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# Abstracts

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

# Abstracts

## ***Krzysztof Stachura*** ***Digital (In)Competences. New Technologies in the Service of 'Me'***

The paper aims at examining the significance of new media for redefining meanings of social competences. As social actors witness new social situations in the technologically mediated world, they start seeking for alternative means of enhancing their social position and adapting to the altering reality of everyday life. New media users learn to manage the different ways of managing and broadcasting their 'self'. Streaming their lives online they navigate networked audiences, trying to find balance between the public and the private. Digital networking platforms are being used not only for the purpose of sociability but also to negotiate their image and create perceptions of 'self'. However, the majority of them do not possess the skills needed to efficiently maneuver through mediated social networks. Moreover new media are considered to create conditions for the eruption of cultural narcissism and addiction to new technologies. In the paper attention is drawn to the tensions related to the significance of this new set of social competences and potential drawbacks of the development of the analyzed type of cultural practices.

## ***Magdalena Paul,*** ***Małgorzata Kisilowska*** ***What Is Reading? Intuitions and Definitions***

The following text presents the detailed research carried out with the semantic field analysis method to find out how the respondents understand the word "reading" and related terms. The main objective of the research project "Changes in Reading Culture in Poland in the Context of Dissemination of E-texts and Devices Allowing to Use Them" was not to perform a quantitative analysis of the reading behaviors of the Poles, but to explore the qualitative impact of the widespread presence and availability of texts (varying in terms of size, nature or length) based

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**Data literacy. Com-  
petences in the Use  
of Data in Relation to  
Changes in Science  
Communication**

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**Digital Space as  
a Tool to Organize,  
Share and Promote  
Academic Libraries**

on the choices and preferences of the respondents. The results were discussed in the context of the definitions of reading in the area of library and Information Science and Social Sciences.

The aim of this article is to present the problem of data literacy in the context of the ongoing changes within the academic society and the sphere of academic communication caused by the development of the information and communication technologies. Therefore in the first part of the article the Van Dijk's model of four types of access to ICT is presented, which – extended – enables to view the problem of digital literacy in a broader perspective. Secondly, the definitions of information literacy and data literacy are discussed. The last part of the article presents the components of data literacy and the relations between this concept and other issues that are the subject of informatology research. The background for these considerations shall be the models of scientific communication, in which the role of ICT tools and digital skills is particularly evident.

The aim of the study was to answer the question about the effectiveness of academic libraries' Internet usage to meet the needs of the users. Based on previous research we established what the main functions fulfilled by libraries' websites are and subsequently we verified the extent to which the website of the University of Warsaw Library (uw Library) fulfilled those functions in students' opinions. The empirical part of the research we conducted using the eye-tracking method. The results indicated that the location of the various elements on the page, in many cases, caused the problems for users. Students attach great importance to digital collections and to information which supports the efficient use of library resources, meanwhile the large amount of information on the uw Library website was associated with the creation of its digital business card - defined the institution itself. To conclude, analysis of the content on the uw Library website indicates that the site is used both as a tool for the promotion of the Library, as well as space for users' services. The results show the need for further work on improving the second of these functions.

## ***Radostaw Bomba*** ***Database Interfaces.*** ***Designing Interac-*** ***tions with Big Re-*** ***sources of Cultural*** ***Data***

In this article the author tries to show the new way to design database visual interfaces, which could be used to present big cultural resources online. I focused especially on different visualization techniques, which create so-called “generous interface”. These kinds of interfaces give users a chance to see representations of a whole collection but also depict the structure of a collection and the relationship between objects. Based on examples I shall explain how a database visual interface could be used to create humanized habitats, which give users a multi-sensual experience and create new possibilities to explore cultural resources.

## ***Anna Buchner, Ma-*** ***ria Wierzbicka Par-*** ***ents of the New Era?*** ***Research Relations*** ***and Reflections on*** ***Digital Aspects of*** ***Bringing up Pre-*** ***schoolers***

What does digital reality of pre-school children look like in Poland? How do modern parents use new technologies? In reference to semantic analyses of material gathered during all-Polish examinations accompanying implementation of the Coding Masters Junior Program (Mistrzowie Kodowania Junior) at pre-schools, the authors of the article shall examine fears, threats and hopes associated with introducing pre-school children to the digital world.

## ***Grzegorz D. Stunża*** ***Education Beta Ver-*** ***sion. Generation Z*** ***and Generation Alfa*** ***and Their Compe-*** ***tences to Participate*** ***in Culture***

The article outlines the characteristics of the so-called generation Z - people born after 1995 and generation Alpha - people born after 2010. The description of these groups is accompanied by educational considerations on technology developments, which lead to create the generations that are commonly using mobile devices and treat them as the access points to the Internet. What are the pedagogical consequences of such new educational and social situations? Characteristics of generation Z and Alpha and information on media development and educational challenges will form the basis for reflection on the competencies which should be or not developed in order to build a participatory culture. I will also ask about competences needed for active participation in culture. Should we

## ***Urszula Biel For a Movie or to the Movies? The Methods of Editing Screenings of the Silent Cinema***

go beyond the relational model of digital literacy and promote more universal solution for all stages of formal education?

This funny question in the title, which is often asked to couples pretending to go to the cinema, is no longer so amusing, when we refer it to the audience enjoying the charms of the Tenth Muse during the silent movie. Analyzing the presentation of films by the end of the 1920s, we notice that, to a large extent, it depended on the place in which they were shown. It was the owner or the manager who had a significant impact on the way of editing the screening, and thus on the reception of what was seen by the audience. Apart from the main film the additional components of projection were: a variety of songs, non-soundtrack of the film in the modern sense and the way of their performance; recitation and explanation; not only operetta singing, but opera as well; stage shows. Another important thing was a variety of film benefits to the main title and the active participation of the audience. So as to accommodate all these entertaining components, the films themselves were shown at a different, often accelerated speed. The importance of these benefits can be certified by the fact that the cinema advertisements mentioned the film stars, the bandmaster of the given venue, and what was going to be presented on stage. To sum up, the cinemagoer not only experienced the film, but also took part in a multi-part show.

## ***Michał Pieńkowski The Polish Record Industry in the Interwar Period. Reconnaissance***

After the independence had been regained Polish phonographic industry dealt with huge problems caused by warfare. Moreover it had to be recreated from scratch since the way it was organized during annexation was no longer working for the new Polish state. Soon enough, a few years later, our phonographic industry recovered; there were a few competing record companies. The 1930s was the best period for the industry. That is when the record repertoire was the richest and the offer of each record company the most diverse. At the time the record industry established cooperation with a brand new entertainment branch – sound film. The first sound films were developed at Syrena record company. Due

to politics and changing trends in the second half of the 1930s what the industry had to offer got poorer again and it was mostly entertainment repertoire. After the beginning of WWII, just like other branches of industry, Polish record companies tried to function as usual but after Warsaw capitulation Polish phonography ceased to exist for the next 5 years

## ***Artur Petz Sahara Calling. A Study of a Production and Marketing of a Polish Exotic Film***

The article is an essay to answer the question how activities of B.W.B record company belonging to Eugeniusz Bodo and associates were situated within the field of early sound production in Poland. The film *Głos Pustyni* (1932) (*The Sound of the Desert*) created in Algeria shall be used as an example. In the first part of the text I shall draw a context of the popularity of colonial themes and I shall characterize the aspirations of the proponent, Ferdynand Ossedowski. Next I shall discuss the following aspects of the film production process. The pre - production activities could be characterized as chaotic and the journey to Algeria was not preceded by a clear understanding of the specificity of working in the desert. Intensive promotional activities were coordinated in the press before, during and after the film was made. They seemed like a concise transmedial marketing strategy. The film itself including its cultural production within which it was created are an intriguing testimony of various artistic and economic strategies of Polish filmmakers of the 1920s and 1930s.