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**MEMES: FROM ENTERTAINMENT TO A SOURCE
OF CURRENT INFORMATION**

Abstract. The phenomenon of memes as sources of information lies in their ability to convey complex content in a concise, humorous and often satirical manner. Memes are distinguished by the simplicity of their message and their ability to reach a wide audience quickly, making them particularly effective in a dynamic world where people often prefer short, informative forms of communication. Thanks to the picture-text form, memes allow even complex ideas to be understood immediately. Another important element of this phenomenon is the humour, irony and sarcasm, which attract attention and make difficult or controversial content easier to absorb. In this way, complex issues become more accessible and audiences are more likely to engage with content that is presented in an entertaining way. Memes are also flexible and can cover a wide range of topics, from politics to popular culture, making them easily adaptable to current events and changing realities. As a result, they can act not only as entertainment but also as information, often serving as a vehicle for social or political commentary. Their universality makes them an effective tool for communication in the public space. The aim of this article is to present research among young adults for whom memes are the primary source of information conducted on a group of 527 respondents in 2024.

Keywords: internet meme, information consumption, digital society, social action, prosumerism.

Introduction. The meme as an object of study

The term ‘meme’ was first used in 1976 by Richard Dawkins (1996). The researcher formulated it in relation to human culture and described it as a new replicator. He supported his theory with a comparison to genes: Just as genes propagate in the gene pool, jumping from body to body via sperm or eggs, so memes propagate in the meme pool, jumping from one brain to another in a process of widespread imitation. The propagation of a catchy idea can occur when it transfers from brain to brain. The researcher explained that the etymology of the word ‘mem’ is the Greek ‘mimesis’ (imitation). The term can also be equated with the English ‘memory’ (memory) or the French ‘merne’ (same). The survivability of memes is characterised further by Dawkins (1996) by characteristics that genes also possess, namely: longevity, fecundity and copy fidelity. He attributes an important role to fecundity, as he argues that the longevity of memes is dependent on their level of acceptability in the environment. He also noted that memes undergo mutations and reach their audience in a modified, processed form.

Richard (Brodie, 1997) distinguishes four definitions of a meme:

1. Biological (Dawkins, 1996) – the meme is the basic unit of cultural transmission, or imitation;
2. Psychological (Plotkins 2011) – a meme is a cultural legacy unit analogous to a gene, an internal representation of knowledge;
3. Cognitive (Dennett 2019) – a meme is a complex concept that takes on a distinctive, easy-to-remember form. The material manifestations of a meme are the means of its propagation;
4. His own, based on Dawkins (1996) definition – a mem is a unit of information contained in the mind which, by influencing the course of certain events, contributes to the formation of copies of itself in other minds.

Brodie (1997) noted an analogy in memes to viruses, which spread through contagion: Although they can spread by straightforward routes, they often spread through intricate, almost random chains of cause and effect. Out of this chaos, sometimes a stable network of cause and effect emerges. This something is a mind virus. Grant (2005) offered similar definition, describing a meme as: [...] a contagious pattern of information, replicating itself by symbiotically infecting people’s minds and changing their behaviour so that they propagate the pattern. According to Blackmore (2002), people’s replication of each other’s behaviour results in the transport of memes between them. She states that: “If we define a meme as an element that is transmitted through imitation, then anything that is subject to this copying process is a meme” (Blackmore 2002).

Babiel (2010) stated that: “The term ‘meme’ for the Internet has been adapted mainly on the basis of one feature of memes identified by the pioneers of memetics – contagiousness. Therefore, an Internet meme is simply something that quickly gains popularity, is replicated thanks to blogs and messengers, and is not necessarily a carrier of cultural information. The role of ‘infectiousness’ is emphasised by Kaminska (2011): [...] cyber memes have an evolutionary advantage over long, narrative, technologically complex ones, and their level of ‘infectiousness’ is more important than any notion of usefulness, meaningfulness or careful elaboration. It is for this reason that the culture of the internet is so ephemeral, flexible and unstable, the content so ‘junk’ and the attention span of its user so selective. Indeed, its function is not to enable the analysis of forms and interpretation of content, but to maximise the flow, and the hierarchical selection of texts, undertaken and played out over and over again by various instances, in which the most durable, the most difficult to disassemble, the most efficiently transmissible and easily assimilated text wins, while at the same time being the most susceptible to recontextualisation. From a memetic point of view, the main feature of the Internet is not the transmission of data itself, it is more important to store data and to build correlations between them. This develops the possibilities of modifying signs and enhances their permanence. According to the researcher, he term ‘internet meme’ is colloquially used by internet users to denote a popular semiotic complex transmitted via ICT, most often as a function of a so-called internet joke. By some “amateur cyberneticians” the Internet meme is treated as a kind of metaphor for the meme, i.e. a hypothetical evolutionary unit of cultural transmission, while others, who are at the same time proponents of the sociobiological hypothesis, consider the Internet meme literally as the visualised meme itself (Dawkins, 1996).

Davison (2012) described internet memes as pieces of culture popular in the online sphere that usually take a humorous form. Their characteristic element is the speed of transmission and their fixed structure and composition. Internet memes can reach a large number of recipients located in different parts of the world in a very short time. Compared to jokes transmitted orally, the web makes it possible to transmit information in an unchanged form. Nowak (2013) presented the Internet meme as: [...] a cultural text that has gained popularity through (as a rule) spontaneous online distribution, taking place at least to some extent independently of the cultural industries from whose symbolic repository the creators and recipients of memes draw. [...] characterisation of the content (often structured) with which the social and cultural practices in question are associated Marta Juza (2013)

defined internet memes based on prosumer theory: “In this sense, Internet memes can be called the creations of an audience, since they are usually composed of mere quotes, of found cultural fragments (e.g. films, series) that the creators of memes have encountered as an audience (57). Internet memes, however, are new and original works in their own way. They often take the form of photomontage or a combination of image and text. Interestingly, however, some memes simply present a piece or a fragment of a piece without any changes or comments. As Juza (2013) pointed out ‘meme creators usually remain anonymous. However, this may be an important motivation for users to spread memes, as a positive reaction of other users to a funny picture or video may result in a positive attitude towards the person spreading such materials.

In the visual sphere of Internet memes, the most common forms are images and graphics signed with text. Sometimes, however, it is the text that becomes the meme and is transferred to other images. The graphic itself depicting a public figure, or a previously unknown figure that is later referred to as a so-called ‘finished figure’ as a result of reproduction, can also be transformed into a meme.

Kolowiecki (2012) classified internet memes into three types:

1. Template memes: they consist of a predetermined form, a template, which can be supplemented with one’s own content of the nature specified by the template. Sometimes they take the form of an identical image, which can be accompanied by its own caption according to a more or less defined template. Sometimes it is a text supplemented with other images. Websites such as memegenerator.net make it possible to create template memes directly on the Internet, without the need to use a graphics editing programme. The first template internet memes were demotivators. Their form referred to motivational photos with captions, popular in American companies. The demotivator was intended to achieve the opposite effect – the caption under the picture, although humorous, conveyed a pessimistic vision of the world and served to criticise it.
2. Commenting memes: they function as a kind of commentary, a punchline most often for a photo or series of photos, less often for text. Commentary memes are a step forward in the long history of sharing interesting photos online, as they allow for a precise explanation of the author’s attitude towards the material. They also allow Internet users to argue with each other, commenting on posts that have already been commented on, creating something like a public exchange of views.

3. Exploitative memes: usually they take a form of photos, video or slogans characterised by the absence of a specific message. The meme exists by parasitizing stencil memes or by photomontage with other images [...] The characteristic of this type of meme is high popularity for a relatively short period of time.

Knobel and Lankshear (2007), on the basis of their own analyses and studies of the contextual and social 'systems' of memes, have distinguished three distinct patterns of their features: forms of humour (from the absurd to parody and irony), intertextuality (frequent references to popular cultural events, icons and phenomena) and anomalous juxtapositions usually focused on the image. The meme is an important element of visual culture today.

There are various explications of the term visual communication in academic texts. Porebski (1972) pointed out that the image that is created in the environment of its participant is a state of affairs that functions for a specific period of time. According to him, each of the images persuading the viewer becomes a fact, i.e. a phenomenon that has happened. At the same time, it is also an event and can repeatedly affect the observer. The fact that the image is perceived by the perceiver is what Porebski (1972) called information functioning within a given language. According to Bergström's (2008) terminology in "essentials of visual communication" (30): visual communication is the communication of verbal-visual information by using images and words for this purpose by means of media – press, book, poster, television, Internet, audiovisual media (multimedia presentations). The basic media for this type of communication are illustration, photography, typography, infographics, film or animation. This term is hardly ever used in relation to art – painting or even artistic photography. Today, however, it makes an astonishing comeback in areas of human activity that are related to the role of the media in business, marketing and advertising. Sometimes the term is synonymous with computer graphics. Racine (2002) defined it as the reception and transmission of a message through visual media. Nuckowski (2011) assumed that visual communication is the conscious undertaking of actions aimed at establishing contact with another person in order to convey a message. These actions consist of specific behaviour (facial expression, gesture, etc.) using existing (e.g. an apple) or specially produced objects mediating the contact. These behaviours and objects are given a message function.

It can also be assumed that the meme, as an element of visual communication, becomes part of the culture of organisations or social groups. Czesław Sikorski (2002) distinguished three elements of organisational culture:

1) patterns of thinking, 2) patterns of behaviour and 3) symbols, which are the most visible elements to external stakeholders and which best disseminate an organisation's patterns of thinking and behaviour. Memes should be classified as linguistic symbols that significantly influence communication within organisations or social groups – and such groups can include observers of the social profiles in question (e.g. Make Life Harder, Blog Father, Know Your Meme, Meme factory, World in Memes). At their core, linguistic symbols are used to identify people's membership in a given social group. By means of them, taboos in force in organisations and social groups are often ridiculed or broken or myths are spread. Memes create a story in organisations and social groups and are a vehicle for values or anti-values, thereby strengthening group bonds.

The rational man (*homo sapiens*) has evolved into the image man (*homo videns*). This evolution has resulted in the image becoming as important or even more important than the text or verbal message. This is confirmed by Jay's (1988) definition of 'oculocentrism', according to which visual representations are the dominant element of contemporary culture. Piekot (2006) noted that imagery has a decisive influence on the reception and interpretation of contemporary press information. He divides the visualisation of text into the following forms:

1. Realistic visualisation – the photo helps to complement the text message, documents and lends credibility to the press release.
2. Symbolic visualisation – the image relates to the content and meaning of the title and lead.

Another type of visual communication is the webcam image, which, in Golebiewska's (2013) terms: was created to give more faithful testimony to reality than photography or film, to capture the world in appearances that would give the impression of direct access to reality, even a sense of participation in that reality ('video gesture' by Flusser). The phenomenon of the electronic and digital image and its tools lies in the fact that in its quest to bear witness to reality, the tool of recording the world intervenes in this world, bears witness to its own being in the world, i.e. is to some extent self-referential. This can also be understood as the coexistence of the person looking, the person registering, his or her gaze together with the tool of its registration, and the world observed. The aim of this article is to show how the Internet meme for a certain social group has ceased to be merely an ironic depiction of the real world and has become a primary source of information about the world and events.

Methodology

The study was conducted in the first and second quarter of 2024 (February-April) using the quantitative CAWI method on a group of 527 people who were registered members of the research panel declaring interest in internet memes and use of this form of communication. The questionnaire consisted of 15 closed and semi-open questions and also allowed for the addition of free thoughts and statements if the reviewer so chose. During the research conceptualisation process, the main research problem was established as “The transformation of the role of the Internet meme from the role of a provider of entertainment to the role of the primary source of information”, and the specific problem: “What factors influence the way memes are perceived and used by users of different ages, educational levels and from different agglomerations? Do memes mainly have an entertainment function or can they be seen as a source of information, particularly on political topics?”. At a further stage of conceptualisation, the following research questions were established (Table 1).

Table 1

Research questions

lp	Main question	Supporting question
1	What are the differences in frequency of meme use according to age, education and background of respondents?	1. Are younger people more likely to use memes than older people? 2. Does education affect the frequency of contact with memes? 3. How does the frequency of meme use differ according to where you live (rural, small town, big city)?
2	Is there a link between understanding memes and the willingness to share them and seek further information?	Are people who understand memes better more likely to share them? Does the lack of understanding of the meme motivate you to seek additional information?

In correlation with the identified problems and research questions, the following hypotheses were adopted:

1. Hypothesis 1 (frequency of meme use):

H1: Younger people (aged 19–24) use memes more often than older people.

H0: There is no difference in frequency of meme use between younger and older people.

2. Hypothesis 2 (role of memes):

H1: Memes are mainly seen as a source of entertainment rather than information, regardless of the age and education of respondents.

H0: Memes are seen as both a source of entertainment and information.

3. Hypothesis 3 (understanding versus sharing memes):

H1: Respondents who better understand the content of memes are more likely to share them with others.

H0: Understanding the content of memes does not affect the willingness to share them with others.

4. Hypothesis 4 (influence of education on exposure to memes):

H1: People with higher education have less frequent contact with memes than those with lower education.

H0: Education has no effect on frequency of contact with memes.

The research sample in the study conducted on the role of Internet memes included 527 respondents, which provides a solid basis for analysing behaviour and attitudes towards this specific type of Internet content. Respondents were selected by a quantitative method using CAWI (Computer-Assisted Web Interviewing) technology, which enabled data to be collected in an efficient manner, using the internet as the main channel of communication. In terms of age, the sample was dominated by young people, aged 19–24, who accounted for approximately 70% of the total survey group. This age group showed the greatest interest in using memes, which is confirmed by the survey results, indicating intensive daily contact with memes. Respondents aged 25–35 made up a smaller but still significant part of the sample, also showing regular, albeit less intense, contact with memes. In contrast, those aged 35 and over were a much smaller group, suggesting that their engagement with meme culture is less intense. The sample was also gender-balanced, allowing us to examine differences between men and women in terms of meme use. The results indicate that gender did not have a significant effect on the intensity of meme use, nor on its perception as a source of entertainment or information. Both women and men engaged with memes to a similar degree, suggesting that memes are a gender-universal medium. In terms of education, the majority of respondents had a secondary education, which is reflected in the survey results, which indicate that those with lower education are more likely to use memes in their daily communication. Those with higher education made up a smaller proportion of the sample, and the survey results indicate a moderately lower frequency of contact with memes in this group. Nevertheless, even those with a higher education are regular users of memes, indicating the universality of this medium. In terms of place of residence, the survey took into

account the geographical diversity of the respondents, including residents of rural areas, small towns and large agglomerations. The majority of respondents came from medium-sized cities and large agglomerations, suggesting that internet access and daily contact with internet culture is more intense in larger urban centres.

Results and Discussion

The results of the analysis of the survey data confirm most of the hypotheses set out, and the detailed numerical and substantive analysis provides a deeper understanding of the attitudes and behaviours of respondents in the context of meme use.

Hypothesis one assumed that younger people (aged 19–24) use memes more often than older people. The data supports this hypothesis. The 19–24 age bracket accounted for 70% of respondents, indicating that younger people dominate the research sample. In this age group, as many as 80% declared daily contact with memes. In contrast, 62% of respondents in the 25–35 age group had daily contact with memes, and only 33% in the 36–45 age group. Although the correlation between age and frequency of contact with memes was only 0.02, suggesting a weak effect of age on the intensity of contact with memes, the frequency data clearly shows that younger people are more engaged in using memes. The implication is that although younger people are the dominant group of meme users, older age groups can also use the medium intensively.

Hypothesis two was that memes are mainly seen as a source of entertainment rather than information, regardless of the age and education of the respondents. The survey results fully support this hypothesis. As many as 82% of the respondents said that memes are more a source of entertainment than knowledge for them. In the 19–24 age group, 85% of respondents indicated that they treat memes as entertainment, while in the 25–35 age group this percentage was 75%. Among those with a university education, 78% see memes as entertainment, which is slightly lower than among those with a high school education, where 85% of respondents declared a similar attitude. The correlation between perceptions of memes as a source of entertainment and daily exposure to them was 0.19, indicating a moderate relationship – those more likely to use memes are more likely to view them as entertainment. These data strongly suggest that memes are mainly perceived as a form of entertainment rather than a tool for knowledge acquisition, regardless of education and age.

Hypothesis three, which suggested that respondents who better understand the content of memes are more likely to share them with others, was strongly confirmed by the data. As many as 63% of respondents reported that they share memes more willingly if they understand them. The correlation between understanding memes and willingness to share them was 0.57, indicating a strong relationship between the two variables. In the group of people who encounter memes on a daily basis, 70% declared that they were more willing to share content if they understood it. These results clearly confirm that understanding the content of memes is a key factor influencing interactions with them. Respondents who have a better understanding of memes are more likely to share them with others, making this hypothesis one of the strongest supported in the study.

Hypothesis four assumed that people with higher education had less frequent contact with memes than those with lower education. The results of the data analysis support this hypothesis. The correlation between education and frequency of contact with memes was -0.29 , indicating a moderate negative relationship – those with higher education are indeed less frequently in contact with memes. Among those with secondary education, 80% reported daily contact with memes, compared to 65% of those with higher education. Respondents with lower education were more likely to consider memes as a tool for daily communication. These results suggest that although educated people may be less likely to use memes extensively, they still represent a significant group of users of the medium.

The results of the research conducted on the use of memes by respondents provides a number of interesting findings that help to understand how this specific type of online content is perceived by users of different ages, education and from different agglomerations. The results of both frequency and correlation analyses reveal some key trends regarding the perception of memes and their function in everyday communication.

The first important finding of the research is that younger people, particularly those aged 19–24, are the most active users of memes. In this group, as many as 80% of respondents report daily contact with memes, confirming that memes are an important part of youth culture. Although the correlation results do not indicate a strong effect of age on the frequency of meme use, the frequency data clearly shows that younger people dominate the daily use of this medium. The 25–35 age group also shows relatively high levels of engagement, but the figures decline in older age groups, suggesting that the intensity of meme use decreases with age.

The second key finding is that memes are seen primarily as a source of entertainment rather than information, regardless of the age or educa-

tion level of respondents. As many as 82% of the survey participants declared that memes are more a form of entertainment than an informational medium for them. This is particularly pronounced in the 19–24 age group, where 85% of respondents treat memes as entertainment. A similarly high percentage is found in groups with lower education, although even among those with higher education, the majority of respondents see memes primarily as entertainment. The correlation between daily contact with memes and perceptions of them as entertainment was moderate, suggesting that the intensity of use of the medium reinforces the belief in its entertaining nature.

One of the most interesting aspects of the study is the impact of understanding the content of memes on willingness to share them. As many as 63% of respondents said they were more likely to share memes if they understood them. Moreover, the correlation between understanding memes and willingness to share them was 0.57, indicating a strong relationship between the two variables. These data clearly confirm that understanding the content of memes is a key factor that motivates users to share them. Understanding becomes a fundamental element of interacting with memes, meaning that users who better assimilate the content of memes are more likely to share them in their social circles.

The results also confirmed that education has a moderate effect on the frequency of contact with memes. A correlation of -0.29 suggests that those with higher education have slightly less frequent contact with memes than those with lower education. In the group with secondary education, 80% of respondents reported daily contact with memes, compared to 65% of those with higher education. Although these differences are not dramatic, they indicate that more educated people may be less likely to use this medium on a regular basis. Nevertheless, educated people still make up a significant proportion of meme users, showing that memes are not restricted to any particular social group.

In summary, the study of meme use shows that memes are primarily seen as a form of entertainment, and their role as a source of information is limited although expanding. Younger people, particularly those aged 19–24, are the most involved in meme use, while older age groups use them less frequently. Education has a moderate effect on the frequency of contact with memes, but understanding the content of memes is a key factor influencing willingness to share them. Overall, memes are a universal communication tool that crosses the boundaries of age, education and background, although their function as an information medium is limited compared to their entertainment role.

Final Conclusions

Completing the research on the use of internet memes and their role in communication and the perception of information, a number of important conclusions can be drawn that may be of interest from the perspective of both internet culture researchers and practitioners involved in new media analysis. These conclusions may also be useful in the broader context of understanding how the perception of information and entertainment content is changing in the digital age. In this summary, we will refer to the findings of the research, juxtaposing them with the findings of the theoretical part to provide a holistic view of the topic.

The theoretical section highlighted that internet memes, as conceptualised by Dawkins (1996), function as cultural entities that spread like genes, transmitting ideas through a process of imitation and replication. Dawkins (1996) pointed out that memes have longevity, fecundity and copy fidelity, and that their success depends on their acceptability in a given environment. In the context of contemporary internet memes, research confirms that their ‘contagiousness’ and ability to spread rapidly are key features that determine their popularity. This is in line with the findings of Babel (2010), who highlighted the adaptation of the concept of the meme to the Internet, emphasising its ‘infectiousness’ feature, which makes them an extremely effective communication tool in the digital space. The research confirms these assumptions, indicating that younger age groups – especially 19–24 year olds – are the most engaged in meme use, suggesting that memes have an important function in their daily online activity. As many as 80% of respondents in this group declared daily contact with memes, which clearly confirms their popularity and reach among younger users.

Another important element arising from meme theory is the role of humour, irony and sarcasm, which are fundamental to the effective functioning of memes. In the context of the empirical research, it is confirmed that memes are primarily perceived as a source of entertainment, with 82% of respondents indicating that they treat memes as entertainment rather than as a tool for acquiring knowledge. This is particularly evident in the 19–24 age group, where 85% of respondents declared that they treat memes primarily as a form of entertainment. These results confirm previous theoretical findings on memes, pointing to their ability to convey even complex content in a concise and humorous way. Memes use shorthand and images to quickly capture users’ attention, making them particularly effective in today’s fast-paced information flow.

Completing the research on the use of internet memes and their role in communication and the perception of information, a number of important conclusions can be drawn that may be of interest from the perspective of both internet culture researchers and practitioners involved in new media analysis. These conclusions may also be useful in the broader context of understanding how the perception of information and entertainment content is changing in the digital age. In this summary, We will refer to the findings of the research, juxtaposing them with the findings of the theoretical part to provide a holistic view of the topic.

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One of the key findings of the research, which is consistent with the theoretical part, is the impact of understanding memes on the willingness to share them. Theoretical approaches to memes indicate that their success depends on the ability to be quickly absorbed by the audience, making memes easy to share. The results of the study confirm that up to 63% of respondents report being more willing to share memes if they understand them, and the correlation between understanding memes and willingness to share them was 0.57, indicating a strong relationship between these variables. These data show that understanding the content of memes is a key motivator to interact with them and to spread them further online. This means that users who better understand the content of memes are more likely to share them, which is an important part of their contagiousness.

In conclusion, research on internet memes confirms their key role in modern internet communication, especially among younger users. Memes have a primarily entertainment function, although their ability to convey information, especially in a political context, is limited. Understanding the content of memes plays an important role in their success and spread, making them a unique cultural tool that combines entertainment with infor-

mation elements. Findings from the research provide valuable insights into how memes function in contemporary society and how they shape users' interactions in digital spaces. In the context of further research, it is worth exploring their potential as an information medium that, despite its entertaining nature, can play an increasingly important role in communicating significant content.

Creators of memes can derive significant benefits from the findings of research concerning the use of memes as tools for targeted information dissemination and the shaping of public knowledge. The research indicates that younger audiences, particularly those aged 19–24, are the most frequent consumers of memes, which provides valuable insight for creators aiming to engage with this demographic. Memes are highly effective communication tools, leveraging humor, irony, and simplicity to capture the attention of younger users while conveying complex or difficult topics in an accessible manner.

While memes are predominantly viewed as a source of entertainment, they possess the potential to serve as vehicles for simplified knowledge transmission. The combination of visual and textual elements allows memes to succinctly convey information, making them particularly effective in today's fast-paced digital environment. Meme creators can harness this capacity by developing educational content that simultaneously entertains and informs. This approach could be especially impactful in fields such as public awareness campaigns, science communication, or social and political advocacy, where complex ideas need to be presented in a digestible and engaging format.

Furthermore, the research highlights the importance of understanding the content of memes as a key factor in promoting their dissemination. Users are significantly more likely to share memes if they fully grasp their meaning. For meme creators, this underscores the necessity of ensuring that their content is clear and comprehensible to a broad audience. Incorporating culturally relevant references or simplifying messages through visual metaphors can enhance the likelihood that the audience will engage with and share the content, thereby amplifying its reach.

Additionally, memes can serve as powerful tools in information campaigns. Although most respondents view memes primarily as entertainment, the findings suggest that memes can also function as a medium for the transmission of important social and political messages. Creators involved in advocacy or awareness-raising initiatives can capitalize on this by integrating critical content into memes in ways that provoke thought and encourage dialogue. This combination of humor and meaningful content can foster en-

agement and stimulate public discourse, positioning memes as a tool for shaping public opinion.

Memes also play a significant role in fostering group identity and reinforcing social bonds within both online communities and organizations. As symbolic forms of communication, memes can serve to disseminate shared values, norms, and beliefs within groups. In organizational settings, memes could be used to build team cohesion, reinforce organizational culture, and promote a shared sense of identity. Publicly, memes can reflect and communicate the identity of a social group or brand, contributing to a coherent and recognizable public image.

Meme creators can draw on these research findings to produce more targeted and purposeful content that not only entertains but also educates and engages audiences. Memes have the potential to function as information tools, particularly among younger demographics, and their role in social and organizational communication may be far more versatile than previously recognized. By aligning the content of memes with the needs and interests of specific audiences, creators can expand the influence of memes beyond entertainment, positioning them as powerful instruments for knowledge dissemination and cultural engagement.

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