment of Ofcom is: on one side, Ofcom has done much to provide opportunities and evidence that can serve as a basis for enhancing diverse forms of participation in the public debate, but on the other side, its role as an institution acting in the public sphere with the ability to improve policy making in the public interest has been more controversial.

**Fausto Colombo**

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 Lana Ciboci, Igor Kanižaj and Danijel Labaš (eds)

**DJECA MEDIJA: OD MARGINALIZACIJE DO SENZACIJE**  
**(Children of the Media: From Marginalization to Sensation)**

Matica hrvatska, Zagreb, 2011, 215 pp  
 ISBN 978-953-150-950-3

The book *Children of the media: From Marginalisation to Sensation* is a collection of papers, published by Matica hrvatska under the auspices of the Croatian Office of the Ombudsperson for Children. In the book's foreword, the ombudswoman for children, Mila Jelavić, discusses how media reveals harmful phenomena to children and how media is capable of violating children's rights.

The first paper by Igor Kanižaj and Lana Ciboci, "How violence entered our homes through media: Impact, effects and consequences of media violence on children and youth," discusses the definition of violent media content and different media theories on violence. The consequences and effects of exposure to such content are dependent on the child's personality and the characteristics of the violent content. In order to minimize the impact of media violence, the authors emphasize the importance of educating all responsible actors, especially parents.

Daniel Labaš, author of the paper "Children in the Internet world: the detainees of the virtual world," wonders if the "digital" generation is indeed ready to deal with the challenges of the new media. Considering the phenomenon of cyber bullying, pedophile traps, the impossibility of protecting children's privacy, dependence on new media and its disguised commercial logic, prevention becomes the best solution. The author emphasizes the important role of pedagogy and proposes different pedagogical approaches and attitudes.

"Protecting the rights of children in the media: from the practice of the Office of the Ombudsman for Children" is the third paper, written by Maja Flego, which describes the actions of the Office in case of violations of children's rights. Media still contribute to violations: the right to privacy and dignity is not always respected, children are exposed to harmful media content, exploited in advertising and political campaigns, while there is a lack of positive and pro-social content for and about children. The role of media is crucial in reporting on "vulnerable" categories of children and in cases where parents use children for their own interests. Acting in the best interests of the child requires ethics,

specialized knowledge of media professionals and additional effort into ensuring the implementation of regulations.

Tanja Opačak's paper, "Media and children with disabilities" explores how, many words when describing children with disabilities can hurt them or shape their visibility and public understanding. The author gives an overview of documents, emphasizing the principle of equal opportunities for balancing their participation. Opačak discusses the language and terminology used in reporting, presents various media models of displaying disability and provides useful advice for journalists.

"Children in the daily newspapers: Analysis of reporting on children in 2010" is the article by Lana Ciboci, Hrvoje Jakopović, Suzana Opačak, Anđelka Raguž and Petra Skelin which presents the results of a year long pioneering research on the presentation of children in the media. Their analysis confirms that newspapers usually report on children in a negative context, insufficiently promote children's rights and often reveal children's identities. Children are rarely the sources of information and features on children are rarely announced on front pages. In reporting on children with disabilities, most attention is given to their health status and when reporting on suicides, ethical standards are not observed. The authors emphasize the need to change the approach and the indisputable responsibility of the entire media industry.

In his article, "Within the framework of negativity and violence: children in *Novi list* and *Vjesnik* in 2010," Hrvoje Jakopović explains how children are presented in the oldest Croatian daily newspapers. The results show an inclination to select negative news: accidents, bullying and criminal offenses committed by children. There is a lack of communication regarding children's achievements and successes. The identity of children is mostly protected but there are still features that reveal children's identities when it needs to be protected. One source of information is usually dominant or there is no source at all. The author concludes that there is an interpretative framework of negativity and violence which is not in accordance with the credibility of professional journalism.

"Children in the eyes of the journalists: from selection to publication in *Glas Slavonije* in 2010" is a feature of Anđelka Raguž that reveals the prevalence of an intrinsic criteria in the selection of news in one of Croatia's regional newspapers. The research confirmed that readers are not familiar with the process of news selection and there are still examples of unprofessionalism when reporting on children: they often broach children-related issues selectively, through a sensationalistic approach, and articles of a negative character are mostly published. The identity of the child is revealed when it should be protected. Raguž insists on refuting journalists' exclusive responsibility and explains the crucial role of other media stakeholders.

The book gives a theoretical and empirical framework for understanding the connection between media and children's behavior and raises the question of who is writing and editing for the Croatian media. The existing image of children points to the urgent need for the introduction of systematic media education. This is one of a few books that will find its place in the institutions of higher education, but it should also be seen in the hands of all media workers and other equally responsible parties.

**Stjepka Popović**

Gerison Lansdown

**VIDI ME, ČUJ ME – VODIČ ZA UPORABU KONVENCIJE UN-A O PRAVIMA OSOBA S INVALIDITETOM I PROMICANJE PRAVA DJECE (See Me, Hear Me: A Guide to Using the UN Convention on the Rights of Person with Disabilities to Promote the Rights of Children)**

Ured UNICEF-a za Hrvatsku za hrvatsko izdanje, Zagreb, 2011., 170 str.  
ISBN 978-953-7702-14-4

Skroman osmijeh i pogled šestogodišnjeg Christiana iz Kolumbije dok pruža desnu ruku, jedinu koju ima, prema fotoaparatu kako bi pokazao vlastiti crtež koji pridržava palcem, jer druge prste na ruci nema, kao da govori „procjenjuj me po onome što mogu i imam, ne po onome što nemam“. Christian trenutno pohađa malu školu koju potpomaže organizacija Save the Children i zato krasi naslovnici ovog vodiča. Još donedavno bio je samo jedno od oko 200 milijuna djece s teškoćama u razvoju koje je zbog svoje različitosti bilo žrtva diskriminacije – zbog tjelesnih teškoća nisu ga htjeli upisati u školu.

Vodič naziva koji upozorava *Vidi me, čuj me* (prevela Slavena Špalj) u originalnom izdanju organizacije The Save the Children Fund autorice Gerison Lansdown, međunarodne savjetnice za prava djeteta, velik je doprinos razumijevanju i ostvarivanju prava djece s teškoćama u razvoju. Riječ je o prvom vodiču koji integrira analizu Konvencije UN-a o pravima osoba s invaliditetom i Konvencije UN-a o pravima djeteta, objašnjavajući njihov međudodnos i smjernice za javno zagovaranje promicanja provedbe te oslanjajući se na primjere dobre prakse.

Uvod donosi statističke podatke o stanju prava djece s teškoćama u razvoju, ustaljena vjerovanja o njima, uzroke tih vjerovanja te posljedice koje pogrešna uvjerenja ostavljaju na djecu. Upozorava na važnost prepoznavanja činjenice da se djeci s teškoćama u razvoju mora omogućiti ostvarivanje njihovih prava koja su jednaka pravima druge djece, i to neovisno o dugoročnosti i višestrukosti njihovih oštećenja.

Nakon uvoda slijedi pojmovnik koji objašnjava 36 osnovnih pojmova koji se koriste u radu. Vodič je logično strukturiran u dva dijela: prvi koji se bavi razvojem prava djece s teškoćama u razvoju podijeljen u četiri poglavlja te drugi koji obrađuje primjenu prava djece s teškoćama u razvoju podijeljen u tri poglavlja.

Prvo poglavlje *Kratak uvod u ljudska prava* definira što su ljudska prava, koja su njihova osnovna obilježja te u kojim su ključnim dokumentima sadržana.

Drugo poglavlje *Povijesni pregled prava osoba s invaliditetom* daje kratak pregled razvoja razumijevanja invaliditeta kao pitanja ljudskih prava na međunarodnoj razini i doprinosa Konvencije UN-a o pravima djeteta povećanju priznavanja prava djece s teškoćama u razvoju. U poglavlju su u posebnim okvirima istaknuti ključni dokumenti o ljudskim pravima važni za pitanje invaliditeta, kao i osnovni članci Konvencije UN-a o pravima djeteta koji se tiču djece s teškoćama u razvoju.

Treće poglavlje *Razvoj Konvencije UN-a o pravima osoba s invaliditetom* osvrće se na kronološki razvoj Konvencije i njezinu važnost te na potrebu priznavanja djece s teškoćama u razvoju unutar Konvencije. Zasebno se navode radnje koje je poduzela organizacija Save the Children kako bi se Konvencija UN-a o pravima osoba s invaliditetom odnosila i na prava djece s teškoćama u razvoju.

Četvrto poglavlje *Ključne odredbe Konvencije UN-a o pravima osoba s invaliditetom* daje kratak opis i objašnjenje značenja svih članaka Konvencije i njezina Fakultativnog protokola. Peto poglavlje *Odgovornost za provedbu Konvencije UN-a o pravima osoba s invaliditetom*

podrobno analizira ključne obveze država i njihovo postupanje poslije ratifikacije obje konvencije, ali ne zaboravlja obraditi obveze i odgovornost i drugih sudionika u životima djece s teškoćama u razvoju: roditelja, lokalnih vlasti, škola, organizacija civilnog društva i međunarodne zajednice.

Šesto poglavlje *Javno zagovaranje radi promicanja provedbe* predlaže strategiju djelovanja za osiguravanje učinkovitog zagovaranja promicanja prava djece s teškoćama u razvoju. Strategija se sastoji od nekoliko osnovnih radnji koje se u ovom vodiču detaljno opisuju: upoznavanje činjenica o životima djece, izgrađivanje kapaciteta, mreža i saveza, provedba kampanje za ratifikaciju Konvencije, zagovaranje provedbe, ovlašćivanje zastupnika za djecu i praćenje provedbe.

Posljednje poglavlje *Razumijevanje prava djece s teškoćama u razvoju: analiza Konvencije UN-a o pravima djeteta i Konvencije UN-a o pravima osoba s invaliditetom* daje detaljnu usporednu analizu dviju konvencija i uputa kako se njima služiti, a da se pritom razumiju temeljna prava djece s teškoćama u razvoju kako bi se moglo učinkovito zagovarati njihovo ostvarenje. Poglavlje je popraćeno nizom izdvojenih primjera kršenja i uskraćivanja prava djece u svijetu te savjeta za zagovaranje pojedinih prava. Također u njemu se obrađuje jezik kojim se potiče diskriminacija, navode se razlozi zbog kojih takav jezik nije prihvatljiv te se za svaki zastarjeli ili uvredljivi izraz koji se veže uz djecu s teškoćama u razvoju nudi prijedlog izraza koji ne potiče diskriminaciju.

Na kraju ovog vodiča nalaze se tri dodatka: prvi daje potpun tekst Konvencije UN-a o pravima osoba s invaliditetom, drugi navodi korisne izvore podataka za sve koji se bave tim područjem, a treći dodatak opisuje razvojni put samog vodiča *Vidi me, čuj me*.

Predgovor potpisuje Yanghee Lee, predsjedateljica Odbora za prava djeteta i profesorica dječje psihologije i obrazovanja na Sveučilištu u Južnoj Koreji, dok zahvalu potpisuju Tina Hyder i Monica Lindvall iz projektne skupine organizacije Save the Children.

Zahvaljujući detaljnoj analizi, sistematiziranju sadržaja ovog vodiča i izvrsnoj grafičkoj obradi, vodič *Vidi me, čuj me* sigurno će biti koristan priručnik svima onima koji rade na pitanjima uključivanja (inkluzije) djece s teškoćama u razvoju u društvo i okončanja njihove diskriminacije: organizacijama civilnog društva, zagovornicima prava djeteta i osoba s invaliditetom, ali i vladama.

Stjepka Popović

Viktorija Car (ed.)

**PUTOKAZI PREMA SLOBODNIM I ODGOVORNIM MEDIJIMA**  
**(Guideposts to Free and Accountable Media)**

Kuća ljudskih prava i Fakultet političkih znanosti, Zagreb, 2012, pp 60

ISBN 978-953-57446-0-3

ISBN 13978-953-6457-67-0

The book, *Guideposts to Free and Accountable Media*, is the result of a one-year project of the same name, financed by the National Foundation for Civil Society Development within a program aimed at encouraging collaboration in carrying out research about the positioning and development of civil society in the Republic of Croatia in 2012. The project was implemented in partnership between the Human Rights House Zagreb and

the Faculty of Political Science, University of Zagreb. One of the aims of the research was to critically analyse the way public service media, as well as independent non-profit media and audio-visual production, report about human rights.

The research team consists of six authors (Antina Bratić, Viktorija Car, Arijana Kladar, Lucija Kuharić, Milana Romić and Sanja Sarnavka) coming from different academic and professional backgrounds, giving the research an interdisciplinary and varied approach. Thus, the main topic of the book has been covered from various aspects: analysis of the legal framework in which media work (in order to analyse whether or not the legal framework guarantees and ensures that the media promote human rights), content analysis of public service media (in order to determine if and how these media are facing the growing pressures of commercialisation and low-taste content and do the media preserve their primary function: providing citizens with good quality, reliable and relevant information about issues that are of public interest), analysis of the role of non-profit media (whose main task is to be oriented towards public interests and to be independent from commercial and political influences in order to be able to work in the best interest of citizens). One of the aims of the project, as well as the book, was to provide advice for improvement, so the research also focused on shaping recommendations for the inclusion of themes dealing with human rights, that would be wider in scope, more visible and of higher quality, into the content that these media or productions already publicise or create.

Book editor Viktorija Car as a starting point for her discussion takes a definition of a public service media as a public good, due to its social and not commercial value of the program. As such, public service media need to provide citizens with information that improve their lives, including information related to human rights issues. This book, however, does not limit this obligation only to the public service media, but rather shares it with civil society actors, which communicate with public via non-profit media. Public service media and non-profit media thus should be complementary and share responsibility for democratic public sphere, once they are legally guaranteed the freedom and right to act in this direction independently from political, economic and other pressures. That is why the book presents us with an analysis of laws on media in Croatia, in order to give us insight into the legal framework when it comes to the freedom and independence of media.

The most important parts of the book are research-based articles that show that human rights topics (when we speak in quantitative terms exclusively) are present in public service media, but the approach of media to these topics is quite problematic (in qualitative terms), especially when it comes to examples of violation of human rights. Authors also show that civil society actors do use non-profit (community) media, but the quality of their "products" very much depends on individual competencies of activists who work in media. Very interesting results presented in the book show that non-profit media do not have the same range of interests in the sphere of human rights as the mainstream media. This result is an argument that claims that non-profit media are important on the media scene, as complementary actors to public service media. One of the authors argues that non-profit media are the better part of a media scene, which shows more positive practice in reporting on human rights. This book sends at least two very important messages to its readers. The first one is related to the need to do research on how human rights are presented (or not presented) in the media, that is to the need to do research projects

of this kind. In an environment in which not only media employees, but also so-called analysts show a tendency to give general and not research-based statements about the media (un)professionalism, the serious research presented in this book is more than welcome.

The second message sent by *Guideposts* is closely related to media and their social role: media have been seen as institutions which have an obligation, but also have the potential to "discover" human rights, that is to learn how to report on them more professionally. This optimistic viewpoint towards media (which are capable of learning and which can act more professionally) is very encouraging to media and to those that do research on media.

The book *Guideposts to Free and Accountable Media* will certainly find its place in libraries in universities in the region, so that students can learn from it, not only about media, but also about how to research media. But, hopefully it will be read by news editors and journalists in different media outlets as well. They could use this book as a "mirror" which could help them see how they themselves and their media report on human rights. That could be the very first step towards changing their approach to such topics. The book advocates opening media's sphere to the issues of human rights, as well as more serious approach of media in introducing citizens with different mechanisms of protection of their rights and more responsible approach in reporting on protection of individuals, minority and sensitive groups, all aimed at contributing to a more democratic society. Free and responsible media are pre-conditions for democratic social dialogue and their competence in reporting on "sensitive" topics and/or groups is, in fact, a measure of democracy. That is why this book is very important, since it shows how the Croatian media are dealing with topics related to human rights and as such could serve as a good starting point for defining strategy of media development (especially when it comes to public service media and non-profit media). It will be useful for, not only analysts and researchers of media, but also for main stake-holders in media regulation and strategies.

Hopefully, this book will contribute to understanding media in a way that it will help create such a media environment in which media users, in not so far future, could say: "Finally, the media have discovered human rights!"

Lejla Turčilo

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David Gauntlett

**MAKING IS CONNECTING – THE SOCIAL MEANING OF CREATIVITY, FROM DIY AND KNITTING TO YOUTUBE AND WEB 2.0**

Polity, Cambridge, 2011., 286 str.

ISBN 978-0-7456-5002-9

U svojoj knjizi *Making is Connecting* David Gauntlett bavi se pitanjima stvaranja, povezi- vanja i kreativnosti te ih nastoji staviti u kontekst ostvarenja sreće i boljitka za društvo, a ujedno proučava i njihove političke implikacije koje su po njegovu mišljenju često zane- marene. Podnaslov knjige *The Social Meaning of Creativity, from DIY and Knitting to YouTube and Web 2.0* opravdano nam daje naslutiti kako Gauntlett materiji koju obrađuje ne pristu- pa iz „visokog“, strogo akademskog kuta, već svoje argumente izlaže relativno jednostav-



nim, konciznim rječnikom. Ako računamo uvodno i zaključno poglavlje, knjiga se sastoji od devet poglavlja podijeljenih u četiri dijela.

U uvodnom poglavlju Gauntlett izlaže teme i pitanja kojima će se knjiga baviti, a ujedno kroz vlastita iskustva objašnjava što ga je potaknulo na pisanje knjige koja se bavi spomenutom problematikom. Značajna je Gauntlettova distinkcija između „*sit back and be told*“ kulture i „*making and doing*“ kulture. Prva, koja se veže uz konzumističku kulturu, označava tradicionalne modele funkcioniranja društva, od strane institucija (npr. škole) ili medija (npr. televizije), dok druga označava prekid s pasivnošću i oslanja se na kreativnost, društveno povezivanje i osobni razvoj. U tom svjetlu kreativnost je u knjizi definirana kao „proces koji mijenja simboličku domenu u kulturi. Nove pjesme, nove ideje, novi strojevi su ono od čega se kreativnost sastoji“ (str. 14). Gauntlett se pri toj definiciji poziva na radove dvojice mislioca viktorijskog doba – Johna Ruskina i Williama Morrisa. Ruskin je tvrdio da nespupana kreativnost ima poželjne društvene implikacije, a Morris je smatrao da je za stvarno razumijevanje nečega potrebno uhvatiti se s tim ukoštac na fizičkoj razini, ručnim radom. Obojica govore o tome da radnici trebaju uživati i biti nespupani u svom radu, svojoj kreativnosti i kreacijama, te da rad ne bi trebao biti takav da nas udaljava od sebe i od drugih. Gauntlett njihove teze razvija dalje i kaže da ručni/zanatski rad može biti jednako vrijedan i kreativan kao i tzv. visoka umjetnost. Promišljanje o stvorenom i samo stvaranje tako su dio kreativnog procesa, a sam proces stvaranja pruža jednako zadovoljstvo kao i stvoreni predmet.

U trećem poglavlju Gauntlett proučava odnos prema ručnom/zanatskom radu danas. Proučava različite zajednice DIY (*do it yourself*) entuzijasta koji stvari uzimaju u svoje ruke i sami izrađuju ili popravljaju razne predmete. Njihovi su motivi eksperimentiranje, kreativnost i osjećaj sudjelovanja u procesu stvaranja od početka do kraja. No takve zajednice odašilju i snažnu političku poruku da postoji alternativna proizvodima koje nudi tržište, odnosno velike korporacije, te da zajednica i pojedinac mogu uzeti stvari u svoje ruke i u velikoj mjeri biti neovisni o hirovima tržišta. U zadnja dva desetljeća internet je postao idealno mjesto za međusobno povezivanje takvih zajednica i pojedinaca, pa možemo (doduše oprezno) govoriti i o procvatu kulture ručnog/zanatskog rada. No, kako Gauntlett naglašava, još veća prednost i korist interneta (Weba 2.0) jest ta što on sam nudi brojne platforme za kreativnost. Gauntlett kao primjer nudi YouTube, videoservis koji omogućava svakom svom korisniku besplatno objavljivanje videosadržaja. Za razliku od nekih drugih servisa (Facebook, blogovi), za izradu i obradu videosadržaja potrebno je uložiti nešto više vremena i truda, što podrazumijeva i veću kreativnost u cjelokupnom procesu. YouTube tako postaje „arhetip kreativne digitalne platforme“ koja omogućava korisnicima da objave proizvod svoje kreativnosti te ih istovremeno povezuje.

Važnu ulogu u svemu ima i osobna sreća pojedinca. Gauntlett navodi brojne studije koje su proučavajući ljudsku sreću došle do spoznaje da je pri samom vrhu ljudskih potreba za ostvarenje sreće ona za razvijanjem dobrih i sadržajnih međuljudskih odnosa. Teorija društvenog kapitala kaže da akumuliranje društvenih veza pojedincu omogućava i olakšava pristup i rad na mnogim stvarima kojima sam ne bi mogao pristupiti niti bi mogao raditi na njima. Web 2.0 tu također ima ulogu da povezuje i omogućava akumuliranje društvenih veza i odnosa.

Gauntlett se poziva i na ideje Ivana Illicha koji govori o alatima kao pomagalima koja ljudima olakšavaju život. Prema Illichu, ti alati trebali bi biti maksimalno otvoreni i kreativni, a



ne šablonizirani, kako bi pomoću njih ljudi mogli na najbolji mogući način ostvariti svoje ciljeve. U knjizi se ta argumentacija prenosi na internetske alate i aplikacije koji su šablonizirani i ograničavaju kreativno izražavanje. Gauntlett kao rješenje nudi otvorene alate koje korisnici mogu mijenjati i dalje razvijati prema vlastitim željama i potrebama.

No Web 2.0 nije rješenje za sve probleme, i nije uvijek ružičast. Problemi koji se u knjizi spominju, odnosno pitanja koja se javljaju uz Web 2.0 jesu pitanje eksploatacije korisnika (skupljanje podataka o korisnicima za oglašivače i „besplatni“ rad korisnika na kojem davatelji usluga zarađuju), pitanje gušenja individualne kreativnosti te tendencije digitalnih sustava za pojednostavljivanjem i reduciranjem stvari. Tu je i vječno pitanje plaćanja određenih usluga, za koje Gauntlett predlaže sustav mikroplaćanja, tj. plaćanja vrlo malih iznosa za korištenje određenih usluga. Postoje brojna rješenja i prijedlozi za ta pitanja, a preostaje nam da vidimo kako će se ona pokušati riješiti.

U zaključnom poglavlju ponavljaju se glavne točke iznesene u knjizi: razumijevanje kreativnosti kao procesa, emocija i promišljanja; ljudska potreba za stvaranjem i dijeljenjem; sreća koja se ostvaruje kroz kreativno povezivanje u zajednice; kreativnost kao društveno ljepilo; ostavljanje traga i uzimanja stvari u svoje ruke. Ova knjiga bit će zanimljiva svima koji vole sami izrađivati stvari, biti kreativni i neovisni o tržišnim trendovima, a ujedno je i dobar vodič i razbijač predrasuda za one koji će to tek postati.

**Neven Benko**