

Culture, Education & Technologies

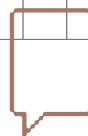
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Vol. 2



TICA
SS

[Technologies
of Imagining
in Communication,
Art and Social Sciences]



Szczecin
2022



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Contemporary times are strongly marked by digital technology and media representations in all spheres of human lives. The technology can be understood as essential for human culture from its mere beginning, and it can be repeated after Pierre Lévy that "the human world is technological to its core" (Lévy 2001, p. 4). The forms and transformations of technologies present the current state of ever-evolving culture(s) (Goban-Klas 2005, p. 18). Technologically defied media of presentation and communication are closely bound with a specific cultural formation: illuminated manuscripts with the Middle Ages, print with the Reformation, and digital records with the virtual period of post-capitalism (Deleuze 1992). Of course, these relationships are not of a determinist kind as media technologies directly influence communication strategies and the overall culture (T. Goban-Klas 2005, p. 33). However, it can be stated with conviction that the current state of technology defines the social paradigm of reality (Deleuze 1992), which is now a cyberspace, to the large extent.

Cyberculture is not only digital but is also the effect of hybridization, connecting physical and electronic matter between which we easily switch (Porczak 2020) and in which we live more and more simultaneously, as when we conduct our everyday activities with a video chat with our close ones, who accompany us by means of their dislocated avatar – the same form we are present with them. This is a new existential situation that cannot be superficially dismissed from serious consideration by saying that it is only the effect of the facilitation of communication, which has been evolving since the beginning of humankind. It is undeniable that communication, its modes, and its tools evolve, and one should pay closer attention not just to the content but also the tools, forms, and technologies, because these are media that influence, that convey the message in their form. As Marshall McLuhan famously stated, "The medium is a message". It is so "(f)or the 'content' of a medium is like the juicy piece of meat carried by the burglar to distract the watchdog of the mind" (McLuhan 1964, p. 18) while the burglar is doing something to humans – to human societies and psychical construction.

Telecommunication technologies are very important because they create the social and cultural space in which humans function and define themselves and their identities. This space is often highly delocalized, and it is not just the case of some non-places, to use Augé's term (1995), because while commuting in modern cities or staying at home or in any other physically describable space, we can be – at least potentially – somewhere else (Łukaszewicz Alcaraz 2021), and the geolocation matters only for the systems of remote control used on society (Ożóg 2020). Therefore, analyses focused on technological aspects of culture give us a better understanding of global socio-technological systems and foster the critical skills necessary to defend against their negative impact as well as develop positive adaptive features. It also allows us to understand a certain melancholy and longing for materiality, physicality, and its sensibly perceived aesthetical qualities.

Aesthetics and art in these conditions offer solace against experienced delocalization, digitalization, and solitude, an alternative means of livelihood for the marginalized and vulnerable. They might be taken as kinds of Distant Early Warning systems (McLuhan 1964) of the risks of the new technological reality. They give us tools to discover social, political, and economic goals, and enable us to face them, directing us towards new relationships and approaches. Today's reality is a pandemic one, never mind if we are

in the first, second, third, or fourth wave. After the COVID-19 pandemic there may come other, still unknown, ones. Nevertheless, COVID-19 has strongly influenced human lives on personal and global scales, forcing us to rethink and transform forms of work, education, and participation in culture and everyday activities, pushing us firmly towards the digital sphere and digital media. This causes the situation in which cyberculture is no longer an elite sphere for a few technology buffs and artists but a human environment.

It is a very significant sign of the day that young researchers have taken up issues related to education and culture in the context of the digital world and media, that is, from the perspective of cyberculture. In such a perspective, the role of art, both the traditionally considered high art and popular art, influencing people outside the rational argumentation, directly stimulating their emotions and co-construing their worldviews (Sidey Myoo 2020), cannot be overestimated and is reflected further in social approaches towards important social and political problems. However, the pandemic has challenged the traditional forms of functioning of some kinds of art, especially live performances in need of an audience, as in the case of theatre, which was forced to search for new ways of reaching the public and maintaining its function. Art also has an indirect educative role, which should be further explored in more institutionalized contexts because the digital technological change in education provided not only tools for self-learning, distant learning, and so on but also brought about various challenges in terms of teacher authority and the reliability of the information found online. This information might be very convincing and highly popular but being persuasive and widespread does not equal being true or right. Therefore, analytical and critical skills are needed to maneuver the turbulent waters of digital world.

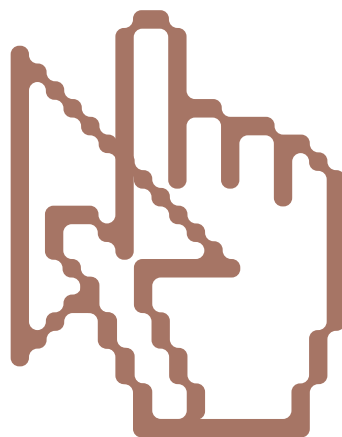
The papers contained in the presented volume, which is a continuation of the publication *Education, Culture, and Technologies. Vol. 1*, give us the hope that there are researchers, humanists, and artists who will help us sail safely in the future of cyberculture.

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Practices of Media Representations



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Moral Narratives and Extremist Ideology in Kenyan Films

John Mugubi, Anne Mungai

Introduction

This paper examines two Kenyan films with a view to guiding a socio-ideological reading of the narratives. Specifically, it draws connections between the films' diegeses and the non-diegetic spaces the films address. The key line of inquiry is how cinematic elements and aesthetics make social commentaries and thus invoke within the viewers, even if subliminally, a consciousness about their own situations, circumstances, and options for engaging with such situations. The films analysed are Wanuri Kahiu's *From a Whisper* (2008) and Gavin Hood's *Eye in the Sky* (2015). The main thesis is that films empower people to alter their social and ideological positions by influencing their consciousness about their lives. Since this is a study of films, we concern ourselves with the signifying process of film elements. Consequently, the main theory applied is semiotic in that it proposes the analysis of textual elements as signifiers, often with hermeneutic references outside the films. A qualitative study, it uses a quasi-comparative approach

to combine cross-cutting ideas to form coherent arguments about film and social change. The study is significant in that it provides a framework for applying cinema to many situations of national importance: negative ethnicity, governance, family, religion, modernity and tradition, and terrorism to name just a few. These are examples of what the study refers to as social change.

Film and social change

The role of film critique has been the subject of academic debate. Meyer (2010, p. 57) argues that "it is all too simple to mobilize a critique that remains grounded in a paternalistic, if not colonial idea of cinema as a medium for education and enlightenment", adding that "the vantage point from which (such) criticisms have been raised so far is inadequate because they fail to take into account the conditions under which film production and consumption now take place". Here, Meyer is suggesting the importance of seeing film in relation to its non-diegesis. While cautioning that art cannot be simply reduced to "its ideological components", Njogu (2007) notes that "art is affected by social influences and it equally influences society; sometimes in fundamental ways" (Njogu 2007, p. 1). This hints of a connection between artistic works, including cinema, and the social spaces in which they are produced. Njogu's words can also be expounded as a rationale that artistic works reflect social realities. Postcolonial African art forms use form, content, and style to reflect the hybridity of experiences. Film, just like music, artefacts, drawings, and paintings, claims an important role in this negotiation of social discourse.

To set the record straight, the study is not claiming that it can quantify or prove with qualitative certainty that films inculcate, either immediately or afterward, a behavioural change among the cinema audiences. In fact, the study does not even try to drive such an argument or suggest even remotely such ethnographic or sociological claims. Rather, the argument herein is that the films discussed, originating from the so-called Global South, a region also referred to as Third World, contain ideological residues associated with this region. By residues, the study infers stereotypical arguments that suggest that the Third World, herein represented by Kenya, is full of poverty, cultural and governance issues, social problems, and primitivity. Recently, the country, and the East African region generally, has been seen as a source and target of terrorism. It is this study's proposition that the way

the directors exploit cinematic elements to discuss these issues potentially incites subliminal discourses that pose significant questions about social experiences in the Third World. It is this role of actuation that comprises, so to say, diegetic activism, and hence can be discursively discussed as an act of campaigning for social change.

The question addressed in this paper is: What residues, in the form of social narratives and ideologies that bear a relation to the wider debate of Third World Cinema, are addressed in these films? This question seeks to illuminate the prevailing social messages within the various artistic works, and to show ideology as a flexible as well as an oxymoronic idea. Even though the focus here is on extremism, other scholars have equally examined how ideology is embedded in artworks. As regards art and social change, Ntarangwi (2007, p. 13) analyses Swahili music, and notes that Swahili musical practices, just like "their cultural identity, are a reflection of the complexity that surrounds their social and cultural activities and the meanings they carry", adding that they "reflect the contextuality, fluidity and transformations that have become the defining factor of Swahili cultural activities and processes" (ibid. 2007, p. 13). One such song is Maulidi Juma's *Vishindo vya Mashua*, which invokes familiar symbols to expose the resilient spirit of the artist's culture, elevating the song as an inspiration for courage and boldness. In this sense, Ntarangwi draws a connection between an art form, in this case a song, and its form and content, and the discourse of socio-ideological performance. What is interesting for this study is the manner in which films can be read as a verisimilitude of the "complexity that surrounds their social and cultural activities" (Ntarangwi 2007, p. 13). This echoes Makhanya and Dlamini's (2003, p. 58) view of art as a way of knowing, especially engaging with a crucial question: In what useful ways then, could our artistic pursuits – perhaps as a generation of Africans who are painfully conscious of their loss of control over the spiritual and material reins of their destinies – creatively express our preoccupations with the past, the present, and future cultural challenges?

Makhanya and Dlamini are concerned here with the extent to which ideology, as described by Sutherland and Feltey (2010) and Modisane (2010), pins down ideas and thoughts to establish political, social, and cultural consciousness. Plencovich (2012) has indicated that ideologies act as the mainstays of people's cultures while shaping individuals to remain in the social circles of their environment. These are developed by language and communicative practices (Koven 2014).

Ideology and film criticism

The term 'ideology' was coined by Count Antoine Destutt de Tracy, an 18th-century French materialist who sought to morph the process of interpreting social enlightenment from metaphysics to the arena of ideas, beliefs, and social consciousness. Karl Marx also contributed to what became German ideology, especially his concept of ideology as a science of false consciousness, a view that was widely explored by later scholars, including Hegel. In recent times, notable scholars, including Terry Eagleton, have enriched the contemporary discussion about ideology. Eagleton (1991), admitting the lack of a single all-encompassing view of the term ideology, settles for at least four definitions: "the process of production of meanings, signs and values in social life"; "forms of thought motivated by social interests"; "the medium in which conscious social actors make sense of their world"; and "the indispensable medium in which individuals live out their relations to a social structure" (Eagleton 1991, pp. 1–2). These definitions are summed up in Eagleton's later description of ideology as a form of "semiotic closure", a view that not only hinges on the signification processes of film but also provides a widely helpful conception of the term within the cinematic perspective. Adding to these voices, Althusser (1971) interprets ideology not as spurious rhetoric but as "a representation of the imaginary relationship of individuals to their real conditions of existence" (p. 163).

From these views comes the beginning of contemporary discussions about the significance of ideology in cultural studies. This new thinking is popularized in contemporary literary criticism by scholars such as Kavanagh (1995, p. 309), who defines current ideology theory as that which "tries to understand the complex ways through which modern societies offer reciprocally reinforcing versions of "reality", "society", and "self" to social subjects". Ideology has not only entered the discourse of literary studies but is also implicated in social debates within literary works. In the same breath, Kavanagh (1995, p. 311) defines ideology as a social process that works on and through every social subject that, like any other social process, everyone is "in" whether or not they "know" or understand it. It has the function of producing an obvious "reality" that social subjects can assume and accept, precisely as if it had not been socially produced and did not need to be "known" at all.

This definition resonates with Giannetti (2013, p. 412), who considers ideology as a body of ideas reflecting the social needs and aspirations

of an individual, group, class, or culture. The term is generally associated with politics and party platforms, but it can also mean a given set of values that are implicit in any human enterprise – including filmmaking.

The reason this study starts with these different views is to bring together different perspectives on what ideology is and what it can do to modern cross-disciplinary scholarship, which is where this study of film is situated. The relationship between film and social interventions is intrinsic to the ideological nature of the medium itself as it sprouts from social conditions best explained in Marxian terms.

Consequent to these expanded definitions, and since they recognize the role of ideology and social discourses in shaping the liminal consciousness of the subjects, what then comes to play in this study is the interplay between ideology, social narratives, and cultural media, such as cinema, which serve to disperse these socio-ideological narratives. Bordwell and Thompson (1997, p. 63), two renowned film scholars, have provided a more elaborate connection between film and ideology in their argument that the “explicit or implicit meanings” of films are always imbued with specific social norms, or “symptomatic meanings”, adding that the social values revealed within films are “considered a social ideology”. These perspectives serve to suggest how film has been utilized in social negotiation in various national platforms.

This study enters these discussions by reading ideological and social narratives within films. It also takes a further step by showing how such socio-ideological narratives work as passive tools of activism, urging the viewer towards a course of action. Whereas such actions may shift from audience to audience and vary with different readings of the films, it still suffices to argue that ideology and social narratives increase viewers' understanding of important dimensions of their social lives. One way of thinking about the interplay of ideology and cinema is to assess the fluid affiliation between the reading of the film and performing social behaviours in a way that resonates with ideological, spatial, or conceptual truths. It is with this rationale that the study asserts that films can potentially influence viewers' behaviour, as testified by the work of such film audience scholars as Staiger (2005).

Cinema, social narratives, and ideology

The extent to which films influence social consciousness is well recognized. Sutherland and Feltey (2010, p. 36) argue that “movies are a particularly important vehicle for the transmission of cultural norms

and understandings". Peck (2005, p. 744) affirms this statement by noting that "fictional media sources, including film and television, may ... have persuasive effects on public attitudes and beliefs", especially through their depiction of popular cultural embourgeoisement, a fact conceded by Appel (2008) and Appel & Richter (2007). Sloan (1988) also notes the role of film in negotiating cultural experiences between workers, while Radovic (2008, p. 173) "emphasizes the role of the media in spreading nationalistic hysteria through 'hate speech'". Whereas other scholars like Gibson (2011, p. 530) call for an analysis that extends "beyond the mere fact of mediated sociality to the kind of cultural expression which this tends to produce", Choi (Fall 2011, p. 174) is of the opinion that "the discussion of (cinema) can (not) tiptoe around the questions of ... national consciousness in (its diverse) manifestations". Both scholars call for seeing cultural expressions as a display of national consciousness and therefore of national ideology.

Recognizing the role of film in rebuilding national identities and creating various ideologies among the citizenry, Calhoun (2006, p. 16) points out the importance of not thinking of it as "exceptional, about to vanish, a holdover from an earlier era lacking in contemporary basis". It is worth noting Choi's (Fall 2011, p. 182) view of film as a direct player in the national ideological apparatus. He proposes an inquiry into "how National Cinema is implicated within complex social processes and institutions, which catalyze both conformity and defiance, loyalty and infidelity, stasis and change" (ibid., p. 182). It is what Choi calls complex social processes and institutions that imbue cinema with its mediation role in the social context. Similarly, they are the focus of this study, whose inquiry involves, among other aspects, the symbolic codes of a film's language as well as the audience interpretations of the same. It is equally important to note that film ideology is closely related to any film's signification, where it acts as an "important dimension or "instance" of social practice that develops within and alongside other important instances of social practice, including the political, in the way that publishing houses and movie studios flourish in the same social space alongside political parties" (Kavanagh 1995, p. 312).

The primary interest is, however, how filmic texts intersect with social ideologies and delve into the film's persuasive potential in socio-ideological spaces, and its role in actively and passively transmitting cultural ideas that "contribute to the social reproduction of (our) society" (Sutherland & Feltey, 2010, p. 36). This social reproduction through films is essentially

a reproduction of ideologies, which is made possible by the film's "role in the battle for control of the mind's eye" (Ross S. J. 2001, p. 82). The allusion to the mind's eye suggests the film's capacity to influence not just emotionally but also intellectually. Such an enormous influence is what, for this study, has been proposed as social negotiation, or simply ideological influence whose end is behavioural control. What these scholars are proposing is a recognition of the need to start seeing cinema's social narratives as nodes from which ideologies are being dispersed.

Other scholars who have made the study of film's socio-ideological interventions a subject of their inquiry include Kang (1997) and Surette (2007), who point out that media reflects a shared social space in which collective opinions, attitudes, and beliefs are developed and negotiated in various ways, the most important of which is between the viewer and the medium. For instance, while commenting about the ideological interaction between the Maori and films about their lives, Thornley (2011, p. 107) notes that the Maori "bring their own specific indigenous worldviews to the process of watching". In return, film renders its symbolic apparatus to the service of popular culture, as in the case of Greece where "cinema became a vehicle for publicly projecting the nation's geopolitical unease" (Hess 2011, p. 62) in moments when political and social desperation peaked. Radovic (2008, p. 174) notes that "at the beginning of the 1990s the national-religious ideology promoted in the media had as its aim a campaign to justify the war and distract citizens from the growing problems within Serbian society". Additionally, Radovic (2008, p. 169) observes that "many Serbian films produced during the 1990s depicted the socio-political problems and drastic changes in society that took place with Milosevic's rise to power". These views coalesce into a more solid view of ideology as a framework of socio-ideological intervention, which is indeed the core of this study. Moreover, these filmic endeavours instantiate opportune intersections between conceptions of prevailing social conditions and artistic enterprise, which cut across Marxian ideologies and cinema aesthetics to create an understanding of social issues. This discussion is useful for guiding subsequent interpretations of religious extremism and terrorism as ideologies embedded in Gavin Hood's *Eye in the Sky* (2015) and Wanuri Kahiu's *From a Whisper* (2008).

Moral narratives and extremist ideology

This study attunes the analysis of the selected films to a tri-forked cross-disciplinary study of film spanning a technological medium like film and a global agenda like terrorism and counter-terrorism and how these link with the social life and ideologies that come with it.

The main objective is to explicate the way the content of the films provide context for the analysis of the ideological perspectives raised within them. This main section starts with a summary of terrorism in Nairobi. This will provide background information for the later arguments. Then the study discusses the embeddedness of social narration within the films' diegeses, what Turner (1999, p. 48) calls the "system of values", as represented through various film elements: cinematography, mise-en-scène, and composition. The study uses systems as an ideological reference to imply the cultural orientations upon which terrorism is often discussed: religious, global, domestic, and so on. Other matters that the study discusses include the construction of religious binaries as ideological binaries, the use of space as a tableau on which ideological patterns are mapped, and the use of aerial space to map out global hegemonic narratives. From this point, the study classifies subsequent arguments into two broad subsections. The first deals with the materiality of innocence. By materiality, the paper means the essence of innocence as an ideological element that can spell out travesties of morality, such as those typified by the films' debates on violence. The second deals with the interconnectedness between Islamic religion and violence, that is, how Islam and its symbols have been appropriated within the films to create and continue a conversation of irrationality and absurdity. The result is seen to be violence and trauma. The approach in all these sections is to read the films' language closely, including cinematography, composition, montage, and even dialogue to support and propel the discussions.

Global terrorism: From Nairobi to the world

On 7 August 1998, something happened that captured the attention of many global security agencies. The American Embassy in Nairobi and the American Embassy in Dar es Salaam, Tanzania were bombed in a synchronized attack. The significance of these two attacks, especially the one in Nairobi, cannot be overlooked since they were the very first incidences in what became the global war on terror led by America.

As Pogge (2009, p. 105) notes, the "most notable attack until [the September 11 Twin Towers terrorist attack in New York which killed about 3,000 people] was the car bomb attack on the U.S. embassies in Dar es Salaam and Nairobi of 7 August 1998, which killed 257 people, including 12 U.S. citizens". From these dual events, widely seen as an attack not just on the American nation but also on global stability, emerged a new public dilemma: how to deal with the morality of terrorism in the aftermath of a violence that extends beyond the site of blast to penetrate the lives of individuals.

From the ashes of this brutal past, terrorism entered Nairobi's mainstream narrative discourses, including those about the social lives of individuals whose loved ones lost their lives. It is therefore most telling when films harness terrorism to open far-reaching memories of how such an event could become the centre of widespread ideological discourses. The interest then is based on the ideological imaginations that have emerged post-1998, and the various issues that are raised and questioned through various popular media. The first proposition in this paper is that two post-1998 films from Nairobi city that deal with terrorism, Gavin Hood's *Eye in The Sky* and Wanuri Kahiu's *From a Whisper*, approach Nairobi as a site from which various ideological narratives advance.

Eye in The Sky, the most recent of the two films, tells the story of Alia Mo'Allim (Aisha Takow), a Muslim girl who lives with her father in Eastleigh, a mainly Somali estate in Nairobi. The director recounts a transnational aerial drone operation between America, United Kingdom, and Kenya in which security officers target a terror cell preparing an attack on Eastleigh. Using an undercover agent, Jama Farah (Barkhad Abdi), as their surveillance on the ground, close-range surveillance personnel, and a drone pilot in Nevada who targets Al-Shabab in Nairobi, the mission controllers, led by British Colonel Katherine Powell (Helen Mirren), in the United Kingdom face the dilemma of hitting the terrorists, led by a radicalized United Kingdom citizen, Susan Danford, a.k.a. Ayesha Al-Hady (Lex King), and risk killing Alia. This becomes a moral decision when the initial capture mission becomes a kill mission in which two drone bombs are fired into the compound, killing not only the terrorists but also Alia. The film uses linear narration.

In *From a Whisper*, Kahiu tells the life story of Tamani, a young girl whose mother dies in the 1998 American Embassy bomb attack in Nairobi. The conflict in the film is built around Fareed, the suicide bomber preparing to launch the attack. His friend, Abu, a security officer working near the place

of the blast, is a moral compass for Fareed while often seeming to disagree with radicalism. The film incorporates various ideological issues, the biggest of which is post-traumatic disorder and how it destabilizes Tamani and her father, Sam (Godfrey Odhiambo). Tamani's character alternates between Tamani as a child (Samara Migwi) and Tamani as a teenager (Corrine Onyango). Using graffiti, she claims the trauma of the bomb blast and gives it an ideological face. Unlike Hood's film, Kahiu's narrative is told in a shambled temporality in that it mixes time and space in often confusing temporal sequencing.

The issue that cuts across both films is that of the moral duty to preserve life, which we see through a juxtaposition of innocence with violence. The thesis is that the pervasive consciousness about terrorism that we see in these films about Nairobi, set against the country's battle with global terrorism networks, are simultaneously ideological narratives of relevant issues that can be traced to the question of terrorism. The study does not seek to authenticate the two films under study as ethnographic narratives or historical archives of these events or later events elsewhere, but rather to draw attention to how such films, inspired by the reality of spreading global terrorism, offer an opportunity for a closer collaboration between cinema and ideological narration.

Cinema and social narration: Pre-reflections

The movie database site Rotten Tomatoes' description of *Eye in the Sky* starts with a curious remark: "The moral implications of modern warfare are confronted in Bleecker Street's powerful drama, *Eye in the Sky*"¹. The site summarizes Hood's narrative of war on terrorism from a human point of view, which in turn tunes the arguments about how we can access the ideological facet of films. Whereas the film looks like a technological blockbuster about modern weaponry and advanced counter-terrorism possibilities, curiously, it has been reviewed elsewhere as a story about the legitimacy of the war on terror, so much so that other technological issues and "performance skills serve for the most part to sugar-coat a big lie" (Laurier 2016). This statement is important because it slanders the characterization and legitimization of violence and also seems to sprout from Rotten Tomatoes' view. In fact, Laurier (2016) discredits the whole operation as unnecessary and uncalled-for "scare-tactic scenarios", asserting that:

The false presentation of reality involves important plot contrivances. The filmmakers remove the possibility of capturing the suicide bombers early on. Why? There are only a handful of them, and they are taking their time making videos and loading their vests with explosives. There is no reason why this should be any more than a Kenyan police matter.

The exaggeration of risk then becomes a misguided force for engaging America and the United Kingdom in the operation while sidelining the Kenyan forces who could have easily handled the threat without the need for drone bombing. The implication is that the aerial perspective adopted in most of the film, which is the perspective of the Western militaries represented here by the drone, could signify the moral detachment necessary for promoting the war on terror narrative, even in scenarios where the risk is controllable. The question then is whether *Eye in the Sky* deliberately misleads the viewer so they buy into a skewed perspective of terror to justify Alia's death without demanding moral culpability. As the study argues, the final scenes uphold this account as the American commander tells the two drone pilots they did a good job. This moral uprightness then become new ground for staging the question of morality as the film ends with a flashback of Alia as she plays with her hoop, just the way we saw her at the beginning of the film. The use of drones in Hood's film immediately brings connotations of murder, both on the targeted individuals and on incidental casualties. Further, placing Alia's family at the centre of this violence while the people who planned and carried out it have no remorse beyond a veiled unease projects the war on terror as sanctioned, senseless murder.

In this sense, we can see the drone as a tool of violence against people. The film's stance against terrorism can thus be read alongside the bigger question of how to deal with war technology responsibly. The presence of the American and British security forces in the form of aerial drone surveillance and bombing is a continuation of the Muslim-as-terrorist discourse seen elsewhere around the world (see, for instance, Pogge 2009). That Hood can dig into this religious narrative with ease is further facilitated by the global narrative of counter-terrorism through remote surveillance and counter-insurgency. The use of drones in this film, however, poses a critical dilemma about global morality, and hence social questions of war. As Walsh (September 2013, p. 1) asserts, the objectives of drone strikes are to punish and deter insurgent and terrorist organization by killing and creating fear and uncertainty among members. They also seek to deter insurgents

and terrorists from engaging in more violence and deter others from joining or supporting these movements.

Similarly, *From a Whisper* (2008) evokes the experiences that people go through in emergencies and tragedies. The bomb blast brings to attention the psychological and religious inclinations that pervade global terrorism discourses. There are two distinct religious groupings in the film. Sam and Tamani embody the Christian religion, which is a victim of Islam, embodied by Abu and Fareed. The director deploys stylistic approaches, especially nonlinear and often discordant temporality, to make Tamani's journey a confusing one. Her childhood and adulthood are merged through erratic back-and-forth narration that calls attention to the huge disharmony between the two religions between which she is caught. Abu is her comforter and a moral support, yet he is also seen as a failure in the sense that in his capacity as a security officer and friend to the suicide bomber, he failed to stop the bomb blast that killed her mother. Putting these two roles side by side thus draws attention to the enigmatic discourse at play within the film. While Abu's Islamic interpretation of the Quran is anti-radical, it does not absolve him of his culpability as he is seen to have had prior knowledge of Fareed's intended suicide bomb mission. On the other hand, Sam's and Tamani's sense of victimhood elicit trauma. It is a mutual feeling which we also see in Fareed.

When we analyse Kahiu's film at a superficial level, we can read the film as an effort to discourage suicide bombers from their dogmatic ideological orientation, shown in the character of Fareed. But Kahiu also raises another important issue – that the discourse of religious violence needs to be revisited. It is noteworthy that the film seeks liberation from religious radicalization and the social trauma that lingers in the aftermath of terrorist attacks. But there is a more important social narrative that runs within this film, that of avoiding culpability. When we evaluate the character of Abu, who is occasionally paired with Tamani in the film, we are faced with the possibility that he, a security officer whose friend caused the death of Tamani's mother, is trying to assuage his guilt by mediating the gap between Tamani and her father.

From the readings of these two films, the study can argue that ideological narratives within them take the form of vindication in the face of obvious culpability. The tensions between perpetrators and victims are chiasmic and cannot be easily bridged by mere comfort or belief. Radicalization can then be a term that applies to both the terrorists and those who fight terrorism.

Despite the understandable cynicism between various disciplines on how

to read cultural narratives, anthropology and sociology for instance, there seems to be a consensus that film has the potential to influence ideological narratives. In a discussion of *From a Whisper* after it premiered during the 6th Annual WOCAF – Women of Color Arts and Film – Festival held at the Carter Presidential Centre Atlanta on 25 March 2010, Dr Violet Johnson, a renowned Africana Studies scholar at Texas A&M University, summarized the film as follows.

This movie is not about government, it is not about politics, it is definitely not about the west. It is not about what party handles terrorism better than the other, or what civilization is better prepared to deal with terrorism or what civilization is not. It is not about terrorism, this is about real people, it is about families, it is about emotions from anguish to anger, to forgiveness. It is about decisions, personal decisions, from deceit and secrets and lies, to honesty and openness and finally forgiveness, and the process of forgiveness itself..

In these remarks, Dr Johnson easily moves us from the conceptualization of a globally controversial subject, terrorism, to an ideological interpretation of the violence associated with it. In fact, her words apply as much to Hood's *Eye in the Sky* as remote counter-terrorism and counter-insurgency measures quickly become subject to ideological considerations. By this shift of focus, Johnson manages to create a connection between the narrative of global terrorism and the societies in which such events occur. Gavin Hood's *Eye in The Sky* and Wanuri Kahiu's *From a Whisper* are primarily narratives about pressing ideological and cultural concerns, especially terrorism, which is at the forefront of global conversations. They are stories of hope, fears, anxieties, and aspirations of people in very difficult circumstances.

This viewpoint is echoed elsewhere. In their book, *Using Narrative Inquiry as a Research Method: An introduction to using critical event narrative analysis in research on learning and teaching*, Webster and Mertova (2007) discuss the connection between narrative inquiry approaches and the ideological influence of narratives:

Narrative inquiry approaches to human experience and the construction and reconstruction of personal stories blend in such a way that they highlight the issues of complexity and human centredness that are of concern to many researchers. These are recalled in the form of critical events that are instrumental in changing and influencing understanding

(Webster & Mertova 2007, p. 71).

This quote elicits the connection between how we understand narratives and the human experiences at the centre of those narratives. By citing these words, the study aims to import this important conceptual view of human experiences in narratives, what the study calls ideological narratives, into a reading of films. At the centre of this transposition is what Webster & Mertova (2007, p. 73) call a "critical event", which "reveals a change of understanding or worldview by the storyteller". An ideological narrative in this sense becomes a link between world occurrences and the significance they hold for those involved in the present, and even afterward, in the form of trauma. Trauma is an important connector here because the films that the study analyses in this chapter are centred on post-violence trauma associated with global terrorism. Moving this reading of ideological narratives to the field of cinema, Sheila Leddy of The Fledgling Fund, an organization that sponsors the production of films for social and ideological change, summarizes this connection thus:

We believe that storytelling through film can be a powerful tool to engage audiences. A film, and the story it tells, can create a greater awareness of complex problems, and just as importantly it can highlight possible solutions. It connects viewers to its characters and can inspire those viewers to become involved in, or reconnected with, social change efforts. We begin to understand how an issue plays out in the lives of individuals, families and communities.

(Leddy, 2012)

Sheila seems to attest to the wide-reaching impact of film narratives, born of the subliminal interaction between the viewer and the film medium, which can influence our worldview and how we make sense of the events around us. In the field of film theory, which is where strategies for analysing this connection lie, the debate is between whether to discuss film from its formal elements, as formalists do, or from its mimetic aesthetics, as realists do. As such, this debate presents a double-forked opportunity to merge the two views, which is what the study in this chapter attempts to do.

As for the directors of the two films, Garvin Hood and Wanuri Kahiu, their ideas on terror and violence indicate their interest in ideological narration. This claim is based on recent studies that have looked at how film style can be a tool for framing ideological perspectives and thus making ideological arguments. Disclosing the findings of research about the relationship between film style and narration, Redfern (2014, p. 21) notes that "[d]ifferent

types of shot are used to create the narrative perspectives", which range from an "ambiguous mode of narration" to what is termed as "an epistemological puzzle for the viewer". The implication is that film's formal elements present fertile sites for interrogating and interpreting the relationship between the narrative and its ideological agency. Ideological narration, then, as the use of filmic elements to create narrative perspectives, can be treated as a formal slate on which filmic images, as well as words, carry connotations (Turner 1999, p. 54). Turner seems to continue an ongoing debate among film theorists, especially formalists and realists, on how to approach film analysis when he asserts that a filmed image of a man will have a denotative dimension – it will refer to the mental concept of 'man'. But images are culturally charged. The camera angle employed, its position within the frame, the use of lighting to highlight certain aspects, any effect achieved by colour, tinting, or processing all have the potential for social meaning. When dealing with images, it is especially apparent that we are not only dealing with the object or the concept they represent but also with *the way in which they are represented* (Turner 1999, p. 54).

What we gather from these statements is that film images and film language work synchronously to code and decode the ideological discourses inherent within the film itself. This is important because it provides a formula for understanding the interface between cinema and ideological narration. The study enters this conversation by positing that both Hood and Kahiu leverage this cross-mediation to persuade their viewers to see their films from a humanistic perspective. The important issue then is the methodology of accessing these ideological narratives, which in this case is critical.

As for theories, the study starts with Turner (1999, p. 36), who observes that the "'expressive' use of film is usually defined as the reshaping of the raw material printed on celluloid, using images of the real world to 'make a statement'. The images become something else, art". Turner suggests that the film image, removed as it is from the volumetric reality of space and placed in a technological mimesis of this same reality, still retains, and must be seen to embody, inter alia, a (ideological) statement. In other words, by analysing some or all the elements of the film, we are confronted with an ideological discourse upon which salient ideological tropes are embedded. The film's statements are to be found in how it applies montage as an aesthetic device to achieve "social realism" (Turner 1999, p. 40).

Also feeding into the construction of these statements is Klapproth's (2004, p. 35) view that stories ought to be understood as "*social units of exchange*, in relation to the social and ideological institutions and practices within which they are produced... [and] relate to other forms of discourse practiced within the culture of their origin". Fitting into Klapproth's description of culture as a web of discourses, this assertion then introduces a multi-perspectival analysis of (film) narratives, extending the purview from mere thematic analysis to contextual analysis. Here, semiotics provides the anchor for the analysis of film narratives as ideological discourses. The analysis proceeds from this range of thoughts.

The argument so far has been geared towards a moralistic reading of counter-terrorism in Hood's film, and terrorism in Kahi'u's film. Both directors seem to favour a neo-realistic reading of their films through the deliberate use of realistic events, a decision that seems to authenticate their quasi-documentary films. For Hood, it is the ideological profiling of Muslims, in this case in Eastleigh in Nairobi, which is occupied almost exclusively by Somalis who are Muslims by faith, while for Kahi'u, it is the religious profiling of Somalis as Al-Shabab. Having narrowed down the discussion of cinema and ideological narration into a question of morality, the study now focuses on the use of innocence as an ideological paradigm.

The materiality of innocence

The problem of the global war on terror is the continuous "defending [of] severe violations of basic human rights as necessary responses to terrorist threats" (Pogge 2009, p. 106). And the reason is, on the part of the citizens involved, a moral one. As Pogge (2009) further suggests:

our moral judgement that these terrorist attacks are exceptionally heinous... lends special urgency to fighting this terrorism as the effort promises not merely a reduction in the risk of harm each of us is exposed to, but also the suppression of a dreadful moral evil. Because we perceive these terrorist attacks as so exceptionally heinous, we attach to their suppression an importance that is greatly disproportional to the immediate harm they inflict.

(Pogge, 107)

From this statement, then, it is arguable that narratives of terror are irreducible to just incidences or operations. To be fully appreciated, they

must be seen from a moral ground, which is, ultimately, the justification of violence and its aftermath in this war. But this morality of violence cannot be comprehensively understood without understanding the other end of the spectrum – the innocent casualties of this war. This is the focus for the remainder of this section.

If Hood's and Kahiu's films are to be understood as ideological narratives, the notion of violated innocence should be at the centre of this understanding. This is because in both films, the directors dwell on the lingering harm that terrorism does to families. In *Eye in the Sky*, Hood focuses on Alia's innocence. The film starts at her home compound where the father is making her a hoop while her mother is baking cakes in the family's wood oven. The composition of these initial scenes shows Alia's vulnerability as a child, so that when we see her later selling the cakes that her mother baked, we are reminded of her family situation. Being at the centre of the film, this young girl's innocence becomes a big debate, and decisions in the film narrow down to whether the joint American and United Kingdom forces have the moral capacity to determine her right to life. As the film ends with her as a casualty of the attack, there is no moral resolution to the dilemma, especially when she dies. The parents and the commanding team that bombed her vicinity are all seen as remorseful, perhaps mitigating culpability for the latter. The trauma of war is even greater in the hospital scene in which her father hugs her dead body (see figure 1).

In this medium shot, the director gives prominence to Alia's face, which is battered and caked with blood. Her father's head, seen from the back, is also full of dried blood, adding to the aura of horror. The question that arises at this point then is whether the commanders of the mission were justified taking Alia's life in exchange for possibly saving more civilians from a terrorist attack. It is also implicit in the nostalgic ending of the film, which shows a flashback of Alia in her carefree days, playing hoop at her home. The choice of a close-up shot fills in the gap of the missing drone, which remains out of sight for most of the film. The distance that it creates between itself and its subjects is collapsed in this shot, which reifies the reality of its violence on its victims. In the next shot (see figure 2), we see Alia's parents mourning her death.

The medium long shot in figure 2 highlights the parents' collective trauma. The foreground is empty, except for the bed on which Alia's body is lying. Both parents are holding Alia's head and staring into her face. They

are soaked in blood. In the background, there is an open door, beyond which there is only a wall. This *mise-en-scène* shows the space as a place of abandonment. The dark shades used in the scene amplify this aura of abandonment, so we can read the dullness as a symbol of the dark results of war. Alia was an only child, and the shots of her parents clinging to her body create another version of the family in this hospital room, which is contrasted with the happy family we see at the beginning of the film. This temporarily constitutes a paradigm of how war changes the ideological conditions of its victims, often devastating families irreversibly. The emptiness of the room, with only the parents and their dead daughter, can be read as a signifier of the emptiness in the lives of the parents. The shot then zooms out so we can see the doctors standing on the foreground, again adding to the aura of collective sorrow of war. This zooming-out movement is combined with a transition to the mission command room in America, where we see the drone pilots staring at the screens. The camera movement becomes a continuation device that binds the two shots, miles apart, into the questionable aftermath of war.

The contrast between the shot of the deathbed and the command room connotes an important question on the equitability of trauma in violent social events such as those seen in this film. At one end, we see Alia's parents in agony as they hug the lifeless body of their daughter. This image shows how death has disrupted the family and how it continues to affect it. The family here represents the continuity of the war not just as an event but a violent means of ideological configuration. At the other end, we see the drone pilots as workers under command to deploy military technology. For them, the screens in their room do not represent death but the completion of a mission. This detachment is represented in the form of a drone camera feed (see figure 3) that maps the bombing site in coordinates and technical aerial information.

In this shot we have an aerial view of the compound where the suspected terrorists were congregated. The shot is taken after the first drone strike, just moments before the second strike. The destroyed house is seen at the centre of the screen while Alia's body, at this point invisible, is just a short distance from the wall. What this composition style achieves by adopting two lenses of narration is the creation of boundaries. From the joint American and British command base's point of view, this scene is considered from a technological and mission point of view. The addition of cross-hairs at the centre of the shot invokes a sense of lockdown of the target and effaces



Figure 1. A medium close-up shot of Alia's father holding her head as her body lies on a hospital bed after her death. The shot is a freeze frame from Garvin Hood's film, *Eye in the Sky* at time frame 01:31:56.



Figure 2. A medium shot of Alia's parents mourning her death. The shot is a freeze frame from Garvin Hood's film, *Eye in the Sky* at time frame 01:32:03.

the story of the civilians. These markers of precision and coordinates provide narrative agency to the detachment with which we see the attack being carried out. When Alia's parents come to pick her up, there are no technical details as the scene does not reflect a drone's view but is the actual scene of violence. This provides a humanistic view of the attack, which contrasts with the technical one we see through the aerial drone's perspective.

It is also curious that Alia's parents are transported to the hospital by the hitherto hostile radical Muslims who control the area. When we see them dismantling their machine guns from the pickup to make room for the stricken Alia, especially when they have just been attacked, we are compelled to question their radicalism. Who, then, between the radical Al-Shabab and the foreign military, values life more? This question, cued by this contrasting perspective on war, demands the viewer make a judgement about whether remote military officers are morally justified to destroy a family a continent away. A deep sense of sorrow is cultivated in these rooms. Why would a film that purports to be on a mission to save lives end with a nihilistic scene in which innocent lives are lost? Again, this is a moral question that touches on the ideological implications of global war.

More importantly, innocence is a hard currency for raising and negotiating morality. This study has reviewed the foregoing discussions in Hood's film because they provide a background for analysing Wanuri Kahiu's *From a Whisper*, the other film about terrorism in Nairobi, as an ideological narrative. The idea of innocence as a moral and hence ideological discourse in Kahiu's film is articulated in the way the director deploys, among other cinematic techniques, innocence as a persuasive temporal discourse. Similarly, when we look at *From a Whisper*, the aftermath of the bomb blast is explicated using Tamani's character. As already pointed out, there is no linear narration of her life. It is an erratic narration as the film shifts between her childhood and teenage years, between her home and her dilapidated gallery. It is from within this gallery (see figure 4) that many clues of her inner suffering are expressed.

This shot is taken from the scene where Abu visits Tamani's improvised art gallery, which is where she does most of her graffiti work. The shot captures the moment she gets hold of the file that shows the details of her late mother, including the obituary in a print media. In the foreground is a blurred partial view of Abu. In the middle are the heart-shaped creations we later see in the memorial park. Tamani is in the background. The composition of the shot



Figure 3. An aerial shot showing the drone's perspective of the compound in Eastleigh it had just bombed. The shot is a freeze frame from Garvin Hood's film *Eye in the Sky* at 01:24:15.



Figure 4. A reverse shot showing Tamani inspecting the file with documents about her mother's death in the 1998 Nairobi bomb blast. Abu's shirt is visible on the side, with a blue color. The shot is a freeze frame from Wanuri Kahiu's film, *From a Whisper*, at time frame 00:35:54.

raises an important issue about Tamani's graffiti – that of her connectedness to the discourse of violence within the film. In the scene from which this film is extracted, we first get to understand her trauma as she understands, for the first time, how her mother died.

To make sense of this shot, one should understand the various functions of graffiti in social change. One of these is establishing and marking territories. Ley & Cybriwsky (1974, p. 491) point out that graffiti "identif(ies) tension zones related to social change", further adding that the "conquest of territory, even in fantasy, is always an act performed for an audience. Locations have a meaning; to claim access to an inaccessible location is to make a claim of primacy for oneself" (Ley & Cybriwsky 1974, p. 494). One possible interpretation of these words is that graffiti empowers the artist to possess a space as well as the connotations associated with that space. In *From a Whisper*, Tamani's obsession with graffiti is an attempt to claim ownership of the trauma of the 1998 bomb blast in which her mother died. She often uses spray cans at night to paint her graffiti images, which she then leaves lying around the compound of the memorial park. When later Abu, the security officer in charge of the park, pounces on her, she leads him to her improvised gallery where one of the graffiti images is shown as one of the central images in her collection of works.

By her actions, both physically painting around the memorial park and painting emotions of the event in her gallery, she claims and in fact possesses the pain of loss, the violence, and the social disintegration that pervades most of the film's narrative. Graffiti is a refusal to let the spectral gaps in her life be lost as the paintings help her find her mother, who has been missing in her life since childhood. At the end of the film, when we see her and her father inside the bomb blast memorial park, we are reminded that her paintings are at the centre of the park's gallery, so then her effort shifts from an individual memory of the blast to a collective societal one. Next to her paintings heart-shaped creations are pinned to the small grass lawn in memory of those who perished in the blast. They are objects that contemplate the loss of life. But these, like the graffiti, can be read as a message of love to the survivors, giving the film a humanistic ending.

In figure 3, we see the older Tamani sitting next to the names of the 1998 bomb blast victims. The wide-angle framing emphasizes her frailty, or the precariousness of her life. It can also be read as a representation of her traumatic consciousness. She stands out as the epitome of love seeking to cancel out evil, but her ability to prevail in embodying this love is paired



Figure 5. Long shot of Tamani sitting next to the plaque of the names of the victims of the 1998 Nairobi bomb blast, which is located in the memorial park. The shot is a freeze frame from Wanuri Kahiu's film *From a Whisper* at 01:12:14.

with Abu's inability to stop evil, which foments an uneasy binary. Hence the climate of uncertainty that we see in the opening of the film as the city is a subdued space. This binary of good versus evil brings to mind the mimetic nature of this film, already evident in the neorealist approach adopted by the director.

Kahiu uses the actual place where the 1998 bomb blast occurred, with the images of the adjacent Cooperative Bank towers, the ruins of the American Embassy, and, later, the memorial park dedicated to those who lost their lives in the blast. In a way, then, by using this quasi-documentary approach, the film amplifies the innocence of the victims as we get to see Tamani seated next to the plaque with the names of the victims (see figure 5). Among the names is that of her mother. The red heart-shaped creations that adorn the green lawn adjacent to the plaque also seem to memorialize the event.

With her mother's name on the plaque and on one of the heart-shaped flowers, the *mise-en-scène* of the shot functions as a memoir of the social trauma that came after the terrorist attack. Again, it engenders thoughts, feelings, attitudes, and emotions in us and marks the end of Tamani's psychological journey of pity and discovery in the process of searching for her mother. At this point it is perhaps worth recalling the words of Dr Violet Johnson,⁴ who comments that *From a Whisper* brings out "creativity at healing" as a "role of art that is being emphasized". She continues to assert that "there are artists who push an agenda of rehabilitation through art... some of these artists are not artists that are trained in a structured way".

Art then functions as what she terms an avenue for the psychological issues that affect characters in their various stations and situations in life, and, by extension, society at large. The choices of cinematography serve to inform, educate, entertain, socialize, and empower the viewer on ideological issues that affect them.

In one shot, the young Tamani (Samara Migwi) is cuddled by her father Sam (Godfrey Odhiambo). Both father and daughter are in the foreground, towards the left of the screen. The daughter is asleep on her father's lap while Sam is weeping, staring out of screen. On the right of the screen there are some pieces of paper with the letters of the alphabet, which add to the aura of innocence. As it comes towards the end of the film, this shot closely mirrors that of Alia's death discussed earlier (see figures 1 and 2). It evokes the sad memories of Fareed's suicide bomb that led to the death of Tamani's mother. Again, the violence of the attack is translated into social experiences that linger in the aftermath of the war.

By showing us the older Tamara's troubled life after growing up without a mother and using actual footage of the bomb blast, the film urges us to recall the trauma of the blast. The disruption of the family through the death of the mother is provocative in the way it implicates random acts of attacks in the morality of life and death, and of the social structures like family upon which societies thrive. Using the tope of innocence, the films persuade viewers to see beyond the act of violence that is instantaneous and fleeting and notice especially the trauma that it leaves in the lives of those whose families are affected. By this reasoning, then, *Eye in the Sky* and *From a Whisper* present themselves as archival narratives of the social scars of terrorism.

It is also interesting when we see Abu washing his feet, a Muslim ablution ritual in which one cleanses themselves to make their prayers heard by Allah. There are two variations, the partial cleaning known as Wudhu and the comprehensive cleaning known as Ghusl. In this case, just after the bomb blast, Abu carries out the partial cleansing, only cleaning his feet before proceeding to the mosque. If this action symbolizes his desire to wash off the guilt arising from his failure to stop Fareed from bombing the embassy, the partial cleansing could be suggestive of his interconnectedness with the Muslim faith, where he partially sees Fareed as a justified martyr, while seeing Tamani's misery makes him reach out to her despite their religious differences. It is a dilemma that remains unresolved as Abu never really gets to divulge much about his character, apart from revealing that

he is easily persuaded by the teachings of his religion. In this section, the study has argued that the innocence of the characters in these films, especially Alia in the *Eye in the Sky* and Tamani in *From a Whisper*, provides narrative propulsion and hence a material basis for deliberating the ideological and moral aspects of terrorism.

However, since the films do not offer a conclusive moral rendering of the war on terrorism, this judgement is left to the viewer. As a guiding principle, one may have to seek an answer to whether the violence and deaths seen in these films justify the greater good of the characters involved. In short, the morality of innocence is on trial, and there is a guiding debate which may help in shedding light on this enterprise. Pogge (2009) notes that:

When the greater good an agent intends to achieve with her action will not be a good for the innocent persons this action will harm, then that good can justify the action only if it greatly outweighs the harm this action foreseeably inflicts. (This requirement is often thought to be especially significant when the harm to be inflicted is a means to attaining the purported good, rather than a foreseeable side effect.) For such a justification to succeed, it is further required, of course, that the harm be necessary for achieving the greater good in question, so that the same good could not have been achieved using any other less harmful means. (p. 110)

Whereas *Eye in the Sky* attempts to give moral justification for bombing the terrorists to the extent that the death of Alia seems justified, again, the moral story that lingers after the film has ended has to do with trauma and forgiveness. In an interview held on 19 January 2016 with *From a Whisper* director Wanuri Kahiu, she points out that she targeted the "people who were affected by the bombing, and those who had firsthand knowledge of the bombing". She also alludes to the lingering impact of terrorism in her assertion that "there is also trauma that we go through as a nation that we do not process". She finally reveals that her message is hinged on the ability to forgive.

Compassion... that two generations can help each other heal. The act of forgiveness ... the ability to forgive someone who has truly hurt you... and that forgiveness is never ending. It is an active process as opposed to just being a word "I forgive you". It is in being able to see this person every day and say hi and the next day and the next... and move on without bitterness.

Without offering to resolve the moral dilemma of forgiveness in post-traumatic narratives, the study shall proceed to discuss the films' views on religion and violence. This may perhaps offer equally important clues that can aid this moral puzzle.

Religion and ideology of violence

For a while now, the history of global terrorism has been tied to radical Islam. The proliferation of this generalization has upset various discourses of society, including, and especially, those about the production of citizenship. More importantly, it has given rise to global narratives which have in turn seemed to justify later narratives of war and counter war. Speaking about the war on terror, Soueif (2009, p. 28) notes that "Amnesty has rightly described this 'war on terror' as a war on human rights. It is also a contest of narratives: stories that the protagonists tell about themselves, about their enemies, and about what is happening now". Such narratives are the building blocks of competing worldviews, which, as seen in the films used in this chapter, have made their way into contemporary cultural discourses.

Eye in the Sky teaches us the power of what Morrow & Torres (2002, p. 99) term "normative discourse". These scholars further assert that the "problematic of modern democracy is thus closely linked to the formation of subjects capable of citizenship". During focus group discussions of *From a Whisper*, various issues emerged. One was that the "would-be bomber believes that through religion, he will be able to make some revenge". This statement, coming from a viewer, flags an important social and ideological agenda that is at the centre of the film. There is the view that violence is a redemptive tool from two sides. On one hand, the suicide bomber, Fareed, believes that he is fulfilling his religious duty to defend the Muslim holy lands from occupation. In this sense, his violence becomes a route to war and his death, which is the ultimate path to his perceived heroism. On the other hand, when we examine Kahi's film alongside Hood's *Eye in the Sky*, which deals with the same issue of redemptive violence, counter-terrorism is also seen as a violent process. Like Fareed and his conviction of heroism and saving the world of Muslims from the danger of Kafir occupation, the joint American and British drone mission is based on the firm belief that it is their duty to exterminate terrorists to protect civilians. Their bomb attack in Eastleigh is thus seen as an act of heroism, which easily infuses the aura of war with a humanistic mission.

Gavin Hood's film offers an important starting point for discussing the increasingly central role of films in narrating social issues. In this film, though it seems like drone warfare on global security networks working against terror threats is the main subject of narration, what is in question is the discursive morality in combating global terror. Innocence is brought to bear on decisions of military operations to the extent that it elicits a moral debate about the drone war on terrorism and what it means in view of the civilian casualties. At one end is the decision to kill United-Kingdom-citizen-turned-terrorist, Susan Danford a.k.a. Ayesha Al-Hady (Lex King), while at the other is the need to preserve the life of Mo'Allim, who lives next door to the terrorist compound. This juxtaposition of moral obligation to defend and preserve life at the same time bundles nihilistic efforts against global terrorism with moralistic decisions to inflict civilian casualties. The question of terrorism, whether it is when radical groups harm civilians or encompasses the actions of governments who endanger or kill civilians while combating the actions of these groups, is highly emblematic of the tactic of social negotiation that permeates all spheres of public discourse, including national security.

When we look at the character of Colonel Katherine Powell (Helen Mirren), we see how civilian obligations are imported into the discourse of citizenship. In her capacity as the mission commander, she is faced with the duty of supervising British citizenship in the sense that her pursuit of the radicalized Susan Danford, now known by her Islamic name Ayesha Al-Hady, represents a national interest in managing citizenship. The ideas of extremist ideology and Muslim fundamentalism that are at the centre of the film serve to legitimize intolerance among radical citizens. But the take-home from this mission to capture, and later to kill, Ayesha Al-Hady is not that she dies before the terrorist attack she is planning is carried out. It is rather to be observed that she is bundled together with Muslims. Kenyan Somalis, the inhabitants of the Eastleigh estate where the film's diegesis is set, are predominantly, if not exclusively, Muslim. The choice of this community and associating Eastleigh with a dominantly Al-Shabab ideology of violence recalls into question the idea of Islamic morals and the religion upon which those morals are founded. Hood is therefore selectively associating Somalis with radicalism and thus perpetuating a view of Islam as a religion of terror.

Drawing from the discourse of Islamophobia and hauntology associated with the Muslim character, Kahiu attempts a moralistic, even humanistic, presentation of the Muslim in a manner that refutes the outright generalization of the character of the Islam while highlighting terrorism

as the act of ideologically misguided individuals and not an authentication of the murderous view of Islam. One of the highpoints in Kahi's film is when Abu (Ken Ambani) implores Fareed (Abubakar Mwenda) not to get involved in the bombing of the American Embassy.

Fareed Hakuna chochote kilicho chetu duniani hii. Si ardhi, rasilimali, wala maisha ya mwanadamu yeyote. Mwenyezi Mungu mwenyewe atuambia katika Quran: "Kwa yeyote yule atakaemuua mtu ambaye hajaua wala hajafanya ufisadi katika nchi basi ni kama kuwa huwa amewaua watu wote. Na ikiwa kuna mtu atakayemwacha mtu hai, ama amsaidie mtu kuishi, ni kama amewapa uhai watu wote".

(Fareed, there is nothing in this world that is ours. Not land, possessions, or other people's lives. It is written in the Quran: "He who kills an innocent man who has never been corrupt, then he is killing all humanity. And if someone helps save another or helps them to live, then it is as if he has saved all humanity").

This quote comes from Quran 5:32, and it provides useful cues of the spiritual dimension of terrorism on one hand, and the sanctity of life on the other. What Abu is trying to point out is not just the meaninglessness of the loss of life through suicide bombing but also the vanity of the action on the part of the bomber who loses his life. Abu then tries to create a reciprocal chiasmic link between the teachings of Quran in Islam and the social impact of the interpretations of the teachings of this religion. One of the biggest ideological walls that the director attempts to break down is the that of Islamophobia. Whereas mainstream discourses show Muslims as a suspect community (see, for instance, Miller 2009), Kahi seems to borrow Breen-Smyth's (2014, p. 223) view that a "suspect community" is not an embodied community, but an imagined one, whose boundaries are permeable and shifting and in the eye of the beholder". Through Abu, whose character is the antithesis of Fareed's, we are encounter a divided view of radicalism and the sense of the humanity upon which radical dialogues are based. Abu challenges the blanket othering of the Muslim community that is associated with religious outlaws like Fareed. Based on this view, then, violence by or against Muslims is a meaningless tool that not only contravenes the religious doctrine upon which it is founded but also cancels out the justification by liberation that it promises its perpetrators. This translation is adopted from the screen titles of the film.

The viewer is faced with an ideological imperative to question the moral narrative espoused in this apposition of characters: Abu who confronts

the morality of his religion and Fareed who immerses his immorality in skewed religious ideologies. By embedding these ideologies in religion, Kahiu flags how "constrained cognitive possibilities" (Morrow & Torres 2002, p. 99) play a part in propelling individuals towards a particular direction. These constraints are represented in Kahiu's film through the metaphor of the sky. In the film, the sky is both a reference to a higher deity and hence a signifier of the spiritual presence of that deity, which is the basis of Islamic faith, and a signifier of the relationships that are possible between subjects and higher authorities. These references, articulated in both films, are the basis of the moral debates in the films.

For Hood, the sky is the upper perimeter of where street-level experiences can be challenged. Through the use of a drone (see figure 1), the film caricatures the hierarchic power upon which moral decisions are made. While terrorists seem to be in control of the ground, where armed religious fanatics go around Eastleigh reinforcing Islamic beliefs of dress, this patronage is challenged by America's aerial superiority. It is upon this basis that the film also construes a view of America and the United Kingdom as gods over the Kenyan sky. For Kahiu, the sky is a void from where the unknown can articulate its presence through a subjective gaze of the ground. It establishes a top-down gaze that flattens Nairobi city's horizontal geography (see figure 6) from point of view of the sky. This wide-angle aerial shot of the city is important because it obliterates the notion of boundaries. This is important because boundaries, in the form of spiritual fissures and moral beliefs, later become central to fomenting the film's narrative of a city contested by various moral camps.

In this shot, the *mise-en-scène* of the city comprises some high-rise buildings and a street in the middle of the frame. The shot is accelerated so we see it as a time lapse where cars move in a staccato way. What is peculiar in this shot is the way it is composed to obliterate the people within the city, so we see the city as a uniform space. The lack of people can be read a signifier of absent relationships, judgement, or the capacity for ideological participation. But, as it becomes apparent in subsequent sections of the film when we start to see people, the city is a tentacle that blends many divergent human activities and relationships, at which point we may think of this initial framing as an act of concealment. This concept is key to analysing the city's ideological events which are concealed through a variety of strategies. Fareed camouflages himself with the worshippers in the mosque while the older Tamani (Corrine Onyango) camouflages



Figure 6. An aerial shot of Nairobi city seen at the opening sequence of Wanuri Kahiu's film, *From a Whisper*, at time frame 00:00:26.



Figure 7. A low-angle shot of Abu and the mosque in Nairobi city seen near the end of Wanuri Kahiu's film *From a Whisper* at 01:03:51.

the nostalgic void in her life with clandestine graffiti and an improvised painting studio.

Another possible reading of this shot relates to the way the city is narrated in the context of religious radicalism. Kahiū seems to ask which takes precedence in the narrative of ideological violence – the general city space and the values of cohesion that are presumed in this aerial shot or Islam, which is introduced as a secluded, boxed practice. Again, such a reading is not premised on any superior judgement of either the city or the Islamic faith, but on how the director deploys montage and cinematography as tools of ideological narration. Whereas the film starts with these aerial images of the city, towards the end we see equally significant views of a mosque.

The static shot of the city uses accelerated motion to generate anxiety in the streets. Further, the aerial view of the city adds to the ignominy of the shot, so we are faced with a discourse of erasure. The city is quickly passing by, metaphorically giving way. In a total reversal of this cinematographic style, in the shot of the mosque (see figure 7), the director uses a low camera position, thus amplifying the power of the Islamic religion of which the mosque is a signifier. Also, the shot uses slow motion so we see Abu moving slowly into the mosque. This contrast is an important clue for where the director posits the power of religion in the city's ideological events. We can make several deductive arguments from this comparison.

First, the mosque is a superior space that overshadows the city or has the capacity to influence the events of the city, forcing the viewer to notice the power of religion in Nairobi's ideological discourses. Furthermore, the viewer is confronted with this discourse of superiority through characterization. The characters are dominantly Muslim, with Abu, Fareed, and their associates taking centre stage. Sam and his daughter Tamani are the only Christians. Clearly, these numerical differences imply a domination of one religious discourse over the other.

The other distinction is based on professional influence.

Whereas Abu oversees security and hence is able to monitor and influence the operations of radicalized individuals, Sam is just a worker who has no access to such information. This narrative typecasting frames the narrative's premise of hierarchies and hence of power, which is what is being recalled in this low-angled image of the mosque.

Just before the conclusion, it is important to point out something intriguing in these two films: the reversal of victimhood. Whereas in Kahiū's

film Muslims seem to be the perpetrators and Christians the innocent victims of terrorist violence, in Hood's film, the Muslims are the victims of the violence against terror. There is a pun in the manner that the films construe a reversal of violence and so constitute an enigmatic view of the ideological dimension of violence. The question then is whether the two films, and the discourse of violence they narrate, should be judged from a religious dimension, or is it suffice to analyse this discourse of violence from the social impact, which does not seem to rely upon any religious grouping. The approach here has been to analyse the films from the ideological perspective only. The reason the study points out this other possibility is because it could be a good basis for further studies of the films.

Conclusion

This study has made three discussions in support of the reading of Hood's *Eye in the Sky* and Kahiu's *From a Whisper*, films dealing with terrorism, as ideological narratives. First, cinema as a medium lends its language and stylistic conventions in the service of subtle ideological messages. The study made a theoretical case that film narratives, when subjected to theories of image reading, supply clues to how the medium can deliver ideological messages, even if only subliminally. Second, the study has also argued that the idea of innocence is widely exploited in these films to articulate terrorism as an ideological discourse. This means that beyond the violence and the technology of this violence, whether perpetrated by suicide bombers or anti-terrorist government agencies, are subject to a humanistic or moralistic reading, which, again, takes us to the ideological dimension of terrorism. Third, and this is the final argument, the study has highlighted the central role of Islam in incorporating the discourse of violence within these films. The films emphasize that the radicalization of Muslims, and the global effort to defeat this radicalization, leave social scars in the form of trauma. The conclusion then is that both Kahiu and Hood are ideological activists in the sense that they articulate salient ideological issues through their films.

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YouTube as a Technology for Popularizing Knowledge about the Climate and Environmental Crisis – The Example of the Film *It's Okay to Panic*

Aleksander Cywiński

Introduction

In my research, I like to give the floor to ordinary people. Therefore, below are some comments from viewers responding to the movie *It's Okay to Panic* on YouTube (hereinafter YT):

- **Kinga Czajkowska:** "I think that a special separate subject of study should be created at school, aimed at making the youngest aware of how to care for our planet. [...] Huge respect and thanks to Mr for this film".
- **Karolka Karolka:** "This film should be obligatory at school... amazing".
- **Hunter:** "Great film! Very touching! I wish I could tell Professor Malinowski "thank you" for his tireless work and give him a hug [...] Love and gratitude from a neighbour in Germany"
- **Sebastian Cybulski:** "Thank you very much for this film [...] for educating us on our common cause"

- **iwoskos:** "I watched this movie with my 10-year-old son. I'm touched. [...]"
- **Justyna Koziol:** "Watched. The topic will be discussed at the table"
- **goosefraba82:** "My students will see this film during the educational hour"
- **Tea:** "As an individual I very often feel enormous frustration [...] This film gave me motivation"
- **GrzegoRz:** "Education, education and education again [...]"
- **Magdalena Olech:** "I showed the film to my parents. It touched them very much. They said they understand my worries better now. They also announced that they would start to work actively with me in the movement for the climate"
- **Martyna:** "Thank you for educating Poles, Professor [...]"

I use the YT website daily and it seems my behaviour is not unique. From the YT website, we learn: "YouTube has over 2 billion monthly logged-in users and every day, people watch over a billion hours of video and generate billions of views. [...] There are localized versions of YouTube in over 100 countries around the world, across 80 languages. [...] More than 500 hours of content are uploaded to YouTube every minute" (YouTube 2020).

Taking into account the above, two statements seem reasonable to me: (1) There is no need to explain what YT is due to the global success of the website; and (2) The educational potential of YT should be recognized due to the global reach of the site. I will refer to the first claim by arguing that no reasonable person would demand that a book be defined in an article that reviews a particular book. Regarding the second theorem, as proof of its validity, I will give the number of views of Sir Ken Robinson's lecture on education (specifically: "Do schools kill creativity?") – on November 17, 2020, there were 19,721,260 (Robinson 2007). Another example from that day is the most popular video on learning to write letters (it is a lesson by a young boy) with 68,180,830 views (Logan'swayty 2017). Obviously, this cannot compete with the number of views of the song "Despacito" sung by Luis Fonsi and Daddy Yankee (as of November 18, 2020: 7,064,950,906) (Fonsi, Yankee 2017). But even this song has an educational dimension when you consider that you can learn to dance to it.

My intention is (referring to the truly global nature of the YT website) to show the legitimacy of reflecting on the issues that operate within this technology. YT technology is treated as a tool, platform, base, or hub, without which it would not be possible to transfer information between the sender and the recipient. The existence of YT is therefore a necessary condition for the dissemination of the educational content posted there.

An illustration of this statement is Olenka's comment on YT for the movie *It's Okay to Panic*: "I watched and then showed it to my mother and brother. Let's be aware. Mr Szymon and everyone who worked on this project, thank you very much". YT allows you to watch multiple times for free. It allows information to spread like a virus, provided, as Adam Kucharski points out, that those who receive the information and forward it belong to the category: "people ... both highly susceptible and highly influential" (2020, pp. 157–158).

As the subject of my analysis, I chose the YT comments on the movie *It's Okay to Panic* (2020) by Jonathan L. Ramsey, which had 816,361 views by December 1, 2020 (34,000 viewers rated the film positively, 671 negatively).

Specifically, I am interested in how YT technology helps to popularize knowledge about the climate and environment emergency. By "a climate and environment emergency", I refer to the content of the resolution of the European Parliament of November 28, 2019, which "Declares a climate and environment emergency; calls on the Commission, the Member States and all global actors, and declares its own commitment, to urgently take the concrete action needed in order to fight and contain this threat before it is too late" (2019/2930 (RSP)).

I intend to determine this by analysing the comments to the film (their number as of December 1, 2020, is 2,715), thus applying a qualitative strategy, namely the method of document analysis (comments, i.e., written statements) by using the content analysis technique (Łobocki 2011, p. 227). The commentary on the film is treated as a document according to Tim Rapley: "As I speak about 'documents' and 'texts' I am using these terms in their broadest sense to refer to the whole range of written and visual documents we read, use and engage with as part of our lives" (Rapley 2007, p. 89).

In other words, based on the comments, I want to determine, more or less precisely what the movie *It's Okay to Panic*, which is available on YT, teaches (or if it teaches anything)

I am aware of the weaknesses of this method. First, it de facto analyses only the entries, not what the commentators actually experience or think. Second, I cannot clearly indicate how many people, after watching the movie, could say about the information presented in it:

1. I didn't know it and I buy it (internalize it)
2. I knew (and I agree with the views of the film's protagonist – Professor Szymon Majewski) and it confirms my beliefs so far
3. I didn't know but I'm not buying it
4. I know there are people like Prof. Majewski, and I have heard their views on the climate and environmental crisis, but I still disagree with them despite the facts and opinions presented.

However, I can treat the comments as reactions to *It's Okay to Panic* (although it is possible someone is writing them without watching the movie). The following statements may be taken as illustrations of the above, that is, the unresolved dispute over the educational meaning of commentaries:

- "Good report, but... It will only make sure those convinced, and those who do not want to know about it, will not listen to it. Unfortunately" (Helena Dembińska).
- "Must-see! Thank you for this movie, we watched it with my family. Inspires to action" (Basia Kusińska).
- "I have been aware of what the film is about for a long time. I cut down on meat, I changed my car to one with a tiny engine. I try to ride a scooter or a bike if I can. I do not buy and store unnecessary things at home. I do what I can within my common sense. The most important thing is to start with yourself" (Adrian Filipiak).

I am not able to say what knowledge the viewers had before and after watching the film. However, I assume that due to the number of comments and the fact that they are free statements (some of them written anonymously, some under a name and surname), it is legitimate to reach a conclusion regarding the educational aspect of the film, even if (or especially when) I find emotional posts in these threads. I can see that this film generates a reaction in the viewers.

Thus, it refers to the meaning of qualitative research, which is not aimed at precise measurement (in this case it would be, for example, answering the question: How many people have learned from the movie *It's Okay to Panic*

that it is people who are causing the climate and environmental emergency?) and meaning (therefore the above question about how YT technology helps to popularize knowledge about the emergency based on the example of the comments to the movie *It's Okay to Panic*).

The importance of comments (their descriptive and indexing role) is also seen by people associated with the making of the film. Here is an excerpt from the feedback exchange:

- Huasko: "Unfortunately, the information conveyed in the film is so vague that it will not convince anyone to reflect. For a layman, it looks as if a professor is talking about how bad it will be in the world in a few years and that's it. Nowadays, if you want to make an impact, you have to hit harder, more expressive, and even more substantive. Well, but let me be wrong. Greetings to the Professor".
- The "Nauka o klimacie" portal (run by the team of Prof. Majewski, the film's narrator) response to this positive comment that questions the method used to present the information, states: "Luckily, the popularity of the film and numerous comments (for example those visible on YouTube) challenge your thesis".

The significance of the comments is confirmed by the words of Tomasz Herisz: "The comments are uplifting", and xmariadjx: "I rarely leave comments here, but the film is so moving". This indicates that the comments might be treated as an index. It is clear that it depends on the analyser what they see in the comments, but based on the principle of scientific freedom, I assume that their content reflects the usefulness of YT technology.

Again, the claim that the comments prove the educational importance of the film is supported by the following words: "I have never written comments on films, this film and the professor's attitude left me no choice. First of all, thank you a hundred times for your many years of work and your commitment to raising awareness about climate change, for your persistence and faith despite so many obstacles" (Olga Trochim).

About the movie

The issue of aesthetics and film art is secondary to me at this point, but I must admit that I was delighted with this film in this respect as well as the content presented in it. I am unambiguously on the side of what the filmmakers say. However, I believe this does not disqualify me as a researcher

but justifies undertaking research “around” the work, which qualifies as a model of educational and artistic material.

Before I refer to these comments, I will briefly describe the video in question. This is a story about climate change, which the narrator, Prof. Szymon Majewski, tries to show us by referring to his scientific knowledge and experience. Therefore, it is a procedure carried out on several levels: the specific and measurable, and the emotional and biographical ones. The recent death of a beloved father becomes a catalyst for reflection, a signal to intensify efforts for change, and to admit that he is facing a wall of incomprehension. From the note posted on YT, we learn:

It's Okay to Panic is a nostalgic portrait of 62-year-old Professor Szymon Malinowski, Director of the Institute of Geophysics at the University of Warsaw, who worries that climate change may cause human civilisation to collapse in the coming decades. A career educator, Prof. Malinowski studies phenomena leading to climate change and for years he has been raising the alarm about the threats we face. The film visits him at a moment when he must deal with a personal tragedy. [...] Our movie has been watched by over 700K people, but the reality is that almost 38 MILLION people live in Poland. So let's raise climate awareness by raising this film's view count to represent every single person in Poland, because climate change is an issue so big that every single person needs to know about it! We are officially starting the “38 Million Views” educational campaign to show the world that climate education is the top priority! We encourage you to share this film widely across social media, tell your friends/families/colleagues about it, and join the campaign's FB Event: <https://www.facebook.com/events/195516731798232/>.

(Ramsey 2020)

The terms “climate awareness” and “climate education” clearly suggest that the authors of the film care primarily about educational issues. As such, also from the creators' point of view, it is reasonable to ask the above-formulated research question: What does this film teach?

I will only add that the movie was produced and directed by Jonathan L. Ramsey and was written by Szymon Malinowski and Jonathan L. Ramsey. The film was made with the financial support of Purpose Climate Lab, European Climate Foundation, ClientEarth – Lawyers for Earth, and the Foundation of Heinrich Böll in Warsaw. This is an important point because

it is the people in this age group (13-24) will increasingly decide about the future. Thus, it is a film that can be classified as being made in the trend of low-budget and independent cinema, i.e., without the support of state institutions.

Moreover, I obtained data on the number of people aged 13-24 who watched this film from the filmmakers. According to Jonathan L. Ramsey (message on 17/11/2020): "Age 13-17: 7% of total views, 6% of total watch time, average view length: 11:23. Age 18-24: 20% of total views, 19.8% of total watch time, average view length: 13:16. The average viewer "viewed" the film 1.5 times. Probably because many people pause the film and then come back to it later. Good luck. Jonathan".

About 220,000 people aged 13-24 have had contact with this film so far, which proves its popularity among young people still being educated. Moreover, the very fact that the director replied to my email also proves that the authors are serious about all potential opportunities for popularizing the content.

Analysis of comments

I assume that the number of comments (2,715) indicates interest in the film, and at the same time entitles us to formulate a thesis that they are, to some extent, a representation of the viewers' opinions. These comments are very different in nature, terms of volume, and response to them.

Comments can be roughly divided into two general categories (this is an approximation that assumes the fluidity of these classifications): positive and negative. Both categories can also be divided into developed (in which there is a justification) and undeveloped (one sentence, one line, in which basically only an opinion is expressed: approval or disapproval). Additionally, offensive comments can be indicated, both in the positive and negative categories (I judge "offensiveness" through the prism of my sensitivity; also it is a very subjective classification).

Positive comments

Positive comments are not only those that uncritically refer to the film and its makers. They can also be comments that are to some extent critical but with a sense of appreciation for the authors of *It's Okay to Panic*.

Positive developed comments

An interesting opinion from Rob Użytkownik: "Not true, Mr Simon. It's not that nobody is convinced by the voice of scientists. Two years ago I was a typical layman. [...] About two years ago I started listening to your lectures and that's how it started. Today I know that the current global warming is anthropogenic and will end badly. [...] it may be too late anyway". This falls into the positive developed category, in which the educational value of Prof. Majewski (including, most likely, those described in the film) is acknowledged but with a pessimistic point of view regarding the fate of the planet.

Ewa Tracz says in a similar spirit: "I was at the youth climate strike in Poznań where I agreed to speak in front of the camera for the TVN station. I told about why I went on strike, about the Anthropocene epoch, and all the negative consequences connected with it. In the news, my entire speech was cut out and only one sentence was left: "I don't like shouting, but sometimes you have to". Including therefore thank you for this document, we need to publicize the matter".

Another example of a positive, expanded comment is the following long post by Hubert Mazurek. The important thing for me is that it is from a learner, a student (as can be understood from the content). H. Mazurek wrote

I gave up eating meat, I practice recycling, I go shopping with my own bags, I travel on foot/bike/tram/train instead of car/bus whenever possible, I do not buy a billion clothes and all kinds of technology, but I try to use it to the maximum and I sincerely encourage others to do so. And I know that maybe I will not save the world, but I would like to be of good hope that all those lobbies responsible for burning fossil fuels, meat processing and others (i.e., people most responsible for global warming and those who will save themselves because they can afford to condemn us to climatic apartheid) will somehow miraculously disappear from this world, that people will listen to scientists, as was the case with the ozone hole. [...] I will soon be 24, I will finish my studies soon and I have a guaranteed doctorate. I have been working on it all my life, spending long hours with my nose in books because it is not my fault that the world will end due to human greed and stupidity. I dream of nothing but the fact that I could live to your age and teach others. I had to write this comment because for six months I feel bad about my psyche with all this being close to climate depression. All I dream about is to live to your age and be able to teach others.

I do not need any luxuries and riches that I do not need to survive, but can only harm others, I would like everyone to understand this someday. I wholeheartedly thank the Lord and all people responsible for climate science for all activities, because it gives me hope for a better tomorrow.

Positive undeveloped comments

As already mentioned, an undeveloped comment is laconic. An example of a positive undeveloped comment is that written by Piotr Surmacz: "Super written Hubert, I also try to live like that. I cordially greet you. :)" or the words of Malwina Somla: "Thank you for this film!". This type of comment probably raises the most speculation in the context of educational reflection: Did Malwina Somla know beforehand about our climatic situation? It must be assumed that whatever the case, this proves the educational value: The viewer is expressing gratitude because they have learned something new or have become firmer in their beliefs. The same applies to the comment: "A capital document. He opens our eyes" (PieronskiAncymon). When reading comments of this type on *It's Okay to Panic*, it can be assumed that it is justified to claim that YT technology helps to popularize knowledge about the climate and environmental crisis.

Offensive positive developed comments

An example of offensive positive (towards the film) developed comments, and at the same time entering into a dialogue with the statements of another viewer, is the opinion of Adrian Wojdata: "Tell your children that their children will die in agony because you do not want to move your lazy ass because you want to use your life to be lazy and not to do something useful for others". Similarly: "Such films prove the number of idiots that live in this country – scandals looking for global economic conspiracies in the tragedy of millions. Everyone goes, along with these 5G and flat earth clowns, fuck each other ram in the head together. For the sake of everyone. Thank you for this movie, Professor. I think that it should be shown in schools" (Krzysiek Goralsky). These are emotional entries, the authors of which do not hide their views, possibly considering that their aggressive reaction is warranted by time pressure.

Offensive positive undeveloped comments

An example of offensive positive (towards the film) undeveloped (in the context of justification and volume) comments is that by iczkimer, who posted an entry with the following content: "Idiots at the head of the country – It's terrible". Similarly, kocha24: "You can't listen to these dumbs from politics... great video...". I conclude that these comments, in which the authors expressly criticize the entire political class, can be classified as positive from the content of the film.

Negative comments

Negative comments, that is, those which are dominated by allegations against the film and its moviemakers.

Negative developed comments

A person using the nickname Perła states: "The film is full of manipulation, beautifully edited, cut scenes, sentences taken out of context and raising tears with music. The film is financed by left foundations from Germany and Mr. Soros, an advocate of LGBT, abortion, and a sponsor of the war in Ukraine by financing Democracy Action and behind the anti-smog laws". In the context of this comment, I will emphasize the appearance of an appeal (allegation) to leftist ideology.

Another trend in the negative comments is pointing out that there are too many biographical threads: "With all due respect to the achievements of the professor... But this document is more a film about the professor [...] I grew up here... Dad read us... In college this.... After graduation... I go in to watch a movie about global warming... I go in and see the story of a man who will throw some cliché from time to time like... Our ancestors had different clouds... rivers are drying up... and nothing else. Very few facts explaining the causes and possible consequences... Unfortunately, an hour is wasted" (Artur Kapelewski). A good example is the opinion expressed by Paweł J: "The film is one-sided, there is a lack of information about the negative effects of "ecology" and about green methods of obtaining energy, but I respect the professor for the way he fights for the future".

Negative undeveloped comments

A person with nickname fragidistic states, "I wonder how it will turn out in the future that you were telling nonsense. Then will you apologize, or will you invent new theories of doom?". At this point, I must point out that this category seems to be the least represented. There are, however, some in a perfunctory form: "Nightmarish propaganda" (Michał Dzienisz).

Offensive negative developed comments

An example of an offensive comment is the following accusation by Ryszard, inter alia, of the censorship of those who speak: "But propaganda, objective cultural comments that do not right this film or do not show the enormous horror that this film only wants to evoke, such comments are removed... People have no knowledge and views, just like in this film, it does not contain any data or knowledge, it is a full attempt to arouse emotions, and the lack of knowledge transfer... sad...." Another example is a chaotic postulate by Feliks Orłowski, who, referring to the postulate of giving up eating meat, says: "[...] Stupid Alcoholic, Sad man, farmer [...] must have fat and Animal Protein because it is LASTING in the muscles like plant protein, which is only suitable for His Professor and Lemmings behind the Desk. They're chasing morons to the gym, what a fucking life".

Offensive negative undeveloped comments

An example of an offensive negative undeveloped comment, which, by the way, is an example of the height of laconicism, is the opinion of Wojciech Podgorski: "Fucking leftist propaganda" (similar to Marek Różycki's: "What fucking nonsense, a catastrophe in your brains, left XDD"). Every word is important here, also from the pedagogical side. I will focus on the "leftist propaganda" collection because it seems that for some viewers, talking about the climate crisis means that you have left-wing political views. Giving a political dimension to talking about climate matters is to discredit the senders of the message (hence the word propaganda). This prompts reflection on what to do to avoid linking the issue of environmental protection with politics in public discussion. The only rational solution to this problem is education, and then showing the importance of science for our civilization. This largely depends on the politicians who make decisions about education policy. Perhaps it is therefore necessary to thoroughly scrutinize the entire political class regarding climate knowledge. The statements of politicians

themselves in the film suggest the necessity of such a solution (meaning they not only said it but maybe they really think so).

Conclusion

When answering the question of how YT technology helps to popularize knowledge about the climate and environmental emergency, based on the example of the movie *It's Okay to Panic*, it should be stated that YT serves as a seedbed for the knowledge presented. Thinking about the climate is a catalyst, and, due to the possibility of commenting, YT is a 21st-century form of an agora, where free, uninhibited (offensive) thoughts are exchanged. Thus, in addition to content that is strictly entertainment, there are materials on YT with great educational potential. This is evidenced by the numerous comments, in particular those that can be classified as positive developed, on *It's Okay to Panic*.

Moreover, thanks to the possibility of a specific conversation, that is, responding to comments, we can notice at least partial changes in viewers' opinions. An example of this is the polemic of Prof. Majewski with a person using the pseudonym "R". In the first (negative - expanded) comment, R states, "What crap [...]. Warming is because it has been for FUCK millions of years". The discussion is undertaken by Prof. Majewski, who writes four comments in total, thus creating a sequence of eight statements. Analysing the content of the R's statements, he gradually and partially accepts the arguments presented in the film. In his last statement, R states: "I am not rejecting anything. I am happy to talk to people who point out my shortcomings, mistakes, etc. We just mean to systematize it all. Coal power plants are not a problem, but metropolises' huge demand for electricity. Emission itself is not a problem, but the morons driving 5-litre cars to buy buns for fame. So much. Best regards. I don't want you to slap me anymore". The comments quoted above prove that the work of filmmakers, thanks to YT technology, can last forever, but it is difficult to say when it will bring positive educational results.

This film, as a work of art, releases emotions (affects). Thus commenters are saying which side they are taking. This is where the rational reading of the film as a popular science "text" begins. I refer to Jonathan Haidt, who uses the metaphor of an elephant and a rider who rides it and cannot control it: "The central metaphor [...] is that the mind is divided, like a rider on an elephant, and the rider's job is to serve the elephant. The rider is our conscious reasoning – the stream of words and images of which we are

fully aware. The elephant is the other 99 percent of mental processes – the ones that occur outside of awareness but that actually govern most of our behavior " (Haidt 2012, p. 12).

Haidt describes the following mechanism.

When does the elephant listen to reason? The main way that we change our minds on moral issues is by interacting with other people. We are terrible at seeking evidence that challenges our own beliefs, but other people do us this favour, just as we are quite good at finding errors in other people's beliefs. When discussions are hostile, the odds of change are slight. The elephant leans away from the opponent, and the rider works frantically to rebut the opponent's charges. But if there is affection, admiration, or a desire to please the other person, then the elephant leans toward that person and the rider tries to find the truth in the other person's arguments. The elephant may not often change its direction in response to objections from its own rider, but it is easily steered by the mere presence of friendly elephants (that's the social persuasion link in the social intuitionist model) or by good arguments given to it by the riders of those friendly elephants (that's the reasoned persuasion link). [...] And finally, it is possible for people simply to reason their way to a moral conclusion that contradicts their initial intuitive judgement, although I believe this process is rare.

(Haidt 2012, pp. 83–84)

These words help to better understand what Professor Majewski, Jonathan Ramsey, and the others involved in this project did. By observing the comments, reflecting on how YT technology is helping to popularize knowledge about the climate and environmental emergency, we can see how difficult and bumpy the road is. It is pushing green thinking at all costs because human life is at stake. The authors limit personal references in the film to the necessary minimum. Those who are named are politicians, with their lack of responsibility, knowledge, and hypocrisy. This triad is contrasted with the autobiographical story of Prof. Majewski. It must be understood, however pathetic it sounds, that this man sacrifices his private life for ideas. And he does this due to financial constraints. The filmmakers did not have the means to create a more or less real character who could substitute for Prof. Majewski.

He also does it because he thinks it is right. The film asks what Prof. Majewski does for the climate every day. One of the film participants (Marcin

Popkiewicz) says: "The most important thing he does is educate people" (Ramsey 2020, min. 21 sec. 25 of the film). This fact is confirmed by the engagements with the statements posted on YT (a specific division of tasks can be noticed (in general): Prof. Majewski interacts with the sceptics, and the director of the film, Jonathan L. Ramsey, with those who show approval).

Note: I am aware that I interpret through my own worldview, which is consistent with that of the filmmakers. I would like to point out that before watching the film, I had clear and precise views on this matter. I understand that an allegation of dishonesty and partiality may therefore arise. However, I would like to emphasize that my view of the world is also based on scientific premises (independent of what Prof. Szymon Majewski and his team present) and acts of EU law (I believe that as a citizen of a country that belongs to the EU, I must at least know the acts adopted by the European Parliament). These are unambiguous. The message is as follows: it is bad, it is necessary to act (2019/2930(RSP); 2019/2712(RSP); Report Global warming of 1.5°C, 2019).

We live in a world of VUCA (Gläse, 2018) – volatility, uncertainty, complexity, and ambiguity – so nothing can last forever, and in the sphere of social life, we experience a phenomenon known as post-truth: based on emotions and beliefs, rather than one fact (Online Cambridge Dictionary). This creates a situation where we function like frogs thrown into water that is slowly starting to boil. The temperature is rising but we don't feel it. In this situation, that is, total instability and information noise, for us viewers (boiling frogs), reliable material and the possibility of establishing a dialogue are democratic ways to change. What the creators of *It's Okay to Panic* do fits in with what, in opposition to any form of dictatorship, Dawid Juraszek postulates: "Bottom-up initiatives, non-governmental organizations, open debates, all this has a huge positive impact on our joint effort to free ourselves from apathy" (Juraszek 2020, p. 234).

So YT's technology is helping to disseminate knowledge about the climate and environmental emergency. Thanks to it, we can talk about something that can be graphically characterized as an extended lecture. Imagine the class being conducted by the lecturer. The topic is interesting and resonates with the audience, but the end has come and the lights go out. Despite the darkness, some viewers decide to stay and have a discussion. They want to exchange opinions and ideas on how to make changes. Under normal, real-world circumstances, they would be asked to leave the room, no matter

how important the topic. YT happily doesn't do that. It enables something that Prof. Majewski mentions in one of his comments: "It's worth talking, sometimes it's worth more than unlearning some things. Another person, family, neighbourhood group, who will limit their influence, can bring a much greater impact than another sacrifice, which will bring little. I won't even mention the workplace, commune, district, or further up".

Educationally, the situation we find ourselves in can be found in the Holy Bible. I am referring to the parable of the rich man who lived a lavish lifestyle before he died and then wanted someone to be resurrected so they could warn his living brethren of the consequences of such a lifestyle. In response, he heard: "29. Abraham replied, "They have Moses and the Prophets; let them listen to them". 30 "No, Father Abraham", he said, "but if someone from the dead goes to them, they will repent". 31 He said to him, "If they do not listen to Moses and the Prophets, they will not be convinced even if someone rises from the dead"" (Online Holy Bible, Luke 16: 29–31). The situation is difficult but not hopeless. We have modern prophets who are seedbeds of ideas. They are the scientists who came out from behind the walls of the universities and teach. There is also YT.

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Regulation of the Electronic Consignment Note in Polish and International Transport Law

Małgorzata Szymczon

Introduction

The purpose of this study is to show the regulation of the electronic consignment note in national and international transport law. An electronic consignment note is an electronic transport document that confirms the conclusion of a contract of carriage and its terms and conditions as well as constituting proof of its execution. This form of transport document was created in connection with the development of computer technology, electronic forms of information, and statement exchange (cf. Wesółowski 2013, pp. 170; 186; Dąbrowski 2017, p. 55). An electronic consignment note, just like a consignment note in the traditional written form, has many functions, for example, as proof (Wesółowski 2013, p. 168). It increases speed, security, reduces cost, and limits problems of fraud and inaccurate or insufficient information (cf. Aikens, Lord, and Bools, 2006, p. 35; Girvin 2011, p. 197; Dąbrowski 2017, p. 55). An electronic consignment note is a private document that, in accordance with the civil procedure, is proof

that the person who signed it has made the statement contained in the document (cf. provision of article 245 of the Code of Civil Procedure). The issuer of the consignment note is, as a rule, the sender, and the individual notes in the consignment note are also entered by the carrier (Wesołowski, 2013, p. 175).

Regulation of the electronic consignment note is included in the international conventions concerning road, rail, air, sea, and inland waterway transport (CMR convention, CIM, Montreal convention, Rotterdam Rules, Budapest convention) and in the Act of 15 November 1984 Transport Law (hereinafter: Transport Law).

Regulation of the electronic consignment note in the international carriage of goods by road

Regulation of the electronic consignment note was introduced by the Additional Protocol to the CMR Convention on the electronic consignment note of 20 February 2008 (cf. Clarke 2009, p. 58) to facilitate the optional issuing of the consignment note using the procedures applied for electronic recording and handling of data. It came into force on 5 June 2011 after ratification by Bulgaria, Lithuania, Latvia, and Switzerland. Poland is a party to this protocol. The protocol provides a legal basis for the preparation and use of e-documents in the international road transport of goods. It equates electronic documents, among others in terms of legitimacy and evidence (cf. Górski 1959, p. 69; Górski 1983, pp. 180-181), to documents issued in the traditional paper form, provided, however, that the requirements specified in the protocol are met (Wesołowski 2013, pp. 186-187).

The protocol contains the definition of an electronic consignment note. It means a consignment note issued by electronic communication by the carrier, the sender, or any other party interested in the performance of a contract of carriage to which the convention applies, including particulars logically associated with the electronic communication by attachments or otherwise linked to the electronic communication contemporaneously with or subsequent to its issue so as to become part of the electronic consignment note (article 1).

According to the protocol, the consignment note, as well as all requests, declarations, instructions, reservations, and other statements related to the performance of the contract of carriage referred to in the CMR convention, may be issued or submitted in electronic form (Wesołowski 2013, p. 187).

The consignment note, as well as any demand, declaration, instruction, request, reservation, or other communication relating to the performance of a contract of carriage, may be made out by electronic communication (article 2 paragraph 1). According to the protocol, electronic communication means information generated, sent, received, or stored by electronic, optical, digital, or similar means with the result that the information communicated is accessible so as to be usable for subsequent reference (article 1).

An electronic consignment note that complies with the provisions of the protocol shall be considered equivalent to the consignment note referred to in the convention and shall therefore have the same evidentiary value and produce the same effects as that consignment note (article 2 paragraph 2). Thus, a consignment note issued in electronic form in the light of the protocol is equivalent to a consignment note issued in paper form and has the same evidential value (Wesołowski 2013, p. 187).

The protocol orders the electronic consignment note be authenticated by the parties to the contract of carriage with a reliable electronic signature, ensuring its connection with the electronic consignment note. According to the protocol, an electronic signature means data in electronic form attached to or logically associated with other electronic data and which serve as a method of authentication (article 1). The protocol contains the presumption of reliability of the electronic signature (Wesołowski 2013, p. 187) if it is uniquely linked to the signatory, capable of identifying the signatory, created using means that the signatory can maintain under their sole control, and is linked to the data it relates in such a manner that any subsequent change of the data is detectable (article 3 paragraph 1). These requirements are analogous to those provided for the advanced electronic signature in article 26 of Regulation (EU) No 910/2014 of the European Parliament and of the Council of 23 July 2014 on electronic identification and trust services for electronic transactions in the internal market repealing Directive 1999/93/EC. According to the above-mentioned regulation, a qualified electronic signature means an advanced electronic signature created by a qualified electronic signature creation device, and which is based on a qualified certificate for electronic signatures (article 3 point 12). The 5 September 2016 Act on trust services and electronic identification repealed the Act of 18 September 2001 (Dz.U. from 2013, pos. 262, from 2014, pos. 1662 and from 2015, pos. 1893) that had set out the requirements for secure electronic signatures. In accordance with the transitional provision

of the Act of 5 September 2016, a secure electronic signature verified with a valid qualified certificate within the meaning of the Act of 18 September 2001 on electronic signatures is a qualified electronic signature.

The presumption of reliability of an electronic signature is a legal presumption and therefore is established by law. However, it may be rebutted by contrary proof whenever the law does not exclude it (article 234 of the Code of Civil Procedure). The electronic consignment note may also be authenticated by any other electronic authentication method permitted by the law of the country in which the electronic consignment note has been made out (article 3 paragraph 2).

The electronic consignment note must contain the same data as the paper consignment note (article 4 paragraph 1). The procedure used to issue an electronic consignment note should ensure the integrity of the particulars contained therein from the time it was first generated in its final form. This means that the data must remain complete and unaltered, apart from any addition or change which arises in the normal course of communication, storage, and display (article 4 paragraph 2). The particulars contained in the electronic consignment note may be supplemented or amended in the cases authorized by the convention (article 4 paragraph 3). This applies, for example, to reservations introduced by the carrier (Wesołowski, 2013, p. 188). The procedure used for supplementing or amending the electronic consignment note shall make it possible to detect as such any supplement or amendment to the electronic consignment note and shall preserve the particulars originally contained therein.

The protocol requires the parties interested in the performance of the contract of carriage to agree on the procedures and their implementation in order to comply with the requirements of the protocol and the CMR convention, in particular as regards the method for the issuance and the delivery of the electronic consignment note to the entitled party, an assurance that the electronic consignment note retains its integrity, the manner in which the party entitled to the rights arising out of the electronic consignment note is able to demonstrate that entitlement, the way in which confirmation is given that delivery to the consignee has been effected, the procedures for supplementing or amending the electronic consignment note, and the procedures for the possible replacement of the electronic consignment note by a consignment note issued by different means (article 5 paragraph 1). These procedures must be referred to in the electronic consignment note and shall be readily ascertainable (article 5 paragraph 2).

The carrier shall hand over to the sender, at their request, a receipt for the goods and all information necessary for identifying the shipment and for access to the electronic consignment note (article 6 paragraph 1). The documents referred to in article 6 paragraph 2 (g) and article 11 of the CMR convention may be furnished by the sender to the carrier in the form of an electronic communication if the documents exist in this form, and if the parties have agreed to procedures enabling a link to be established between these documents and the electronic consignment note in a manner that assures their integrity (article 6 paragraph 2).

According to the view expressed in the literature on the subject, the introduction of the regulation of the electronic consignment note in the 2008 protocol speeds up the documentation of the transport process in the international road transport of goods. However, it also contributes to the disintegration of the regulation of the transport contract. Not all states that are parties to the CMR convention have ratified the protocol. Therefore, the courts of these states are not obliged to apply it. It is considered that the courts of all states that are parties to the convention should not, in principle, consider as effective the declarations made in electronic form without observing the requirements arising from the protocol (Wesołowski 2013, p. 189).

Regulation of e-documents in rail and air transport

According to article 6 § 9 of the Uniform Rules Concerning the Contract of International Carriage of Goods by Rail (CIM), the consignment note and its duplicate may be established in the form of electronic data registration which can be transformed into legible written symbols. The procedure used for the registration and treatment of data must be equivalent from the functional point of view, particularly as concerns the evidential value of the consignment note represented by those data.

In the international air transport of goods, an air waybill is delivered (article 4 paragraph 1 of the Montreal convention). Any other means that preserves a record of the carriage to be performed may be substituted for the delivery of an air waybill. If such other means are used, the carrier shall, if so requested by the consignor, deliver to the consignor a cargo receipt permitting the identification of the consignment and access to the information contained in the record preserved by such other means (article 4 paragraph 2 of the Montreal convention).

The regulation of electronic documents in rail and air transport is general. It does not contain a precise specification of the conditions for using digital technology to replace the written form. The conditions have been defined in a slightly different way. The provisions of the railway convention refer to the equivalence of forms in terms of their evidential value, and the Montreal convention refers to the possibility of consignment identification and access to information preserved in this way (Ambrożuk, Wesółowski 2017, p. 20).

Unlike the CMR convention, the Uniform Rules Concerning the Contract of International Carriage of Goods by Rail (CIM) and the Montreal convention contain provisions that can be interpreted as the basis for the use of e-documents (Wesółowski 2013, p. 186).

Regulation of the electronic transport record in sea transport

The regulation of e-documents in maritime transport is contained in the Rotterdam Rules. They have not yet come into force. There is a regulation referring to the admission and conditions of the equalization of electronic documents with traditional ones, as in the other branches of transport, and, moreover, the equalization of both forms of transferable documents, bills of lading among others (Wesółowski 2013, p. 187).

Anything that is to be in or on a transport document under the Rotterdam Rules may be recorded in an electronic transport record provided the issuance and subsequent use of an electronic transport record are with the consent of the carrier and the shipper. The issuance, exclusive control, or transfer of an electronic transport record have the same effect as the issuance, possession, or transfer of a transport document (article 8). Electronic transport record means information in one or more messages issued by electronic communication under a contract of carriage by a carrier, including information logically associated with the electronic transport record by attachments or otherwise linked to the electronic transport record contemporaneously with or subsequent to its issue by the carrier so as to become part of the electronic transport record that evidences the carrier's or a performing party's receipt of goods under a contract of carriage and evidences or contains a contract of carriage (article 1 paragraph 18).

The use of a negotiable electronic transport record shall be subject to procedures that provide for the method for the issuance and the transfer

of that record to an intended holder, an assurance that the negotiable electronic transport record retains its integrity, the manner in which the holder is able to demonstrate that they are the holder, and the manner of providing confirmation that delivery to the holder has been effected, or that, pursuant to article 10 paragraph 2, or article 47 subparagraphs 1 (a) (ii) and (c), the electronic transport record has ceased to have any effect or validity (article 9 paragraph 1). These procedures shall be referred to in the contract particulars and be readily ascertainable (article 9 paragraph 2). A negotiable electronic transport record means an electronic transport record that indicates, by wording such as "to order", "negotiable", or other appropriate wording recognized as having the same effect by the law applicable to the record, that the goods have been consigned to the order of the shipper or to the order of the consignee, and is not explicitly stated as being "non-negotiable" or "not negotiable" and the use of which meets the requirements of article 9 paragraph 1 (article 1 paragraph 19). The "issuance" of a negotiable electronic transport record means the issuance of the record in accordance with procedures that ensure that the record is subject to exclusive control from its creation until it ceases to have any effect or validity. The "transfer" of a negotiable electronic transport record means the transfer of exclusive control over the record (article 1 paragraphs 21–22).

If a negotiable transport document has been issued and the carrier and the holder agree to replace that document by a negotiable electronic transport record, the holder shall hand back the negotiable transport document, or all of them if more than one has been issued, to the carrier, and the carrier shall issue the holder a negotiable electronic transport record that includes a statement that it replaces the negotiable transport document. The negotiable transport document ceases thereafter to have any effect or validity (article 10 paragraph 1). If a negotiable electronic transport record has been issued and the carrier and the holder agree to replace that electronic transport record by a negotiable transport document, the carrier shall issue the holder, in place of the electronic transport record, a negotiable transport document that includes a statement that it replaces the negotiable electronic transport record. The electronic transport record ceases thereafter to have any effect or validity (article 10 paragraph 2).

Regulation of the electronic transport document in inland waterway transport

In the Budapest convention, the term in writing includes, unless otherwise agreed between the parties concerned, the transmission of information by electronic, optical, or similar means of communication, including, but not limited to, telegram, facsimile, telex, electronic mail, or electronic data interchange (EDI), provided the information is accessible so as to be usable for subsequent reference (article 1 point 8).

For each carriage governed by the Budapest convention, the carrier shall issue a transport document. He shall issue a bill of lading only if the shipper requests one, and if it has been agreed before the goods were loaded or before they were taken over the carriage. The lack of a transport document or the fact that it is incomplete shall not affect the validity of the contract of carriage (article 11 paragraph 1). The literature indicates the definition of an electronic bill of lading. It is *a series of electronic messages, in a form similar to e-mails, containing information or instructions relevant to the goods concerned and their carriage and delivery, of the same type as in a paper bill* (Aikens, Lord, and Bools 2006, p. 35).

The original transport document must be signed by the carrier, the master of the vessel, or a person authorized by the carrier. The carrier may require the shipper to countersign the original or a copy. The signature may be in handwriting, printed in facsimile, perforated, stamped, in symbols, or made by any other mechanical or electronic means if this is not prohibited by the law of the state where the transport document was issued (article 11 paragraph 2).

Regulation of the electronic consignment note in the Polish Transport Law

Evidence of concluding a contract of carriage shall be the consignment note confirmed by the carrier, which may also be an electronic transmission, computer printout, or other document containing the data specified in art. 38 (article 47 paragraph 3 of the Transport Law). It can be pointed out that the term *transmission* has a different meaning in legal language (*przekaz*). According to article 921¹ of the Civil Code, a transmission is a unilateral legal action (Mularski 2019). Therefore, the use of this term appears to be incorrect.

The consignment note may therefore be an electronic transmission, a computer printout, or any other document provided it contains the data specified in the provision of article 38 paragraph 2 of the Transport Law (Szancito 2008). In the consignment note, the consignor shall include the name and address of the consignor, their signature and identification of the carrier's place of business concluding the contract, the destination of the consignment and the name and address of the consignee, identification of the goods, the weight, the number of pieces of the consignment, the method of packaging and marking as well as other indications, and the statements required or permitted in accordance with the regulations due to the conditions of a given contract or method of settlement (article 38 paragraph 2). The concept of a consignment note should be interpreted widely. It includes any document that contains the above data (Dąbrowski 2020).

Conclusion

With the development of the electronic transmitting of information and declarations to the international conventions regulating particular branches of transport and the Transport Law Act, the regulation of the e-documents was introduced. These regulations are still far from satisfactory. An appropriate solution would be to eliminate detailed regulations on the conditions of using electronic means of communication and introduce simple regulations on replacing the traditional form of documents by electronic (cf. Ambrożuk and Wesółowski 2017, p. 25). The adopted solutions basically accelerate the documentation of the transport process, increasing security and reducing costs.

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Legal acts

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- Act of 17 November 1964 Code of Civil Procedure (Dz.U. from 2020, pos. 1575 as amended).
- Act of 15 November 1984 Transport Law (Dz.U. from 2020, pos. 8).
- Act of 5 September 2016 on trust services and electronic identification (Dz.U. from 2020, pos. 1173 as amended).
- Additional Protocol to the Convention on the Contract for the International Carriage of Goods by Road (CMR) concerning the Electronic Consignment Note, Geneva, 20 February 2008 (Dz.U. from 2019, pos. 1487).

- Budapest Convention on the Contract for the Carriage of Goods by Inland Waterways (CMNI) of 22 June 2001 (Dz.U. UE. L. from 2015, No. 276).
- Convention on the Contract for the International Carriage of Goods by Road (CMR) and Protocol of Signature done at Geneva on 19 May 1956 (Dz.U. from 1962, No. 49, pos. 238 as amended).
- Convention for the Unification of Certain Rules for International Carriage by Air, done at Montreal on 28 May 1999 (Dz.U. UE. L. from 2001, No. 194).
- Regulation (EU) No 910/2014 of the European Parliament and of the Council of 23 July 2014 on electronic identification and trust services for electronic transactions in the internal market and repealing Directive 1999/93/EC (Dz.U. UE. L. from 2014, No. 257).
- Uniform Rules concerning the Contract for International Carriage of Goods by Rail (CIM), as Appendix B to the Convention concerning International Carriage by Rail (COTIF) done at Bern on 9 May 1980 (Dz.U. from 2007, No. 100, pos. 674 as amended).
- United Nations Convention on Contracts for the International Carriage of Goods Wholly or Partly by Sea, done at New York on 11 December 2008 (the Rotterdam Rules).

About the author

Pavel Matoušek, a Czech visual artist and 3D photogrammetry researcher focused on perception and experience-based phenomena. He ♥ trans-disciplinary and international collaborations with other artists. His imagery has been used by major institutions such as UNESCO. Pavel is interested in humanity, vision, consciousness, and the realms in between. Due to the developments of 2020, the change has come even earlier than we had expected. We must act and grasp the current turns in visual commutation as best as we can.

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Introduction

This paper examines the feasibility of the medial virtual perception of artistic experience, without the onlooker's physical presence (non-loci) or contact with an artefact or an art gallery space and context. Is the human cognitive and neural system ready for such a turn in perception? If the millions of years of socio-physiological ties to the environment are broken, can the artistic and educational messages be reconfigured consciously?

Are modern cultural institutions ready for the 2020s' leap into non-physical presentations? How can we form and redesign artistic experience to further reinforce its social and educational impact? Converging on the topic from both practical and philosophical perspectives, we try to draw attention to the issues and provide essential outlines for the answers.

This article is about the challenges of presenting works of art and historical artefacts digitally, and about the artistic and educational possibilities

of virtual digital space and how it can be intertwined with the contemporary standards of curating and education.

My point of view comes from three angles. First, I am a visual artist, mostly working with photography. I often exhibit images commenting on ways of seeing. Second, I am a PhD student in a field of human perception, where I focus on specific phenomena and authors such as John Dewey and his concept of Art as Experience. Third, I work as a freelancer, creating photo-realistic models for cultural heritage protection, museums, and artists.

The nature of the visual art

The perfect photogrammetric quality of digital reproduction gives some people the false sense that we see the artwork in VR just as it is physically and that our experience with it could be equal. But it is not. We don't know which features of the artefact were omitted and which were made more apparent in the visualization. It has no aura, we don't feel the space and the fine connections between the work of art and the world around it, we don't feel the material, and so on; there is so much that is described as an irreplaceable artistic quality in art history books that we are missing here.

The biggest gap, in my opinion, is the time and attention deficit caused by the medium of VR. We don't have the patience to observe artefacts in VR and feel it for hours, which is necessary for media such as painting – we don't even do it for more than couple of seconds. Visual art is mostly meant for long-term perception; many people cannot really get in touch with it even in physical art galleries unless they spend long minutes with each piece. And still, they best relate to pieces they have home (should they be that lucky to own quality artworks). We are just not accommodated to patience in the digital world. And I do not believe this is going to change anytime soon.

On the importance of Medium Loci, let me quote an article in the Smithsonian magazine: Is it enough for you to visit the newly built concrete replica of Caverne du Pont d'Arc instead of the actual Chauvet Cave, the prehistoric jewel in France? It looks the same; it might even convince some of the less advanced experts in art history. Yes, it's impressive, and it's a great educational tool. But it is not the place where history happened some 40 thousand years ago.

And that's the same with Picasso – you can see printed reproductions of his works in every art history book. But you would never think of them as his

actual artwork. This metaphor is harder to imagine for digital media or video. But is watching Nam Jun Paik on YouTube the same as watching his art on his old tv in a museum? The harder we try to make it work, the more layers of realism and sensual inputs we add, the bigger the lie is. You are not looking at paint-covered canvas but at the shining LED crystals of your monitor or VR glasses. So, digital models and representations are not produced by the artist himself or herself, and their goal is not to be a work of art nor a replacement for a historical artefact but a mimesis, a metaphor of the actual artefact.

So, as curators, when talking about physical or analogue art, or museum or educational exposition, we mustn't think of VR presentation as a replacement for the actual thing but instead as a medium to promote art, teach it, and make it approachable and visible. Digitized art data can be invaluable for online education, making it more efficient and allowing museums to reach their visitors at any time and at any place. It can be great for accompanying programs to exhibitions and events, providing even more information for viewers as well as other curators and art scientists.

One huge advantage of digital presentations is the possibility to provide additional layers of data. It can be audio or text commentary, or there could be video and other hyperlinks connected to it. This way, we can also make the connections between individual artefacts more apparent.

Currently, one of the most important applications of VR and digital modelling is the scientific accessibility to cultural heritage site data, especially considering the current global unrest. We can easily visualize a huge amount of information very conveniently, with precise measurements and 1:1 textures. The best example would be the city of Palmyra in Syria, that was, luckily (whc.unesco.org/en/list/23/documents/ – the political development in the region was foreseen by UNESCO and thus the site was captured digitally in time), very well documented before it met its demise in 2015. These data are also publicly available (sketchfab.com/search?q=palmyra&sort_by=-relevance&type=models) and make for great educational tools, especially during the COVID-19 pandemic when most schools turned to online teaching. This is one of the missions of museums worldwide nowadays, even in regional institutions such as in Usti and Labem (sketchfab.com/matousekfoto/collections/usti-nad-labem-museum-highlights).

Post-processing technology also allows us to imagine or rebuild some parts of statues or architecture that have been destroyed. In future this

may prove invaluable for preserving and studying the lost cultures of the world. Further, VR-scanning technologies are now becoming available for a wider audience and users and can also be used to create awareness of local under-represented art – re-imaging it in a different "light" – and bolster the relationship between people and where they live (sketchfab.com/matousekfoto/collections/usti-nad-labem-region-heritage).

Of course, there is a very specific set of rules, which are now being established year by year, to make all this work correctly. One of them is the field of User Experience, UX, which has become ever so important.

The immersive state, the ability to create the world, and the overall process of simulation are problematic for the brain and sensory organs of the body for many reasons. One physical reason is that we are used to movement in non-VR environments so we lack image observation modulation. We are trained by evolution and visual habits to perceive and correctly estimate objects that are physically one metre away to actually be at a distance of one metre. In VR, however, we are looking at an image that is projected into the eye or displayed on a goggle display just a few centimetres away. The eye, based on its accommodation (adjustment of the optical properties of the eye, e.g., during focusing), correctly estimates the distance of an object as a few centimetres, but the brain, based on perspective and other properties of the displayed image, sees the space as VR simulates it.

Many physical presentation aspects should not be paraphrased and copied in VR but instead should be rethought and integrated into the interface itself. There is no need for a gallery-like space to present artistic projects in the first place. The final goal is to look at art (or at any visual environment) without noticing its medium – or in this case, its virtual interface.

However, there are, of course, actual works of art that were created directly in or for the virtual space, using its specifics and limits intentionally. Similarly, as Net art only works in old web browsers. There are thousands of great conceptual and spatial projects in VR that are now starting to be accepted as works of art (by MOMA and others). Some are actually video games but mostly they are unique tailored experiences, both visual and physical, fully immersive and visually inspiring fictional worlds of creative concepts. Some of the successful artists include Rioji Ikeda (www.youtube.com/watch?v=S-vSFDZGfF4) and Laurie Anderson (www.youtube.com/watch?v=WBfYCy5xQuk¹). On the other hand, there also some patterns that should not be followed, such as spatial recreations of famous paintings

in the virtual space, often with a lot of pathos and low artistic quality (www.youtube.com/watch?v=0hAURjJHS4c).

So yes, it is very possible to curate visual art exhibitions in VR, but we are talking about something completely different from what we see online 99% of the time. Viable approaches all look very different from virtualized white cubes with small low-res pictures in them. You don't need a white cube in VR to isolate from the outer world – you are already pretty solidly away from it. And I'm not only talking about viewing it with goggles; your monitor is more than enough.

VR presentation is also breaking the entire history of the relationship between architecture and art, its meanings, and the traditional curatorial approaches that depend on it. Is that good or bad? What have we learned from the theory of the white cube? (www.tate.org.uk/art/art-terms/w/white-cube). There, in a space isolated from the outer world and contexts, artefacts connect with onlookers in a different way. This can be both good and bad depending on the ethics and meanings of the exhibitions.

We consider the degree of immersion, that is, the degree of immersion in the virtual world and its plausibility. In the case of the gaming world, common on screens for many years, most users, except at the extremes, are able to distinguish between real and virtual experiences (although they may spend many more hours in the virtual world than living outside of it). In contrast, full immersion occurs when using glasses and other technologies that completely filter our senses from the surrounding reality.

For the purposes of this paper, however, let us consider VR as an experience in an individual's world (e.g., in goggles) that we (in some cases) create ourselves. One becomes both author and spectator at the same time; the usual schemas of experience disappear. It is necessary to distinguish between the approach of the classical theory of the last 20 years, where VR was primarily a computer game environment, and the current situation, where the mainstream is primarily about generating experiences of a limited duration.

Now, VR is one step further from space, away from any context (other than the interface) and our physical perception, including our senses' calibrations that we have been practicing for millions of years in the physical world. There's a term in neuroscience – corollary discharge (CD), which is the brain function responsible for coordinating our senses, our body, and our consciousness. It makes us aware of ourselves and of our actions.

For higher animals, this system is absolutely essential. In cooperation with the organs of the body, it can tame sensory input and provide steady data about reality. Without CD capabilities, crickets would go deaf because they would be unable to filter out their own noisy chirping. However, with CD, they are able to filter it out and ignore it (Wurtz 2013). In psychiatry, the example of "we can't tickle ourselves" is often given to explain this – we know the movement of our fingers in advance. Another example is that we don't actually perceive the flow of our own speech. We also hear it quite differently (because of the resonance of the skull), which is why everyone is uncomfortable when hearing their voice reproduced by technology. The process of corollary discharge is probably also a powerful actor in ego reflection and self-awareness.

Thanks to CD, when we turn our head to the side and our viewing point changes, we know it was us who made that happen and not the earth moving around us. This is not necessarily the case in VR; there we have little assurance of anything. Another example could be focusing our eyes at the four-centimetre space through goggles and being offered a sharp view of a large space of several metres or more. It doesn't make a lot of sense for all of our previous experience with our eyes, right? That kind of disparity and isolation, both physical and from our own senses, might be some of Brian O'Doherty's darkest dreams.

By default, there is zero bonding of the artefacts displayed in VR to space or time. The only bond is their virtual appearance, which points to their being created in the 21st century. There's mostly zero sense of the user's body and limbs in the process. There's no feeling, no smell, and zero unexpected or random elements. As described by the famous neuroscientist Anil Seth (viewer-friendly explanation in TED presentation: www.youtube.com/watch?v=lyu7v7nWzfo), the only difference between conscious reality and hallucination is the amount of control over the perceived sensations our brain has.

From John Dewey's perspective, experience in immersive VR is the problem.

Experience never happens in isolation from the environment. If we don't take this fundamental connection into account, we are in danger of rigidity of thought, or the inability to reformulate our views in response to new facts and current circumstances. In nature,

the inability to adapt to environmental conditions leads to the death of the organism.

(Dewey 1929)

(viewer-friendly explanation in TED presentation:
www.youtube.com/watch?v=lyu7v7nWzfo)

Although Dewey does not characterize the temporal length and progression of experience (for they are varied), he emphasizes that each experience, after the culmination of its potential, ceases to exist – an individual impression of an object does not last forever and thus the medium's means of attracting the viewer's attention cannot be used forever. Experience must have structure and be a de-automated experience (Bílek 2013). The virtual environment is often a pre-automated, prefabricated experience.

Through its knowledge and past experience, the brain presents us with the best, least distorted version of reality. The more direct information is brain fed, the better (and less mentally demanding) vision we are getting. With less sensual data, the brain is forced to ever recreate the definitions and meanings of the objects and phenomena we see in VR – and basically rethink their essential properties for the real world. And this is exactly what a good artist, designer, or curator can take advantage of when creating for VR.

As Paul Virilio points out (Virilio 1991), progress and speed were the paramount keywords in the 20th century. With the technological superiority of our time, people might also feel immense scepticism of older works of art. With the indescribable changes in the way we now live and the technology we now have in command, the role of art has changed rapidly. Perceptual habits that had evolved for thousands of years fall flat in face of the moving images and all the distribution and representational possibilities that are widely available today. And just as philosophy struggles to stay relevant and influential, art is still redefining its role (especially after several art-zero-point climaxes of the last century). Thus, rather than supporting straightforward progress, some of the most common topics nowadays are either warning of the power of new or future technologies or reinterpreting the past. There's so much progress (and turmoil) in societies and technologies around the world that art may be most potent way to comment on and re-describe it. This may eventually provide humankind with the progress (or a way) to a sustainable real future.

There is a lot to do and discover about VR and there is no doubt that the future of visual art and its presentation will be full of surprises. We could argue that the advances in technology are just way too fast, and our societies, educational systems, and philosophies just cannot keep up. This means we are failing to put technology in theoretical context, to interpret it and criticize it. It's a paradox that thanks to technology, we are able to develop technology faster than we are able to develop our own imagination and critical thinking about the world.

Sometimes it feels like the vast majority of contemporary artists and critics are examining the state of contemporary visual culture and society in general rather than coming up with new solutions – trailblazing new approaches and experimenting with art itself. We also believe people are finding themselves in a situation where thinking about the big questions of life is getting overlapped by technical progress, rapidly, year after year. The gap is becoming so immense that it might become impossible to fix. Simply put, philosophy does not have enough time or manpower to catch up with and evaluate the big new challenges facing humankind – i.e., AI, DNA editing, and uncontrolled virtual reality. And if philosophy cannot successfully interpret and respond to these issues, does art have a hope? Or perhaps art should provide with values to outweigh the lure of new technical possibilities – or at least put them in perspective.

Increasingly, another big issue which has not yet been solved is technology bias. AI or the apparatus of any technical media, be it 2D or 3D, must be made unbiased by design or by the designers, just and fair towards race, genre, and social status both by accessibility and its content. This is much easier said than done.

To leave you with a résumé – only the artwork newly created directly for virtual spaces can be perceived as an actual artwork there. There's no replacing experiencing "classical" physical art and historical items directly for now. We must be very much aware of the distinction.

In history, some museums and remarkable artefacts were not easily accessible for some people due to their social status or level of education. This has, of course, changed significantly in recent years; on the other hand, modern visual technologies can offer a unique aspect of social justice as they can bring artefacts, rare or geographically distant, to the middle of your living room. They can even re-image and relive things long lost in history.

Virtual realities and augmented spaces are excellent tools for transferring information and data, for education and entertainment, for fictional worlds, for playing and training our brains, for telling stories and concepts. They can be curated — pre-arranged, enriched and "tooltipped" like, and perhaps even better than, a physical exhibition – but only as long as we follow their specific rules and UX settings. And we really need to start thinking differently about them.

Perhaps art gallery educators or museum curators could work with 3D and UX designers just as they are cooperating with exhibition architects and installation technical crew.

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Additional resources

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- The Iconém Project: iconem.com
- Laurie Anderson: The Chalkroom, 2018
- Corollary Discharge for Action and Cognition – Divya Subramaniana; Anthony Alersc Marc A. Sommer <https://doi.org/10.1016/j.bpsc.2019.05.010>
- pavelmatousek.cz
- Video presentation inc. 3D visual illustrations available at youyu. [be/7vpZSOs6WfU](https://youtu.be/7vpZSOs6WfU)

About the author

Ewa Balanicka, architect, urban planner and PhD student; currently working on a PhD thesis in social science, investigating the aesthetic experience of the users of public spaces and aesthetic categories in urban planning; postgraduate studies in urban and regional planning at the Warsaw University of Technology. Previously involved in many EU projects, such as URMA (Urban-Rural Partnerships in Metropolitan Areas), Last Mile, and You In Herit. Member of the Managing Committee of METREX, The Network of European Metropolitan Regions and Areas; worked as an architect in several offices in Warsaw, Cracow, Poznań, and Szczecin.

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In Search of Beauty in the Public Space – Preliminary Results of Social Research in Selected Places in Szczecin

Ewa Balanicka

Introduction

The currently dominant planning and land use theory emphasizes the importance of functionality, economic and ecological efficiency, sustainability, accessibility, flexibility, multi-functionality, compatibility with the historical legacy, and quality of life. Often overlooked are the aesthetic categories, which are nevertheless an important element of sustainable development. In the EU document "The human-centred city: recommendations for research and innovation actions" (European Commission Directorate-General for Research and Innovation, European Union, 2020) we can read that "human-centred urban planning and design must be based on creating emotionally satisfactory places (...)".

Wojciech Kosiński in his book "The city and the beauty of the city" points out, that "the issue of "urban beauty" is a fascinating and necessary field of research. (...) It is advisable to support this process by appropriate

scientific research which presents this problem in a historical panorama with a particular translation into the present and with suggestions for a good continuation." (Kosiński, 2011)

The research undertaken and described in part here is intended to fill this gap. It consists of two parts: social research and spatial and historical analysis. As part of a doctoral dissertation in the discipline of socioeconomic geography and spatial planning on the subject of aesthetic categories in spatial planning, research is being conducted among users of selected public spaces in Szczecin, a city located in the north-west of Poland. It is the capital of West Pomerania region.

The scientific aim of the research is to verify whether objective aesthetic categories, from historical variables resulting from the theory and practice of planning and shaping local spaces, are consistent with the subjective evaluation of the users of these spaces. A space possessing certain objective features corresponding to certain elements of beauty (proportion, harmony, unity, integrity) is subjectively perceived by its users. The aesthetic categories established in the spatial planning process and the resulting guidelines written in the planning documents at the local level can have a direct effect on the design of the space around us and thus significantly improve the quality of life. Following research questions have been posed:

- What qualities should a space have to please people?
- Is there a universal concept of beauty in spatial planning?
- What aesthetic categories are used in spatial planning?
- What factors determine that a particular space pleases people?
- Are there components of beauty that ensure that spaces designed according to these guidelines appeal to users?
- With such a wide variety of aesthetic tastes, is it possible to design space in such a way that people will like it regardless of the passage of time?
- The conducted research aims to find answers to these questions.
- The hypothesis posed is: Space designed in a harmonious way, maintaining proportions and having a clear layout and brilliance, is most liked by people.

The research consists of two major parts: social research and urban and historical analysis.



Figure 1. Photo of the view of Jasne Błonia from the row of plane trees, from the side of Szymanowskiego Street.

Source: The author's own photo.



Figure 2. Photo of Jasne Błonia from the city hall and fountains. The first monument is the statue of Pope Saint John Paul II by Prof. Czesław Dźwigaj commemorating the Holy Father's visit to Szczecin in 1989; the monument in the background is the Czynu Polaków Monument by Gustaw Zemła.

Source: The author's own photo

The starting point for the first part of the research is the philosophical concept of "aesthetic experience" in 20th-century Polish philosopher Roman Ingarden's phenomenological aesthetics. In Ingarden's theory, it refers to the meeting of the artist and observer with a work of art. Based on the analogy, "aesthetic experience" has been adopted in the valorization of public space. It was assumed that high quality place-making leads to a rich aesthetic experience, an experience of beauty, well-being, peace, and relaxation. Low quality place-making, on the other hand, generates poor or no aesthetic experience and a sense of chaos.

This social research aims to verify this assumption by using a free interview method. Thirty interviews with nearly 60 respondents were conducted between April and June 2021 with users of selected public spaces in Szczecin. These include Jasne Błonia, Różanka, Grunwaldzki Square, Lotników Square, and Solidarity Square.

General assumptions and the interview

The main research problem is formulated as: Are there any universal, timeless aesthetic categories? The research is qualitative in nature and was conducted using the free interview method. As Svetlana Gudkova writes in her article "We now live in an interview society", the "interview is one of the basic methods of data collection in social sciences. (...) However, conducting a good interview, despite its apparent ease, is not a simple thing. It requires knowledge, good preparation, the ability to ask questions and listen to others" (Jemielniak 2012, p. 111). Jemielniak agrees. "An interview, unlike an ordinary conversation, has a directed character and is subordinated to a specific purpose", he says (2012, p. 111).

Based on the formulated research questions, an interview scenario was developed. The interview included questions about the respondents' relationship with Szczecin, how long they had lived here, and whether they liked the city. The main part of the interview concerned aesthetic impressions connected with a particular space, what they liked best, how they felt in it, etc. There were also questions about other favourite places in Szczecin. Finally, the respondents were asked about their opinion on the universality of certain features of the space that made it people-friendly. The choice of method and open questions included in the interview were important. The intention was not to impose specific categories of answers but to give respondents a chance to speak freely, which would have additional exploratory value. The research was conducted in the place that was the subject of the interview.



Figure 3. Photo of Różanka – “searching for beauty”.

Source: The author's own photo



Figure 4. Photo of Różanka; one of the respondents smelling the roses.

Source: The author's own photo

Selection of research locations

In selecting places the main factors were the popularity of these public spaces among residents and tourists and their comparability in terms of size. When asked what other places in Szczecin they liked, many of the respondents interviewed in one space pointed to the other areas surveyed. The following public spaces were chosen: Jasne Błonia, Różanka, Solidarity Square, Lotników Square and Grunwaldzki Square.

Selection of respondents

The selection of interview respondents was purposive – they were users of the public space under study, encountered in a given place at a given time. There was an attempt to keep the selection diverse in terms of age and gender. Quite often, more than one person was interviewed at a time. These were married couples or groups of two to five friends. About 25% were retirees, about 20% were 40–60-year-olds, about 25% were 30–40-year-olds, about 20% were 20–30-year-olds, and about 10% were under 20 years old.

Time of interviews

The interviews took place at different times of the day – 12–3 p.m., 4–6 p.m., 6–8 p.m., and some after 9 p.m. They were also conducted on different days of the week, most often on weekdays and Saturdays. The highest number of people interviewed was on the weekends, the lowest on Mondays. Interview times ranged from 8' to 30' depending on how much the interviewee had to say. The interviews were recorded and some notes of the interviews were taken.

Aesthetic experience

In the third volume of *Studies in Aesthetics*, Roman Ingarden devotes an entire chapter to the issue of aesthetic experience. He writes: "Aesthetic experience begins when, against the background of a perceived or merely imagined real object, a special quality appears (...) which does not allow the experiencing subject to remain 'cold,' but puts him in a special state of emotion" (Ingarden 1970, pp. 97–98). It is referred to the encounter of the viewer with the object of art. By analogy, within this research it is related to a person's encounter with beauty expressed in the way space is arranged, combining natural elements with those designed by people. During



Figure 5. Photo of Solidarity Square.

Source: The author's own photo



Figure 6. Photo of a group of female respondents in front of the Philharmonic Hall in Solidarity Square.

Source: The archive of the author



Figure 7. Photo of Lotników Square.
Source: The author's own photo



Figure 8. Photo of Lotników Square.
Source: The author's own photo

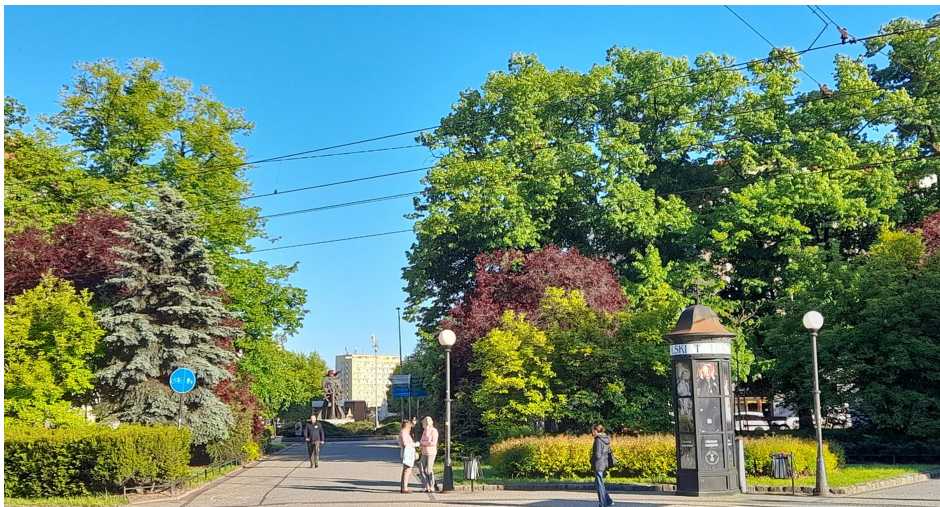


Figure 9. Photo of Grunwaldzki Square, view towards Aviators Square.
Source: The author's own photo



Figure 10. Photo of Grunwaldzki Square, view towards Ślaska St.
Source: The author's own photo

the interviews special attention was paid to the description of the emotions and feelings that a given place evoked, how it affected the senses, and how it was experienced aesthetically.

Jasne Błonia

It is a favourite recreational spot for Szczecinians. "In 1904 Johannes Quistorp donated the present Kasprowicz Park to the city as a recreational area for the citizens of Szczecin. The area of the park at the time of the handover amounted to 48h. (...) The main axis was a promenade connecting Jasne Błonia with Arkoński Forest. (...) Between 1925 and 1927, the layout of the Jasne Błonia square was created as a green area with rows of plane trees on both sides. In 1994, the square was named Jasne Błonia im. Jana Pawła II." (Łuczak 2009, p. 238).

The most frequent answers to the question "What do you like most?" were the grass and the avenues of trees. The statements emphasized the sense of security, especially in the context of child care, peace, and harmony. Many of the respondents saw Jasne Błonia as an ideal place to relax; many were also willing to give it the title of "the best place in Szczecin".

Różanka

The Rose Garden in Szczecin, "Różanka", is a two-hectare garden established on Łękno (then Westend) in 1928 on the occasion of a convention of gardeners. It had a rectangular arrangement of alleys and flowerbeds in which about 8,000 rose bushes of different varieties were planted. "Around 1933, the director of the School of Arts and Crafts Kurt Schwertfeger made a fountain, the "Bird Well", with figures of four geese with their necks stretched out to fly. In the same year, the number of rose varieties was increased to 10,000. The garden was not destroyed during the war effort" (Łuczak 2009, p. 238). Neglected at the end of the 20th century, it was revitalized in 2006 and 2007 according to the design of the Małgorzata Hass-Nogal Landscape Architecture Studio.

Respondents to the interviews emphasized that it was a place for rest, peace, and reflection. One of them said, however: "It is nice here, but not beautiful". Quite a few respondents emphasized the need for small infrastructure improvements such as garbage cans or benches; a café was also mentioned. It is a place visited mostly by the elderly and families with children in baby carriages. However, there is no lack of young people either,

as you can see in the picture. Many people noticed that the smell of roses was omnipresent in the season. This significantly contributes to the richness of the aesthetic experience of this place.

Solidarity Square

Solidarity Square was created after World War II on the site of a former development quarter (destroyed by the Allied air raids) between Małopolska Street, Plac Hołdu Pruskiego, Plac Żołnierza Polskiego, and Tadeusz Mazowiecki Street. On the square there is also St. Peter and Paul's Church, one of the oldest churches in the city (restored in 1901). In the second half of the 19th century, Konzert- und Vereinshaus, a meeting and entertainment place for the prewar city elite, was built in Małopolska Street (Augustastrasse) in the Wilhelminian baroque style (French classical baroque, formerly interpreted as mature Renaissance). Its monumental form and richly articulated elevations give the impression of dignity and emphasize the bourgeois tradition of Szczecin (Łopuch 1999, pp. 74–75).

This is a place that was subject to numerous transformations. Before the war the building quarter, after the war the square, in the last 20 years place of two prestigious architectural projects: Szczecin Philharmonic and the Przetomy Dialogue Centre.

Respondents saw it as a place for reflection and thoughtfulness. Some people were bothered by the noise; for others it did not matter. A few people associated it with the Holocaust memorial in Berlin. Despite the pandemic people were eager to talk about its beauty (ref. fig. 6).

Lotników Square

Until 1945 the square was called Augustaplatz. The buildings on the square, were constructed as part of the downtown residential district. The square was transformed in modern times as part of the urban-architectural competition, which was won by Marek Orłowski, Marek Szymański Architekci Sp.j., an architectural office from Szczecin.

Quite a common opinion was that this place is rather transitory. One can stop here for a moment on the way to Jasne Błonia or Park Kasprowicz. A few people were puzzled by the chaotic buildings seen from the southern side of the square (ref. fig.7)

Grunwaldzki Square

Grunwaldzki Square, located in the Centrum housing estate in the Śródmieście district, is the largest and most magnificent star-shaped square in Szczecin. The square is one of the places where demonstrations are organized in Szczecin.

It is a place of relaxation for the elderly residents of the nearby tenement houses. For the rest of the city's residents, it is a transfer point rather than a place to relax.

Conclusions based on the preliminary research results

The conclusions based on the preliminary results of the conducted research can be divided into methodological conclusions and cognitive conclusions.

Methodological conclusions

The last interview question did not fit into the preliminary assumptions – architectural and urban categories. It was assumed that the respondents would refer to such concepts as harmony, proportion, and symmetry in their evaluations of space. Only a few people with architectural education did so. There is a need to expand the last point of the interview so the universal features of space are mentioned.

Cognitive conclusions

Three categories could be distinguished among the study sites:

- transit locations (Grunwaldzki Square, Lotników Square)
- green places (Jasne Błonia, Różanka)
- symbolic places (Solidarności Square)

Respondents emphasized the need for greenery in the city. This answer was often given to the question of whether there was a universal characteristic of space that makes it friendly to people. It was also evident that people combine aesthetic categories with functionality.

When asked about beauty, respondents often referred to elements of infrastructure such as garbage cans and benches.

Wojciech Kosiński makes an interesting remark on this saying: "the perception of this kind of beauty provides the recipients with a satisfaction

which is parallel to the enjoyment of good functional qualities. In these categories, aesthetic qualities become a complement to proper and attractive function. They give the user a sense of satisfaction and identification with the urban space in which he or she finds themselves as a resident or temporary visitor. Aesthetically pleasing elements are often at the same time landmarks, dominants and accents for orientation - and at the same time they give a city its unique identity. (Kosiński, 2011)

Conclusion

The interviews conducted so far have been preliminary. They allowed important methodological and cognitive conclusions to be drawn, which will be used for further research. The need to extend the part of the interview concerning the universal characteristics of beauty and explore the concept of "aesthetic experience" in the context of the perception of space by its users has been noticed. The perceived combination of aesthetic and functional categories in the answers will be verified in further research.

The respondents were open to the subject of beauty of space, and in most cases willingly shared their impressions, memories, and thoughts, which allows hope for a positive reception of further research.

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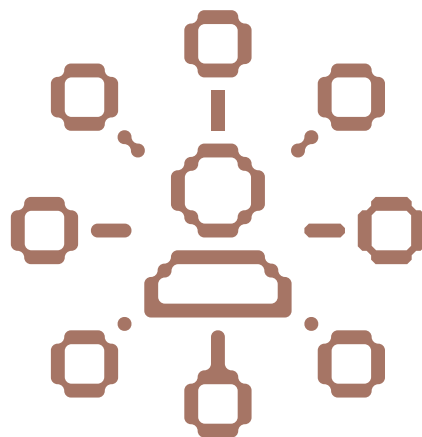
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PART

2

Culture and Art in Digital Time



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Expectations for the teacher of tomorrow. Educationally valuable searching, organizing, processing, and sharing digital information

Elzbieta Perzycka

Introduction

We live on the edge of the era of the printed and electronic word. For some, the computer has already become commonplace; for others it is still difficult to understand the simplest text. Thanks to the Internet, in the available digital resources, it is possible to observe an explosion of information, both written and in the form of photos and videos. It is one of the most significant consequences of the development of communication and information technologies. On the one hand, the multitude and variety of information provide answers to the many questions posed by digital resources, but on the other hand, their so-called overproduction inhibits reaching the most valuable answer. On the one hand, we have information hunger, and on the other, information noise. Satisfaction with the wealth of information grows, but it is increasingly difficult to choose the right source. This has led to an imbalance between the amount of information provided and the possibility of processing it.

Until recently, information in the education process was available to the teacher, reading room, and school library. In some parts of the world, such a state is still present, and it will not change quickly. In others, due to the development of digital technologies as well as random situations such as the COVID-19 pandemic, new learning spaces have emerged for the education sector. In the dispute over the importance of the method of attaining information, there is increased talk about the need to find a compromise between direct and indirect forms of collecting and sharing information" (Grygowski, 2001, p. 137). Undoubtedly, both forms require appropriate preparation for the reception of information.

When considering learning from online resources, cognitive processes that explain what we learn from digital sources cannot be ignored. These processes show several key features, the most important being: 1) activity, 2) constructiveness, 3) cumulative, and, especially, 4) goal orientation (Shuell, 1988, pp. 276–295). **Activity** is understood here as an action aimed at developing information and learning the material in an understandable form. **Constructive action** should lead to the processing of new information and linking it with others in such a way that simple information is memorized, and more complex material is understood. The **cumulative** act of learning is understood here as the superstructure of new information on top of the existing one, the latter of which is used in such a way that it is possible to determine what and how much we can learn. Learning from digital resources should take place in a natural way, closest to the learners, which is possible thanks to the mechanisms that are activated when dealing with digital information.

Teacher's place in digital resource-based education

The increasing resources of information on the same subject available online entail the necessity to make a selection. And although a higher level of IT literacy would provide greater opportunities to navigate digital resources, in fact it is necessary to know which resources to use in order to make what they offer useful or valuable. Therefore, it is not enough just to know the basics of using a computer, tablet, or smartphone. Seemingly ordered digital resources are places of chaos, information noise, and a multitude of useless and redundant information. And the variety of information means that evaluating it is an undoubted challenge for learners.

In the educational (social) environment, as in the natural (ecological) environment, learners struggle with changes and distortions of information, including the lack of information. In the traditional education process, it is the teacher who gives appropriate doses of information in relation to the students' developmental abilities. In the digital environment characterized by dynamically changing access to educational resources, we are also dealing with the phenomenon of an information flood. There are pragmatic and ethical dilemmas such as how to use information to make it useful, and thus also valuable for the learner from digital resources? How to prepare learners from digital resources to make the processes of searching, organizing, processing, and sharing information useful and valuable? This text is a voice in the discussion of the place and meaning of using digital resources in the learning process. It discusses the necessary conditions for managing digital information for learning and is thus supporting material for media education classes.

Theoretical grounds for information-based education

Understanding the processes of managing knowledge and the meanings people give to reality depends on the adopted theoretical assumptions describing cognitive and developmental mechanisms. One of the trends dealing with this issue is constructivism. According to this theory, learning is about constructing new understanding or knowledge by interacting with what you already know, what you believe, and the ideas, events, and activities you encounter (Richardson, 1997, pp. 3–14). Each cognitive activity leads to a specific transformation of the incoming information. People do not so much register information as build knowledge structures from the available information. The value of the acquired knowledge flows from the act of discovery (Gołębniak, 2002, pp. 20 – 22, 88–89). S. Dylak (2005) points out that the knowledge created in the human mind is not only a set of specific information „it is also the ability to use information in a rational way; knowledge is also feelings and interpretations; it is searching for the meanings of events and phenomena." Knowledge is gained by engaging in content, not by imitation or repetition (Kroll, Laboskey, 1996, pp. 63–72). The concept of learning based on the construction of knowledge about the world through one's own activity (Piaget, 1981) leads to better internalization and a deeper understanding of the content than the teaching methods used so far.

A network-connected computer gives learners unprecedented access to a vast body of knowledge outside of the classroom. Hence, teachers are required to have ideas for other styles of teaching and the implementation of extensive educational projects as well as innovatively solving school problems and approaching professional tasks creatively. It is thanks to the Internet that the teacher can prepare materials anywhere and make them available to students in any format. At the same time, it ceases to be a key source of information and knowledge transfer and instead becomes a collaborator and co-learner. A different approach to teaching is required of the modern teacher, but what?

Network society as a challenge for information education

The term 'information literacy (IL)' was coined in the United States to define an entire range of operational activities in human access to information. A widely accepted and later adopted description is the American Libraries Association's (ALA) definition, according to which IL is the set of skills necessary to recognize when information is needed and to locate, evaluate, and effectively use the necessary information. Literally translated, „information literacy" is informational literacy. A literate person is one who can write and read. Therefore, referring to the definition of literacy, we can also translate information literacy as information literacy.

The term informational literacy was introduced in education thanks to the library revolution initiated by the work of S. S. Breivik and E. G. Gee Fri, *Information Literacy: Revolution in the Library* (1989, p. 38) under the term „information literacy." The new reality requires a new education system. The authors explain how and why educational activities must change to meet the demands of the new age. The authors promote a new set of literacy –information literacy, briefly defined as the ability to find, evaluate, and use information (Routh, 2004). In the literature on the subject, as well as in the colloquial language, it is possible to identify skills with literacy. Following W. Strykowski, the ability called process knowledge (knowhow) is a key component of competence. Considering the difficulties faced by teachers when they wish to use internet resources, it is necessary to consider the way they prepare information. Referring to the works of F. Masterpaqua (1990), M. Dudzikowa (1993), M. Czerepaniak-Walczak (1997), B. D. Gołębnik (1998), W. Strykowski (2003), and Z. Ruszaj (2021), one common concept stands out.

The term „network society" was first used in 1996 by M. Castells (2008). On the basis of research conducted in the United States, Asia, South America, and Europe, he created a systematic theory of the information society, drawing attention to the growing influence of the Internet on the modern world. In his work, he indicates the social and economic dynamics of changes related to the technological revolution. In Poland, T. Goban-Klas (2004, p. 292) uses the term „network society" to refer to the transmission of human relationships. The network adopts a form of media the content of which is information and the essence of which is communication. A developed concept of the network society can be found in the collection of scientific essays by E. Bendyk (2004). It shows the usefulness of the Internet for the purpose of material and social analyses of the present day.

„Network society" seems to be a narrow concept as it becomes dependent on the network rather than consciously participating in it. The adjective „network" identifies each member of the community that uses information technology but is also an integral part of it. The concept, despite its linguistic ambiguity, seems to be a term that much more precisely reflects the nature of what is happening or should be happening when a teacher uses internet resources. However, I will leave the resolution of the conceptual dispute to the creator of the term „network society." Castells (2003, p. 313) wrote

Why don't you leave me alone? I don't want a bit of your Internet, your technical civilization, your network society! I just want to live my way! Well, if you think so, I have bad news for you. Even though you don't care about the networks, they'll take care of you. For as long as you want to live in a society, here and now, you will be dealing with a network society. We live in the Galaxy of the Internet.

Taking into account the individual approach to the internet resources, it should be remembered that what is valuable for some people – valuable on the Internet – may not be important for other members of the society.

Suggestions for improving the information selection of the teacher of tomorrow

In many countries of the world where the United States is very influential, the development of information literacy is the subject of research by the various institutions, including universities and colleges, which educate future teachers. It is thanks to these studies that teachers will have the ability

to think critically and will be able to help students construct the framework for independent learning.

As a result of research conducted in the United States on the improvement of information literacy standards, M. R. Eisenberg and R. E. Berkowitz established a curriculum called Big6 (Eisenberg 2006) in 1990. It is a model for solving information problems incorporating a set of skills necessary for the efficient and effective fulfilment of information needs. The program is still used today in many educational units. It can also be used successfully by individuals. Mastering it helps solve many everyday problems. Its implementation consists of six stages, in each of which there are two more:

- Stage one – **task definition**: 1) determining the information problem; 2) determining the information needs in order to complete the task/ solve the problem.
- Stage Two – **information retrieval strategies**: 1) considering all information sources; 2) choosing the most appropriate source.
- Stage three – **location and access**: 1) locating sources (intellectually and physically); 2) searching for information from sources.
- Stage four – **using the information**: 1) working with the source (reading, listening, watching, touching); 2) obtaining relevant information.
- Stage five – **synthesis**: 1) organizing information from various sources; 2) presenting information.
- Stage six – **assessment**: 1) assessing the entire process (efficiency); 2) evaluating the newly generated information (effectiveness) (Eisenberg, Berkowitz 2003).

The Big6 proposal is described in many international documents and may, despite the passage of time, be used in practice by many teachers in cooperation with librarians. It combines the search for information with the ability to use it in combination with digital technology. In particular, thanks to the implementation of school tasks according to this model, students learn to use IT tools to systematically find, use, apply, and evaluate information necessary to achieve specific needs and tasks. In order to teach others how to follow this model, you first need to know it yourself and how to put it into practice.

The work on standards in the United States went further. In 2000, the American Society of Colleges and Research Libraries published a set of five

information literacy standards with twenty-two indicators and expected learning outcomes for higher education. These standards were reviewed by the Association of College and Research Libraries [ACRL] Standards Committee and approved by the Board of Directors at a meeting of the ALA in San Antonio, Texas. The standards were also endorsed by the American Association for Higher Education and the Council of Independent Colleges. The documentation is very comprehensive as it contains detailed information on the indicators of progress and the expected learning outcomes for each standard. According to them, information literacy is a set of skills required to recognize when information is needed, locate and evaluate it, and use the necessary information effectively.

Standards are the basis for the development of information literacy education programs and help assess the quality of information literacy education regardless of individual knowledge disciplines. The universal nature of the standards has become the basis for their use in the promotion and support of information literacy initiatives in various countries around the world. There are no such solutions in Polish education.

Practical information preparation

Teachers have a number of questions about how to educate and develop information literacy. Their greatest difficulty is putting theory into practice. Synthetic and conceptual skeletons helpful for interpreting the relationship between theory and practice were proposed by C. Bruce, S. Edwards, and M. Lupton (2006). They propose six concepts: 1) social impact, 2) personal reference, 3) relationship, 4) content orientation, 5) competence orientation, and 6) learning to learn. With regards to the theoretical foundations shaping teachers' information literacy in the network society, I will refer to the concept of learning how to learn. According to this proposal, teachers most often adopt a constructivist orientation¹ by asking themselves the question: What does it mean to think like an information-competent professional?

1 The basic ideas of constructivism can be found in the work of J. Dewey, *Experience and Education*, New York 1938. Following Juszczuk, he adopts constructivism as "a philosophy of learning based on the assumption that by analyzing our experiences we construct our own understanding of the world in which we function, i.e. learn individually, but in a social context, constructs meaning as he learns. Constructed meanings are therefore learning", [in:] *Edukacja na odległość. Kodyfikacja pojęć, reguł i procesu*, Toruń 2002. Review of constructivist theories also in digital form on the website of the University of Indiana: http://education.indiana.edu/~cep/courses/p540/semcons_overview.html#CC, of 10.05.2007.

The teacher's task is to focus on teaching methods and techniques that will help learners sharpen their cognitive abilities, construct knowledge, and develop learning processes. The ultimate goal of this concept is to educate learners in professional thought processes. Assessing informational literacy here is about determining how information processes have shaped the learning or learners' approach to a particular problem. A typical example may be a problem in everyday life where the need to obtain, evaluate, and use information from an entire range of sources takes central place and is properly satisfied, serving individual and social good. The proposed concept of learning to learn is presented in table 1.

Table 1 The concept of learning how to learn

The concept of learning how to learn	
Theory	Practice
Perception of information competence	Information competence is a way of learning to use the information on the Internet
Perception of digital information	Information is subjective – internalized and built by learners
Curriculum reference	Thinking with information literacy in a specific field of study
Perception of teaching and learning	Learners develop a conceptual structure as well as ways of thinking and reasoning. The teacher is the organizer of learning from one another
Perception of learning content	Content is selected with the aim of mastering important concepts and fostering reflection on how the Internet works
Perception of evaluation	Self-evaluation of one's information literacy by solving context-dependent problems

Source: Own study inspired by C. S. Bruce, S. Edwards, M. Lupton, "Six frames for information literacy education: A conceptual framework for interpreting the relationships between theory and practice" [in:] ITALICS, Innovation in Teaching and Learning in Information and Computer Sciences, the electronic journal of the Higher Education Academy Subject Center for Information and Computer Sciences (ICS), January 2006 – Vol. 5, Issue 1.

In order to properly interpret the theories concerning the formation and improvement of teachers' information literacy, they should be transferred to the field of school practice. You cannot wait for teachers and librarians to invite other teachers to cooperate. It is advisable to join forces and try to develop a change implementation plan. This will be possible thanks to the inclusion of teachers from various school environments, including academic teachers, by eliminating barriers between theory and practice (Breivik 2000)

Information competence proposal

Inherent conditions for learners from online resources are a reflective attitude, self-esteem and control, the ability to predict, responsibility for words and deeds, and shared responsibility for the results achieved. Consequently, the designated role implies a critical attitude towards literacy. The use of various tools and methods is necessary to correctly assess the level of proficiency in information literacy. They also allow you to take full responsibility for your own continuous learning in the field of personal or professional interests. As a result of the analysis of Polish and English-language literature and documents related to the subject in question, taking into account the constructivist theory, information literacy is defined as a cognitive structure consisting of knowledge, skills, attitudes in the field of planning a problem solution using digital information, and searching, selecting, creating, and sharing digital information (table 2).

Tabela nr 2 The structure of teacher's information competences in the digital environment

Information literacy		
No.	Scope of informational activity	Manifestations of information activity
I.	PLANNING solving a problem with the use of digital information	Formulates the purpose of undertaken information activities. Identifies key concepts and terms that describe the desired information. Specifies the format of the information sought (text, audio, visual, audiovisual). Provides equal opportunities to access desired information – organizes the educational space.

II.	ACQUIRING digital information	<p>Chooses appropriate search engines for the desired information.</p> <p>Uses groups and discussion forums.</p> <p>Distinguishes and uses primary and secondary sources of digital information.</p> <p>Knows the dangers (including ethical ones) of the improper reception of digital information and warns students about it.</p> <p>Verifies the digital information search plan on the Internet.</p>
III.	SELECTING digital information	<p>Performs a hierarchy of the digital information available on the Internet.</p> <p>Values information in terms of accessibility, credibility, and educational usefulness.</p> <p>Distinguishes between digital information recording formats.</p>
IV.	CREATION of digital information	<p>Knows and uses programs to create digital information on the Internet.</p> <p>Distinguishes and explains to students the differences between using someone else's intellectual property with reference to the author and plagiarism.</p> <p>Respects legal norms in creating digital information.</p>
V.	SHARING digital information	<p>Knows the rules of sharing information on the Internet.</p> <p>Communicates via the network with students, parents, and other educational entities.</p> <p>Provides access to teaching materials to students and other teachers on the web.</p> <p>Complies with the legal rules in sharing digital information.</p>

Source: Own idea inspired by the standards of teacher preparation in the field of information technology developed in the United States, Australia, and Great Britain.

Considering the essence of information literacy in relation to the proposed five stages (areas) of the teacher's information activity after M. Czerepaniak-Walczak, one should emphasize their special attribute – dynamics (1997, p. 88). They combine what was – namely, the subjective experiences and available knowledge in the field of planning a solution to a problem using digital information, with what is in the field of searching and selecting information and creating and sharing digital information. Information literacy itself is an important global agility that allows you to engage in effective decision-making for problem solving. Learning the stages can be seen,

according to C. S. Bruce (1997), as gaining experience in applying information to create the right conditions. These will be the skills that reflect the differences in the experiences that learners encounter and allow understanding what information is relevant to solving specific problems.

Conclusion

In the context of these deliberations, it is worth noting that the breakthrough stage in the perception of information was called the „information age,” the beginning of which dates to 1945. This period is considered one of the most important in the process of human evolution. In the course of its duration, „information has become the greatest good and has been recognized as an element determining the birth of the information society” (Wojciechowska-Filipek, 2015, p. 19). The very term „information” is difficult to define unequivocally due to its ambiguity. This means that at present, „the question about the definition and nature of information is one of the basic and most frequently asked questions in the philosophy of science” (Bondecka-Krzykowska, 2016, p. 128). The reason for this state of affairs can be seen primarily in the fact that information is considered a primary and necessary attribute as well as a stimulator of action. In the emerging information civilization, the basis for the development of information-based education being understood as a learning organization, the expected learners are reflective and use digital information to construct new knowledge. Learning and peer-to-peer learning competences consist of acquiring knowledge and then using it properly in supporting activities, as well as for solving problems and tasks with the possibility of analysing alternative solutions. The learner's mental activity arises in social interaction, and only then is transformed as their own. Information education supporting development is one that precedes it, and the planned educational activities are focused on areas that are just beginning to develop and require external support (Gołębniak, 2002, p. 83). In educational practice with the use of digital information resources, information dispositions are necessary because the goal of learning from digital resources is to satisfy the need for information.

The presented content is only a fragment of the extensive scientific research on the condition of information literacy in the digital environment (Perzycka, 2008). The study is limited to a synthetic presentation of the theoretical foundations that contributed to showing the direction of improvement for the teachers of tomorrow.

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Temporal Image of the Activity of Szczecin Theatres on the Internet in the Context of the Pandemic

Wiktoria Orzechowska

Introduction

The COVID-19 pandemic has had a significant impact on human functioning around the world, changing it in many areas. One of them is cultural activity, among which are the activities related to the functioning of theatres.

In March 2020, with the aim of stopping the spread of the SARS-CoV-2 pandemic, the Government Poland Management Team, in participation with the Minister of Culture and National Heritage, decided to close cultural institutions, including theatres, temporarily. (Regulation of the Minister of Culture and National Heritage, <https://www.gov.pl/web/kultura/zawieszenie-dzialalnosci-instytucji-kultury-i-placowek-szkolnictwa-artystycznego>). The regulation introduced new working rules for cultural institutions, which had to be more flexible in the development of their programs and repertoires. From June 6, theatres were allowed to return

to work but only on the condition that they adhered to the regulations, which include the rules of organizing shows. First, in theatres and during meetings and debates (in closed rooms), every other seat in the audience must be kept free, as well as alternate rows (if there were no designated seats, the chairs had to be placed at a distance of 1.5 metres). Only 25 percent of the hall could be filled. Second, the conditions of 25 percent capacity and 1.5 m distance between the viewers also had to be respected when the event was organized in outdoor sports facilities. As for other open-air events, the number of viewers, listeners, visitors, or participants could not exceed 100 people, who were also obliged to keep at least 1.5 m distance from each other. In all these cases, both inside and outside, the nose and mouth had to be covered with masks. Hand disinfection was also required. (Coronavirus strategy, <https://www.gov.pl/web/wsse-katowice/nowe-zasady-profilaktyki-przeciw-covid-19---strefa-czerwona-i-zolta>)

The activity of theatres, which partially limited contact with the audience, was possible until November 6. According to the regulation of the Council of Ministers of November 6, 2020, "amending the regulation on the establishment of certain restrictions, orders and bans in connection with the occurrence of an epidemic, the temporary closure of cultural institutions, museums, cultural centres and libraries means that **events cannot be organized** with the participation of the audience and activities related to the direct service of external users. The ban also includes organizing events in the open air. (...) All other forms of cultural activity related to audience participation, such as concerts, theatrical performances, film screenings, meetings with authors, educational activities, can only take place in virtual space (The Ministry of Culture and National Heritage, <https://www.gov.pl/web/kultura/od-7-listopada-wchodza-w-zycie-ograniczenia-dzialalnosci-instytucji-kultury>). The position of the Union of Polish Theatres was clearly outlined and reads as follows: "We are not able to overcome the economic loss on our own without financial aid and support. Local governments, organizers of most theatres, are already officially and unofficially providing information on radical cuts in budgets, also planned for 2021" (Board of the Employers' Union of Polish Theatres, <https://uniapolskichteatrow.pl/411-2/>).

The essence and significance of theatre during a pandemic

What exactly is theatre and why is its presence important for human life, also, and perhaps above all, during the pandemic?

Defining the term *theatre* is not easy because everyone can perceive it in a different, consistent way due to their experience with art. The term appears in numerous dictionaries, encyclopedias, scientific and journalistic books, poetry, and in our life prose. Etymological explanations suggest that we are talking about an interdisciplinary and ambiguous phenomenon. For several centuries, the definition of theatre, which we can still read in the *Dictionary of the Polish Language*, was taken for granted: "The field of art consisting in the realization of literary stage works intended for the stage by authors or adapted by the director" (Szymczak 1981, p. 485). Such an understanding dates to the 18th century, was established in the 19th century, and then negated in the 20th century. "The revolutions and stage reforms of the last century have proved that theatre can do without literature (which does not mean without words), and even if it uses it, the way it does so goes beyond the boundaries of stage production" (Siemaszkiewicz 2005, p. 9).

In this study, I focus on a few select types of theatres operating in the city of Szczecin. Their choice was dictated by the place where the research was carried out: drama theatre, public theatre and alternative/avant-garde theatre, because they are located in the city of Szczecin.

A drama theatre is a place where the spoken word is the primary means of expression (Frankowska 2003, p. 436). It is a type of theatre specific to Western culture for which the starting point are texts, which are autonomous literary works with specific properties.

A public theatre is a non-elite stage that is widely available. "It is basically distinguished by three main features: 1) it is available to anyone who buys a ticket for money, therefore it operates in an open manner (...); 2) it operates as a service that brings profit to the organizers; 3) it is organized like a commercial enterprise, employs professional artists, and produces a diverse repertoire, addressed to people with various preferences" (Frankowska 2003, p. 478). In order to realize the values to which it aspires, public theatre cannot act for profit and submit itself fully to the dictates of the market. Thus, it must be financed or co-financed from public funds – state or local government (Krakowska, teatr publiczny, <http://www.encyklopediateatru.pl/hasla/287/teatr-publiczny>).

Avant-garde theatre is experimental theatre, "a theatre that programmatically sets itself primarily artistic goals, aimed at discovering new means of expression, renewing form, enriching the language of expression. It often presents the dramaturgy of avant-garde authors, also looking for new means of expression and suggesting to the theatre ideas of staging solutions that have not been used before" (Frankowska 2003, p. 434).

The final phenomenon is alternative theatre. "In opposition to institutional theatre, it is also called counterculture theatre, open theatre, community theatre, marginal theatre". (Frankowska 2003, p. 429).

Research methodology

My research covered the activity of Szczecin theatres on the Internet in the context of the COVID-19 pandemic. My life, passion, and professional work are related to Szczecin theatres so for this study, I narrow my diagnosis and analysis to them.

The aim of the study is to identify and describe the rapid turn to the Internet by Szczecin theatres resulting from the freezing of the activity of cultural institutions during a pandemic. I am looking for a relationship between a pandemic situation and the activity of theatres on the Internet in order to propose practical guidelines for the functioning of theatres in future crisis situations caused by the total or partial exclusion of viewers' direct contact with the arts. In this paper, three research problems have been formulated in the form of questions: 1. How did Szczecin theatres function before the pandemic? 2. What is the current picture of how theatres function in the network? 3. How will the current online activity affect the activity of theatres after the pandemic?

The novelty of this small work is in the fact that no one else has compared Szczecin's theatres in the current pandemic situation to the times before the epidemic. Empirical research was collected by analysing documents and interviews. The research was carried out in the period from December 9 to January 10, in two stages. The first stage involved analysing the regulations of the Council of Ministers, documents related to COVID-19, and the websites of individual theatres. The second part of the research consisted of interview questionnaires. Everything included in this work comes from the information contained in websites, theatre blogs if available, and, above all, from telephone calls and interview questionnaires sent by email to people working in theatre institutions who agreed to answer questions about the current

functioning of theatres online. The study included theatres in Szczecin that have a website, such as the Contemporary Theatre, Polish Theatre, Puppet Theatre "Pleciuga", Opera at the Castle, Kana Theatre, Chamber Theatre, La Fayette Theatre, and "No" Theatre.

The Summer Theatre in Szczecin Helena Majdaniec, Krypta Theatre in Szczecin, Cellar by the Krypta, PogotowieTeatralne Foundation, Fairy-tale Theatre Open Bajto, Contemporary Dance Group "K'oskRuchu", ScenaPoniedziałek, The Niekonsekwentny Theatre Association, The Abanoia Theatre, Theatre- 3, Academic Theatre of the University of Szczecin, Bosch Theatre, Broadway Theatre, Non-Actors Theatre, "InkoGni To" Fire Theatre, and LASCAR Fire Theatre Theatres do not have websites or have pages that do not open and so were not included in the study due to the lack of access to information about their functioning.

Operation of Szczecin's theatres in the network before the pandemic

In the descriptions and interpretations of the obtained research results, I adopt an alphabetical order of description, taking into account repertoire theatres first and then avant-garde theatres. I end my study with descriptions and an analysis of the functioning of private theatres.

Until the pandemic, the Współczesny Theatre was very active. Contemporary and classical plays as well as occasional performances for children and teenagers were put on every day. The theatre conducted educational activities: Summer Theatre Workshops for children and adolescents, the Theatre Workshop – a year-long series of workshops devoted to issues related to theatre for young people, and the "Opener" project, a series of theatre and therapy workshops for disabled children. The events ended with premieres of performances by the children and youth prepared by young people and artists related to the theatre– actors, composers, and set designers. The theatre was perceived as a centre for popularizing contemporary Polish and foreign drama.

For several seasons, a series of readings of stage plays by Ukrainian and German authors ("Guests, guests!"), coordinated by MaciejLitkowski, was conducted on the stage of the Mały Theatre, and was met with great interest by the participants. In the 2018/2019 season, in the artistic and educational project "Adulthood", the theatre's repertoire also included plays dedicated to young people – "Better forests" and "Malala. A girl with a bullet in her head" (<https://wspolczesny.szczecin.pl/>).

Another very active theatre is the Polish Theatre, which staged theatre performances almost every day in pre-pandemic times. Its main repertoire assumption was to stage the classics of Polish and foreign drama. The repertoire also featured texts by contemporary authors, musical performances and – with numerous fans among the audience – comedies and farces, as well as cabaret evenings. It also ran a theatre education project for primary and secondary school students. The program included a three-year cycle of carefully prepared thematic lessons (7 lessons per school year) held on the school premises and led by two actors (<http://www.teatrpolski.eu/>).

Another theatre that presented plays every day is the Puppet Theatre "Pleciuga". In the pre-pandemic period, it ran a rich educational offering addressed to preschool children, students of primary, middle, and high schools, and parents, guardians, and teachers. Moreover, Pleciuga published publications addressed to teachers (methodical notebooks "KochamTeatr" with lesson plans for individual performances) and to viewers of all ages (the theatre newspaper *Gabit*). There were daily performances and the "Pleciugomaniacy" theatre tournament as well as day camps, theatre workshops, publications, theatrical afternoon teas– cyclical workshops, summer at the theatre, theatre lessons, and educational meetings (<http://www.pleciuga.pl/>).

Located in a historic building, the Castle Opera House is the only music theatre in Poland and the only institution of this type in the voivodeship. During its 60 years of operation, the Castle Opera has staged over 200 opera, operetta, ballet, and musical premieres. Before the corona virus pandemic, the opera's repertoire included theatrical performances with live music and concerts. Each artistic season was crowned with a series of outdoor events and performances that had become a permanent part of the artistic landscape of Szczecin, such as the Great Tenor Tournament, the August Breakthrough concert, For Those Who Did Not Return from the Sea..., and the Summer Opera Festival. There were also organized open door days, photo exhibitions, discussions with representatives of the world of art and science, film introductions to performances, educational workshops for children, and guided tours. With foreign guests in mind, the performances were subtitled in Polish and German; there were also bilingual programs.

The Kana Theatre focused on disseminating and promoting culture in the fields of theatre, performing arts, music, and interdisciplinary arts (especially

artistic activities that cross genres, use different languages, and look for codes of communication with the audience in the space of the experiment). It staged original performances and theatre projects and dealt with cultural education: exchanging theatre experiences and practices, improving acting techniques, educating artistic leaders and culture animators, promoting knowledge about theatre as a method of self-development, and promoting experimental and searching theatre. Activities combining theatre with social and sociocultural issues, including research and artistic and documentation activities focused on the subject of local identity, were important for Kana in the area of education. The Kana Theatre also marked its artistic and cultural activity by participating in festivals and cultural events in Poland and abroad. The most important projects carried out by the Kana Theatre in the pre-pandemic period are the Kana Theatre Studio, individual artistic projects, the "Binder of Culture" Festival, Window-Close-Up theatre meetings, Around Tradition, Matecznik, Tolerated Stay, and Parallel Stage and partner projects: Zachodniopomorska Offensywa Teatralna, Academy of Alternative Theatre, Caravan Next, and EKDUS – cultural education for social skills (<http://www.kana.art.pl/>).

The Kameralny Theatre has staged 50 major premieres, which to this day are played in the new seat of the Chamber Theatre in the historic Port Gate in Szczecin with unflagging popularity. The Chamber Theatre has also been involved in charity actions for children in need of support and the promotion of young artists (<http://www.teatrkameralny.lap.pl/>).

The La Fayette Theatre cooperates with artists from Szczecin. The repertoire of the theatre includes, among others, classical music concerts, dramatic performances, and performances for children. It collaborated with the ABCXXI Foundation as part of the "Cała Polska Czyta Dzieciom" social campaign, as well as with the Szczecin Concert Agency, Skolwin Club, the Preschool Academy at the PCE Youth Palace, and GOKSiR in Przecław. It has staged charity performances in children's wards for hospitals at ul. Arkońska and Unii Lubelskiej regarding the celebration of Children's Day and December 6 on Mikołajki. It has also been the artistic setting for corporate and promotional events, events, banquets, and special events. In addition, theatre workshops were conducted in educational institutions and cultural centres (<http://www.teatrlafayette.pl/>).

The theatre "Nie ma", the original theatre of Tatiana Malinowska-Tyszkiewicz, operated in the Student Culture Zone of the University

of Szczecin. It organized the Pro Contra International Theatre Festival, which took place every year around September. Many different bands came from the farthest corners of Europe; the performances were also staged at international and national festivals (<http://www.teatrniema.pl/>).

The image of Szczecin theatres functioning on the Internet during the pandemic

This section describes the unique situation of theatre in the period of a pandemic, the only solution to which was to transfer theatre to the online world. It presents what the Szczecin theatres have already managed to implement on the web and what their plans are for the coming months. Online theatre is a new solution for the 21st century. Despite the tradition of live performances, theatrical art also has a future online. With extreme caution, actors can play their roles on the stage of the theatre, and everything can be broadcast to the audience sitting in front of computer screens or TV sets. In a pandemic situation, theatrical performances made available on the Internet are the only alternative to the classic theatre experience. What does a complete limitation on the spectator-actor relationship, i.e., the transfer of the theatre into digital space, mean for Szczecin theatres?

Teatr Współczesny launched a VOD platform featuring online performances, the first such spectacle on the platform was *Kaspar Hauser* on December 25 and 26. There are also archival short études made by actors as part of the Fourth Stage – such as that which the theatre broadcast in spring during the first lockdown. Teatr Współczesny also created a fully online spectacle *Number 9 of Apartment 13*, which premiered online on 24 October 2020 at www.gm13.pl. It was realized with the financial support of the National Centre for Culture; you can still watch it on this website for free. Apart from the performance, there were also online stop-motion animation workshops with participants, workshops were conducted by Magdalena Parszewska, said „there are remote rehearsals for the scheduled premieres (actors spot they stray at the zoom and partly in small groups on stage) – to “Beckomberga” and “The Constant Prince” and there will probably be closed internal premieres, if we do not get frostbitten soon. We are all waiting to see what the coming weeks will bring. I suppose even if they freeze us, we'll be playing for 50% of the audience at best (though probably more likely up to 25%). It is possible that we will act in two ways – play on stage and broadcast some stuff online, but all of this is still highly questionable,

depending on what awaits us" (Interview with JagodaPrześluga, literary secretary of the Współczesny Theatre).

When describing the activities of TeatrPolski during the pandemic, I only use the website of the theatre because I did not receive a reply to the three e-mails sent to the theatre. The theatre began operating under the sanitary regime, and after November 7 it was closed to the public again. The website contains only an apology and information that you should contact the Customer Service Office regarding the tickets you have purchased.

The Puppet Theatre "Pleciuga" took the initiative to reach young viewers during the pandemic. As part of the online Pleciuga weaving project, children were provided with attractions such as unusual meetings with actors and reading poems or the theatrical alphabet without leaving home. They organized an action entitled "Weekend mornings with Pleciuga" in which they presented free video recordings of performances from their repertoire. They also organized the international project "The Theatre You –Children's Day" (financed by the Minister of Culture and National Heritage as part of the Art Events for Children and Youth program), which was partially transferred online. All planned foreign performances were also presented online. In addition, during an interview with Magdalena Jasińska, the assistant director, I learned that the Pleciuga had entered into agreements with theatres in which they were granted paid consent to broadcast video recordings of theatrical performances. The permits were issued for one or two weeks of unencrypted access for viewers through the official profiles of the theatre on Facebook and YouTube.

Another thriving theatre in Szczecin is the Castle Opera, which prepared events for the second part of the season in both online and traditional formulas, the implementation of which ensures the artists' safety during preparations and performances and the recipients' comfortable participation in them. *The Philip Glass Trial*, recorded in January 2019 during the premiere, was broadcast on December 13 at 8 p.m. On the weekend of 19 and 20 December, Giuseppe Verdi's *Traviata* was broadcast. The YouTube opera channel offers recordings of the opera *Guru* by Laurent Petitgirard and the ballet *Song of the Earth* by Roman Palester and *On Resignation* by Stanisław Moniuszko. From December 24 to January 6, Maciej Matecki's Silent Night carol concert was available online. Most of the online productions of the Castle Opera are available for free on the website www.opera.szczecin.pl. The theatre is also involved in educational activities by participating in projects

promoting opera among the younger demographic. They implemented the project "Away Educational Workshops Closer to the Opera for children from the West Pomeranian Voivodeship – 2nd edition", which took place as planned. Despite the unfavourable circumstances and increasing restrictions in the field of culture and science, and thus difficulties in the implementation of tasks, the Castle Opera managed to reach children, enabling them to participate for free. All meetings were held in compliance with the safety rules and sanitary guidelines, both on the part of the organizers and the project partners (correspondence with Kinga Baranowska, deputy head of the marketing department at the Castle Opera).

The Kana Theatre is also very active online. They live-streamed several performances – in May it was *Projekt: Matka*, in June *Projekt: Father* and in July, *On Light* by the Light Off Corpuscular Group. *Projekt: Matka* was returned to the Internet in November as it was the hundredth performance of the play. In the meantime, archival performances, records of social and outdoor campaigns, and documentaries produced by the theatre or its members were shown. The film *Population Density: The History of the Outbreak*, made by TVP Kultura in 2019 during SpoiwaKultury in a former warehouse in Łasztownia, was presented twice. SpoiwaKultury was conducted in a hybrid manner in 2020: The over two-week festival was almost entirely streamed with free access, and more than a dozen people were admitted to each event. Paula Rudź, with whom I corresponded, emphasized, "We also wanted the distance to be contained in the form or thinking about specific musical performances/actions, so that it would not only limit the audience + live, but that the topic of pandemic or distance should somehow be in contained them or was properly worked on".

When describing the activities of the Chamber Theatre during the epidemic, I only refer to the website of the theatre because I did not get a reply to the messages I sent. The website reads: "In this unique situation in which we all find ourselves again, we regret to inform you that the performances must be postponed to a safer date" (<http://www.teatrkameralny.lap.pl/>).

The La Fayette Theatre did not move its activities online. After writing to the director, I received the following answer: "The full-time job that I also do absorbs me so much that I do not have enough time to organize and coordinate activities related to recording and publishing performances online. There are also financial matters, tracking and obtaining funding, due to the lack of time and people supporting these activities, online

performances are beyond my reach"(Correspondence with Iwona Faj, director of La Fayette Theatre).

I found an email contact on the website of the theatre "no", but unfortunately I did not receive a reply to any of the messages I sent. In the news tab of the website there is a link to an event on Facebook, from which I conclude that on December 19 at 8:00 p.m. an online performance entitled *And You Know It* will take place. There was no information in the news tab of any other performances (<http://www.teatrniema.pl/>).

Conclusions. Activity of Szczecin theatres after the pandemic

Szczecin theatres have designed and implemented numerous activities to preserve the community bond with the audience – for which they have worked for years and which is the foundation of the theatre. Using new technologies, media, and means of expression, they are responding to the challenge posed by the circumstances. However, the current situation is a real threat. Without the support and care of the state and local governments, the continuity of theatrical life may be irretrievably interrupted. By their activity during the epidemic, theatres proved that they are not interested in waiting passively but will act and adapt to the new situation. The present moment is certainly historic. The future of theatres, creators, and cultural workers and the future of our society in general will depend on whether a specific "anti-crisis shield" is spread over theatres. The theatre community has done and is doing everything in its power. The rest depends on the support of the state and local governments and understanding the phenomenon of culture, the effects of which go far beyond financial categories.

Due to the difficulties in cultural activity resulting from the epidemic, the National Centre for Culture introduced the "Kultura w sieci" [Culture online] program as part of an anti-crisis shield for culture. "The aim of the program is to provide financial support for the implementation of projects promoting cultural heritage and increasing the presence of culture in social life, the reception of which takes place through online tools" (<https://www.nck.pl/dotacje-i-stypendia/dotacje/programy-dotacyjne-nck/kultura-w-sieci>). On the basis of the knowledge about the work of Szczecin theatres as well as activities undertaken by local authorities and executive regulations gathered in this work, I propose the following conclusions.

It would be positive if all theatres were co-financed. They could become more common, and reduced ticket prices would mean that everyone could afford to see the shows. Theatres should keep their websites up to date. Culture needs care, a safe ground for ideas to grow. It would be good if theatres invested in professional equipment to be able to record online performances and be prepared for crises. An interesting idea would be to make an advertising spot or a trailer for theatrical performances, which would help to spread and diversify the theatre offer. It is also worth preparing a possible work remuneration system for people creating online performances.

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Choreotherapy during the Period of Social Isolation in the Multicultural Environment of London

Joanna Rachwal

Introduction

The article aims to show the activities of choreotherapists in the era of social isolation, related to the coronavirus and the use of the digital platform for this purpose. The research was conducted online in May 2020 and is preliminary in nature, in the future it will be used in a larger research project. The method that was used is a case study. The tool is an unstructured interview. Three choreotherapists related to the five-rhythm technique, operating in London, took part in the study.

The problem that has been raised in the research is social isolation between choreotherapists and patients, and the resulting problems.

Dance therapy is a technique belonging to the field of art therapy.

The term choreotherapy is derived from Greek, from the words choreia - dance and therapeia - treatment, therapy.

In its scope, it uses techniques such as; improvisation, contact improvisation, dance psychotherapy or the technique of five rhythms used in the research.

Gabrielle Roth - creator of the technique of five rhythms.

Five Rhythms Method by Gabrielle Roth, born February 4, 1941, she died October 22, 2012, was an American dancer and musician in the world music and trade dance genres. She created the 5Rhythms approach to movement in the late 1970s; there are now hundreds of 5Rhythms teachers worldwide who use her approach in their work. Gabrielle Roth worked at the Kripalu Center for Yoga and Health and at the Omega Institute for Holistic Studies. She founded an experimental theatre company in New York, wrote three books, created over twenty albums of trance dance music with her band The Mirrors, and directed or has been the subject of ten videos (Roth, 2021).

Gabrielle Roth makes records that people can move to. The sound of Roth and her band The Mirrors ranges from world music to urban street beat to the chant of Buddhist mantras. Regardless of the individual genre explored by her band, one thing remains the same; for Roth, the beat is everything. Roth herself is not a musician. But she has been the creative force behind more than ten albums recorded by the Mirrors since 1986. The guiding principle behind all her work is her theory of the Five Rhythms that are fundamental to all aspects of life. Roth has become internationally known for her courses on personal growth and awareness, which take the Five Rhythms as a starting point and enable individuals to open themselves up and dance. "Her methods," wrote Hal Zina Bennett in the magazine *Body Mind Spirit*, "can be used by anyone, dancer or non-dancer; it is a 'Western Zen,' integrating spirituality with everyday life." Roth's workshops are held regularly throughout the North America and Europe. Her music, in particular the more hardcore sounds featured on the album *Zone Unknown*, have been played in dance clubs on both sides of the Atlantic. The form the knowledge eventually took was the Five Rhythms. Roth explained the connection with dance in an interview with Amazon.com. "The language of movement is rhythm. Rhythm is our mother tongue, and everything is moving in a beat, in a pulse, in a pattern, in a cycle, in a wave. I began to notice that as people surrendered to their dance, their soul became more visible. And when that energy was visible, one could see the patterns of rhythm that were natural to the soul. These five rhythms are Flowing, Staccato, Chaos, Lyrical, and Stillness. And each one is like a state of being" (Roth, 2021).

It is based on an improvised authentic movement that restores the unity between mind and the body that we often forget. The five rhythms (flow, staccato, chaos, lyrical, mute) create a map through which we dance

our emotions and feelings. Each of the rhythms allows us to come closer to other areas of experiencing ourselves and our relationship with the world (Wiszniewski, 2015).

The genesis of choreotherapy

Dance is the basis of all types of choreotherapy techniques. Dance is not an unequivocal concept, it has many types and forms. It can be a manifestation of culture, related to a specific ethnic or national group. It also exists as an art form and as a social and fun form. Therefore, it is difficult to define its exact definition, but there is no doubt that dance played an important role. It can be said that from the very beginning of its existence, dance was very important.

Based on anthropological knowledge, we can assume that the first dance was more than a mere form of entertainment, for the man of the time, rhythmic movement was one of the forms of self-expression, where he was connected with the essence of his being, he faced a world where everything is full of rhythmic movement, the passing days and seasons. It can be assumed that movement rituals have been for man from the beginning of civilization a bridge between himself and the environment. They were a specific instrument for expressing strong emotions, allowing the adoption and assimilation of the meaning of life. Using his own rituals, vocal sounds, and available percussion instruments, primitive man danced to express fear, anxiety, joy, or anger and get rid of the tension associated with it (Koziełto, 2002).

The origins of combined treatment, which consisted in combining medicine with artistic disciplines, date back to antiquity. We can find references to this in Egyptian papyri from the second millennium BCE. there is a record: "Music influences the soul". We also have information that above the entrance to the library of Ramses XII there was the inscription "Healing of the soul", which is considered to be the first mention of bibliotherapy (Szulc, 2001).

The ancient Greeks played a very important role in combining the art of healing with artistic art. The concept of catharsis is usually derived from Pythagoras, but this term appeared much earlier, at the beginning of Greek art - in chorei, which is a fusion of dance with music, song and poetry. Cultivated during rituals and mysteries, chorea was used to soothe and soothe feelings, and speaking of that time, to purify souls, to catharsis (Szczeklik, 2003).

We consider the 1940s in the United States to be the beginnings of choreotherapy in the modern world. Initially, it took the form of psychotherapy available to people who have difficulties with verbal communication.

The main pioneer of choreotherapy is Marian Chance (which will be discussed later in the article), who was the first to introduce dance therapy to the world of Western medicine.

Choreotherapy is one of the techniques of art therapy that uses dance as the main therapeutic element.

According to Aleszko, we call choreotherapy a healing method based on dance, enriched with music and movement exercises and movement improvisations to selected music (Gładyszewska – Cylulko, 2007).

The theoretical foundations of choreotherapy are considered on three levels - history, psychology and medicine (Konieczna, 2003).

Urbanization and secularization processes liberated man from the bonds of closely integrated communities, where social censorship of the individual was ruthless. People gained a previously unknown scope of independence, which in big cities sometimes boiled down to the phenomenon of alienation of the human individual. As a result of these processes, dance ceases to be a factor in collective life. It becomes one of the many narrow specializations. Direct human participation in the dance activity decreases. Urbanization elements in culture they cause people to alienate themselves from their environment and limit their own activity. The automation of life manifests itself clearly in the progressive changes in the interdependence of dance and music. In ancient cultural contexts, it was a unity of action, a dialogue between movement and sound. Urbanization processes have resulted in the disappearance of such manifestations (Kubiowski, 2000).

At the time that Wyspan Hugh Auden called the age of anxiety, there were talk of difficulties in communication, the devaluation of words, and the lack of a means of expressing that anxiety that was experienced by man. Contemporary dance was born on the American continent, where people experienced more and more loneliness and isolation, which resulted, inter alia, from growing limitations in interpersonal communication. Creative power was attributed to the word, and suffering was feared through it. The need to express this anxiety and experienced difficult emotions caused that attention was drawn to the universal language used for a long time in dance (Pędzioch, 2014).

One of the most famous pioneers of dance therapy, which started its activity after World War II, was Marian Chace. Marian Chace (31 Oct. 1896 -19 Jul. 1970), dancer and dance therapist, was born in Providence, Rhode Island, the daughter of Daniel Chace, a journalist, and Harriet Edgaretta Northrop, a teacher and writer. One of four children, Ms. Chace was encouraged to attend Pembroke College in the fall of 1916. Dissatisfied, she moved with her family to the Washington, D.C. area and went to the Corcoran School of Art. After hurting her back in a diving accident, it was painful for her to paint or draw. Her physician suggested she take dance classes to strengthen her back. She was drawn to this other form of art and she focused all her attention on dance. This became her "natural means of communication." Now in her late twenties, she made the decision to attend the Denishawn School of Dance in New York City. She began her studies in the summer of 1923, greatly broadening her learning and developing a philosophy of movement. Her reputation as a special teacher spread so that soon pediatricians and psychiatrists were sending her their patients for classes. It was in 1942 that she was invited to work at St. Elizabeths Hospital in Washington, D.C., a federal psychiatric hospital, where psychological casualties of World War II were beginning to fill the wards. This was the period before the advent of psychotropic drugs and there was openness to new methods of treatment, particularly through group processes. It was there that "Dance for Communication" was first offered and was the start of what became a new mental health profession called dance/movement therapy. She was made the first full-time dance therapist in 1947 (American Dance Therapy Association 2021).

In the period when Marian Chace worked. Psychiatrists from a nearby hospital started referring patients to her. Later, Marian began working in the hospital, whose psychiatric disorders were considered too serious for them to communicate with other people. She noticed that patients' feelings of isolation and misunderstanding decreased significantly thanks to the possibility of expressing their feelings through dance (Martin, 1993).

Others followed Mary Whitehouse and Marian Chace. Trudi Shoop used improvisation. Lilian Espenak integrated dance with Adler's depth psychology, working with people with mental retardation or functional disabilities. In Great Britain an important contribution was made by Gina Leveté, who organized choreotherapy for people with disabilities (Martin, 1993).

The digital platform and the problems of choreotherapists in the period of social isolation

Recent events in the world related to the coronavirus pandemic have caused many choreotherapists to start looking for new solutions to a difficult situation, using digital platforms. The problem that is particularly emphasized by choreotherapists is the hindrance of interaction between class participants. As they unanimously emphasize, choreotherapy, including the "five rhythm" technique, is based on non-verbal communication, emotions, body language and social interaction.

The problem that has emerged in the research is the deep social isolation. According to Jan Szczepański's definition, isolation is a lack of understanding, a lack of mutual understanding, and a lack of interest in a person and his affairs (Szczepański, 1984).

According to Szczepański, loneliness and loneliness are two different states of human existence: loneliness is a state resulting from one's own choice and it is an exclusive relationship with oneself. A lonely person is a person who has no contact with people, but has contact with himself, with his inner world. On the other hand, loneliness is a situation in which a person does not find support in others or in his inner world. Loneliness results from the underdevelopment of the inner world, from the lack of order in which we create for ourselves a rhythm of existence other than the external one, other measures of value and in which we are free from defeats, humiliations, triumphs.

The concept of loneliness covers three main phenomena: 1) physical loneliness - when the individual has not started their own family; when family ties have weakened or expired due to various factors; when an individual voluntarily strives for isolation or is isolated from society; 2) mental - difficult to grasp, it is a personal and internal human experience. It is a lack of close contact with another human being, which destroys the inner balance and sense of security. Łukaszewski accepts the existence of two categories of loneliness: objective and subjective. "Objective loneliness means being outside the range of emotional relationships between people; 3) moral - related to a disturbed hierarchy of values, selfishness. It is about distancing yourself from other people, which in turn leads to the loss of meaning in life (Śliwak, Reizer, Partyka, 2015).

The topic of social isolation is a very broad concept and we can focus on many levels, exactly as many as there are types of isolation. However,

a new particular type of social isolation has emerged, namely forced isolation related to the current situation of the coronavirus pandemic. Limiting interpersonal contacts brings with it a whole range of problems to which our psyche is exposed. Due to the fact that we are social beings and our brains are adapted to living in society, our mood lowers. An example of the function of the continuous analysis of the work of the brain is research carried out in the so-called deprivation chamber, i.e. a pure white chamber in which there are no sounds or images reaching. The brain, deprived of external stimuli, begins to fill the void with the images it has created. While awake, this organ processes countless amounts of information. From the retina of the human eye alone, as much as 10 million bits of data are transmitted per second. The results of this experiment showed clearly how unfavorable for humans is isolation. Although social isolation in the age of a pandemic does not look as drastic as in a psychological experiment conducted in a deprivation chamber, the costs to the human psyche can also be serious.

The following problems arise from choreotherapists' sense of social isolation: 1) changes in the level of activation of isolated people (apathy, aversion to any serious physical or mental effort, uncertainty about the future); 2) increase in tension, changes in mood; 3) limiting the possibility of meeting the needs. One of the problems strongly emphasized by choreotherapists in the era of social isolation is the feeling of strong stress.

Stress is a reaction to a certain stimulus. The stress reaction is a psychophysical reaction. This means that there are complex relationships between the body and the psyche. The stress response includes a potentially broad set of responses that lead to psychophysical arousal. Although most stress reactions are manifested by the state of arousal, it is known that such reactions can also cause extreme forms of arousal, which in fact slow down, inhibit, or completely stop the function of the stressed system. This inhibitory effect may be caused by the fact that the stress response either triggers a neural inhibition mechanism, stimulates the secretion of inhibitory hormones, or affects the end organ, rendering it dysfunctional. The stimulus that causes the stress response is called the stressor. It becomes a stressor as a result of cognitive interpretation, i.e. through the meaning given to it by humans, or as a result of influencing the individual through some sensory or metabolic process, which is stressful by its nature (Everly, Rosenfeld R, 1992).

Emotions caused by stress give cognitive representations, ideas, and intentions a specific color: positive (euphoric) or negative (discomforting).

The deep changes in intellectual processes that occur later in the course of stress are also inextricably linked with emotions caused by stress. There are three types of changes in thinking under stress conditions: 1) activation of thinking; 2) activation of intellectual processes; 3) escape from stress problems. (Kitajew – Smyk, 1989).

Stress is the quality of the experience resulting from the person-environment transaction, which, through excessive or insufficient arousal, causes psychological distance (Hobfall, 2006). One of the strongly emphasized problems of choreotherapists during the pandemic is apathy. It is a condition such as the feeling of losing the will to live, taking up activity, limiting everyday duties to the necessary minimum. Often activities that were usually enjoyable, entertaining or relaxing are completely out of the question. Usually, apathy is associated with the occurrence of some kind of automatism. Eating meals, talking to loved ones or everyday activities a person in a state of apathy performs almost thoughtlessly, having the impression of "working on autopilot". A sense of resignation, reducing needs to a minimum, or a depressed mood and slow drive are other factors associated with apathy (Poradnik Zdrowie, 2021).

Choreotherapy studies often complain of frequent changes in mood that are due to environmental causes. The new situation related to the global pandemic, the lack of a sense of security, stability, uncertainty, and negative emotions generate strong stress, which leads to a mood swing. Another problem is the uncertainty of tomorrow and the strong drug associated with this problem. The dictionary of the Polish language defines "fear" as "a feeling of fear, fear of something" (Szymczak, 1994). The dictionary of psychology describes anxiety in the most general terms as a vague, unpleasant emotional state characterized by experiencing anxiety, fear, stress and unpleasantness (Reber, 2000).

Anxiety is a learned reaction to a specific situation associated with unpleasant sensations. By assuming the nature of a habit, it becomes an important element that protects a person against a number of dangers. However, the threat is inadequate fear that determines irrational behavior. This happens when a specific stimulus is associated with a given threat (Wójtowicz, 2005). The coronavirus pandemic makes many choreotherapists stressed and uncertain about the immediate and further future. They wonder when life will be fully back to normal and if it will ever be back to normal. The workshop of choreotherapists is mainly the body, so as they

say, our body is programmed to react to any uncertainties. Our brain often behaves according to the patterns it knows, so when we find ourselves in a new pandemic situation, the corona virus becomes more vigilant, we try to find a potential threat and a potential solution to the new situation.

As previously mentioned in the presentation, three choreotherapists took part in the study. The names of the respondents for research purposes have been changed. Additional personal data. The questions asked by choreotherapists include the feeling of stress, apathy, uncertainty of tomorrow, reluctance to physical and mental activation, mood changes, and reduced needs fulfillment. The scale they defined is weak, medium, strong, very strong.

Table 1. Reaction to the problem of social isolation of choreotherapists.

Problem	Ada	Victoria	John
A sense of stress	very strong	Strong	strong
Apathy	strong	strong	average
The uncertainty of tomorrow	very strong	very strong	very strong
Reluctance to activate	average	Poor sometimes average	average
Mood changes	very strong	very strong	very strong
Mood changes Limiting the fulfillment of needs	very strong	very strong	very strong

Source: Author's research, London, May 2020.

An attempt to get out of an unusual situation is to use an online digital platform, arrange the spatial space, usually an attic, garage, free space in the room.

The digital platforms that are most often used in choreotherapy classes include, among others, Zoom.

Choreotherapists were asked to rate the activities on a digital platform, and to give an overall rating on a four-point scale from poor, medium, strong to very strong. Choreotherapists generally positively assessed the quality of the zoom platform, at the same time emphasizing the perceived barrier separating the participants, and the weak interaction between the participants.

Table 2. Use of the zoom platform by participants of choreotherapy classes

Rating	Ada	Victoria	John
Zoom platform	strong	Very strong	strong
Effectiveness of impact emotional	Poor	Poor	Very poor
Interaction	Poor	Poor	Poor
Barrier between participants	strong	strong	strong
Overall assessment of the class	average	average	Poor

Source: Author's research, London, May 2020

Conclusion

Summarizing, it should be emphasized once again the time of anxiety in which we as a society have found ourselves in the recent period. The new social situation forced us to look for new solutions in everyday activities, using digital platforms. The COVID-19 pandemic has proved that we live in a time of an extraordinary alliance between the world of spirit and the world of cyberspace. New problems have emerged, many of which we cannot give a clear answer at the moment. The situation in which choreotherapists find themselves is constantly changing. Although the research presents problems at the moment, it needs further continuation in order to be valid.

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The Interrelationship Between Biology, Literature, and Myth, with Particular Reference to H. G. Wells's *The Island Of Dr Moreau* and *The Invisible Man*

Adrian Ligeza

Introduction

Late 19th-century Victorian society, living in the apogee of the British Empire, celebrated many scientific triumphs. Heading the impressive list of world-renowned British scientists and researchers were Isaac Newton, James Watt, Adam Smith, and Charles Darwin, whose works revolutionized Western culture. To a large extent it was due to their achievements that the British were able to initiate the Industrial Revolution, rule over almost half the world, and lay the foundations of modern physics, geology, and biology. Francis Bacon's words, published in 1620 in his *Novum Organum*, that human knowledge and might were, in truth, one and the same (Bacon, 1955, p. 41) had become reality.

Paradoxically, the motif of the "mad scientist" gained a more prominent profile in the literature of this period, which was characterized by a sense of self-approration and pride. In 1882, Wilkie Collins published *Heart and Science*; in 1886, Robert Louis Stevenson's *The Strange Case of Dr Jekyll*

and Mr. Hyde came out, and in 1890 Arthur Machen wrote *The Great God Pan*. In the 1890s, Herbert George Wells joined the group of authors who were portraying monomaniacal scientists. In 1886, he published, amongst other works, *The Island of Dr Moreau*, and one year later, *The Invisible Man*. The topics of greatest interest to the above-mentioned authors were principally chemistry, biology, and medicine, and their novels provided a commentary on the social and cultural changes brought about by developments in these fields and the ensuing technology.

Walter E. Houghton, an American historian of Victorian culture, claimed in his book, (1985, pp. 1–53), that as early as the 1830s and up to the 1870s, British intellectuals, who were observing the prevailing scientific progress, had already expressed opinions that testified to the weakening of old formulas and beliefs. In their opinion, contemporary culture was assuming a new but unpredictable form. Houghton argued that accompanying the great expectations relating to science was a concomitant fearfulness and feeling of disintegration. Similarly, Maureen Moran, the author of *Victorian Literature and Culture* (2006, pp. 7–64), pointed out that amongst the thinkers of the Victorian age, an awareness of the transient nature of culture prevailed as a response to the triumphal march of progress. Other experts on the subject, such as Robin Gilmour (Gilmour 1993), Peter Keating (Keating 1989), and Philip Davis (Davis 2002), adopted a similar standpoint. They all pointed to Charles Darwin's *On the Origin of Species*, published in 1859, as a groundbreaking seminal moment in European culture.

Darwin and Darwinism

It should be remembered that already as the 18th century was drawing to a close, the first transformational ideas were formulated. In the field of popular science, the term “metamorphosis” was commonly used, and Erasmus Darwin theorized that life on our planet had undergone a gradual process of evolution within a formidably long timeframe (Séginger 2021, pp. 22–31). However, it was his grandson, Charles, who came up with the theory of evolution as a process of natural selection. Charles Darwin's work both validated and simultaneously disavowed the very essence of Victorian values. On the one hand, it drew attention to society's ability to adapt to new circumstances, thus bolstering the sense of satisfaction felt by the inhabitants of the British Empire, on which the sun never set. On the other hand, it dislodged the biblical narrative about the creation of the world and humankind by its scientifically based description of evolution and the

unqualified struggle for survival (Moran 2006, p. 57).

The shockwaves sent by the theory of evolution reinforced the perception of changes in nature and society as being synchronic, but it also divested scientific learning of a clear sense of direction. Wolf Lepenies, a German sociologist, described this process as science becoming independent of morality. He categorized it as marking the disappearance of the theological and anthropocentric perspectives in research in favour of a historical conceptualization of nature (Lepenies 1996, pp. 3–31). Gisèle Séginger, a professor of literature at the University of Paris, drew attention to how swiftly biological research findings reached the general public's awareness as they related to matters of fundamental importance to life and mankind's status in the realm of the natural world. This meant that science had many points in common with religion, metaphysics, and philosophy (Séginger 2021, pp. 53–68).

Such significant discoveries in chemistry and the developments in the field of life sciences possessed metaphorical potential. Despite knowledge being categorized as either natural sciences or the humanities, together with the developing areas of specialization, the exchange of ideas between scientists and writers continued to occupy a significant place. The researchers' achievements were popularized in the press, where science columns became a permanent feature, and were equally discussed in the homes of high society and by a whole range of organizations and societies. They became a new source of material for writers who, while presenting an artistic portrayal, began to voice criticism of some of the scientific and technological developments with ever greater frequency (Séginger 2021, pp. 40–46).

It can be seen that concurrent with the growth in optimism, which was fuelled by the impressive successes in scientific research, there arose an increasing sense of trepidation amongst society members coupled with a disapproval of the methods employed by the researchers. This was particularly evident in the fields of biology and medicine as these availed themselves of a wide range of poisons and sharp tools, which never failed to fire the imagination. Consequently, opponents of vivisection gathered in London demonstrations in the thousands. It was not only the fate of animals that exercised people's sense of revulsion but also the fear that these types of experiments were already being, or would at a future date, be carried out on humans (Bynum 1994, pp. 168–173). A movement

against compulsory vaccination arose side by side with the anti-vivisection movement as the prospect of being injected with an unknown substance incited fear (Bynum 1994, p. 85). In addition, the story of Burke and Hare was still fresh in people's memories. Over ten months in 1828 in Edinburgh, these two men killed sixteen people and sold their corpses to Robert Knox, who proceeded to dissect them in the course of his lectures on anatomy (Knight 2007). Moreover, in 1888 in London, the serial murderer nicknamed Jack the Ripper inspired terror, and it was widely believed that the murders were being carried out by someone who possessed knowledge of anatomy, such as a butcher or surgeon (Begg 2010).

Contemporary studies, especially those relating to the life sciences, kindled diametrically opposed emotions in the hearts of 19th-century Britons – hope and fear, pride and revulsion. The research associated with these studies fell into dichotomous categories, such as life and death, health and sickness, ability and disability, the body as an integral whole and dismemberment. Developments in biology and medicine engendered numerous dilemmas as how to handle living organisms, and heightened expectations as to the longevity and quality of life. They prompted questions that had challenged humankind since the dawn of time, while all these elements inspired writers to turn to mythological conceptualizations.

Literature and myths

In 19th-century British culture, positioning the subject of science and scientists within a mythological context was not a novelty. It is worth noting three particular novels were instrumental in shaping a tradition as to how this subject would be approached and taken up by future writers. These are Francis Bacon's *New Atlantis* (1626), Jonathan Swift's *Gulliver's Travels* (1726), and Mary Shelley's *Frankenstein* (1818). The setting of the first of these stories is an island, which, as Richard Gerber, the Swiss critic, remarked, possesses a positive mythical connotation in the minds of Europeans (Bergonzi 1969, p. 100).

In his *Novum Organum* (1620), Bacon abandoned contemplative knowledge, replacing it with practical knowledge to allow humankind to first understand the laws governing nature and subsequently master them. In this work, he developed the methodology of empiricism and described a whole gamut of discoveries associated with the progress of civilization. Moreover, he identified knowledge with power, and stated that the natural

sciences constituted a field of knowledge which would allow for the mastery of nature. Three years later, Bacon wrote *New Atlantis* (published posthumously in 1626) in which he made reference to the myth of Atlantis, kept hidden by Poseidon. He portrayed the island-kingdom as a place where the attainment of knowledge about nature satisfied all the needs of the inhabitants, cured them of all their diseases, and even allowed them to control the weather. At the very centre of this society, which was based on science, technology, and religion, stood the so-called House of Salomon. It represented a university of research where experiments were conducted, and practical inventions produced.

New Atlantis was seen as a utopian novel¹. In his book *Technopoly*, Neil Postman hailed Bacon as the first man of the technocratic age since he was the first to make the link between science and improvement in the conditions of life, and between invention and progress. Furthermore, according to the American cultural critic, Bacon understood how technology impacted on culture and transformed it. For these reasons, Postman acknowledged the views of the British aristocratic as constituting the source for contemporary ideas and progress (Postman 1995, pp. 51–55).

In *Gulliver's Travels*, we can also discern allusions to the myth of Atlantis. However, Swift adopted a different perspective from that of Bacon in his depiction of inventors. In his satirical novel, he mocked those who undertook tasks which were both impractical and pointless. The Academy of Projectors, established in the city of Lagado, was a costly enterprise. The king had ordered its existence in the hope that research and the application of new technology would result in the island's growth and prosperity. He believed that science would find the answers to questions such as how one man could carry out the work of ten men, how fruit could ripen no matter the season, and how a palace could be built within a week. He also believed that it would be possible to create substances that were so durable they would last for ever, thus increasing production a hundredfold.

None of these projects was completed, and the sheer waste of resources hastened the kingdom's downfall. They tried to extract sunbeams from cucumbers, reduce human excrement to its original food components, and teach mathematics by feeding students with wafers that had

1 However, when we survey the equal rows of contented inhabitants in the 'land of angels', the picture that comes to mind is of the fictionalized society in Stanislaw Lem's *Return from the Stars*.

mathematical formulas written on them. Swift's scientific realm was inhabited by researchers overcome by their hubris and blinded by an *idée fixe*.

Alongside these satirical and utopian concepts, there exists a third perspective, one that links the elements of terror and disaster. *Frankenstein; or, The Modern Prometheus* is a novel about a man who, assisted by science, assumes the role of God and accomplishes an act of creation, thus realizing man's primeval ambition to attain mastery over life and death. As a result of his experimentation and the symbolic transition from alchemy to science, Frankenstein not only discovered the origins of life but also came to possess the ability to impart life to non-living matter.

Frankenstein is essentially a Faustian hero (Baldick 1992, p. 41). However, it is significant that unlike Goethe's protagonist, who was assisted by diabolical powers, Frankenstein achieved his goal by his own endeavours. His independence from supernatural powers and his application of scientific knowledge established him as the modern Prometheus. Of equal importance is the fact that whereas Frankenstein set his sights on transforming the human body, Faust yearned to transform reality itself. Moreover, the modern Prometheus did not love the beings he had created but was repulsed by the very sight of them.

Wells and myths

In turning our attention to Wells, we discover that the literary criticism dedicated to *The Island of Dr Moreau* and *The Invisible Man* does not, as a rule, address the link that exists between these novels and mythological tales as a distinctive interpretative angle. Literary critics who have commented on the mythological motifs present in *The Island of Dr Moreau* have tended to allude to the following mythical connections: the island (a mad biologist's utopian vision as he conducts experiments in an uninhabited island) (Bergonzi 1969, p. 100); Circe (Moreau, like the sorceress, transformed one species into another) (Bergonzi 1969, p. 104; Bowen 1976, pp. 318–355); Comus (Moreau's hybrids make up a menagerie of wild creatures) (Bergonzi 1969, p. 104); Faust (the insatiable yearning for knowledge) (Baldick 1992, p. 41); Frankenstein (the potential consequences of scientific knowledge, as Moreau dies at the hands of the monster he himself created) (Haynes 1994, pp. 154–155); and the Creator of the Old Testament (Moreau created a new form of life and decreed that it should worship him) (Haynes 2017, pp. 152–154). The literary critics who analysed *The Invisible Man* found parallels with the Faustian myth, as in Griffin's lack of scruples in the pursuit of knowledge (Lake 1981, p. 12);

Frankenstein in his isolation as a characteristic of the mad scientist (Haynes 2017, p. 156); and the mythological hero Urizen created by William Blake, who symbolized whiteness and lust for power (Lake 1981, p. 14–15).

These examples demonstrate a clear potential in Wells's texts for mythical interpretations. It is therefore worth considering whether we can detect the presence of other myths in these works. A useful methodological tool is provided by the French School of Mythocriticism, whose critics suggest applying the method of diffused attention (Miguet-Ollagnier 1992, p.13), which allows for the detection of even subtly nuanced allusions to myth and enables the reader to posit interpretative hypotheses. The reader should therefore look closely at the setting, the various allusions, the characters' traits, the names of the secondary characters, and the very structure of the story. At times, the presence of simply one allusion can open up an interpretation of the text against the backcloth of a mythical tale in its entirety (Auraix-Jonchière 2001) if it leads to a cohesive explanation of the world presented in the text. Such a methodology has been fruitfully employed for the last five decades and has produced many worthwhile commentaries that have shed more light on the meaning of texts once they are interpreted within a mythological framework.

The following clues can be detected in *The Island of Moreau*: a well-known scientist breaks the law and flees to an island where he can continue with his experiments; he is a master in the use of surgical tools; he 'sculpts' animals' bodies into those of humans; he succumbs to hubris; he creates hybrid animal beasts; and he penetrates the labyrinth of knowledge. All of these features are reminiscent of Daedalus².

We can highlight another set of allusions: Moreau's creatures had the traits of human-beasts; one of them bore the name of Satyr; there was mention of Comus's parade; one of the scenes took place in an amphitheatre, thus recalling Dionysius; the title character was a madman who consorted with wild cats; he hunted down animals which ended up as victims of dismemberment in the laboratory; he demanded that he should be honoured as a god; and he was mauled to death and after his death, his return was predicted. These allusions lead us to the myths relating to Dionysius³.

2 I wrote about this in an article 'H. G. Wells's "The Island of Doctor Moreau" – A Reappraisal of its Mythological Tropes'. Submitted for printing: *Zeszyty Naukowe Polskiego Uniwersytetu Na Obczyźnie*.

3 See footnote 2.

The “cross-contamination” between the mythical characteristics of Daedalus and Dionysius and Dr Moreau is evidenced by the fact that he was an exceptional biologist and rationalist who was simultaneously a madman. Possessing the capabilities of a god of metamorphosis bestowed him with the ability to transcend the limitations of human nature. Moreover, by spurning a biologist's ethical responsibilities and surrendering to his creative frenzy, he assumed diabolical traits. It should be remembered that Wells's hero was enrolled into the Dionysian never-ending circle of return and was thus caught up in an ancient tragedy, which only served to reinforce the pessimistic image of the role of the biologist and biology in Western culture.

In all previous studies relating to *The Invisible Man*, due attention was not paid to at least three important factors.

First, the title character and his discoveries are linked to chemistry and physics. Griffin admitted that it was pure chance that he made a discovery in the field of physiology and changed red blood cells into colourless ones. At the end of the 19th century, such an achievement would have categorized him as a scientist working on the periphery of the mainstream but already shaping specialist studies. Nowadays, he would be called a biophysicist or a biochemist.

Second, in the light of French mythocriticism, the name Griffin contains an important allusion. Griffins, just like Wells's protagonist, are cruel creatures – savage, swift, vigilant, persistent, brave, and rapacious. In the myths they appear as greedy and arrogant guardians of jewels and gold who stare endlessly at the objects and guard them fiercely (*A Dictionary of Heraldry* 1987, p. 173). The same can be said of Griffin. Enclosed in his room, he devotes all his time to his treasures – his test-tubes, preparations, tools, and notes – and lets no one near them, fearing they might be stolen.

Third, when seeking to explain the question of Griffin's invisibility and how this relates to myths, critics most frequently make the following connections: the myth of Perseus and the helmet lent to him by Hades; the Welsh saga of Cassivellaunus (British chieftains wore an invisible cloak); the Middle Age romance of Sir Launfal (Gyfre was his invisible servant); and Wagner's *The Ring of the Nibelung* (Tarnhelm's helmet). To this list should be added the myth of Gyges in Plato's *Republic*. Gyges was a simple shepherd who chanced upon a cave that contained a ring bestowing invisibility. Gyges used his powers to take control of the republic after persuading the king's wife, Lydia, to work with him. Such a connection appears to be justified if we recall Griffin's thoughts after his chance discovery of the mysteries of invisibility.

I could be invisible! (...) To do such a thing would be to transcend magic. And I beheld, unclouded by doubt, a magnificent vision of all that invisibility might mean to a man – the mystery, the power, the freedom. Drawbacks I saw none. (...) And I, a shabby, poverty-struck, hemmed-in demonstrator, teaching fools in a provincial college, might suddenly become – this. (Wells 2017, p. 69)

The attainment of power became an *idée fixe* for Griffin. Although he unveiled the secret of invisibility, he was helpless when it came to the footprints he left behind in the snow and mud, or the traitorous noises in his stomach or from his sneezing. He needed clothes, food, and a safe place to sleep. For that reason, like Gyges, he searches for a co-worker and tries to persuade an old friend.

I made a mistake, Kemp, a huge mistake, in carrying this thing through alone. (...) Alone – it is wonderful how little a man can do alone! To rob a little, to hurt a little, and there is the end. What I want, Kemp, is a goalkeeper, a helper, and a hiding-place, an arrangement whereby I can sleep and eat and rest in peace, and unsuspected. I must have a confederate. (...) This invisibility, in fact, is only good in two cases: It's useful in getting away, it's useful in approaching. It's particularly useful, therefore, in killing. (...) And it is killing we must do, Kemp. (...) Not wanton killing, but a judicious slaying. (...) And that Invisible Man, Kemp, must now establish a Reign of Terror. (...) A Reign of Terror. He must take some town like your Burdock and terrify and dominate it. He must issue his orders. (...) And all who disobey his orders he must kill, and kill all who would defend them. (Wells, 2017, pp. 93–94)

One additional trope attracts attention. David J. Lake tried to show that Griffin's albinism (he also had red eyes – a demonic sign. In the scene of death, his eyes strike fear) possesses a symbolic significance as it emphasizes the lack of something (pigment), as does whiteness, which is the dominant colour in Wells's novel. Lake's train of thought steered him towards William Blake's mythical god, Urizen. The white-haired old man, symbolizing the power of reason and the seeking of power, was a demonic force and a demiurge who imposed laws on people and then expected their gratitude and love. He was depicted as the owner of many books, which, according to the myth, were destroyed at the Last Judgement. Urizen the Creator was essentially a destructive force (Lake 1981, 14–15). The same can be said of Griffin, who was planning to dictate his own laws to the "little ones", organize his realm as he reasoned best, and enforce social rules he himself had set. Moreover, for Wells's protagonist, the hidden mysteries relating to invisibility

contained in his books of learning were priceless. And he lost them. He was defeated, perished, and his remains returned to their natural colour – albino white.

We note a striking similarity with *The Island of Dr Moreau*. Although it contains few passages that focus on colour, the descriptions found always accentuate the whiteness of Moreau's hair, face, and hands. Polish translations do not always convey this detail and frequently refer to Moreau's hair as grey and his body as pale. It is, however, the colour white which is predominant in Wells's description of the mad scientist, and, moreover, it is the colour which is most frequently mentioned in the novel. This observation takes us back to David J. Lake's comments on the symbolic significance of colour in *The Invisible Man*, which are equally applicable to Wells's London vivisectionist. The diabolical Dr Moreau matches Urizen's blueprint: the soulless creator who demands blind worship and god-like cult status.

Brought to life by Blake, the myth of Urizen was used by Wells and served as a common denominator, acting as a literary correlative when discussing the theme of the modern scientist. Urizen the Biologist, in the earlier version, was a creator, lawgiver, and architect of the world. He served as a warning against a world governed by pure reason, science devoid of morality, and unchecked biological progress.

Summary

The relationship between developing biological studies, literature, and myths has been evolving for well over two hundred years and revolves round the concept of metamorphosis. Entomology, botany, and Ovid's poems had already crossed paths in the works of Erasmus Darwin and Goethe. Interest in the process of transformation occurring in insects and blossoming plants resulted in numerous polemical writings that disseminated the concept of metamorphosis in natural sciences. These prompted the formulation of the first transformational ideas regarding the formation of the earth, plants and animals, and ultimately humans. They also influenced writers who found a valuable source of characters and motifs in myths about metamorphosis, which reflected the strong polarized emotions evoked by the growing stature of biological studies. The modern understanding of the concept of metamorphosis paved the way for works such as Faust and Frankenstein and inspired a wave of literary references to mythological characters such as Prometheus, Dionysius, and Circe.

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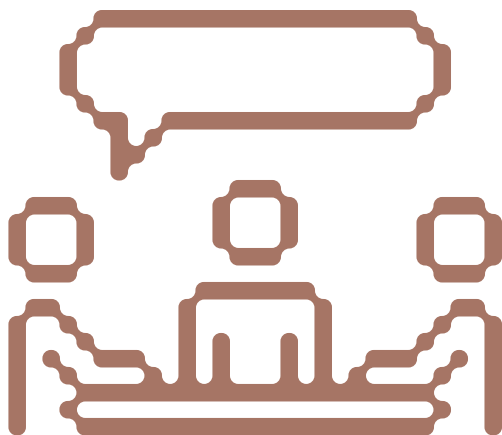
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PART

3

Education in Digital Time



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An Investigation into Pragmatic Failure in Refusal Strategies of English Learners in the Vietnamese Context

Le Nguyen Lam, Pham Lan Anh, Thai Cong Dan

Introduction

Vietnam has been receiving more opportunities to develop its economy since 2007, the year of its joining the World Trade Organization. Numerous companies from other countries (e.g., American, Japanese, Korean, Singapore, and so on) have either established branches in Vietnam or poured their capital, technology, and workforce into domestic companies in an attempt to acquire great benefit from the developing market. The need for a foreign language to communicate with foreigners has significantly increased for their Vietnamese employees. Among all languages, English is considered the most popular. Consequently, it has become a prerequisite condition for working for those companies and for achieving better positions even in domestic companies.

With respect to cross-cultural communication, several studies in different languages (e.g., Arabic, Australian, Japanese, and Vietnamese) were conducted to discover the mechanics of communication. The speech

act of refusal was among the most focused phenomena when researchers studied cross-cultural communication since it possibly has the greatest potential for causing misunderstandings or a communication breakdown. Among the numerous researchers investigating the field, Beebe, Takahashi, and Uliss-Weltz (1990), Bardovi-Harlig and Hartford (1991), Steven (1993), Dung (1995), Chen (1996), Al-Issa (1998), Gass and Houck (1999), Phan (2001), Nguyen (2006), Wa (2009), and Tran (2011) are the those whose studies are reviewed in the present paper.

Literature review

★ Speech act theory

A speech act can be defined as the action performed through a speaker's utterances. Speech acts, in other words, can be seen as the core units of human communication. Requests, apologies, complaints, and refusals are examples of speech acts (Thomas 1995). The speech act theory was first proposed by linguist Austin (1962); later it was further developed by subsequent linguists (e.g., Searle 1969, Yule 1996). Austin (1962) stated that there was a close link between speech acts and language functions as people performed intended actions while talking in order to accomplish their purposes in communication. In order for a speech act to "work", there are several conditions that have to be met, which Austin called (1962) felicity conditions, (i.e., the conditions that must be in place for the speech act to be performed successfully or felicitously). Searle (1969) further developed the concept by proposing the four basic types of conditions required for a speech act to be successfully performed.

★ Speech act of request

Searle (1969) defined a request as a directive speech act created by the speaker with the illocutionary purpose of asking the hearer to do something in circumstances in which it was not obvious whether they would perform the action in the course of events. Upon receiving the request, the hearer is expected to be able to perform the action. Ellis (1994) also defined requests as "attempts on the part of a speaker to get the hearer to perform or to stop performing some kind of action" (p. 167). One of the first studies of the speech act of request was the project called A Cross-Cultural Study of Speech Act Realization Patterns (CCSARP) conducted by Blum-Kulka and Olshtain (1984). Blum-Kulka and Olshtain studied the realization of two speech acts,

requests and apologies, across different languages (i.e., Australian English, American English, British English, Canadian, French, Danish, German, and Hebrew).

★ **Speech act of refusal (SAR)**

Refusing, which is a type of speech act in response to other acts, is primarily initiated by four types of acts, namely, request, offer, invitation, and suggestion (Yang 2008). When a person performs the act of refusing, they indicate their unwillingness to perform the act requested, proposed, or suggested by the other person. Thus, Wierzbicka (1987) stated that refusal was the speech act of saying "no".

Refusal is one of the central issues of intercultural communication. In several cultures, how to say "no" is probably more important than the answer itself. Sending and receiving a message of refusal is, therefore, a task that needs special skill. The act of refusing itself is risky and potentially a generator of tension in intercultural interactions (Nguyen 2006).

★ **Cooperative principle**

In instances where the intent of the utterances is not explicitly stated, it is necessary for conversational participants to follow certain principles or conventions to converse effectively. The cooperative principle proposed by Grice (1975) was one such principle which greatly contributed to early conversational analysis. The principle could be formulated in one sentence: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged" (Grice 1975). Four conversational maxims could be enumerated from that sentence, and these served as the thresholds for Grice's principle.

The first one is the Maxim of Quantity, which means that speakers should make their contribution as informative as is required and no more. The Maxim of Quality, the second maxim, refers to the sincerity or the truthfulness of the utterances. When the speaker says something, it must be true; it is either a fact or the speaker's belief. Any untrue statement will lead to a violation of the maxim and thus might halt the conversation. If the hearer realizes the untruth, they probably infer that there will be implications.

★ The notion of face and face-threatening acts

• The notion of face

Ritual constraints on communication often require participants to save the face of others as well as their own. The need to maintain a good self-image and the need for keeping face by the conversation partners are what conversationalists would like most in order to converse successfully. Face can be defined as "something that is emotionally invested, and that can be lost, maintained, or enhanced and must be constantly attended to in interaction" (Brown & Levinson 1978).

• Face-threatening acts (FTAs)

In communication, any speech or act that may damage the face of self or others is referred to as a face-threatening act (FTA). An FTA does not differentiate between the two categories of face – positive and negative – which exist universally in human cultures. Positive face refers to the desire to be appreciated or approved of by others, while negative face means the desire to have freedom to act and to be unimpeded in one's actions (Brown & Levinson 1978).

Requests may threaten the addressee's negative face because they may restrict their freedom to act according to their will (Holtgraves 2002).

★ The concept of politeness in theory and in Vietnamese

• Politeness theory

Politeness can be described as "the appreciation an individual shows to another through avoidance or presentation of rituals" (Goffman 1967) or as a set of constraints of verbal behaviours (Fraser 1981). Leech (1983) referred to politeness as forms of behaviour that could establish and maintain comity. Leech (1983) also proposed the politeness principles –six maxims –to provide background for further research on politeness.

It is apparent that these maxims revolve around the territory of each of the conversation participants. By minimizing the ground of self while maximizing the ground of the other or vice versa, people are trying to be polite. Lakoff (1973) claimed that if a person wished to succeed in communication, they must convey the message in a clear manner.

- **Politeness in Vietnamese**

There are many factors (i.e., cultures, religions, philosophy, and so on) that influence the culture of Vietnam. These factors derive from the Chinese culture (which has maintained its influence since feudal times), the French civilization (from the middle of the 19th century), Buddhist philosophy (before 1 BC), Christianity (around the 15th–16th centuries), and Communism (since the 1930s), as well as the ongoing globalization process (Jamieson 1991, Tran 1998, Dao 2000). Despite these influences, the Vietnamese culture has not lost its original values; instead, the Vietnamese people have adapted and localized these cultures and philosophies and turned them into parts of the whole (Tran 1998, Ngo 2001).

- ★ **Directness and indirectness**

Selinker (1972) proposed the term “interlanguage” to describe language learners’ developing linguistic system. Interlanguage, thus, is different from both the L1 of the language learner and the target language they are learning (Ellis 1994). It is possible to say that interlanguage is the blend between the first and the target language. In 1992, the term interlanguage pragmatics (ILP) was first introduced by Kasper, who describes ILP as “the branch of second language research which studies how non-native speakers understand and carry out linguistic action in a target language, and how they acquire L2 pragmatic knowledge”.

Research methodology

There is a small gap in understanding how Vietnamese learners of English apply the refusal patterns and how culture influences their use of refusal speech acts when they interact with native speakers of English. Therefore, the study conducted in this paper aimed to find: a) the strategy learners often utilize when refusing requests; and b) the way the students’ English proficiency level affects their performance of refusal strategies.

Two research questions are posed:

- *1.What strategies do Vietnamese learners of English often utilize when refusing requests?*
- *2.In what way does the level of English proficiency affect learners’ refusal strategies?*

★ Research hypotheses

In the current study, two hypotheses are raised based on the two research questions in order to give light to the matter. The hypotheses are:

- 1. Vietnamese learners tend to employ more indirect strategies when they refuse a request than the target language native speakers. Refusals are often in the forms of a combination of subtle politeness strategies.
- 2. The learners' language proficiency level may greatly influence the selection of refusal strategies. Learners with a low level of proficiency tend to utilize shorter utterances with less functional structures to respond to requests than students with a higher level of proficiency.

★ Research design

The research follows the descriptive design with the refusal strategy in responses to requests as the main variable. Data were analyzed to find the similarities and differences in English refusal patterns performed by first- and third-year students of Can Tho University. Being descriptive, the study focuses on quantitative aspects of analyzing data. A quantitative design is for the frequency of refusal strategies produced by the participants.

Data for the study were collected through a questionnaire known as the Discourse Completion Task (DCT) introduced by Beebe et al. (1990), which was described as "written questionnaires including a number of brief situational descriptions, followed by a short dialogue with an empty slot for the speech act under study" (Kasper & Dahl 1991). This type of instrument has been used widely in pragmatic research (e.g., Blum-Kulka & Olshtain 1986, Banerjee & Carrell 1988, Ikoma & Shimura 1994).

★ Participants

Participants were 20 native English speakers (AEs), 40 first-year students (FLs) and third-year students (TLs) of the English Studies Program at Can Tho University, and 20 native Vietnamese speakers (Ws). AEs are participants who voluntarily complete the DCT. All of them are American, with whom the researcher became acquaintances via an online forum. Although their backgrounds are different (e.g., worker, teacher, student, and so on), it cannot be denied that different backgrounds would provide various samples for the speech act practice. Regarding the students of the English Studies Program, they belong to two groups (first-year students and third-year students). Their ages range from 19 to 23. They were chosen using the convenience sampling method.

Results and discussions

The frequency of each SAR, grouped by categories of AEs, TLs, FLs, and Ws, was calculated and presented in table 4.1. The analysis was run under the idea that the more SARs that are employed, the more care and attention are paid to the expression of refusal.

In general, AEs utilize more SARs than other groups of participants, at the total frequency of 373; Ws employ the least SARs (337); and two groups of learners rank second (TLs at 357) and third (FLs at 348). AEs pay the most attention to strategies coded QQIIA and QQIIC (i.e., Indirect – Statements of regret, and Indirect – Excuse/Reason/Explanation, respectively) at the frequency of more than 90 each.

Table 4.1 Comparison of SARs by AEs, TLs, FLs, and Ws

	Codes	Frequencies			Ws
		AEs	TLs	FLs	
Direct – Performative	QQIA	3	1	0	0
Direct – Non-performative: No	QQIB1	25	8	5	4
Direct – on-Performative: Negative willingness/ability	QQIB2	33	26	23	20
Indirect – Statement of regret	QQIIA	92	97	105	112
Indirect – Wish	QQIIB	3	5	4	5
Indirect – Excuse/reason/explanation	QQIIC	103	114	117	120
Indirect – Statement of alternative	QQIID	31	26	21	12
Indirect – Set condition for acceptance	QQIIE	8	9	8	5
Indirect – Promise of future acceptance	QQIIF	9	12	8	8
Indirect – Statement of philosophy	QQIIG	24	20	16	13
Indirect – Attempt to dissuade interlocutor	QQIIH	8	5	7	7
Indirect – Unwillingness	QQIII	9	8	8	5
Indirect – Postponement	QQIIJ	8	7	9	7
Adjuncts to refusal – Statement of positive opinion/feeling	QQIIIA	11	10	8	8
Adjuncts to refusal – Statement of empathy	QQIIIB	2	3	4	5
Adjuncts to refusal – Gratitude/appreciation	QQIIIC	4	6	5	6
Total		373	357	348	337

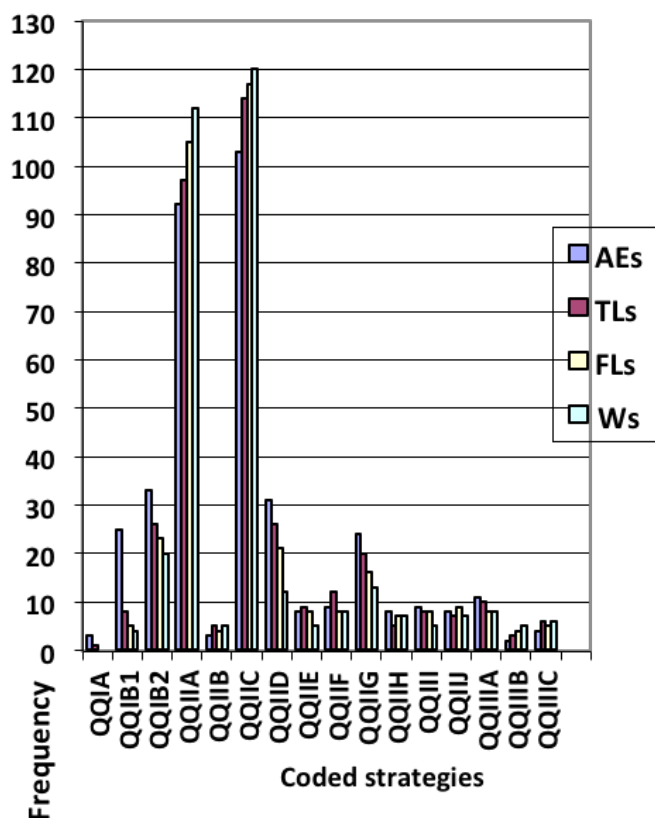


Figure 4.1. Frequencies of SARs by AEs – TLs – FLs – Ws

Figure 4.1 illustrates the frequency of SARs elicited from four groups of participants. It can be seen from the figure that besides QQIIA and QQIIC, learners also pay attention to QQIB2, QQIID, and QQIIG, which belong to the group previously classified as the medium frequency one although the attention paid is far inferior to QQIIA and QQIIC. As for the rest of the strategies, it is possible to hypothesize that Vietnamese learners of English utilize those SARs in actual refusals at a significantly low frequency.

From Figure 4.2, it can be noted that learners focus more on the strategies coded QQIB2, QQIIA, QQIIC, and QQIID when performing SARs to request a favour. QQIIA and QQIIC belong to the high frequency group, with the frequency of 48 (by TLs) and 54 (by FLs) (QQIIA), 60 (by TLs), and 57 (by FLs) (QQIIC), while the other two fall into the medium frequency group (QQIB2: 14 by TLs and 12 by FLs; QQIID: 13 by both groups of learners). As for the rest of the SARs, only QQIIG has a TL group frequency of 10 (the limit), thus rendering them less used strategies.

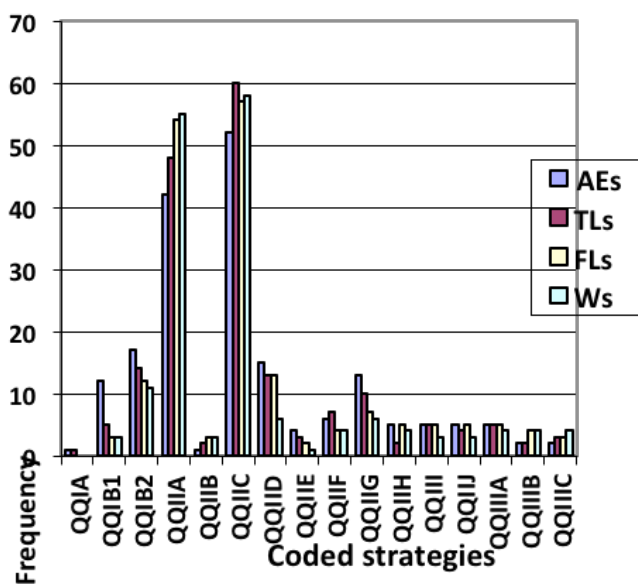


Figure 4.2. Frequencies of SARs in the category of "Request for a favour"

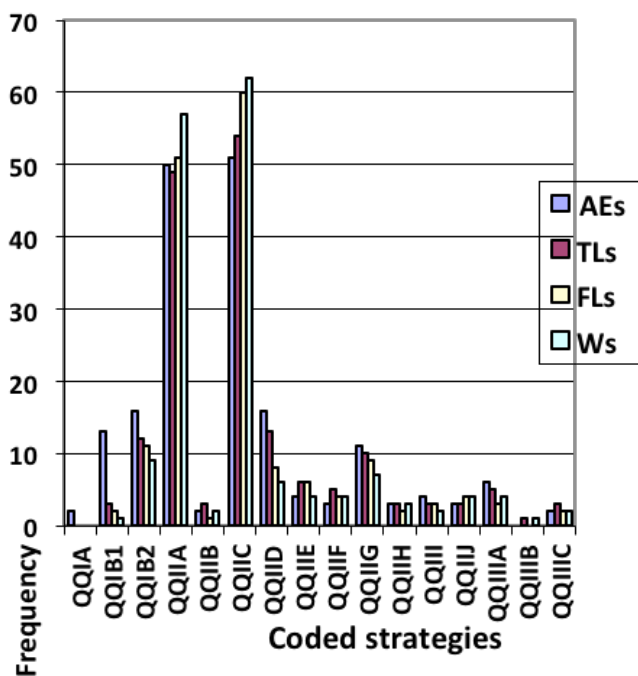


Figure 4.3. Frequencies of SARs in the category of "Request for an Action"

Vietnamese learners of English demonstrate a preference for SARs to request an action, which can be seen in figure 4.3. QQIB2, QQIIA, and QQIIC are the three most preferred. QQIIA, with the frequencies of 49 (by TLs) and 51 (by FLs), and QQIIC, with the frequencies of 54 (by TLs) and 60 (by FLs), belong to the high frequency group whereas QQIB2 is in the medium frequency group (12 by TLs and 11 by FLs). Regarding the medium frequency group, QQIID and QQIIG may be considered as belonging to this group since the frequencies and the averages of SARs by learners are statistically close to the limit of 10 (e.g., by FLs, 8 for QQIID and 9 for QQIIG, and by TLs, 13 for QQIID and 10 for QQIIG).

★ Effect of learners' level of proficiency on SARs performance

In general, the performance of SARs by the Vietnamese learners of English reflects a positive effect of level of proficiency on the use of SARs. The claim can be supported by the data and is illustrated in figure 4.1 through the length of the bars in each group of SARs. The frequency reduction mostly follows the pattern of either Ws – FLs – TLs – AEs or AEs – TLs – FLs – Ws. The first one is seen in strategies QQIIA, QQIIC, and QQIIB. QQIIB and QQIIC may be considered as following the pattern although the frequencies of the TLs groups are slightly higher than those of the FLs and AEs while nearly equal to those of Ws.

★ Discussion

It was stated in the literature review that AEs prefer directness (Dung 1995, Chen 1996) as they employ more direct strategies (i.e., QQIA, QQIB1, and QQIIB2) followed by various subtle strategies (e.g., QQIIA, QQIIC, QQIID) in an attempt to lessen the effect of FTAs when they perform the SARs. The frequencies in tables 4.1 and Figure 4.1 support the claim and provide further information on the SARs strategies that AEs may utilize. In contrast, Ws data shows that they are more concerned with being indirect, preserving face, and avoiding embarrassment in their attitude (Steven 1993, Dung 1995, Chen 1996), with an addition of numerous subtle strategies to enhance the politeness. Direct SARs are often found in the form of "cannot" (QQIB2) to demonstrate that the speaker is unable to fulfil the request at the given time or that the request itself is out of the speaker's performance ability.

Acknowledgements

First and foremost, the researchers would like to express their sincere thanks to lecturers at Can Tho University (CTU), Vietnam, especially those at School of Social Sciences & Humanities, School of Foreign Languages, School of Economics, CTU, and those from College of Foreign Languages – Hue University, Vietnam for their teaching and supervision of the Master Program in Teaching English to Speakers of Other Languages (TESOL) and the researchers' MA teachers, friends and classmates of Cohorts 11 and currently 27. Second, their great thanks are extended to the invited participants, including native English speakers, first- and third-year students of the English Studies Program at CTU, and native Vietnamese speakers, who were willing to join our research. Furthermore, the authors would like to thank Mr. Chau Vinh Thanh, an EFL teacher, and Professor Jarek Janio as well as Professor Elzbieta Perzycka for their time spent proofreading the paper and their support. And finally, our deep thanks go to the International Conference: 'Society, Education, Culture. Human and Technologies' for publishing this paper, especially to those interested in teaching and learning English in Vietnamese education.

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About the author

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Digital Media – Friend or Foe? Deconstruction and Re-Thinking of the Authority of a Teacher

Chen Chen

Introduction

What would happen if the Internet disappeared from your life? Rewind to the 19th century to the Industrial Revolution, after which knowledge was no longer exclusive to the elite due to the reduced manufacturing costs that resulted in cheaper paper and machine typesetting. Various printed publications, such as books, magazines, and newspapers, became the carriers and media of knowledge dissemination. Printed media greatly facilitated the storage and transmission of information. In that period, all the knowledge that students could acquire was from printed books and their teachers, who had absolute authority when it came to what was true and what was false. They were the bearers of the ultimate truth. “One day as your teacher, like a father for a lifetime”. This Chinese saying depicting the relationship between student and teacher in Chinese martial arts vividly describes the great role played by teachers in raising their students.

The first electronic publications began to emerge in the 1980s, which combined information processing by computers and communication technology. In the 19th century, meeting a foreigner with a totally different cultural background was an absolute rarity, but nowadays people get real-time information from around the world and can learn the culture of other countries with the help of the Internet [UNESCO 2000]. When the Internet became a part of daily life, sources of knowledge were readily available and convenient. The advent of the network era forced the education paradigm, which was based on the industrial society, to shift and adapt to the information society. The learning form is changing from teacher-centred to learner-centred; teachers, who used to be the symbols of knowledge and truth, face new challenges and threats. The question is whether this absolute authority, based on institutionalized education, is heading for a downfall, or should we think rationally and reconstruct this authority to meet the educational demands of the 21st century?

The challenges of the education paradigm in the Internet era

An education paradigm is the reflection of teaching ideas and principles that originate not only from theory but also from practice. With the advent of the industrial society, the education paradigm known as the factory model paradigm, which aimed at teaching people with identical texts and standardized curricula, came to existence. With this kind of teaching model, students are like raw materials in a factory – they will be processed into end products according to the standards imposed by society. The task for students is to recite all the knowledge acquired from teachers, and the task for teachers is to cram knowledge into students' brains and follow the curriculum designed for them (Reigeluth 1994). Schools are subordinate to society, which designs teaching aims, majors, and enrollment based on current demand. The tactics for students to get high grades are to cram everything that was mentioned by teachers into their brains; however, most of the students will forget the information after the exam. Many "good students" who constantly get high grades in all exams are like machines that are unable to reason.

The gravest problem caused by factory model education is the lack of creativity, which is one of the most important qualities needed in modern society. With the arrival of the information age, pedagogical research raised

doubts about the paradigm developed by the industrial society. Reigeluth posed "the draft for school system changes" in which the idea of education transformation is taking root as something important (Reigeluth 2008).

Individual competence and literacy are more important in the context of technological development and global competition. Competence and literacy reflect the tendency for learner-centred teaching. In modern society, the pedagogy theory relies heavily on it. This approach takes learners to be the constructors and explorers of knowledge rather than passive receivers, thus changing the authoritarian position of teachers. Students are the subjects of learning rather than objects that only receive information. They can get more and more information with the help of the Internet, which they can share. There are already many noticeable transformations in the classroom, for example, many schools changed the desk layout from teacher-centred to learner-centred. We can see the shift of leadership in the classroom environment, which brings the student-teacher relationship to a more equal standing. The desk of the teacher in front of the class is disappearing and students are sitting closer to each other; the teacher becomes more available to the students in this kind of classroom.

Along with the developments in society, learning and teaching forms are becoming more varied. Patrick Suppes mentioned that the real challenge is the form of teaching rather than technology (Suppes 2007). The concept of a dynamic classroom will be built upon the interaction with teachers, learning resources, and the environment; furthermore, the process of gaining knowledge will become more flexible and convenient. Teachers and students will cooperate when solving learning problems in this new form of education, and cooperation between teachers will be enhanced to explore teaching strategies. Some of the elements required to build a flipped classroom include Internet resources that are suitable for the students' learning level and the amount of time for individual learning. One of the characteristics of the new education form is that learners should be provided with enough individual learning time so they can learn at their own pace. The cooperation between students and teachers, the learning environment, and finally group discussions in which students can share information and solve problems encountered during individual learning are essential if the system is to work as intended.

The value and logical construction of the authority of a teacher

Authority in education comes from the relationship of dominance and obedience between teachers and students. For French sociologist Emile Durkheim, education is an authoritative activity where a teacher's authority is granted by society. In his book *Was ist Erziehung?* published in 1991, Karl Jaspers claimed that the true authority depends on the spiritual power emanating from teacher. This kind of external authority would not exist if this internal spiritual power disappeared. Later, American sociologist Conrad Clifton divided teacher authority into four levels according to the source of the authority and where it might lie. The first two, traditional and legal authority, were derived from the education system and were called system authority. At the same time, the second pair, charismatic and expert authority, came from the personal traits of a teacher and were regarded as personal authority. From John Carroll's perspective, the craving for authority is, especially in children and adolescents, endemic; it must be satisfied if the child hopes to develop into a relatively sane adult. The teacher is not the moral guardian in the sense of looking after the personal well-being of their individual pupils; they are a moral guardian in the sense of having the responsibility to teach their students the eternal truths of the human condition, to acquaint them with the beauty, wisdom, and virtue available to humankind. The duty is to imprint in them the feeling that they belong to a cultural tradition with a worthy past, a tradition whose future will depend on them (Carroll 1979).

Teachers were seen as the representatives of doctrine when teaching first appeared as a profession. In ancient Greece, most teachers were philosophers or wise men. Philosophers led humankind to explore the ultimate truth and the origin of everything. Students were to be awakened to the eternal truth through debate-style education, employed especially by Socrates (Freeman 2002). There was a similar period in the ancient East. China, Japan, and South Korea have ties to Confucian culture. Confucius was a Chinese philosopher who claimed that the authority of a teacher arises from respect of the doctrine (Wu 1997). If a country wanted to be prosperous, teachers should be respected by the society; if teachers were respected, the national legal system would persevere according to Eastern Confucianism. In this way, the authority of teachers was raised to the point that it affected the fate of countries and the survival of the national laws. In ancient times,

the authority held by teachers was a bridge connecting individuals and the state, and life and immortality.

Respect for teachers became a dominant feature of Chinese culture. In China and Japan, teaching is a civil service occupation that enjoys high prestige for a lifetime. Apart from the respect for a teacher, there are many laws to protect teachers' benefits. According to the Special Law on Teacher Wages, the salary of teachers in Japan is not decided by their teaching performance but rather by seniority and level of education. Later, when society became industrial and schools were built under the control of government, the authority of a teacher was bestowed by the local bureaucracy, ensuring that teaching activities were carried out based on the standards devised by the government. Teachers evolved into leaders, the sources of the knowledge they passed on to their students (Berry 2018). From 1949 to 1974, three laws were issued to confirm the social status of teachers and their authority in the classroom: the School Education Act, Special Law for Education Civil Servants, and Talent Guarantee Act (Yangyang 2019). In South Korea, teachers are respected by the whole society; their social status and salary are higher than that of any other occupation. If you walk with teachers or professors in South Korea, you are not allowed to step on their shadow; students should stand up and greet teachers when they enter the classroom; and the duty of the dean of a faculty is to serve teachers without being superior to them (Zhengfan 2002). In 1991, the South Korean parliament enacted the Special Law on Teacher Status, which emphasized the social status, rights, and training of teachers.

From 1978 various policies were issued to improve the development of colleges along with the implementation of reform and open policies in China. At that time, the status of teacher's colleges was better than universities, and had stricter admission criteria. Novice teachers graduating from this kind of college would be distributed to primary or middle schools directly, which means that they didn't face the pressure of finding employment (Mingfeng 2018). Authority was granted to teachers by society on the notion that teachers are the representation of social values. Within the school, students had to obey teachers absolutely and accept their lead. In the following years, other laws and policies were implemented to improve teachers' social status. The relationship between teachers and students became an institutionalized dominance-subordination relationship in which students were treated as material that teachers could craft and shape according to their will.

The advent of the Internet age and crumbling authority

Since the 1990s, with the accelerated development of information and technology, education is increasingly based on the Net. Daily life is being changed by the Internet, including the dissemination of information, the ways of communication, and the approach to learning and teaching. The pedagogy model is being forced to change from a teacher-centred approach to a student-centred one, with students changing from being passive learners to active ones. Don Tapscott dubbed 21st-century students as the "Net generation", known to be skeptical whenever spending time online. When their parents or teachers were young (the "TV generation"), the picture displayed on the screen was taken to be documented reality. Things have changed since then. "Trust but verify" would be an apt motto for today's youth (Tapscott 2009). The attitudes towards knowledge and access to it are being changed by the Internet era; the teacher no longer has the monopoly over knowledge. Students can get as much knowledge as they want with a simple click on the Web. The Internet has penetrated every area of daily life as there are almost no limits to absorbing knowledge and information quickly and conveniently. Teachers were proud of their ability to instill knowledge into the minds of young children; however, knowledge is no longer limited to textbooks. The Internet combines texts, images, and sounds in a digital library, the collection of which knows no boundaries. The authority of a teacher, which was based on the traditional idea that the teacher is the embodiment of knowledge, has been overthrown by the Internet (Xiang 2010).

There has been a comprehensive and profound revolution in education. There are two tendencies towards media education. One takes media as a teaching tool, an intermediary resource between teacher and students. The quality of teaching and communication between teacher and students is improved through media. According to Siemens, the ability to connect to the information sources and networks of people through digital technologies is more important than the knowledge actually possessed. In this perspective, learning ultimately means staying connected (Siemens 2004). Another, more radical, tendency treats media education as a critical challenge and a threat to the traditional education methods. In this sense, a subversive revolution is taking place in traditional education with the continuous availability of the knowledge online eliminating standardized schools and

teaching forms. Teacher authority is constantly being challenged as students do not feel as much respect for them as they used to.

First, the knowledge that students acquire on the Internet is based on their own interests and needs, while the knowledge imparted by teachers is compulsory. Students are often discouraged by the amount of information forced on them that has no use to them. Second, the knowledge on the Internet is more tangible and seems alive as it combines sound and images. It is difficult to go back to listening to old, plain, and boring lectures after experiencing that. Finally, the knowledge taught by the teacher is focused on examinations, while the knowledge acquired through the Internet can be more engaging and fulfilling, often being related to hobbies and interests. What is brought to light by this comparison is that school education is falling into disarray. In many cases, the academic scores of students have fallen considerably and the phenomenon of truancy is increasing. Internet addiction has become an obstacle and is negatively affecting the development of students; moreover, people connect this phenomenon with the decreasing authority of teachers according to a survey carried out in one Chinese middle school. In the survey, around 70% of parents attributed Internet addiction to the lack of media literacy education by teachers (Mohan 2019).

A recent survey about the Internet usage of college students showed that the average time students spend on the Internet is 6.5 hours. Among 10,436 participants 75.74% of students hold rational attitudes towards the information posted online, 4.98% of students choose to believe what authority says without doubting it, 5.43% of students choose to believe the reports from the official media, 6.42% of students are influenced by the people or other netizens around them, 3.33% of students feel confused when faced with different versions of the same information, and 4.29% of students choose to be indifferent. When it comes to the information on the Internet, almost two-thirds of the students feel torn between the information they receive and their original way of thinking (Suzhen 2019).

Re-thinking teacher authority in the digital era

Harold F. Cottingham once explained two vital teacher functions: guidance and instruction. The guidance function of a teacher is said to consist of the activities and experiences designed primarily to assist pupils solve problems, choose goals, make decisions, and complete personal plans. The instructional role is to provide students with intellectual experiences centring around the

acquisition of the knowledge, skills, facts, and attitudes expected of them by society (Cottingham 1962). The authority of teachers decreases when these two functions lose their power. Teachers are not the only source from which students get knowledge and information in the digital age. Teachers are now faced with choices: insisting on the original teaching model by avoiding the Internet, discarding the original teaching model completely and giving into the Internet, and, finally, thinking critically about how to integrate media into teaching and how to reconstruct the authority of the teacher.

- *Sometimes, I am worried that I can't answer the questions posed by my students.*
- *I prevent students from using electronic devices such as phones and laptops in class.*
- *I should know more than my students as a teacher.*
- *I am trying my best to utilize the Internet as a teaching tool in my class.*
- *I am afraid that I can't teach my students in the classroom after this period of online classes.*

The Internet is changing the relationships between teachers and students. There are two trends in the teacher-student change. One is positive in that the relationship is being improved by the media. The teaching form has changed from being only face to face, and now teachers can use the media as a new teaching tool to improve their teaching efficiency. Students are encouraged to be involved in the teaching process, and the interaction between teachers and students is improved. Taking English class as an example, what teachers did before was to explain the meaning of the vocabulary and make students recite it and then write all the new words that students should know on the blackboard. However, by connecting the class with technologies that can provide a more interactive learning source for students, stimulating learning enthusiasm and making the class more active. From the perspective of an ethic relationship, this kind of teacher has a more impartial attitude towards the change in the traditional absolute authority. The media has brought about a change in the status of teachers on the Internet and the classroom; the relationship between teacher and student is not a subordinate one anymore. New social media such as WeChat, Weibo, and QQ in China and Facebook, Instagram, and Twitter in the West strengthen the communication between teachers and students and decrease the gap between them.

In contrast, other teachers think negatively about the media in education. The Internet brought a sense of crisis that their authority in the classroom is being challenged. They resist the combination of media and education and insist on traditional teaching methods. They try to prevent their students from using the media. These conservative teachers think that the Internet provides students with culture as shallow as fast food, that due to quickly changing trends, it is impossible to create a standard, and students care more about convenience than contents. Another opinion is that new media outlets alienate students from their teachers because face-to-face communication is decreasing. Furthermore, the values that teachers want to pass on to students are different from what they can acquire on the Internet. For these teachers the traditional ways are the best because they have already been proven, but freedom in pursuit of knowledge is more attractive for the Net generation. Teachers were role models for their students but now they oppose each other.

No matter whether a teacher is ready or not, their authority is being challenged by the media more and more. First, there is no doubt that intellectual knowledge can be acquired from the Internet by students, but the question is how to ensure the quality of that knowledge. The problem with Internet sources is that many of them are unverified and do not undergo quality control. Children and adults alike can get confused about what they should pick up from the endless stream of knowledge and which one is suitable for their learning style. Second, is it possible for the Internet to shape students' morality, which is not black and white? Compared with the TV generation, the Net generation is facing a dilemma. The digital society diversifies moral values, and these spread quickly. Students are confused about what they should follow and listen to because tradition and universality have lost some of their power.

The conflict in the media age

The Internet is both a piece of technology and culture at the same time and has conceived many new values and ethical spirits. The core values of the Internet culture are freedom, equality, sharing, compatibility, openness, democracy, and globality. However, what people pay more attention to is the current feeling of the network instead of the reflection of its substantive connotation. The original purpose of the Internet was to provide people with a resource-sharing platform. What does it mean for students to share resources? In their minds, they equal sharing to being free;

they equal availability to being free. There are always a few students who fail graduation because of plagiarism. Because of that, colleges and universities have improved the technology to check their students' plagiarism rate. The initial goal of the Internet was to inspire creation through resource sharing but illicit copying among students has become more real and more serious. The freedom of acquiring resources from the Internet has led to indifference to intellectual property rights, with many people under the illusion that everything is for free. Moral barriers have relaxed, and some people feel they can copy everything without regard to ownership. This freedom has also led to Internet addiction, which has already become such a problem that conservative teachers are becoming stricter about the use of digital media in teaching environments.

The Net generation has grown up with digital products so they are called digital natives. Their grandparents, or even parents sometimes, may have difficulty adapting to the Internet or using digital media, but the Net generation does not. The tendency to lead a second life online is becoming more and more normal for them. Ten years ago, teenagers needed to go to the Internet café to play games or surf the Internet, which was just becoming popular at the time. Now, it is possible to surf anytime and anywhere with a mobile phone. Teenagers who have a good understanding of the Internet or better media literacy can benefit from the use of the Net. However, those who are addicted to the Internet or lack media literacy are in more danger of succumbing to the dangers of the Internet.

Teenagers' media usage can be divided into three types. The first one is as a passive receiver of information who takes resources or information directly without any critical thoughts or reflections. The second one is a participant who takes digital media as a tool of communication. What motivates this teenager is the strengthening of communicational skills as well as social anxiety. It is not difficult to see that there are more and more phubbers (somebody ignoring the person that they are with and giving attention to their mobile phone instead) around us, who cannot stop themselves from looking at the phone even when they are crossing the street, being a danger to themselves as well as others. The last role is an actor who organizes social or academic activities through the Internet. When it comes to studying at school, it is possible to be a receiver and just absorb resources without much doubt; however, outside of school, it is possible to be more like a participant or an actor, using knowledge without the limitations created

by the strict rules imposed by schools or teachers. As the expansion of the Internet became inevitable, school policy makers and local governments realized the importance of opening IT courses that aim to teach students how to use the media more efficiently and improve their media literacy. As a result, schools began building computer rooms and recruiting specialized teachers.

Is the only duty of teachers specialized in IT subjects to improve students' media literacy? Should access to the Internet be allowed only in IT classes? All teachers should realize that no one can stop the development of the Internet or prevent students from using electronic devices. Our education system evolved alongside the evolution of society from an agricultural society to an industrialized society; the same applies to the roles of teachers. Nowadays, it is shifting from the industrialized system education to a digital-based one. The roles and authority of teachers are facing challenges. Teachers know that they should utilize the Internet in the classroom but some may not know how to do this and which contents are appropriate. They even understand that they are responsible for developing students' literacy but failed to find good ways to do this because of their conservatism and insistence on clinging to their authority.

Summary

Because of the development of the Net, the authority of teachers has undergone a deconstruction, and this implies new opportunities for reconstructing it. This new authority is not going to be the relationship of absolute dominance of a teacher. It is going to be based on the networking environment, which a teacher needs to take into consideration due to the overflow of new technologies and media. Technology can make education better rather than easier. In the personalized learning environment enabled by the use of media, students will experience less of the frustration caused by the inappropriate homogenization of education, which aims at using students' grades as a factor for measuring their intelligence. Kevin Carey put forward the idea of ubiquitous universities, proclaiming that the learning process and universities of the future will to be found everywhere (Carey 2015). Teachers, students, and knowledge are no longer surrounded by high campus walls.

Where is a teacher's place in the digital society? Once they realize the need to change and find themselves a new place in the classroom, they can regain their authority. Students can read a lot on their own, but the content

is not uniform or homogenous (Perzycka 2012). They need instructions or guidance from a teacher on developing the ability to understand and use information in various forms. We are now embracing the arrival of the 5G era. What kind of educational revolutions will be witnessed? Is it possible for university campuses to become obsolete? Can teachers become like Internet celebrities? We are experiencing this during a pandemic when campuses are closed for sanitary reasons. How to rebuild the authority of a teacher under the growing digitalized learning tendency? How to keep the authority through the screen? The current education system is on route to the future world where an equal teacher-student relationship is the foundation of a new authority. Some teachers are trying to share their lessons on social apps, and some have become popular on the Internet with many unique views. Facebook, YouTube, Weibo, and WeChat are apps designed to satisfy the need for entertainment but now we can combine these apps with learning and teaching. Apart from the challenges of widespread digital media, the new challenge for teachers wanting to become Internet celebrities will be how to keep their popularity amongst fierce competition and gain new viewers, granting them unique clicks.

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Correlation between Distance Learning and Traditional Education in the 2020/2021 School Year

Joanna Ogorzatek

Introduction

The restrictions occasioned by the pandemic, many of which are still in force, continue as an integral part of every sphere of life, including education. For all of us, this year has presented a great challenge and a test of our ability to adapt. We have all changed our way of life, work and study. We all go through difficult times, and distance learning is not a substitute for real contact with other people and the pleasure we get from being together.

In the UK, recommendations for returning children to school vary by region. The United Kingdom is divided into four independent states: England, Scotland, Wales and Northern Ireland. The education system in these countries differs due to the separate implementation of education regulations. All education regulations in the UK are created by the central government, and responsibility for their application and interpretation is left to the local LEA - Local Education Authorities. Compulsory education applies to children aged 5-11 and adolescents 12-16 years old. If a teenager stays

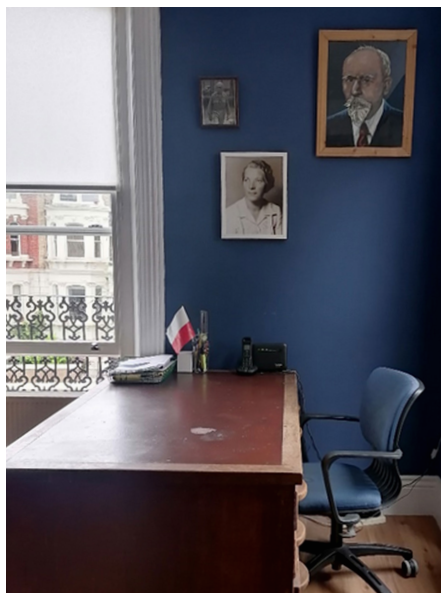


Figure 1. & Figure 2. Lessons started on 12th September 2020.

Source: The Association Of The Friends Of Polish Children Tomasz Arciszewski in London (Balham/Clapham South).

in high school until the age of 18, he or she will take exams, after which he can enter a college and choose a university.

Schools are open 190 days a year. The school year is divided into 3 terms. The terms are divided into half-terms. The third trimester lasts until July 22, ending the school year.

This idyllic and relatively harmonious order was disrupted in March 2020 by the coronavirus (COVID-19) pandemic, which is one of the most pressing transnational demographic problems in recent history. The UK government closed all British schools. Even though the decision was clearly late, it was still a surprise. Closure, initially scheduled for a few weeks, extended, and schools had to move to distance learning and was disruptive in an unprecedented way. It was an experimental period, when every teacher became an expert in Internet systems and new, not necessarily proven, mass communication systems, such as Zoom (Currently, it is used by about 200 million people a day. This is the best way to create multi-person online office meetings. This is the best way to create multi-person online office meetings).

or Microsoft Teams. The attitude of teachers themselves to e-learning has changed. Until now, the courses and training programmes that took place in situ were considered essential. But in the situation we found ourselves in, teaching in situ was impossible. Online webinars and other professional development proposals for teachers came to the rescue. Until now, they were considered inferior. The quarantine situation helped to refute the myths of the impossibility of attending certified courses without leaving home. Training materials to which the teacher has permanent access are sent by e-mail. The platforms with a rich offering include sites such as: ORPEG, GOV, PUNO, Polish Community, PMS.

Once restrictions began to be loosened, schools were gradually reopened and full time education resumed, but were subject to new guidelines and provisions. The return of children to school for the new school year in England began on September 3, 2020. It remained very important to ensure that all children and young people could attend school, and to support their well-being and education. "I have no doubt that schools are safe and education is a priority. The benefits of education are so great, that we want to keep young people in the education system." (Great Britain will close schools again. The prime minister has announced that the restrictions will be tightened).

In the UK most examinations are taken in the third trimester. Due to COVID-19 restrictions, most exams and tests in 2020 were cancelled. All GCSE qualifications will be assessed on the basis of calculated results this summer. The calculation is based on a computer algorithm and teachers' estimated grades for a given student. As Prime Minister Boris Johnson said, "It is not possible or fair for all exams to take place in the normal course this summer." He also announced that the GCSE (the exams which mark the end of compulsory education) and A-levels (the equivalent of the Polish baccalaureate) will not take place in 2021. "It is almost impossible to organize and run these tests in a situation where most schools are closed." Education Minister Gavin Williamson, on the other hand, announced that he would "work with Ofqual to introduce alternatives." The exam results were determined by the student's teachers based on projected homework grades, tests and mock exams (except oral exams). Predicted grades are a key element of the application process for higher education or for employers, and the awarded grades will have the same status as the grades from previous years. The Department of Education announced that students will receive GCSE certificates and other qualifications on Thursday, August 12. Tomasz Arciszewski, 12 students are to receive certificates.

Polish Education in Great Britain. The situation of Polish Saturday schools during the pandemic

Over 700,000 Poles live and work in Great Britain. Polish children study in British schools, but to deepen their Polish language learning they attend Saturday schools. This allows them to maintain the Polish national identity and to enrich their knowledge of their culture. Considering that Polish Saturday schools do not implement the full curriculum, but offer only a supplementary plan, the priority of schools is also to prepare young people to pass the GCSE (General Certificate of Secondary Education) exam in Polish. Graduating from such a school would give all the rights enjoyed by graduates of schools operating in Poland, including the possibility of taking up free studies in Poland. There are also A-levels examinations which provide a high school diploma.

The main educational centre of the Polish community in Great Britain is Polska Macierz Szkolna (PMS). Established on May 14, 1953, it is the most common and most efficiently working Polish organization in exile that supports the Polishness of the young generation. It currently associates over 130 Polish Saturday schools in England, Wales, Northern Ireland and Scotland. These institutions include in their curriculum native subjects, i.e. the Polish language, history and geography of Poland, but also religion and singing. Educational institutions operate in accordance with the law and are open to any possibilities of cooperation with the Department of Education. These schools basically only survive on parental contributions as any subsidies are rare. However, schools can ask PMS for help, such as accessing courses and conferences organized by the PMS; schools can bulk buy textbooks and magazines through the organisation; they can participate in interschool competitions, trips, staged celebrations. However, the schools themselves remain independent, with regard to both Polish organizations and the English authorities.

Changes in The Association Of The Friends Of Polish Children school during the pandemic

On Saturday, September 12, 2020, the new school year of 2020/2021 began at The Association Of The Friends Of Polish Children Tomasz Arciszewski in London. The start was marked by a solemn Mass in the church of Christ the King at Balham. The teaching staff consists of 16 teachers of the Polish language, 1 historian, 2 catechists, 2 priests. Ewa Fuglewicz is the head

of the school. A total of 202 pupils and pupils aged 5 to 17 started education at school and pre-school education (In 2019, after 18 years, the preschool group - kindergarten - returned to school). The facility has its own status and agenda.

Following the new UK Government restrictions and guidelines associated to the pandemic, all activities had to be re-thought. Risk assessments were made, new procedures for child drop of and pick up introduced, and lesson schedules adjusted. The school was split into two shifts: lessons for classes from reception to year 6 were conducted in the morning shift, with lessons from year 7 to 12 in the afternoon shift. Hygiene measures were introduced for students, staff and parents (hand sanitation and hygienic wipes for door handles, banisters, photocopiers and similar). Rules and new regulations have been introduced for moving around the school grounds and gathering people in groups before class starts and after school. As COVID-19 continues to affect the education system, an information point for parents has also been set up in front of school. (On behalf of the school, parents were asked not to bring sick children to school. Children in whom the teacher suspects the disease will be sent home. If the child becomes ill and has previously been on school grounds. In this case, the entire class will be asked not to come to school the following Saturday and the school will have to inform parents of the need for self-isolation).

In line with governmental guidelines, the school continues its teaching system in two shifts: morning and afternoon. Each class has its own timetable. Each class was assigned a curriculum approved by The Association Of The Friends Of Polish Children in London. Textbooks are generally ordered and purchased at school. Classes have a maximum of 15 students, desks are as far apart as possible, and if possible, classes are held outside. The management differentiated the starting and ending times to ensure that as few people as possible came and left school at the same time, and suggested differentiating the break times between lessons. The school expects our students to attend lessons punctually and regularly, and to study systematically. However, the teacher, above all, should have excellent knowledge of the subject he teaches and a passion that builds his authority.

Due to the epidemic situation and compliance with safety procedures during the COVID-19 pandemic, the school reserved the right to change the calendar during the school year. The first trimester ended on December 12, 2020. Due to the reduced number of hours of study, the traditional ending in the church and the Christmas performance were abandoned.

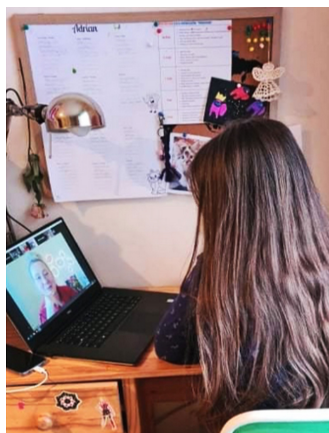


Figure 3. & Figure 4. The educational role of the teacher in the process of motivating is invaluable and maybe even fundamental to the entire educational process (distance learning and traditional education).

Source: The Association Of The Friends Of Polish Children Tomasz Arciszewski in London (Balham/Clapham South). Year 6.

In January, Britain was experiencing its worst time since the epidemic began. Despite the speed and regular vaccination campaign against COVID-19, the daily numbers of infections exceeded 50,000. England started another tight lockdown. The new mutation of the pathogen once again closed educational institutions, which returned to the distance learning mode. Only the children of key employees, deprived of the possibility of providing 24-hour care to the youngest, remained with the in-house education. "We see that joint, more decisive action is needed," said the head of government. The building of The Association Of The Friends Of Polish Children Tomasz Arciszewski remains closed. From January 9 to March 8, the Polish facility is switching to a remote teaching model. The school offers free classes to students, led by class teachers who implement the program on their own. Online classes are designed to allow for continuation of the material and maintaining continuity in learning. On the other hand, the creation of a base of educational materials is to be useful in the event of the teacher's absence. Moreover, in order to ensure the highest possible level of education, many Polish teachers got acquainted with the practice of distance learning both in British schools and individually by participating in webinar meetings. Due to subjective reasons, not all classes participate in remote lessons on the digital platform Zoom. Teachers have the right to choose a different

module or a different communicator. Teacher - student, teacher - parent contact takes place via class e-mail or by phone.

Analysis of the survey results

Passion is an extraordinary value and plays a very important role in the lives of each of us. Teachers of Polish schools, in the ethos of honest and reliable work, carry out a very important mission, which is to spread education in children. Remote lessons are a challenge for teachers, students and parents. The aim of the survey is to summarize the 2020/2021 school year in grade 6. The survey was carried out after the student's classification, two weeks before the inauguration of the end of the school year at the Polish Saturday School in Balham/Clapham South and concerned only classes at this institution. As a research tool, an anonymous questionnaire was used, consisting of 15 questions regarding the evaluation of the work of a student, teacher in traditional and remote education. The overwhelming majority were open-ended questions. The study included a class of 15 students aged 10 to 11 years. Most of the respondents were girls (9), which is also boys (6). Due to the time limit, the speaker will selectively present the results of the survey with the set goal. During the study, the students did not always answer all the questions asked - hence, in some of them, the answers do not add up. To the question: Did you have good conditions for studying at home? 13 students said yes. Hygiene of learning is as important as a comfortable place to study (workstation) or appropriate work tools (computer and internet connection). Further part of the question: Did the presence of household members disturb you during on-line classes? 3 students marked in the questionnaire - neither yes nor no, some - no, and some - yes.

When asked: How would you rate your distance learning opportunities and did you have any difficulties with e-learning? Students indicate that although there are minor problems, remote classes are for them an equally good alternative compared to lessons conducted at school. They argue that they can work at their own pace. While studying at home, students came across either limited computer access (connection speed) or a time limit (40 minutes). The standard length of the meeting and re-logging contributed to non-compliance with the applicable rules of culture and norms of behavior on the Internet. During online lessons, the rules of mutual respect were broken, e.g. drawing after a presentation or erasing individual words from the Microsoft program PowerPoint. Lack of proficiency in computer use and

the "first time" need for remote contact negatively affected our satisfaction. Further improvement of the workshop and the ease of using the application in a remote system helped to skillfully use the computer.

Independent learning and the student's adaptation to the new form of classes at home is an extremely important link in education and upbringing. Supporting the child's education by parents during a pandemic is necessary and justified, for example in a situation when it is necessary to help with homework. If the student did not understand something, the problem was explained during the e-lesson, or by e-mail. To the question: Did you do the tasks yourself? Have you used any additional help from your parents? A significant part of the class marked yes - on their own in the questionnaire. Answering that only help with difficult tasks was provided in the first place by mother, both parents, older sister and the Internet.

In order to feel the pleasure of learning Polish, the teacher made every effort to make his classes more attractive. Home-schooling focused on visual materials, podcasts (in the form of an online audio or film publication), a glossary of new words or reading a favourite book. The beginning of the creative adventure were lessons in the spaces of Polish culture and art and participation in art competitions. The e-teacher worked on the basis of his own project of classes with a new core curriculum for students of Polish diaspora schools. The educator had no previous experience with remote education. To the question Do you like remote learning? 7 students marked the answer - Yes, rather yes, the next 7 students answered - Neither yes nor no, and 1 student marked in the questionnaire - No, rather not.

However, the specificity of distance learning makes it often more difficult for its participants to arouse or maintain commitment throughout the course of the classes. In response to the question: What motivated you to learn as part of remote education? Most of the students consider the possibility of adjusting the pace and method of learning, online meetings with the class and the teacher, emotional climate or freedom in planning the workday.

To the question: Which teaching are you more satisfied with? The answers show that the vast majority of students, i.e. 10, prefer the traditional way of teaching. On the other hand, 5 indicated that they liked remote learning. Learning at home is appreciated by students for working at their own pace, lack of stress and access to a computer. According to the students, education at school teaches sensitivity and independence. At school, they see friends and colleagues, they can talk to everyone, and they learn the material much

more easily in the classroom. They enjoy direct contact with the teacher, help and support. Nevertheless, distance classes could occur occasionally, in order to consolidate and summarize the implemented programme, using the natural curiosity of the student.

The basis for effective classroom work is the necessary teacher involvement in a learning-friendly manner. Students, their knowledge and readiness to expand it on their own are an asset and the best proof of their potential on the way to success. To the question: What motivates you to study at Saturday school? The information collected among students shows that not so much commitment to learning, but also a happy and smiling teacher. Learning is to be fun and to develop students' curiosity. The educational role of the teacher in the process of motivating is invaluable, and maybe even fundamental to the entire educational process. In the question: How would you rate your work and your contact with the tutor? The grade given to the teacher by the students is very high. In the eyes of the students, the teacher-educator is ambitious and responsible. Putting his heart into her work, he shares his knowledge, arouses interest in the lessons and provides didactic support for their students. He cares about contact and is trustworthy.

Peer assessment and self-assessment is one of the most essential skills for learning and self-awareness. Doing self-evaluation allows the student to see how much he has learned and how much effort is needed to reach the goal. In response to the question: How do you rate your work this year? Students do not hide pride in their success with well-completed school duties and active participation in the lessons. Working to the best of their abilities, they can honestly appreciate their contribution to science. Once leaving the school walls, they will be proud of their Polish origin and, at the same time, as fully integrated and valuable citizens, they will be able to find themselves in the country where they came to live - Great Britain.

The last classes in the 2020/2021 academic year at the Tomasz Arciszewski will be held on June 19, 2021. In keeping with the rules of social distancing in force today, the ceremonial presentation of certificates will take place in individual classes, and not at the general school assembly as every year.

Despite the success in distance learning, nothing can replace traditional lessons and direct contact with a teacher and colleagues.

Conclusion

The requirements of social distancing during the pandemic have forced the introduction of many changes in education and resulted in an unexpected need for distance learning.

This paper attempts to compare the experience of distance learning through the Zoom platform with traditional learning in the classroom. The research also takes into account the experience of the teachers of native subjects.

The research was conducted at the Polish Saturday School of Tomasz Arciszewski in London in Year 6.

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Sebastian Dorywalski

Introduction

The rapid development of technological innovations is causing the transformation of society and placing new demands on the education system. The growing role of multimedia and their popularity mean they play a key role in the process of teaching and upbringing. Media education is slowly becoming ubiquitous at all levels of modern education (Łańcuchowska 2014, pp. 4–10).

The reform of the education system in Poland set the task for teachers to teach even better in more interesting and, above all, more effective ways. The use of film and television in education is an opportunity and a challenge but also a threat. Film and television stimulate emotions, encourage reflection, allow students to build up their sensitivity, and introduce them to new phenomena and the problems of the modern world much faster than through literature. Conversations about films give the opportunity to shape cognitive, emotional, interpersonal, and social competences.

On the one hand, film and television in education are a challenge for the teacher because it is necessary to consider when and what film or TV program to choose and how to include it in the didactic and educational process in order to achieve the assumed educational goals. At the same time, in these processes, one can also perceive a threat to teachers, as providing students with too many ready-made materials in the form of films or programs may result in the loss of the element of building the same images through the imagination as a result of reading books.

It is also not without significance that many materials are incorrectly selected and, from the perspective of the students' cognitive needs, they do not bring anything new to the teaching process. It should be noted that each student has different interests and learning opportunities, and thus the correct selection of materials, so that the whole class is interested in them, remains a challenge for the teacher.

Students nowadays have been brought up with modern technologies so recognizing a teacher's lack of knowledge of the use of these techniques may contribute to the loss of their authority. "If teachers want to maintain their authority and convince students of the value of school knowledge, they should try to understand the world in which their pupils live" (Grynienko, Hofman-Kozłowska, Kuczyńska, Srokowski 2013, p. 6). Therefore, the priorities in this respect are primarily a broad educational campaign for teachers and training related to the correct selection of materials to be provided to students in the education process. Technological progress in this area has been so great that not even recent university graduates who take up employment in educational institutions are sufficiently prepared to use the available means of multimedia and television teaching. How to reconcile all these elements in a process that will encourage each student to learn is the challenge facing today's schools and teachers. This conclusion was drawn from many conversations with teachers from a close circle of friends as well as from participation in conversations on Internet forums dedicated to education professionals. However, the problem is so recent that research in this direction has not yet been undertaken. Therefore, it should be considered that the application, despite the many sources of data acquisition, is the subjective opinion of the author.

An important aspect of changes in education is the constraints resulting from the restrictions introduced from 12 March 2020 as a result of the SARSCoV-2 virus pandemic in the territory of the Republic of Poland.

The transition to a distance learning system or a hybrid system has become a real challenge for the modern education system. It became necessary to find digital solutions for learning and teaching. The education system has been converted and now media in education and media science play a key role.

The number one problem in Poland is still underinvestment in education. Schools still use outdated equipment, and many opportunities for school development are only because we have started implementing projects co-financed by the European Union. Unfortunately, for many municipalities responsible for the organization of the education system, it is not possible to allocate funds for so-called deductibles so the participation of educational institutions in aid programs is limited. It is mostly institutions in cities with a large population can afford it, where the budget revenues are so high that allocating additional funds for the implementation of EU projects does not constitute too much of a financial burden. "Moreover, a large amount of equipment does not always mean the highest level of digitization of teaching. Often, modern means (such as projectors or interactive boards) are used only as gadgets to occasionally increase the attractiveness of a teacher's lecture, and not as systemic support for teaching models other than traditional lecture" (Grynienko, Hofman-Kozłowska, Kuczyńska, Srokowski 2013, p. 5).

Functions and application of media in education

"Multimedia (from Latin Multum + Medium) is media that use various forms of information and various forms of their transmission (e.g., text, sound, graphics, animation, video) in order to provide recipients with information or entertainment" (Opoka 2008, p. 124)

In this context, therefore, the importance of media education should be considered, which is "an interdisciplinary field of theoretical and applied knowledge, the former (theory) inspiring didactic and psychoeducational solutions, while the practice of everyday life and contemporary challenges related to, inter alia, with the dynamic development of the media, they motivate to continuous research and the creation of more and more modern models and strategies of education" (Ogonowska 2013, p. 10). Due to the high availability of multimedia materials, many teachers do not remain passive towards the collections on the Internet and decide to shape the way of transmitting and implementing the core curriculum on their own.

In modern education, multimedia performs two basic functions. First, they support the teaching-learning process, which is controlled by the teacher, and second, they organize the learning process on their own, becoming an alternative teacher for students. The new concept of the so-called media competences is worth mentioning here. "It is in the media environment that people acquire competences and share with others the knowledge and skills necessary to actively use the potential of new technologies, which on the one hand create a self-existent culture, and on the other are an interface and gateway to the phenomena of contemporary culture" (Ogonowska 2015, p. 100). This phenomenon in no way bypasses educational processes.

"Media enhance the possibilities of the mind of an individual, becoming excellent tools for collecting, processing and generating information" (Strykowski 2003, p. 121) The media are a source of a variety of information and, if properly used, can become a tool for the intellectual development of students. They make it possible to perceive objects, processes, and phenomena as faithfully as possible, taking into account the properties of the reality being explored.

Using the media, it is possible to show both objects and phenomena that are distant in time and space, as well as modern ones that are unavailable for direct observation. The advantage of the media is also the possibility of the dynamic presentation of the content of education by means of animation. Media influence the recipient through the beauty of images and words, the harmonious composition, the richness of various acoustic and visual effects; they evoke emotional and expressive experiences and arouse interest and commitment. Therefore, they can shape both positive and negative attitudes (<https://szkolnictwo.pl/index.php?id=pu5105>).

Through the possibility of interaction, the media enable, among other things, mutual communication, information exchange, and dialogue. Thanks to this interactivity, it is possible to use new methods and forms of education, including electronic mail, teleseminars and teleconferences, and virtual classes.

Based on his considerations on the role of media in discovery learning, Bronisław Siemieniecki indicates four basic situations:

- the presentation of events and phenomena distant in time (e.g., construction of pyramids)
- showing distant places in space (e.g., the life of animals in their natural environment)

- showing unobservable processes (micro and macroscale phenomena, such as the structure of the nucleus of an atom or the spinning of a galaxy, fast or very slow processes, such as the movement of electrons around the nucleus of an atom or the movement of continental plates)
- showing hazardous processes and phenomena (some chemical experiments, technological processes, etc.) (Strykowski 1996).

Wacław Strykowski is an undisputed authority in the field of media education. His theses regarding the use of media in the education process are still valid today despite his first publications on this subject dating back to the end of the 20th century. He believed that the functions of educational media can be equated with the influence on development in three spheres: 1) cognitive and intellectual; 2) emotional and motivational; 3) motor and fitness (Strykowski 1996).

The cognitive-intellectual function manifests itself in the fact that multimedia become the primary source of information. The multidimensional nature of reality means that traditional forms of communication are no longer sufficient to describe it. Only new forms of imaging make it possible to understand the complexity and scope of processes and phenomena. The student learns the past, present, and the visions of the future created in the virtual world and observes and has an impact on the processes. It crosses the boundaries of time and space and uses the intellectual achievements of all humankind without limitations.

The emotional-motivational function is expressed in the fact that a person gets to know the world best when their whole personality is involved in the cognitive process – all mental processes – and thus not only the intellectual sphere but also the emotional and motivational spheres. Multimedia evokes not only specific intellectual states but also emotion and emotional and expressive experiences, which arouse commitment and interest in the teaching material. There is a close relationship between emotions and motivation. Media, by influencing the emotional sphere of a person, trigger specific motivational processes. They can shape the system of values, beliefs, and attitudes, and thus they serve upbringing and socialization.

We talk about the motor-agility function when the student can analyse phenomena that are unavailable to sensory cognition. It can influence the course of observations using interactive simulations. Staying in one place, the student visits the farthest corners of the Earth, or gets to know the most

outstanding works of artists. Online museums and exhibitions increasingly offer virtual tours. The student contacts other users of the global network through new media and has the possibility to engage in distance learning and exchange views with specialists in each field (Strykowski 1996, p. 4–10).

An indispensable element of multilateral teaching and learning with the positive use of multimedia is the use of a deliberately selected set of teaching materials. Multimedia supporting the educational process can be divided into:

- teaching programs, e.g., teaching various subjects: mathematics, Polish, art, etc.
- integrated (grades I – III) and block teaching, e.g., teaching specific skills such as fast typing, playing the guitar, or teaching foreign languages
- programs presenting the teaching material, e.g. e-books such as, Ocean Life, textbooks, and graphic collections like ClipArt in Windows Draw 4.0
- programs supporting the process of developing teaching material, e.g., magazines, multimedia guides and lexicons, encyclopedias, atlases, including, anatomical and geographic, and language dictionaries
- programs concerning artistic creation, e.g., computer creation – Photo Lib; concerning art – Chopin; life and creativity, educational games and activities – dexterity, educational, staging, or intellectual games
- programs supporting didactic monitoring, e.g., student databases, statistical programs
- utility programs, e.g., graphic packages such as CorelDraw; supporting the design, – CAD/DRAW, browsers; programs for “switching” screens; programs for creating presentations (multimedia applications) – PowerPoint; intelligent knowledge presentation systems
- supplementary programs: expert systems for diagnostics, e.g., examination programs, computer simulations. <https://szkolnictwo.pl/index.php?id=pu5105>

In this era of the development of Polish education, an indispensable role is played by great works of cinematography, which are a transfer to the blue screen of Polish literary achievements. These can definitely be

used in teaching humanities. It should be noted not only their directing skill or the wonderful performance of the actors but also their fidelity to the literary prototype. In the field of science education, there is a rich filmography, both that created by Polish Television over many decades and by television stations from around the world. Today, many nature and travel films, as well as those depicting processes in the field of physics, chemistry, and available technical innovations, can be seen by selecting the appropriate TV or Internet channels.

Well-chosen films force viewers to ask important questions, broaden the horizons of students, and can complement and support literary education (<http://edukacjafilmowa.pl/film-w-szkole-niezbodnik-dla-poczatkujacych>). It should be noted that films cannot replace reading; on the contrary, the book should be read first and only then should students watch the film. This is mainly because contact with the written word allows readers to develop the correct way of expressing themselves, improves the knowledge of spelling, and builds an image in the imagination, which can then be compared with the film director's vision.

Television can be also used in education, in particular, educational and didactic programs targeted at particular age groups. Examples include spelling programs, which, by combining spelling rules with fun in an attractive way, help the child to learn the basic rules of spelling. The used stories influence the child's imagination and the life experiences referred to are useful for improving the ability to understand the text; they develop perceptiveness, concentration, memory, analysis, and visual and auditory synthesis (<https://szkolnictwo.pl/index.php?id=PU2202>).

Programs containing mathematical and natural content help to improve calculation techniques in a pleasant way, shape mathematical and geometric concepts, and develop independent thinking. They teach and improve practical skills useful in life. Well-crafted educational TV programs combine math, science, and education content in an imaginative way. They raise the important issues in the field of environmental protection and help to implement solutions through ecological behaviour. An attractive journey through the world of nature provides children with valuable and interesting information about their close, local, and distant surroundings.

Programs with musical content, from learning new songs (especially among the youngest) through presenting concerts of various musical genres, allow children and young people to deepen their knowledge and

skills and develop their interest in music. These programs develop musical memory, hearing, and a sense of rhythm and give the opportunity to learn many musical instruments. They allow viewers to combine content. And so, in addition to listening to music, we can use these programs if we want to introduce, for example, dance elements.

TV programs in the field of historical education are a source of supplementing knowledge in the field of history. They can perform a strengthening function (they enable the structuring of messages and their memorization) and a control function (they facilitate independent interpretation and evaluation of historical events and allow checking the scope of knowledge mastery). With regard to historical education, film and popular science television programs also influence the quantity and quality of knowledge acquired. The number of remembered facts and the understanding of the relationships between them increases. Movies and programs in the field of regional history are of great importance. They allow for the concretization of the teaching material and the linking of it with the immediate environment of the student, among others, through information about the immediate area, such as history, folk customs, population activities, economic and cultural development, natural peculiarities, various institutions, and industrial plants. Regional content in films or scientific television programs has an integrative function as it is an example of a comprehensive approach to the problem, and the acquired information is combined with information about the entire country (Konieczka-Śliwińska 2012, p. 27).

Movies and television can also support the educational function in the educational process. When well-chosen, they convey clear value systems and provide patterns of behaviour. Much in this regard depends on a properly created scenario and content, as well as adaptation to the cognitive abilities of the child. They must therefore meet three criteria:

- substantive – concerns the reliability and credibility of the content provided and linguistic correctness
- methodical – concerns the artwork, animation, drawing and color
- psychological – concerns the influence on students' interests and their individualization

Effectiveness of introducing multimedia to the teaching process

The great advantage of the use of film and television in the teaching process is that teachers do not have to activate students in any particular way. Colourful, attractive in terms of plot, and interesting and varied tasks with elements of fun attract the attention of students. They are an excellent way to increase the effectiveness of the educational process and are useful in the process of integrated (multi-curricular) education. This form of learning draws students in, arousing interest in the material provided.

In everyday life, it is not always easy to reconcile the wishes and expectations of students and use the programs posted in different media properly. Nowadays, students want to spend as much time as possible in front of the screen and are especially curious about programs that match their interests. The selection of appropriate film, TV, or Internet content is a real challenge for teaching staff. Here it is necessary to fully and consciously understand the students' point of view and their needs in order to select the best curriculum content.

The above conclusions can be confirmed by the results of the research conducted as part of the NetTrack project in 2010, which shows that over 90% of young people aged 15–17 look for several types of information on the Internet. Another activity that is extremely popular at this age group is communicating with other people, using for this purpose email, instant messaging, or social networking sites. During the survey, over 50% of respondents indicated the Internet to be a source of music files, movies, and other audiovisual files (over 40%) and computer games (over 30%) (Dziak 2015, p. 281). Taking into account the time since the study was conducted and the progress in access to the Internet, the percentages in the surveyed areas could only have increased.

In 2013, the ICILS 2013 International Computer and Information Competence Survey was conducted in Poland. The authors of the study concluded that its focus is the study of "individual competences to use computers in order to investigate, create and communicate, enabling effective participation in the context of home, school, work and society" (Fraillon, Schulz, Ainley 2013, p. 17). The study was conducted in 158 schools of the lower secondary school level. Then, 20 students and 15 teachers were drawn at each school. As a result of the study, it turned out that Polish middle school students

are in second place in terms of computer literacy, just behind Czech students and ahead of students from Australia and Norway, "We found out from the ICILS study that – at least in the second year of lower secondary school – the pace of acquiring competences by Polish lower secondary school students is particularly good; it can be said that at the time of the study, they had great makings to be computer and information competent citizens in adulthood" (Dziak 2013, p. 227). Certainly, attention should be paid to the passage of time since the aforementioned study and another reform of the education system in Poland through, inter alia, the liquidation of junior high schools in favour of returning to the proven system of eight-year primary schools and secondary schools (high schools, technical, and vocational schools). The possession of appropriate skills in the group of surveyed students should not be directly associated with the stage of teaching (primary or lower secondary school) but with the age and intellectual development of student competence.

Methodology of introducing multimedia to the education system

The methodology of media teaching is a set of principles that guide the teacher to effectively use the available tools from the media space to the teaching process. The methodology is also a tool developed individually by teachers as it includes personal experiences related to the target group as well as their own predispositions for acquiring information techniques. Hence, it is difficult to define a rigid framework and rules that would classify this process into encyclopedic rules. It is important for the person who will use multimedia in the teaching process to follow the rules:

- conscious choice of materials and content to suit the educational task
- a critical selection of materials and content is made so that, whether available on the Internet or in audiovisual libraries, it is not taken for granted. First, any material used in teaching must comply with the curriculum and with the generally applicable laws of individual scientific disciplines
- selective selection of materials and content, which is associated with distinguishing reliably prepared multimedia from unauthorized content and not supported by scientific experience.

These rules should be supplemented with the selective selection of materials devoid of messages aimed at social or political ideologies

or movements. Media teaching is only intended to indicate the possibility of searching for materials and content consistent with the curriculum, and the recipient is responsible for any possible radicalization of their beliefs and searching for multimedia in line with their own interests.

It is best and most effective for a student to gain knowledge when they do it with pleasure. The imaginative arrangements used in films and television stimulate the imagination and affect emotions, which make them an excellent scientific aid to educate a versatile person who can use modern technologies (Gębalska-Berekets 2013, p. 94).

Didactic television can be used in a variety of ways, for example, as an enrichment in the teaching and learning process. Thanks to television, it is possible to influence the learning process. Television can cover specific topics that fall within the scope of the curriculum. In the didactic process, it can be used in all forms and methods of classes.

School radio and television broadcasts are an important means of carrying out tasks aimed at achieving various goals, especially educational goals. The educational influence consists in showing positive educational content as well as in the artistic form of its transmission.

Popular science films and programs have an impact on shaping students' aesthetic taste. Television images affect the child like paintings or graphics do but are enriched with animation, movement, and music. The cognitive role of film and television lies in the substantive content, which enriches students' substantive knowledge, and the way this is presented develops cognitive abilities. The content should be consistent with the content of the curriculum being studied at the time and adjusted to the age of the students.

It is important to carefully plan and execute methodological activities before the presentation of a film or TV program so they form a didactic whole in the course of the teaching and learning process.

It is also worth noting that the selection of educational materials did not result from the subjective position of the teacher to the problem in question. It is important to show students all aspects so that they can form their own opinions on the topic under study. Such an attitude allows students to broaden their horizons, form their own opinions, and contribute to a rich discussion with the teacher. Giving only one position involves labelling the problem into a specific assessment without further reflection, and this leads to a state where the lesson becomes boring and does not bring the desired results.

Conclusion

Summing up, the national education reform brought about fundamental changes in the structure of education and the education programs of schools. The Polish Ministry of National Education, as part of the education reform, prepared legal acts introducing a modern way of teaching at school. Therefore, awareness of the development and cultural impact of the media forces teachers to go beyond the traditional "tools" of education: the blackboard and the textbook. There is no need to convince anyone that the current generation of students are "media children". The use of film, television, or the Internet opens up new opportunities in the field of education and increases its effectiveness. The media has become a basic source of behaviour patterns and a source of influence on the shaping of attitudes. However, the most important achievement for children will be building their own knowledge on the basis of various media messages through a selective approach and critical evaluation.

When looking for answers to bothersome questions about the role of modern means of supporting the learning and teaching process in schools, it should be noted that movies and TV programs have found their place in the centre and are very useful in all education – including early school education. It is necessary to educate a versatile person who can use the latest scientific innovations.

In addition to the comprehensive use of multimedia in public schools, the possibility of using them in special schools or centres with people with disabilities also deserves attention. In therapeutic work, a mute or speech-impaired child can communicate with people via multimedia.

Multimedia is the door to the world of information, constituting the foundation for development by enabling the exchange of thoughts, intellectual activity, and, above all, multi-stimulation of the brain. Multimedia creates a new model of education that allows the acquisition of knowledge and skills in the rapidly changing world and the reality now surrounding children. We should educate children to use the computer and multimedia in a critical way, navigate the maze of information wisely, and use multimedia knowledge.

It should be noted that the available multimedia techniques are only meant to be a help in the education system; they cannot replace it. Nothing can replace direct contact with the teacher. Teachers are the link between

the students and the multimedia material, and their role is to select programs in such a way as to encourage students to continue searching and learning about the world. Until recently, the role of the guide in life was the family. Most often the family is multigenerational, in which professions were passed from parents to children. Today, thanks to the easy access to an inexhaustible amount of material on the Internet and television, children plan their future based on multimedia. Hence the key role of the teacher in this process. Their task is to direct attention to materials in accordance with the predispositions of students and impose on them ambitious tasks related to increasing knowledge.

Nowadays, the importance of multimedia in our everyday life is obvious, especially now during the pandemic related to the SARSCoV-2 virus. This situation also requires a different view of education. Without multimedia and remote systems, it would not be possible to continue learning at all levels of education. The role of the teacher in this tough time is major, as is the responsibility for the proper course of the media education process. Teachers are exceptionally inventive; without the possibility of personal contact with their students, they create programs themselves, which they then make available to their students. Teachers implement the core curriculum, but at the same time have to educate themselves in the sphere of modern solutions, which are daily bread for their students. Such a process will surely ensure that teaching in the future, after the pandemic is over and students return to school, will not be the same as before. Nowadays, when schools are closed, it is important to look at education from a distinct perspective. This is where media education, computers, and electronic learning programs are at the core of learning. Unfortunately, not all teachers know how to use them properly. Perhaps this is because many teachers in the former school system only dealt with computers in computer science classes.

To sum up, the solutions created and dictated by the world of science are inexhaustible and teachers can draw all possible materials from them, expanding this huge knowledge base with their own personal movies or programs. The most important thing is that the materials used in the teaching process are in line with the curriculum and do not convey political or philosophical content as every person, including students, has the right to independently form their opinion on a given topic. The role of the teacher is to correctly interpret the material and guide the student in their search for additional sources of knowledge because "one of the most common

mistakes in teaching is transferring one's own learning experiences, referring to them as a model, without taking into account the current context of learning, the actual profile of the student, their educational needs and individual learning style" (Opoka 2008, p. 121).

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Publication prepared within the project
**Technologies of Imaging in Communication,
Arts and Social Science**, which received funding
from the European Union's Horizon 2020 research
and innovation programme under grant agreement
No 734602.

Title: Culture, Education & Technologies. Vol. 2

ISBN: 978-83-63072-49-0

Edited by: Elżbieta Perzycka and Aleksandra Łukaszewicz

Scientific reviewer: Stephen Muoki (Pwani University)

Published by: Academy of Art in Szczecin

Language correction: Marlene de Wilde

Visual identification: Anna Witkowska

Editing: Natalia Janus-Malewska

DOI: 10.5281/zenodo.6471301



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Akademia Sztuki w Szczecinie
Szczecin, 2022