

KITCH AND ITS USE IN BUSINESS COMMUNICATION. AN EXAMPLE OF PERSONAL BRANDING AND ADVERTISING USING AI

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Purpose: The main research problem was formulated in the form of a question: In what areas of business communication is kitsch dominant and what are the ways of building social sensitivity in order to eliminate or limit it? The purpose of this article is to discuss the category of kitsch in business communication, in areas such as personal branding and artificial intelligence (AI) advertising. It also aims to clarify the state of knowledge about kitsch in business, which is a vivid and widespread phenomenon, though perceptually subjective, and therefore eludes rigid definitional rules.

Design/methodology/approach: Humanities research, essential in marketing, PR, HR, UX/UI, as well as project management and strategy development in creative industries, was conducted. Non-reactive methods were employed: desk research and descriptive analysis. Full-text databases, including EBSCO, ProQuest, ISI SSI Reuters/Thomson, were also used, along with the leading website scholar.google.com. Data were selected based on final results, inclusions, and exclusions.

Findings: Kitsch is part of the phenomenon of modern consumerism. In business, it is primarily used for marketing purposes to appeal to the tastes of a wide audience. Examples include online activities utilizing artificial intelligence, such as personal branding and advertising campaigns.

Research limitations/implications: This article is of a theoretical nature. New trends that fit into the phenomenon of digital kitsch and serve business communication, such as personal branding and advertising using artificial intelligence (AI), as well as trends in the use of artificial intelligence in this area, were identified.

Practical implications: It was concluded that AI is not enough in business practice, but that a human factor will always be needed: supervisors, experts and connoisseurs who, with the sensitivity typical of homo sapiens, will manage advertising campaigns and ensure the proper personal branding of employees.

Social implications: The article contributes to building social sensitivity to the negative features of kitsch, which lead to the trivialization of culture, undervaluation and creation of illusions, which is already visible in the new version of the forms of personal branding and advertising described in the article using artificial intelligence (AI), as well as in commercial products.

Originality/value: The approach to the category of kitsch in business communication presented in the article organizes this area and identifies opportunities for better use of the potential of knowledge in this area in business practice.

Keywords: kitsch, AI-powered advertising, personal branding, business communications.

Category of the paper: research paper.

1. Introduction

A retrospective analysis of the concept of kitsch leads to the conclusion that it has existed in various historical periods (Broch, 1998). However, the word itself appeared only in the late 19th century in the Munich art trade to describe cheap goods (Banach, 1968). Critics used the term kitschen (“scraping mud”) to refer to landscape paintings devoid of artistic merit, favored by the upstarts of the time, represented by rapidly growing wealthy industrialists. Today, with the spread of colloquial culture, the dominance of simultaneous visual messages, and the emergence of new-generation technologies, including artificial intelligence (AI), kitsch is taking over new spaces, also entering the sphere of business communication.

The internet, where various social, aesthetic, and emotional needs are increasingly being met, serves as a rudiment and a breeding ground for its spread. In business communication, kitsch refers to the use of tacky aesthetics, primarily for marketing purposes, that pander to the tastes of mass audiences. In this context, the aim of this article is to theoretically organize the state of knowledge about the kitsch phenomenon, and to discuss, on a practical level, the identified business areas in which it appears, such as personal branding and artificial intelligence (AI) advertising. The final section of the paper presents conclusions and recommendations regarding the discussed issue.

2. Methods

This article is theoretical in nature. Non-reactive methods were used in the research: desk research and descriptive analysis. Following a systematic literature review methodology, secondary sources related to the concepts of kitsch and camp were analyzed, including online forums, news, and media content related to image management and artificial intelligence-generated advertising. Full-text databases were used, including EBSCO, ProQuest, ISI SSI Reuters/Thomson, and the scholar.google.com search engine. The obtained materials were selected based on keywords and inclusion and exclusion criteria (Czakon, 2011). The content of the documents, updated continuously, was compared with previously obtained materials. An inductive scientific reasoning approach was employed.

3. The category of kitsch in the light of a literature review

In the context of clarification, kitsch defies any attempt at unambiguous definition, as it is a connotative, contextual, and subjective concept (Jaworski, 2013). Its perception reflects the level of cultural competence, which varies depending on the individual's social environment. Therefore, kitsch "is always in the eye of the beholder, and all intellectual constructions are secondary to this fact" (Czaja, 1997). As an aesthetic category, or—metaphorically speaking—"the art of happiness" (Moles, 1978), it is commonly associated with exaggeration, an excess of decoration and embellishment, exaggerated and overly saccharine colors, as well as with mediocrity, mediocrity, and inept imitation. It applies to works of questionable artistic quality (paintings, sculptures, visual art, literary works, music, and films), but also applies to objects and gadgets (toys, jewelry, decorative and utilitarian objects) that look nice but are of low quality and give the impression of cheapness. Researchers agree that kitsch manifests itself most fully through the distortion of function and an excess of decorativeness. It combines the characteristics of novelty and excess with those stemming from tradition. Its main characteristics are:

- a) inadequacy (exceeding functionality),
- b) accumulation (accumulation of various functions in one object),
- c) synesthesia (multi-sensory interaction with many senses simultaneously),
- d) mediocrity (fluidity between what is previously accepted and what is new),
- e) comfort (striving for well-being by avoiding what is difficult and uncomfortable) (Moles, 1978).

Kitsch, which is mass-market and rooted in stereotypes, mental simplifications, and fairground sentimentalism, shows no signs of disappearing today; on the contrary, it is taking over various spheres of life, becoming, one must agree, "a phenomenon not only in aesthetics, but also in social life. It is commonly associated with something banal, sentimental, vulgar, tacky, ultimately ugly and bad, a manifestation of tastelessness and talentlessness. And, most importantly, this does not bother its enthusiasts" (Mikołajczyk, 2018). It should be added that it cannot be a nuisance because it is assigned to things that people like, that they purchase, watch, read, listen to, and use, deriving pleasure from them. Moreover, it could "neither come into being nor survive if there were no man who likes kitsch and, as an art producer, wants to produce it, and as an art consumer, is ready to buy it and even pay well for it" (Broch, 1998).

Kitsch, as mentioned above, is characteristic primarily of works of art, but it evolves, transforming from an aesthetic dilemma, tantamount to a denial of the creator's skill and the work's originality and uniqueness, into a sociological phenomenon (a favorite of the masses), as well as a psychological one—understood as an immanent element inherent in each of us. In the contemporary world, kitsch seems ubiquitous, though "it is something vague, intuitive,

but also extremely nuanced" (Maciejewski, 2018). It is not art, but its distortion, manifested in the devaluation of its value. The researcher is right that "kitsch is universal, it is at the level of the average person, unlike art, which transcends them" (Drożdż-Szczybura, 2023).

Since 1964, thanks to the book *Notes on Camp* by American intellectual Susan Sontag, the term camp has gained popularity. It is similar in meaning to kitsch, but differs in its provenance and the social context from which it originated. Kitsch is generally considered a plebeian concept, while camp refers to the homosexual community and the excluded. As the researcher explains, in the 19th century, the word camper was used as an adjective to mean "homosexual", and in homosexual slang, it meant "something tasteless, distasteful" (Drożdż-Szczybura, 2023).

Camp, like kitsch, defies attempts at objectification and unambiguous definition. If we assume that "kitsch draws solely on the resources of beauty and goodness, whereas camp often combines exaggerated beauty with ugliness" (Malinowska-Petlenz, Petlenz, 2007), then the thought arises that works and artworks whose creators deliberately and artistically introduce elements of turpism in order to evoke aesthetic shock fall under the category of camp, not kitsch.

The statement that "kitsch denotes sensitivity, while camp denotes a specific attitude" (Booth, 2012) is certainly correct. Camp is not only an aesthetic category, but also an "unruly cultural phenomenon" (Drożdż-Szczybura, 2023), validated by lifestyle and an uninhibited way of perceiving the world. What connects both concepts, according to researchers, is a "critical attitude towards what is traditional and established, regardless of whether they toy with the ideas of fine art or clumsily strive to imitate them" (Maciejewski, 2018). One should also agree with the assessment that "the areas of the nefarious activity of both phenomena are increasingly overlapping, whether in the field of fighting for the rights and interests of excluded people, including sexual minorities (camp), or in the field of discussion about what actually is art and what is not? (kitsch)" (Maciejewski, 2018).

In the literature to date, the phenomenon of kitsch/camp has most often been analyzed in relation to real life. Cyberspace, where various social, aesthetic, and emotional needs are met, provides a new location for the persistence of these categories. The entire virtual space is now becoming a sphere susceptible to kitsch, or, as a YouTube researcher put it, the "internet kitschosphere" (Maćkowiak, 2016). This is facilitated by the rules governing the internet, such as universal accessibility, anonymity, aterritoriality, and abstraction. It is not without reason that cyberspace is synonymously referred to as the "Tower of Babel or Cyber Thermopylae" (Marczyk, 2018). It is replete with examples of poor taste and saccharine, artificial stylistic conventions, to which artificial intelligence (AI) plays a significant role. We discuss this below.

4. Doll in a box – personal branding marked with kitch

One pop culture trend that began gaining popularity in early 2025 (Madan, 2025) is personalizing self-images in the form of the popular Barbie doll or other superheroes, housed in virtual packaging similar to those found on store shelves and in which toys are sold in the real world. From a business perspective, this trend aligns with personal branding. The idea is to stand out and build a personal brand to enhance perception. Using animation and ChatGPT, you can create a viral doll-in-a-box image of yourself and showcase it seamlessly on social media, such as TikTok, Instagram, or Facebook. These AI-generated portraits are meant to symbolize the real world and idealize an individual's profession, personality, and interests.

The first step is to choose the color of the virtual box, imitating the packaging of the doll representing us. Then, we select the appropriate accessories—miniature additions we consider most aptly characterize us. For example, people who consider themselves intellectuals might include books, glasses, or a laptop; others who care about their fitness might include gym equipment or a container resembling a boxed diet; and pet owners won't forget to visualize their pet. Once the desired image with the new doll-in-a-box image, generated from an authentic photo, is ready, log in to the appropriate website to upload and obtain the existing video. As Times Now World notes, "you can request additional elements such as a logo, a made-up name, or even fake power statistics. If you don't like the first result, you can modify the image and try again until it looks just right" (Madan, 2025). This way, you achieve a perfect character, free of any flaws.

The doll-in-a-box trend is widespread, despite its low-brow representation. However, it demonstrates that kitsch is colonizing various spaces today, including those previously considered eminent, such as academia and business. Educated and ambitious adults with professional aspirations, specialized knowledge, and a strong desire for goodwill and respect from their surroundings are succumbing to the need for this illusory, childish play. However, they are unaware that the image created, while essentially false, is a manifestation of hedonistic kitsch, a lack of good taste, and, above all, evidence of the dominance of the "utopian culture of the world of perfect people" (Gromysz, 2016). An artificial, manipulated image is not the highest-quality way to define one's self or build a reputation. This is not a technique, as the internet user-businesswoman claims, for self-irony (<https://www.instagram.com/p/DIQ6F5qAxGe/>).

On the contrary, the created image is devoid of any flaws, which demonstrates a lack of self-distance. It is a manifestation of a certain immaturity and a "massive drive towards narcissistic body cultivation" (Giddens, 2010), and in extreme cases, a sign of body dysmorphia. It also confirms the collective fascination with the Barbie doll, promoted through effective advertising campaigns. The researcher is right that "the famous doll is no longer just a passive instrument illustrating desired ideas. It has become a factor in creating reality independent of

its creators" (Woźniak-Czech, 2023). It is "a thing that governs its owner", the researcher adds, illustrating her statement with an example of surgical procedures undertaken to resemble the American puppet (Woźniak-Czech, 2023). The fictional image of a "beauty" in a box does not require such sacrifices, but the psychological mechanism of the actions taken remains the same.

5. Some thoughts on AI-powered advertising

It's no secret that some advertisements, not only in terms of ethical standards (Pabian, Pabian, 2024), but also aesthetically, leave much to be desired. One must agree with researchers that "advertising is the most ubiquitous and intrusive of cultural messages" (Baumann, 1993), and the advertising texts themselves are "simple, understandable, precise, persuasive, and often imbued with kitsch" (Stefaniak, 2016). While researchers emphasize that "advertising has been considered an art form on a par with sculpture or painting, the most artistic advertisements are not considered works of art, primarily because of their commercial dimension" (Chęć-Małyszek, 2015). Equally important is the fact that advertisements appeal to a mass audience, which means that "by their very nature they feed on kitsch" (Plesnar 1997). Scientific analyses also indicate that the existence of kitsch in advertising is determined by stylistic persuasive devices. Lexical indicators of kitsch include: shortening the distance by directly addressing the recipient of the message (using the second-person singular and personal pronouns, e.g., "Your", "You"), the imperative mood, the use of all-caps letters, the use of foreign words, the pursuit of brevity, including word shortening, and the succumbing to linguistic trends, triviality, and the repetition of words and messages (Stefaniak, 2016).

To strengthen their commercial arguments, companies producing advertising campaigns are increasingly using artificial intelligence, which is used systematically for "planning, analyzing, designing, producing, shaping the characters in the spots, and implementing the entire film creation" (Kończak, 2024). The first Polish audio-video ad entirely generated by AI, titled "Max – the Seduction Trainer", appeared in early 2024 (Drynko, 2024). Artificial intelligence as an independent tool has therefore been used in marketing communications for a relatively short time, but it has significant development potential.

Advertisements generated by AI are already generating moral and artistic controversy. For example, some of them contain elements of so-called shockvertising, the inclusion of risky content intended to provoke extreme reactions, even disgust, in viewers. Another challenge is what the authors of this article call the kitschification of masterpieces. In this case, the idea is to exploit the resources of classical and modern art for bold parodies of outstanding originals, employing altered means of expression. Such alterations most often take the form of paraphrases, replacing the conventions of seriousness with verbal or situational humor, thus altering the work's character and reception. An example is the commercial titled "Coca-

Cola – Masterpiece" (Keystory, 2023). This is a dynamic story about characters from famous canvases by renowned painters (including Johannes Vermeer's "Lady with a Pearl Earring", William Turner's "Shipwreck", van Gogh's "Room in Arles", Edvard Munch's "The Scream", and other emerging artists from far-flung corners of the Earth) who come to life at the sight of a Coca-Cola bottle from Andy Warhol's artwork and, delighted by the taste, toss it back and forth from painting to painting in the exhibition hall. In the finale, the bottle of the famous drink is given to a young artist, presumably an art student, who, after drinking its contents, gains creative inspiration to sketch. Another example is an advertisement titled Tourist attractions, in which characters from outstanding works of art (including the Mona Lisa, Vincent van Gogh from his self-portrait, Lady with a Pearl Earring by Johannes Vermeer, a farming couple (a farmer and his daughter) from the painting "American Gothic" by Grant Wood, etc.) come to life thanks to artificial intelligence and verbally encourage tourists to visit Denmark (YouTube).

These types of ads are modern and can be appealing to audiences because they represent a brilliant novelty. However, their aesthetic and emotional impact can, in some people, evoke what Roger Scruton calls "semi-physical disgust—a feeling of yuck!" (Scruton, 1999), or a sense of kitsch. Experts on the subject point out this problem, writing, among other things, that "brands are aware of technical limitations and that audiences are offended by the characters' unnatural movements, facial expressions, and lack of proportion, as well as the lack of realism and caricaturality". Some try to get around this, for example by changing conventions, deliberately exaggerating the artificiality of the effects to give the ad a satirical dimension, which is much harder to criticize" (Kończak, 2024). Arguably, this approach won't eliminate the problem. The fact that, as we already know, artificial intelligence algorithms can learn is also not encouraging. Unfortunately, this is machine learning, devoid of human sensitivity, feelings, and finesse, and therefore resistant to emotion or making distinctions at the intersection of aesthetics and ethics, beauty and truth.

Finally, it's worth adding that advertising campaign creators have long been leveraging the potential of classical art to promote various products. Perhaps the most common parodies involve Leonardo da Vinci's portrait of the Mona Lisa (e.g., BIC stationery, PANTENE hair cosmetics), and BLISTEX lip balms and lipsticks (Łuc, Bortliczek, 2014). Works by Impressionists Edouard Manet and Pierre-Auguste Renoir have also been used to promote the McDonald's restaurant chain, for example, a paraphrase of the painting "Bar at the Folies-Bergère", in which a woman in a Parisian nightclub serves the company's chicken nuggets instead of drinks, or the beachgoer from Renoir's "Figures on the Beach", who holds a company takeout bag (Pabian et al., 2024). These parodied travesties, however, were made by people with greater or lesser sensitivity and sense of taste, who were capable of being moved and were susceptible to emotions. The exclusive use of AI in advertising elevates the category of kitsch to a technological, completely dehumanized, electronic level. Its limitation or elimination is only possible with human intervention.

6. Conclusions

The research findings confirm previous findings that the development of cyberspace is impoverishing the realm of reality by shifting everyday life—personal and professional—to the virtual dimension. Kitsch is also migrating to the internet, as it thrives on what is sensational, surprising, and "pretending to be innovative" (Drózdź-Szczybura, 2023). In business communication, kitsch refers primarily to the use of tacky aesthetics for marketing purposes that pander to the tastes of mass audiences. Examples include online activities using AI, such as the creation of idealized images (dolls in a box) and advertising campaigns that lead to the kitschification of masterpieces. The resulting images can be viewed as a celebration of the extraordinary and a certain absurdity. They are inauthentic, manipulated, exaggerated, distorted, and distorted, yet simultaneously eye-catching, colorful, often dynamic, and easy to perceive.

Kitsch is present on the Internet and will take over more and more space, if only because it is "an element of the generic code used by Internet users to communicate" (Gumkowska, 2016). The situation is not improved by the boundless and unprecedented infatuation with new generation technologies and the resulting practice of entrusting all artistic activities to artificial intelligence, which lacks human sensitivity, artistic elegance and even a shadow of lyricism. The messages obtained so far are fed by kitsch and bear the hallmarks of dehumanization. Artificial intelligence undoubtedly relieves the burden of intellectual work and increases human productivity (Rheingold, 2003). It also supports artistic creativity, but "it will not replace it, because a human has a soul, emotions and sensitivity" (Garwol, 2024). The researcher is right that we will probably soon see the times when "the value of works made by humans, and not by a machine will increase precisely because of their authenticity, the amount of work and the time needed to complete them" (Garwol, 2024).

The conclusion is that business communication will always require a human element: supervisors, experts, and art connoisseurs who, with the sensitivity of a human being, will manage advertising campaigns and ensure proper employee branding. This requires an exchange of experiences and dialogue between creators, art connoisseurs, managers, and everyday internet users. Systematic training for managers and advertising creators in terms of cultural knowledge would also be useful.

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