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Popular Culture As an Inspiration for New Professions

ABSTRACT

Popular culture constitutes an inseparable part of social life. New forms and means of cultural expression continuously come into existence. Social, economic, and cultural changes influence popular culture, which in turn affects attitudes and behaviours of various social groups in a variety of manners. The phenomenon of popular culture is also discussed from the perspective of educational processes. The learning process involves shaping attitudes towards reception of culture and the need for life-long learning. Polysemic nature of popular culture inspires various activities and actions, including the emergence of new jobs, such as a fashion technician, leisure market researcher, or video filmmaker. Among the jobs of the future, the following new ones are listed: a manager in multicultural context, theme park animator, and social marketing specialist. According to the prognosis for the job market, a job of the future is the job which enables great opportunities of employment and professional career. Popular culture generates new professions. Popular culture is an area, where (…) intergenerational or intercultural encounters may take place. A pedagogue learns from the young people about the things that are of importance and value to them (…). What should be emphasised here is the task of self-creation which is a difficult, regardless of age.

Introduction

Dictionaries and scientific studies explain the meaning of the term popular culture. Interpretations and references are the basis for a variety of considerations, explanations and controversies. 'Texts of popular culture (T.p.c.), texts intended for a wide range of audiences, aimed at satisfying the needs of an average participant of culture. […] T.p.c. focus primarily on entertainment, removing social, economic and communication barriers.'[1]

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[1] E. Szczęsna (ed.), *Słownik pojęć i tekstów kultury* (*Dictionary of Cultural Concepts and Texts*), Warszawa 2002, p. 308

B. Żmigrodzka points out that E. Szczęsna's dictionary refers not only to traditional general concepts, but also to the description of the phenomenon. The dictionary contains a list of genres typical for contemporary popular culture, e.g. graffiti, horoscope, crossword, rebus, quiz, dream dictionary, sketch show, game show, counting-out rhyme, puzzle, joke.[2] It should be noted that it is 'people who create popular culture at the meeting line of two spheres: one developed around products of cultural industries and the other resulting from everyday life activity. It is the society who are responsible for the birth of popular culture – it is created within the society at the grass roots; it cannot be imposed from above.'[3] (…) 'Creativity of popular culture lies not in the production of commodities so much as in the productive use of industrial commodities.'[4]

Historically, the meaning of the term 'popular culture' has evolved. It was usually described with reference to antinomy – contrasting fields and levels of culture. Nowadays, the notion of popular culture is presented as an independent movement in contemporary culture. Undoubtedly, the ways in which this notion is depicted should also be related to the technical and communicational potential as well as different social groups' access to and participation in the culture.

The genesis of the term 'popular culture' relates to the underlying assumption that a relevant opposition of elitism vs. popularity exists within culture. Both poles of the opposition were usually complemented with characteristic axiological and aesthetic accents, especially in older sociological research, cultural anthropology: popular culture was treated as the 'worse,' 'inferior,' 'subordinate' pole of the opposition, set against the cultural subsystem with ennobling attributes assigned to it ('high,' 'artistic'). This antinomy is connected with the division into low and high cultural circulation which has been deeply entrenched in the European tradition since ancient times. In the later stages of the development of theoretical reflection on popular culture, there appear attempts at a descriptive approach to this phenomenon, which in consequence leads to relinquishing the juxtaposition between particular fields and levels of culture. The latest phase in the development of popular culture offers – connected with the postmodern approach – to conceive it as an autonomous, independent field of contemporary culture. One should remember, however, that this new understanding of popular culture concerns its contemporary stage of development. In relation to earlier periods of cultural development, preceding the transformations in European societies initiated in the second half of

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[2] Op. cit. pp. 308–309

[3] J. Fiske, *Understanding Popular Culture,* transl. K. Sawicka, Wydawnictwo Uniwersytetu Jagiellońskiego, Kraków 2010, p. 25

[4] Op. cit., p. 28

the 19th century, account should be taken of a slightly different set of characteristics and elements determining the division into cultural levels, both as regards the technical possibilities of communication and the ways different social groups participated in culture.[5]

The contemporary understanding of popular culture among Western societies is considered in relation to the system of values and social status. These are very important factors for peer groups functioning within the society. Pop culture is enumerated as a factor of innovation, impulse and inspiration for actions and even social changes. 'Undoubtedly, pop culture constitutes a very important element of contemporary reality, and for members of Western societies, it is a basic source of the current version of knowledge, patterns of thinking and behaviour. It can be valued differently, but one cannot ignore the role it plays in creating postmodern reality. In functional terms, popular culture plays an important role in the transmission of cultural heritage, shapes systems of values, gives social statuses, creates rituals and even acts as a driving force for social change or innovation. An important area of its transmission and transgression is its implementation in various fields of creative activity.'[6]

In contemporary cultural studies, three basic variants of popular culture research can be distinguished. 'The first of them, representing the "democratic version of elite humanism," is called the consensus model. It sees popular culture as a sphere of ritual portrayal of cultural differences, whose final effect is "harmony." This approach does not analyse the links of popular culture with power and domination. The second model places this culture within the framework of power relations. (…) People are treated in it as completely manipulated, passive "victims" of their social destiny. Such a model could be called structural. Finally, in post-structural terms, popular culture is interpreted as a place of fighting and creating heterogeneity. This approach recognises the inequality of power relations in society and the important role of dominant ideology in shaping living conditions. However, it also seeks to find the possibility of opposing domination. (…) This approach is said to ignore the problems of everyday life, fears, hopes and passions of people, and its supporters assume they are in possession of a "truth" which guarantees critical thinking.'[7]

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[5] B. Żmigrodzka, *Gatunki tekstów związane z przepowiadaniem przyszłości we współczesnej kulturze popularnej* (*Genres of Text Connected with Foretelling the Future in Contemporary Popular Culture*), POLONICA Vol. XXXIII, 2013, p. 95

[6] A. Cybal – Michalska, P. Wierzba, *Introduction* [In:] *Dyskursy kultury popularnej w społeczeństwie współczesnym* (*Discourses of Popular Culture in Contemporary Society*), A. Cybal – Michalska, P. Wierzba, (ed.), Oficyna Wydawnicza "Impuls," Kraków 2012, p. 9

[7] Z. Melosik, *Kultura popularna, walka o znaczenia i pedagogika* (*Popular Culture, Struggle for Meaning and Pedagogy*), [In:] *Kultura popularna i (re)konstrukcje tożsamości* (*Popculture and (Re)construction of Identity*), A. Gromkowska – Melosik (ed.), Drukarnia HAF Leszno, Poznań – Leszno 2007, p. 72

Popular culture shapes certain attitudes and behavioural patterns. Attitudes are shaped in schools at every level of education. In vocational education, personal and social competences are defined in the Regulation of the Minister of National Education on the core curriculum of education in professions as learning outcomes common to all professions.

These include personal and social competences, which the student should respect, i.e. the student

–   respects the principles of culture and ethics;
–   is creative and consistent in the implementation of his/her tasks;
–   anticipates the results of undertaken actions;
–   is open to change;
–   can cope with stress;
–   upgrades knowledge and professional skills;
–   respects the principle of professional secrecy;
–   is able to take responsibility for undertaken actions;
–   is able to negotiate agreements;
–   is capable of teamwork.'[8]

The way the provisions have been formulated gives the chance of implementing various ideas and projects also in vocational schools, including the active use of and interest in popular culture. It also allows to shape attitudes in relation to culture and lifelong learning.

From an early age, children/pupils are taught how to respond to art through the ability to behave properly during school celebrations or role-plays in paratheatrical games.[9]

The aim of general education in primary school is, inter alia, to shape an attitude of efficient and responsible functioning in the contemporary world and the skill of using modern technologies.[10] At the first stage of education in the field of artistic expression, the student takes up his/her creative activity using means of artistic expression (...) and carries out simple projects in the field of applied forms, including those aimed at shaping his or her own image and environment as well as at disseminating culture in the school environment (applying specific tools and products of media) in the field of art reception: a) he/she distinguishes between

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[8] *Regulation of the Minister of National Education of 7 February 2012 on the core curriculum of vocational education*, (Journal of Laws 2012, item 184), p. 23

[9] Op. cit. p. 5 (ᴬnnex No. 1 – *Core curricula of pre-school education at kindergartens, pre-school education units in primary schools and other forms of early education*)

[10] Op. cit. *Regulation of the Minister of National Education* (…), (ᴬnnex No. 2 – *General education framework for primary schools*), p. 9

the fields of creative human activity, such as architecture, visual arts and other art disciplines (photography, film) and media communications (TV, Internet) as well as artistic crafts and folk art; b) he/she recognizes selected works of architecture; he/she describes characteristic features (using elementary terms appropriate for these fields of creative activity).[11]

For educational purposes, the core curriculum for students with mental disabilities defines skills and knowledge that will allow each student to function as an independent person. The school's task is to prepare the student so that he or she can 'participate in various forms of social life on an equal footing with the other members of the community, knowing and observing generally accepted norms of coexistence, while retaining the right to be different.'[12]

'The strategy of lifelong learning requires the ability to make important decisions, starting with the choice of an upper secondary school, a field of study or a specific vocational specialisation, then decisions on the choice of a workplace, on how to gain and improve one's qualifications and potential decisions on the change of one's profession.[13] Pop culture can become a topic for various projects, including daily work during classes. Student interests can be pursued at any level of education and in different types of schools. It is worth talking about what interests students have or in what activities they participate. The general provisions of the core curriculum entitle to such actions. 'All popular culture is a process of struggle, of struggle over the meanings of social experience, for one's personhood and its relations to the social order and of the texts and commodities of that order.'[14]

Job Offers and the Popular Culture – a Study

Polysemic nature of popular culture inspires various activities and actions, to which the emergence of new jobs, e.g. a fashion technician, leisure market researcher, or video filmmaker, should be included. According to the prognosis of

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[11] Op. cit. *Regulation of the Minister of National Education* (…), (ᴬnnex No. 2 – *General education framework for primary schools*) p. 20

[12] *Regulation of the Minister of National Education of 12 August 2012 on the core curriculum of preschool education and general education in different types of schools* (Journal of Laws 2012, item 977 as amended, ᴬnnex No. 3 – *Core curriculum of general education for students with moderate or significant mental disabilities in primary and lower secondary schools*, p. 69

[13] Op. cit. *Regulation of the Minister of National Education* (…). ᴬnnex No. 4 – *The core curriculum of general education for secondary and upper-secondary schools, whose completion enables obtaining a* Matura *certificate after passing the matriculation examination*, p. 73

[14] J. Fiske, *Understanding. . .* , op. cit., p. 28

the job market, a job of the future is the job which enables great opportunities of employment and professional career. Popular culture generates the emergence of new jobs. The analysis of selected websites leads to the conclusion that some jobs exist irrespectively of the job market or vocational education. Among the jobs of the future, the following new ones are listed: a manager in multicultural context, theme park animator, and social marketing specialist. A cultural animator (a socio-cultural animator or leisure-time animator), who promotes culture and activates local community, is related to popular culture. According to the prognosis of job market, a job of the future is the job which enables great opportunities of employment and professional career.

Various offers on websites of job advisors encourage an interest in fascinating jobs, e.g. the offer "Choose educational profile – check which jobs will be in demand on the job market."[15] Among such offers, the following jobs are listed in the fields of information, popular culture, entertainment industry: a film and video editor, multimedia program manager, electronic records archivist, information broker, culture specialist, network marketing specialist, network manager, manager in multicultural context, theme park animator, social marketing specialist, speechwriter, leisure market researcher, mass media employee, and information broker. Whereas, in the field of education there are: computer-assisted learning specialist, new didactic technology specialist, coach in advisory firms, training programme director, specialist of staff development, recruiting, motivating systems, and productivity. There is a direct relationship between popular culture occupations and tourism (as a field that manages free time), recreation, hotel industry, and gastronomy. An entertaining chef is listed among the jobs in this category.

It is probable that many of these jobs will never occur on the real job market. However, it is necessary to draw attention to the fact that a multi-perspective analysis of the job market is necessary. Analyses of websites indicate the existence of many different jobs which have not been classified officially yet, and, on the contrary, there are many jobs included into various classifications which are absent on or disappearing from the job market. A circus performer can be an example of such a disappearing job, which is both, included into a job classification system and artistic education.

Globalization and the dynamics of socio-economic life, including the development of information technologies, generate further changes. These changes consider job classification, vocational education and jobs already present on the

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[15] http://www.skarga.edu.pl/gim/phocadownloadpap/pedagog/zawody_przyszlosci.pdf [accessed on: October 16, 2015]

market as well as those which begin to occur there, whose names are as yet difficult even to foresee.

Preparation for entering the job market, and development of resourceful attitude resulting from students' interests, including pop culture, foster interesting initiatives. There were many initiatives realized as part of the European Year of Creativity and Innovation (2009) organized by the European Commission. One of them was the project of the Institute of Art Therapy, the Institute of Artistic Education, the Institute of Visual Arts , the Institute of Pedagogy of the Siedlce University and the School of Polygraphy (Zespół Szkół Poligraficznych im. Marszałka Józefa Piłsudskiego, Warsaw), namely "Education – Art – Integration." The project was aimed at handicapped teenagers and students of vocational schools. The main goal of the project "Education – Art – Integration" was to try to integrate two realms of human life, i.e. art and everyday life. The integration was to take place through acquainting the project participants with a selected art form by visual artists, stimulating creative activity and expression of the participants, and simultaneously developing partnership in the process of creating and developing the skill of decision making as well as group responsibility. The project was addressed to a group of teenagers from two environments – handicapped teenagers and students of vocational schools. Within three months (from October till December, 2007), 225 persons participated in it.[16] Original graphics, photographs of visual artworks and sculptures of the project participants were presented.[17] "Many visual artworks, projects including the elements of art therapy were created. The works were created within the urban space. The participants could experience art, and the project was completed by a joint exhibition and seminar. Among other works, the photographs by Michał Wierzbicki, a student of the School of Polygraphy, taken for the series called "City" were presented.[18] A good but unexpected result was the agreement on cooperation between the School of Polygraphy on Sawka Street and the Institute of Artistic Education of the Academy of Fine Arts.

When analysing the present website of the School of Polygraphy in Warsaw we can observe that educational offer includes specializations which are directly or indirectly linked to pop culture issues. This concerns, among other things, the jobs of a specialist in advertising and a specialist of digital graphic processes. There are listed both, general advertising and specialist advertising agencies as examples

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[16] See: Chmielnicka – Plaskota A., *Metoda projektu w edukacji i arteterapii* (*Design Method for Education and Art Therapy*), Wyd. Akademia Pedagogiki Specjalnej im. M Grzegorzewskiej Warszawa 2010, p.157

[17] http://www.magazynsztuk.pl/?p=1730 [accessed on: November 11, 2015]

[18] http://www.magazynsztuk.pl/?p=1730 [accessed on: November 7, 2015]

of employment opportunities for advertising technicians, e.g. copywriter, art designer, or a specialist in the market research department. They can be employed in marketing and advertising departments of production and trading companies as public relation specialists, or in mass media advertising offices. "A specialist in advertising is a person who organizes the sell and sells advertising products and services. The person can organize and launch advertising campaigns."[19]

Educational offer of the school includes also a specialist of digital graphic processes. "The school defines the special skills taking into consideration the needs of a local job market and students' interests. The specialization includes preparation of multimedia publications, and designing graphic media."[20]

In this case, many environments have been united, and both, art and everyday life have been integrated. The subject of pop culture offered an opportunity for a dialogue, mutual awareness and project realization. A new job allows students to find their place on the job market, and get an interesting job, gain professional fulfilment as well as think about future creatively.

Careers in Popular Culture in the Light of Selected Legal Acts

"So far, the changes in education have indicated implementing the next reform, for example, of educational system – implemented in Poland in 1999 – whose aim was, among other things, to prepare students for the European job market and for functioning in an information society. Implementing educational plans, which included learning foreign languages and information technologies, served this purpose."[21]

Presently, it should be stressed that the reform programme is being continued. The reform of vocational education and qualification examinations is undergoing continual changes. Preparation of teenagers for a difficult or even unpredictable job market poses a challenge for the education environment and employers.

Below, there is presented a job classification from two departments, i.e. the Ministry of Labour and Social Policy concerning jobs and specializations func-

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[19] http://www.zspoligraf.pl/nauczane-zawody/technik-organizacji-reklamy [accessed on: October 31, 2015]

[20] http://www.zspoligraf.pl/nauczane-zawody/technik-cyfrowych-procesow-graficznych [accessed on:...]

[21] See: J. Michalak – Dawidziuk, *Jakość w edukacji a rynek pracy* (*Quality in Education and Labour Market*),[In:] Kultura – Sztuka – Edukacja, Vol. I, B. Kurowska, K. Łapot – Dzierwa, Wydawnictwo Naukowe Uniwersytetu Pedagogicznego, Kraków 2015

tioning on the job market, and the Ministry of National Education concerning vocational education and education in selected arts occupations. This comparison of classifications shows jobs related to popular culture.

The job classification of vocational schools is a systematized table regarding[22] job names, applying ministers, fields of education, types of upper-secondary schools, qualifications specific for a given job, or the lack of specific qualifications in art vocational schools, the opportunity to conduct training courses, and specific conditions or limitations regarding a given vocational training.

Qualifications specific for a given job are defined in a core curriculum of vocational education as a set of expected educational outcomes, i.e. knowledge, vocational skills as well as personal and social competences, which enables to carry out vocational tasks independently.

The table below shows jobs directly or indirectly related to popular culture.

Table 1. The illustrative list of jobs/education in jobs related to popular culture

Item No.	REGULATION OF THE MINISTER OF LABOUR AND SOCIAL POLICY of 7 August 2014 on the job and specialization classification for the job market and the range of its application, Warsaw, 28 August 2014, (Journal of Laws 2014, item 1145)	REGULATION OF THE MINISTER OF NATIONAL EDUCATION of 23 December 2011 on the job classification for vocational schools, (Journal of Laws 2012, item 7)
	5161 Astrologers, fortune-tellers and related jobs 516101 Astrologer 516102 Fortune-teller 516190 Remaining astrologers, fortune-tellers and related jobs 912903 Graffiti cleaner 235916 Youth leisure-time animator (youth worker) 2422 Administration and development specialists 242201 Economics animator for entrepreneurship 242202 Local development economics animator 235911 Pedagogue of cultural animation 262205 Web content manager 333901 Art manager 343206 Fruit and vegetable sculptor 3435 Circus performers and related jobs 343501 Acrobat 343502 Circus performer	343502 Circus performer, the Ministry of Culture and National Heritage Education only in state school of circus art. 343601 Musical theatre actor, the Ministry of Culture and National Heritage Education only in music college 343901 Culture manager * Education only in vocational college for librarians and culture managers 343602 Musician 343701 Dancer, the Ministry of Culture and National Heritage Education only in a ballet school or dance school 343204 Visual artist 343902 Assistant of film/TV production manager, the Ministry of Culture and National Heritage 352120 Sound technician 352122 Sound engineer 732301 Bookbinder

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[22] The Annex to Regulation by the Ministry of National Education of 23 December 2011 on the job classification of vocational schools (Journal of Laws 2012, item 7)

343503 Clown 343504 Conjurer 343505 Comedian 343506 Circus animal trainer 343507 Juggler 343590 Remaining circus performers and related jobs 3436 Musicians and related jobs 343601 Musical theatre actor 343690 Remaining musicians and related jobs 3437 Dancers 343701 Dancer 3439 Art and culture: mid-level employees not classified elsewhere 343901 Cultural manager 343908 Music club manager 343917 Tattoo artist 3514 Network technicians 351401 Website administrator 351402 Email system administrator 351403 SEO workers 351404 Web designer 351405 Email campaign assistant 351490 Remaining network technicians 352107 Sound mixing engineer 352108 Video mixer 2166 Graphic and multimedia designers 216601 DTP designer 216602 Multimedia designer 216603 Illustrator 216604 Graphic designer 216605 Web designer 216606 Multimedia animation specialist 216690 Remaining graphic and multimedia designers	311911 Digital graphics technician, the Ministry of Culture and National Heritage 311935 Print technician, the Ministry of Culture and National Heritage 311936 Bookbinding technician, the Ministry of Culture and National Heritage 343203 Florist, the Ministry of Culture and National Heritage

The analysis of illustrative job classifications leads to the conclusion that there are still old jobs on the market, e.g. astrologers, fortune-tellers and related jobs. It is worth observing that new jobs occurred, namely, a graffiti cleaner, tattoo artist, fruit and vegetable sculptor, leisure-time animator, pedagogue of cultural animation, web content manager, art manager, or music club manager. It is interesting that there is no training in some specializations, e.g. a graffiti cleaner or tattoo artist.

Therefore, the job market is a resultant of many different factors, and popular culture is one of them. The decree of the Ministry of Labour and Social Policy is a legal document that includes more new trends on the job market related to popular culture than the decree of the Ministry of Education. The parts concerning cultural managers and various interactive techniques were especially well-developed.

A dynamic development of popular culture will probably lead to disappearing of a significant number of presently classified jobs. Their place will be taken by another group of jobs and specializations – the process is continuous and inevitable. Continual displacing previous jobs and introducing new ones on the market is a smooth transition. Cooperation with employers and job advisers is very important in this process.

Disappearance of old jobs and emergence of new ones in a globalized world and rapidly changing reality will necessitate a faster and more flexible response from vocational schools to the changing job market. "In the educational process, a fundamental issue is to equip young people with knowledge, skills and attitudes/competences which enable them to function on the job market. In this process, a special role is played by forming attitudes necessary for the modern job market such as communicativity, ability to work in a team (international/intercultural one), creativity and innovation."[23]

Conclusion

Popular culture generates new jobs, e.g. a graffiti cleaner, tattoo artist, fruit and vegetable sculptor, leisure-time animator, pedagogue of cultural animation, web content manager, art manager, music club manager, advertising technician and digital graphic designer.

Students can inspire certain pedagogical activities and contribute to realization of interesting projects in cooperation with local community, employers, and universities. A conversation is a crucial element in the relation between teachers and students. Pop culture can be a subject to talk about. The subject should not result in the conflict of generations or beliefs, or any other conflict.

Melosik observes "A pedagogue is in this context, a person who learns from teenagers what is important and valuable for them"[24] and "educational theory should engage itself in the popular so that it will become a source of 'pedagogical encounter.'"[25] Jakubowski draws our attention to the fact that "popular culture is no

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[23] See I. Kust, *Szkoła w procesie przemian i funkcjonowania dla rynku pracy* (*School in the Process of Transformation* and Functioning for Labour Market),[In:] *Edukacja dla Bezpieczeństwa* (*Education for Safety*), Przegląd Naukowo – metodyczny Year VII No. 4/2014 (25) Poznań 2014, p. 187

[24] See W. Jakubowski *Edukacja i kultura popularna* (*Education and Popular Culture*)*,* Oficyna Wydawnicza "Impuls," Kraków 2001, p. 30

[25] See Z. Melosik*, Kultura popularna, walka o znaczenia i pedagogika* (*Popular Culture, Struggle for Meaning and Pedagogy*), [In:] *Kultura popularna i (re)konstrukcje tożsamości* (*Popculture and (Re)construction of Identity*), A. Gromkowska – Melosik, Z. Melosik (ed.), Oficyna Wydawnicza "Impuls," Kraków 2010, p. 25

longer a terrain on which only teenagers wander, which was perfectly seen during Joe Cocker's concert in Wroclaw where pupils, students and quadragenarians met to participate together in a music feast. The concert of fifty-year-old old-timer of American rock proved that such encounters are possible with 'a little help of my friends' and a bit of good will."[26]

„Rap music makes pedagogues realize that there is a chance for a new conceptualization of pedagogy. If pedagogy aspires to be a part of teenage experience, it should not offer to the youth a ready-made project, but it should involve the youth in creating the project. Pedagogy should adjust itself to the teenage world and give up trying to tailor the teenage world (which is nothing else but generating an impassable gap between a real world and the world of pedagogical illusion.) A pedagogue is in this context an individual who learns from teenagers what is important and valuable for them. He/she is one of the participants of practical, everyday narration. Only then has pedagogy a chance to co-create this narration."[27]

I would like to conclude with the message "In order to develop and create themselves according to their own 'project,' men should have a concept of their own lives beyond a present day, and beyond activities determined by a present situation of 'today' and resulting from previous experiences, i.e. 'yesterday.' Predominantly, men should undertake activities which they appointed to themselves because of the expected, because of the concept of what is to come, because of broadly understood 'tomorrow,' thus the future tense."[28]

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[26] See W. Jakubowski *Edukacja i kultura popularna* (*Popular Education and Culture),* Oficyna Wydawnicza "Impuls," Kraków 2001, p. 30

[27] See Z. Melosik *Postmodernistyczne kontrowersje* wokół edukacji (*Postmodern Controversy around Education*),
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[28] See M. Dudzikowa, *O trudnej sztuce tworzenia samego siebie* (*Of the Difficult Art of Creating Oneself),* Nasza Księgarnia , Warszawa 1985, p. 196

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