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## Digital book culture

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**ABSTRACT:** The aim of the article is to characterize the phenomenon of digital book culture, which is a manifestation of the (traditional) book culture on the digital-network environment of the Internet and the World Wide Web. The Internet and WWW were largely developed under the influence of book culture. Within this phenomenon are transferring the achievements of book culture to the Internet; convergence of the Internet and the book; implementation of the bibliological processes into the Web; fulfilment of an ancient idea of gathering and sharing full corpus (a universe) of information (knowledge, content) as well as the idea of creating the universe of quanta of information (Web conceptually, metaphorically and structurally refers to information management methods developed in the book culture). Thus, the most crucial aspect of the digital book culture is the phenomenon of the book *per se* and the processes related to it as a pattern for the Internet, and especially Web, communication.

**KEYWORDS:** bibliological communication; book; book culture; Internet; World Wide Web.

### Introduction

The Internet for good has settled in bibliological communication. Steadily increasing popularity of electronic books and e-book readers has led to that, talking about books today, many people immediately direct

attention toward these information technologies. This in turn has led researchers of digital book life (i.e. in the Internet) to the fact that they started to use the term *digital book culture*<sup>1</sup> (pol. *cyfrowa kultura książki*<sup>2</sup>), trying to emphasize the uniqueness of this specific area of research.

## State of research

In the specialized discourse about books in the digital space, conducted in Polish and English language, neologism *digital book culture* was used in several contexts. In the articles written by librarians<sup>3</sup>, publishers<sup>4</sup>, and publicists<sup>5</sup> this term was identified with the world of e-book readers and e-books. In the librarians discourse, digital book culture also meant involvement of libraries and library work in the digital-network context<sup>6</sup>.

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<sup>1</sup> See B. Vershbow, *The bookish character of books. How Google's romanticism falls short*. In: *The future of the book* [online]. 15.08.2007 [access: June 30, 2015]. Available in Internet: [http://www.futureofthebook.org/blog/archives/2007/08/the\\_bookish\\_character\\_of\\_books.html](http://www.futureofthebook.org/blog/archives/2007/08/the_bookish_character_of_books.html).

<sup>2</sup> See interview with Łukasz Gołębiowski carried out by Marcin Bąba. Ł. Gołębiowski, *Cyfrowa kultura książki*, interview conducted Marcin Bąba, "Res Publica Nowa" 2009, vol. 22, no. 8, pp. 19–27.

<sup>3</sup> See B. Erban, *Keitai shousetsu. A study of Japan's mobile phone fiction* [online] [access: June 30, 2015]. Available in Internet: <http://www.ualberta.ca/~berban/cell/cellpart.html>; J. Saarti, A. Juntunen, *Managing and optimizing the service processes with a set of quality indicators. Case of University of Eastern Finland Library*, "Qualitative and Quantitative Methods in Libraries" 2013, vol. 2, p. 168.

<sup>4</sup> See P. Schoppert, *How e-book DRM could actually be a good thing. Alternatives to Adobe, Amazon and Apple*. In: *Ps Media Asia* [online] 19 April, 2012 [access: June 30, 2015]. Available in Internet: <http://www.psmedia.asia/content/how-e-book-drm-could-actually-be-good-thing-alternatives-adobe-amazon-and-apple>.

<sup>5</sup> See D. Basulto, *Books without borders. The digital infinite library*. In: *Big Think* [online] 2010 [access February 4, 2012]. Available in Internet: <http://bigthink.com/innovation/books-without-borders-the-digital-infinite-library>; Ł. Gołębiowski, op. cit.

<sup>6</sup> See J. Saarti, *Cyberspace information specialists in digital networks or librarians helping health professionals within the university?*, "Journal of EAHIL" 2010, vol. 6, no. 4, p. 17; J. Saarti, A. Juntunen, *Bringing out the best of everyone. A systematic approach to the workplace coaching and learning at the Kuopio University Library, Finland*. In: *World Library and Information Congress: 76th IFLA General Conference and Assembly "Open access to knowledge – promoting sustainable progress", 10–15 August 2010, Gothenburg, Sweden* [online]. 26.05.2010 [access: June 30, 2015]. Available in Internet: <http://conference.ifla.org/past-wlic/2010/128-saarti-en.pdf>.

Media experts expanded use of the term, inter alia, to the area of blogs on literature<sup>7</sup>. Moreover, they pointed out that the term includes, in addition to the same e-books, process of their digital manufacturing<sup>8</sup>. In the philosophical discourse, the term was also used to indicate a shift in the burden of certain bibliological communication processes (especially the dissemination of printed books) into the Internet space, which leads to changes in the publishing business (fear of publishing books, which can not be sold, because thanks to the Internet the reader can find books more relevant to his needs and tastes, and thus does not need to buy those titles which are available from other publishers)<sup>9</sup>.

In addition to these few works, casually referring this term, it has not been reported so far, as it seems, explication of this neologism. Therefore, the aim of the article is to characterize the phenomenon of digital book culture and thus to try to clarify the meaning of this term.

## Book culture

In library science discourse the term *book culture* is commonly used. It makes scientists consider complicated relations that place the book in culture. Book is the product (achievement) of culture. It functions in specific culture and is intended for culture (present and future). The book is associated with a wide array of experience. Books change in time in terms of both their material look and their functions. It seems, however, that the position of the book in developing literate cultures is still unchanged. It is not an exaggeration to say that without the book (its different types) today's cultures would not have developed. They derive knowledge from books and generate knowledge, which is later preserved in books. In other words, they build a complicated structure (a networks of relations)

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<sup>7</sup> See E. Chaves, *The war between n+1 and the elegant variation, or when production overlooks consumption in the literary political economy* [online] [access: June 30, 2015]. Available in Internet: [http://www.uta.edu/huma/agger/fastcapitalism/4\\_1/chaves.html](http://www.uta.edu/huma/agger/fastcapitalism/4_1/chaves.html).

<sup>8</sup> See B. Rieder, *81,498 words. The book as data object* [online] [access: June 30, 2015]. Available in Internet: <http://mastersofmedia.hum.uva.nl/2011/05/22/bernhard-rieder-81498-words-the-book-as-data-object/>.

<sup>9</sup> See J. R. Di Leo, *Corporate humanities in higher education. Moving beyond neoliberal academy*, New York 2013, p. 105.



of entities (people and institutions) that deal with incorporating books into the social circulation, starting with libraries and archives, through the distribution network, promotion and advertising activities and finally the reception (consumption) of books.

Krzysztof Migoń wrote, that the term *book culture* integrates all aspects of book (material and spiritual), traditions and legacy. The term covers everything that is related to books. Book culture consolidates such elements of the book as a physical object (including the world of books), book as a product of material, technical and spiritual culture but also as a communication tool<sup>10</sup>. The term *book culture* indicates the denotations of the words *culture* and *book*; therefore, it is a common point for these two areas: culture and books.

The book is an artefact having certain features that allow distinguishing them from other physical objects. Among the features that constitute the book one should mention its contents, i.e. the book is a meaningful medium. The content is arranged into genre-specific form and narration. Moreover, it is expressed in a given code and symbolic codes, which are presented as graphic symbols. The book contains certain text/communication (it is a medium of information, a means of communication). The main text is divided into parts in a specific typographic order. The book is created within specific culture, what means that it functions in a specific social context, i.e. it was disseminated in the society in a given way. The context influences the form of the book. Past forms included papyrus and parchments scrolls; today's books are most frequently codexes printed on paper. They have different functions, for example: information, education, entertainment, etc. It is a means of expressing people's thoughts, presenting information, the method of its recording and a means of interpersonal relation. It is subjected to the mechanisms of selection and quality control. Depending on the social context, i.e. on a historically specific situation, certain contents may be recorded in a form of the book while others are not. A group of people (experts) is engaged in the process of creation and dissemination of the book. At each stage of placing the book in the social circulation there are entities specialised in specific activities. The creative work is done by the author. Production is the domain of the publishing

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<sup>10</sup> See K. Migoń, *O współczesnej sytuacji badawczej w naukach o książce, bibliotece i informacji*, "Przegląd Biblioteczny" 2008, no. 1, p. 18.



house. Dissemination is the work of institutions which are intended for this purpose (e.g. libraries, bookstores). Books reception is the domain of readers. The book is a durable thing that is static and unchangeable (in a given edition). It is a coherent structure that connects the material form (medium of information) and the contents. Its characteristic feature is, therefore, the coherence of content text and the material form – it is a system. Among other features one could mention the fact that the book does not need any additional tool to be read. Additionally, it has its title, introductory texts, supplementary materials, informative elements and printers' imprint. Trying to explain what the book is in a natural language, one should add what the book is not. Thus, the book is a document, but other documents (e.g. magazines) are not books.

The book culture is manifested (can be experienced) as early as at the stage of idea for a book, then in its production, dissemination and, finally, consumption. Book culture is, therefore, understood as interaction with the book, i.e. writing (creating), producing (publishing, disseminating) and reading (consuming) books.

As it is seen, the term *book culture* implies bibliological processes; therefore, it is a broader term than *bibliological communication*. In short, bibliological communication is the process of implementing the book into the social circulation. The book is understood as a tool of communication, a method of recording and presenting information, and also a means of locating a literary, scientific work etc.<sup>11</sup> The means of communication is a traditional form of book, i.e. a printed book. Bibliological communication consists of certain processes. First, the creation of work, the process of giving the work a form of a book, and then the process of book dissemination, and finally its reception. Moreover, the term can be specified by indicating that bibliological communication generates opportunities of interaction between the entities engaged in introducing the book into social circulation and the opportunity to influence every stage of this process, i.e. book creation, production, dissemination and reception<sup>12</sup>. Thus, bibliological communication means the possibility to influence

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<sup>11</sup> See K. Migoń, *Forum dyskusyjne "Przeglądu Bibliotecznego"*, "Przegląd Biblioteczny" 1985, no. 3–4, p. 348.

<sup>12</sup> See J. Zawisza, *Propozycja schematu komunikacji bibliologicznej*, "Studia o Książce" 1980, iss. 8, pp. 3–24.



these processes and a chance of interaction between the entities (people and institutions) that take part in the process.

Book culture is a culture of reading (and writing)<sup>13</sup>. At this point you need to enter additional related terms and determine their semantic relationship. First of all, presenting considerations locate in the area of *oral culture (language culture, words culture)*. These terms, among presented in this paper, have also the widest range. Then on the axis of evolution appeared *writing culture* (communication *via* handwriting graphic characters). This heralded the birth of a manuscripts forms. Along with it began to form the *book culture*. You must also enter the term *culture of writing and reading*, which crystallized with the writing culture, and spread with the book culture. Writing culture would not be popularized without book culture. The next step was the development of print culture. This type of culture became also a part of the book culture. However, both the writing culture and print culture are realized in other forms than books. In other words, there are manuscripts and printed works, which cannot be called *books*, nor counted among the books. *Print culture* and *writing culture* are hyponyms of *book culture*. So book culture emerged from the writing culture. Book culture was developed and widely popularized in print culture, and finally, most importantly, it (book culture) became a model for digital culture<sup>14</sup>. Of course we must remember that with in digital culture there are also non books communiqués. Significantly however is that many of the features and attributes of books and book culture were reflected in the digital culture. Literature and other writing works after the scriptographic age and typographic age were in the process of transferring to the digital space, which led to numerous changes, such as in the processes of reading and writing<sup>15</sup>. History of communication through the language has come the way from writing and textuality (printing) to the visuality<sup>16</sup>. However, emerging in the digital space a new formation

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<sup>13</sup> See S. Birkerts, *The Gutenberg elegies. The fate of reading in an electronic age*, New York 2006, p. XIV.

<sup>14</sup> *Digital culture* is the digital-network environment of Internet and World Wide Web.

<sup>15</sup> See K. Migoń, *Uniwersum piśmiennictwa, jego właściwości, granice i sposoby istnienia*. In: *Uniwersum piśmiennictwa wobec komunikacji elektronicznej*, ed. K. Migoń, M. Skalska-Zlat, Wrocław 2009, p. 19.

<sup>16</sup> See P. Celiński, *Postmedia. Cyfrowy kod i bazy danych*, Lublin 2013, pp. 156–157.

(digital book culture) seems to respect the values brought to the book universe through a book (manuscript and printed). Book culture is related to writing (scripture), and consequently to writing and reading. In other words to communication using graphic signs letter, to literacy. *Book culture* is a hyperonym relative to such hyponyms as *print culture* and *digital culture* (*electronic, hypertext*).

## Digital book culture

In the situation of reality dominated by the Internet and World Wide Web it seems crucial to mark a common ground for the area of book culture and Internet culture. Such seems to be the term that has been more and more frequently used in the topics of new media and books – *digital book culture*. Some authors (e.g. Jarmo Saarti, Arja Juntunen) introduce this neologism in their texts without explaining its meaning, as if everyone understood its sense intuitively<sup>17</sup>. What is, then, digital book culture? First and foremost, this neologism implies a common area that is marked with the ranges of meaning of the terms *book*, *culture* and *digital space*. Digital book culture is nothing else but the book culture in digital space. Additional element is not only the digital record, but also the influence of whole heritage of book culture on the shape of the Internet. Every new mass medium after the printed book is under its influence. Printed books were one of the first goods produced in large numbers of identical copies, i.e. mass produced. That is why, media experts such as Marshall McLuhan recognise the printed book as the basis for all other mass media<sup>18</sup>.

Describing the problems defined by the term *digital book culture*, one should pay attention to the phenomenon of book and Internet convergence and the heritage of book culture in Web environment. In other words, the book itself is in the centre of this issue and the processes involved with the book are a model for the Internet, WWW and network communication.

Before one approaches the question of book convergence into the Internet, one should remember the moment before the creation of the

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<sup>17</sup> See J. Saarti, A. Juntunen, op. cit.

<sup>18</sup> See M. McLuhan, *Wybór tekstów*, Poznań 2001, p. 442.



Internet. Going back to this moment, it is easy to notice that Web designers and originators whose ideas contributed to the development of the Internet were scientists in majority, who were brought up in the book culture. They implemented the solutions that they knew from the book culture into the Internet. For instance, Joseph C. R. Licklider wanted to use computer technologies to accelerate searching relevant scientific information. In his opinion searching consumed three fourths of his time for solving a given scientific problem, while less than a fourth was dedicated to drawing conclusions and giving answers. As a result he wrote an article entitled *Man-computer symbiosis* in which he explained his idea<sup>19</sup>.

Initially, i.e. in 1960's when the works on building the Internet started, the book was something beyond the network. There were some attempts to make its contents available. In this stem Internet network (or rather computer network) there was a service called Protosynthes (1960), i.e. an information retrieval system that operated online (an *interactive on-line information retrieval system*). The system was supposed to provide full screen access to *The golden book encyclopedia*<sup>20</sup>. Soon after that Michael S. Hart started Project Gutenberg (1971) which gave rise to various projects around the world to digitize the collections of libraries (books primarily)<sup>21</sup>. With the implementation of WWW service to the Internet the process of digitization accelerated and has been lasting up to now.

Websites are an ideal place for storing information about the addresses of publishing house, libraries and bookshops. This made the websites a storage space for contact data to the institutions that implement books into the social circulation. Then, the data was supplemented with visual and audio-visual information. Libraries started making their catalogues available online what made bibliographic data accessible online constantly. Special network technologies facilitated the development

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<sup>19</sup> See J. C. R. Licklider, *Man-computer symbiosis*, "IRE Transactions on Human Factors in Electronics" 1960 vol. HFE-1, March, pp. 4-11.

<sup>20</sup> See Por. K. La Barre, *The use of faceted analytic-synthetic theory as revealed in the practice of website construction and design* [online] [access: June 30, 2015]. Available in Internet: [https://netfiles.uiuc.edu/klabarre/www/LaBarre\\_FAST.pdf](https://netfiles.uiuc.edu/klabarre/www/LaBarre_FAST.pdf).

<sup>21</sup> See M. Hart, *The history and philosophy of Project Gutenberg* [online]. "Project Gutenberg" [access: June 30, 2015]. Available in Internet: <http://www.gutenberg.org/wiki/Gutenberg>About>.



of literary life online, what generated the term *litenet* (a connection between literature and the Internet). Then, books on Internet topics started being published, and even new literary genres, such as hypertext novels. The readers started sharing opinions about books and reviews on different internet forums and discussion groups. Services dedicated to a given author or title appeared. Books and their fragments started being published on Websites. Then an opportunity to co-create texts, i.e. writing in a group of friends or strangers, developed. The phenomenon of internet self-publishing appeared. Additionally, network services and Internet browsers allowed to search freely the internet resources what facilitated the access to the contents. Apparently, the book as a system with its whole surrounding spread on the Internet. Looking at today's Internet, one may easily notice that the access to books and book heritage on WWW is significant and broad.

It seems that World Wide Web that consists (nomen omen) of pages is already a symbol of a digital book culture because it uses pages, i.e. flat rectangular surfaces, as the method of presentation information, which had been developed for the purposes of books. In this way it clearly corresponds to the book culture heritage. Websites are rich in different contents, information, texts (or hypertexts) that contain graphic symbols and media information. Moreover, the project of the Internet relates to the idea of full information corpus that has been known since ancient times (Library of Alexandria). It is reflected on the Internet in a for of numerous attempts to gather full corpus of information, e.g. by digitizing library collections. In World Wide Web one may find a parallel to the idea of a quantified information world (lexias). All these similarities allow to draw a conclusion that the Web conceptually refers to the methods of information management that had been developed in book culture.

Digital book culture is also the process of migration of books to the digital world (digitization). Even though it is one of the manifestations of digital book culture, it is neither the only one nor the most important one. It seems important to place not only the book but also related processes in the digital context. Book culture is a certain social process which involved a lot of people, from the authors, printers, publishers, critics up to the readers. With today's Internet and World Wide Web services virtually everyone from different social groups can participate in the phenomenon of book culture. This is because Internet users communicate



with different sign systems which are translated into a binary digital code and programming languages on the Internet. Network communication (especially synchronic and asynchronous) is another communication being that uses graphic symbols.

In the context of electronic books draws attention to their similarity to traditional books, so that they are their digital counterparts<sup>22</sup>. You can in fact indicate such common features of traditional books and electronic as well as, inter alia, author, title, text, content, literary form, social functions and features relevant only for electronic books, i.e. primarily a form of publishing, though in the case of an e-book is rather the manner of presentation, or user interface, and the method of recording, reading and reception<sup>23</sup>. Designers and developers when creating the technology of electronic books still refer to traditional books, i.e. their work in the development of computer devices dedicated to reading electronic books and mobile devices, as well as the development of the software, such as the appropriate file formats, aimed at creating technology liken to the traditional books (visual structure), and provide more accurate display of graphic characters<sup>24</sup>. So this is yet another proof of the fact that the digital environment is strongly influenced by the heritage of the book culture.

It is still a problem that many of book attributes (traditionally understood) and the features of book culture attributes are not reflected in the digital space, i.e. not all of them can be translated into a digital form. First and foremost, books on the Internet do not have physical form, therefore the book is not a coherent structure of a system. Moreover, in order to perceive objects (including books) in a digital context one needs to have additional tools (hardware) and software.

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<sup>22</sup> See B. Cope, D. Mason, *Markets for electronic book products*, Altona 2002, p. 241; T. H. Synodinou, S. Kapidakis, I. Iglezakis, *E-publishing and digital libraries. Legal and organizational issues*, Hershey 2011, p. 133; Z. Dobrowolski, *Internet i biblioteka*, Warszawa 1998, p. 119.

<sup>23</sup> See J. Reizes-Dzieduszycki, *Publikacje elektroniczne w procesie komunikacji społecznej*. In: *Książka i prasa w systemie komunikacji społecznej. Przeszłość, dzień dzisiejszy, perspektywy*, ed. M. Juda, Lublin 2002, p. 240. See also M. Góralaska, *Książka drukowana wobec przekazu elektronicznego*. "Biuletyn EBIB" [online] 2001, no. 9 [access: June 30, 2015]. Available in Internet: <http://www.nowyebib.info/biuletyn-ebib/27/a.php?goralska>; M. Sopyło, *Estetyka książki elektronicznej*, Gdynia 2008.

<sup>24</sup> See B. Cope, D. Mason, op. cit., pp. 241–242. Electronic books are likened more to the traditional paper codex books than to the electronic environment. See M. Kovač, *Never mind the web. Here comes the book*, Oxford 2008, p. 14.

Despite the fact, some of the processes related to the social circulation of books (i.e. bibliological communication processes) were reproduced on the digital-network environment. Bibliological communication has accompanied the mankind for over five hundred years since the production of books with a printing press started in Europe. The appearance of the Internet in the media world brought significant changes. Then a printed book was said to be doomed to disappear suggesting that the Internet is a threat for books. With the power of convergence, the Internet “absorbed” the communication space reserved for the book. Today’s bibliological communication is impossible without the Internet. Network achievements such as information and communication technologies are used to intensify the processes used to incorporate books into the social circulation. At the stage of book creation it may be given a form of electronic book or digitized book. In case of digital bibliological communication the medium of communication is either the e-book or a digitalized form of the book (a digital copy of the traditional book). In both cases appropriate digital information technologies are necessary for dissemination (e.g. DVDs, flash drives, portable discs) and in many cases also network services (e.g. bookshop and publishers websites, internet services, social services where Internet users share their opinions on books, digital libraries, etc.). Reception is also done with information technologies (hardware and software). The books available on the Internet, digitized books or primarily digital one are available online for instant reception. The book is available on the Internet globally, what facilitates its dissemination, thereby the reception of such a book is instant. On the other hand, in case of books that function beyond the network (on digital media, such as CDs), the consumption stage is undoable with network technologies, but it is possible with digital technologies. However, providing information about books through digital technologies influences positively the process of book consumption, because network technologies facilitate the spread of information about the book among larger number of future readers. A variant of digital bibliological communication is the network bibliological communication as it is done with the use of digital information technologies, which are also network-based. They are used already at the stage of creating the work together with the writer (collaborative writing). Such an operation seems to accelerate the whole process. Network technologies are used to disseminate, and specifically



publicising, making available and the reception of the networked book, which is a book that was created with the use of network technologies (actually, the text of the work is prepared with the technologies. At the end the text feeds the book) with the intention to have it published in print<sup>25</sup>. In network bibliological communication there is a bond that links the author and the recipient (reader) and also a change of roles recipient – author, while the communicating actors create the text of the work. The whole record of the communication functions on the Internet, i.e. the utterances of each conversation, some which will feed the book. The Internet is the ally of the book. On the one hand, information technologies facilitate the incorporation of printed books into social circulation. On the other hand, information technologies are used in creating the text of the work, which is to be published in print, thus they build up the position of the book as a main medium of communication because network technologies are used to bring new books to life<sup>26</sup>.

## Summary and conclusion

In the framework of book culture, the book is involved in a certain social system. The axis ‘book – society’ is filled with certain relations. The book as an object and the information that is attached to this object becomes an element that constitutes certain social relations. The book is a material object, a means of communication and a method of recording the information. It is also a method of its presentation. Finally, it is a matrix (as an object, tool and method of presentation) for other social relations, including Internet communication and World Wide Web particularly.

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<sup>25</sup> The concept of networked book has been thoroughly discussed in the book (S. D. Kotuła, *Komunikacja bibliologiczna wobec World Wide Web*, Lublin 2013, p. 119–129) and in the articles (J. Woźniak-Kasperek, S. D. Kotuła, *Komunikacja bibliologiczna i książka w przestrzeni sieci – pytania o tożsamość poznawczą i terminologiczną*. In: *Kulturowa tożsamość książki*, ed. A. Cisło, A. Łuszczyk, Wrocław 2014, p. 12–18; S. D. Kotuła, *Bibliological communication and the World Wide Web*, “Zeszyty Prasoznawcze” 2014, no. 4, p. 661–677).

<sup>26</sup> The phenomenon of the digital bibliological communication and the network bibliological communication were described among others in the book S. D. Kotuła, *Komunikacja bibliologiczna wobec...*

Digital book culture is deeply rooted in the book culture as such, because it was developed on the grounds of book culture; therefore, digital book culture that is under the influence of book culture must respect the values that are transferred through it. Hence, the projects referring to books and bibliological processes have been present on the Internet since its beginning. Creating (or producing) a digital book, digitization, book dissemination, e.g. online library catalogues are just a few examples. Therefore, digital book culture is simply modelled on the heritage of book culture as such.

On the one hand, digital book culture connects the phenomenon of book and Internet convergence; specific features and attributes of book and book culture permeate to the Web (including digitized books and the accompanying processes of introducing book into the social circulation); moreover it is the resultant of the digital book culture. On the other hand, they are part of global (single) book culture. Even though specific area called *digital book culture* is selected, it remains under strong influence of book culture as such. One can formulate a thesis that there is one single book culture that is manifested and realised in different environments and different forms, i.e. in handwriting space, in typographic space and also in digital space.

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## Digital book culture [Cyfrowa kultura książki]

**STRESZCZENIE:** Celem artykułu jest scharakteryzowanie zjawiska cyfrowej kultury książki, która jest manifestacją kultury książki w środowisku cyfrowo-sieciowym

Internetu i World Wide Web. Internet i WWW ukształtowane zostały w dużym stopniu w duchu kultury książki. W ramach wyróżnionego zjawiska mieści się: przenoszenie do Internetu zdobyczy kultury książki; proces konwergencji mediów książki i Internetu; przeprowadzanie w Webie procesów bibliologicznych; realizacja znanej ze starożytności idei zgromadzenia i udostępnienia pełnego korpusu informacji (wiedzy, treści), a także idei stworzenia skwantyfikowanego uniwersum informacyjnego (Web konceptualnie, metaforycznie i strukturalnie nawiązuje do wypracowanych w kulturze książki metod organizacji i zarządzania informacją). A zatem kluczowym aspektem cyfrowej kultury książki jest zjawisko książki *per se* oraz procesy z nią (książką) związane jako wzór dla komunikacji w Internecie oraz w szczególności w Webie.

**SŁOWA KLUCZOWE:** Internet; komunikacja bibliologiczna; książka; kultura książki; World Wide Web.

