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Titolo	A Joosr Guide to… #GIRLBOSS by Sophia Amoruso
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Nota di contenuto	Copyright Page; Contents; What's it about?; Every experience in life offers valuable training to becoming a #GIRLBOSS; Picture what you want to achieve and then make it happen; Success comes from hard work and not luck; Controlling your finances allows you to control your life; You have the power to turn any job you have into a creative one; Dive headfirst into your life, but don't be too attached to the outcome; Treat your money and possessions as symbols of your hard work; You have to work hard and work smart to achieve any sort of job success; Final summary; Now read the book
Sommario/riassunto	In today's fast-paced world, it's tough to find the time to read. But with Joosr guides, you can get the key insights from bestselling non-fiction titles in less than 20 minutes. Whether you want to gain knowledge on the go or find the books you'll love, Joosr's brief and accessible eBook summaries fit into your life. Find out more at joosr.com. Have you have ever dreamed of becoming a business mogul, actress, photographer, or writer? Let the ultimate #GIRLBOSS give you her life lessons on how to achieve your own vision of an awesome life. #GIRLBOSS by Sophia Amoruso is a how-to manua

2. Record Nr.	UNINA9910957954103321
Autore	Komnenovic Dora
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Nota di contenuto	Intro -- List of Figures -- List of Tables -- Abbreviations and Acronyms -- Preface and Acknowledgments -- Introduction -- 1. Yugoslavia, Europe and the World After 1989 -- 1.1. Blooming Mythscapes, Languishing Landscapes: Eastern Europe in Postsocialism -- 1.2. The Multiple Transitions in (Post-)Yugoslavia -- 1.3. "Europe Now!" -- 1.4. A Spectre is Haunting Croatia-The Spectre of Yugoslavia -- 1.5. A for Another, B for Balkanization: Language in (Post-)Yugoslavia -- 1.6. The "Spirit of Renewal" is Sweeping Libraries -- 2. The Discarding of Books in the 1990s: A Fact, a Perception, a Metaphor ... -- 2.1. My Approach to the Topic -- 2.2. The Theory and Practice of Weeding and Discarding in Public Libraries -- 2.3. Newspaper Accounts about the Discarding of Books from Croatian Libraries -- 2.4. Ante Lešaja's Libricide and Other Sources -- 2.5. Discarding in Public Libraries in Slovenia: Data and Perceptions in Comparison -- 2.6. The Discarding of Books in Public

Libraries in Croatia and Slovenia during Transition: Possible Lines of Interpretation -- 3. The Afterlife of Discarded Books between Dumps, Library Shelves and Art -- 3.1. The Hedgehog in Search of a Home -- 3.2. Reusing Discarded Books -- 3.2.1. The Book as Artistic Object: the Project "Odpisani" ("The Written-Offs") at the Maribor University Library -- 3.2.2. The Opening of the Serbian Central Library in Zagreb -- 3.3. In War and Revolution: An Experimental Documentary Film by Ana Bilankov -- 3.4. The Discarding of Books in the 1990s in Croatia as an Inspiration for Artists: Exhibition-Action "Discarded" -- 4. In Lieu of Conclusions: On Discarded Books, Memory and Dealing with the Socialist and Yugoslav Legacy Thirty Years Later -- Bibliography.

Sommario/riassunto

Every major socio-political change starts with some discarding. Suffice it to think about the heaps of rubbish consisting of old furniture, cars, busts of famous communist leaders, badges, and books on the streets of Eastern Europe in the fall/winter of 1989/1990. Among the institutions which have the greatest amount of experience with discarding are libraries: Counterintuitive as it may seem, libraries (but also museums and archives) regularly discard books as part of their job. In the wake of the collapse of communism in Europe, stock revision was needed in libraries, but did it unfold in a 'business as usual' fashion or was it a "bibliocide" (as it was labelled by some media in Croatia) or even "the biggest destruction of books in the post-war period" (as it was characterized by a German journalist)? When does a standard library practice start attracting public attention? What happened in Croatia that there is even a Wikipedia page about "bookicide" in the 1990s? This book approaches the issue on at least three levels (phenomenological, discursive, and theoretical) and from three angles (from the point of view of librarians, non-professionals, and, metaphorically, discarded books themselves). The aim is to offer an innovative and original interpretation of post-socialist transition and post-Yugoslav memory while at the same time providing an empirically founded case study of the inconsistencies and lack of implementation of regulations in the field of librarianship in Croatia as opposed to a seemingly more synchronized environment in Slovenia.
