



## The History of HTML

HTML stands for Hyper Text Markup Language was first created by Tim Berners-Lee, Robert Cailliau, and others starting in 1989.

Hypertext means that the document contains links that allow the reader to jump to other places in the document or to another document altogether. The latest version is known as HTML5. [read more](#)

## #GiveArtistSupport

Help those who have a passion to grow ideas and skills into marvelousness. Our vision has always been to help, inspire and excite through creativity and experience.

**Application Deadline:** Ongoing. [apply now](#)

**To be taken at (Art Gallery):** Art Opening, ShirinGallery.

**Eligible Fields of Study:** Artists selected and trained will serve in how to do with html.

```

<!DOCTYPE html PUBLIC "-//W3C//DTD XHTML 1.0 Strict//EN" "http://www.w3.org/TR/xhtml1/DTD/xhtml1-strict.dtd">
<html xmlns="http://www.w3.org/1999/xhtml" lang="en">

<head>
<title>keymaker | کلیدساز</title>
<meta name="keywords" content="keymaker , کلیدساز , #empowerment2020 , html , #GiveArtistSupport" />
<meta name="description" content="Artists selected and trained will serve in how to do with html." />
<meta name="author" content="AjiMaji" />
<meta http-equiv="Content-Type" content="text/html; charset=utf-8" />
<meta content="fa" http-equiv="Content-Language" />
<link rel="stylesheet" type="text/css" href="style.css" />

</head>

<body>
<div id="centrecontainer">
  <div id="outercontainer">
    <div id="header">
      <div id="navcontainer">
        <ul id="navlist">
          <li class="selected"><a title="#empowerment2020">about</a></li>
          <li><a title="00989123936092" href="mailto:alirmajid@gmail.com?subject=empowerment2020">contact</a></li>
          <li><a title="Delphi Query" href="https://www.emailform.com/builder/form/1BXbZaOaep29dY1P0NRmt" target="_blank">Questionnaire</a></li>
          <li><a title="#GiveArtistSupport" href="https://pezeshk.in/gas.htm" target="_blank">Give Artist Support</a></li>
        </ul>
      </div>
    </div>
  <div id="container">
    <div id="containerleft">
      <h2>you . r . keymaker</h2>
    </div>
    <div id="containerright">
      <h2>Leading to a metamorphosis of the object</h2>
      <p>Pablo Picasso began to work intensively with ceramics in 1946. To him, it meant a return to the millenary tradition of ceramics in the Mediterranean region. Picasso had always felt strongly attached to this tradition, to its motifs and depictions, and was equally fascinated by the mysteries of pottery-making and the importance of fire in the transformation of material substances, leading to a metamorphosis of the object.</p>
      <a title="ithasbegun" href="https://www.museopicassomalaga.org/en/temporary-exhibitions/picasso-ceramics-and-tradition_544a475745a27" target="_blank">more on</a>
      Picasso. Ceramics and Tradition</p>
      <p><b>please note:</b> Over a period of twenty years, Picasso collaborated with local artisans in Vallauris and produced about 4,000 ceramic works.</p>
      <h2>The History of HTML</h2>
      <p>HTML stands for Hyper Text Markup Language was first created by Tim Berners-Lee, Robert Cailliau, and others starting in 1989.<br />
      Hypertext means that the document contains links that allow the reader to jump to other places in the document or to another document altogether. The latest version is known as HTML5.<a title="whyhtml" href="https://html.com/" target="_blank">read more</a></p>
      <h2>#GiveArtistSupport</h2>
      <p>
      Help those who have a passion to grow ideas and skills into marvelousness. <b>Our vision</b> has always been to help, inspire and excite through creativity and experience.<br />
      <b>Application Deadline:</b> Ongoing. <a title="00989123936092" href="mailto:alirmajid@gmail.com?subject=empowerment2020">apply now</a><br />
      <b>To be taken at (Art Gallery):</b> Art Opening, <a title="#ShirinGallery" href="http://www.shiringallery.com/" target="_blank">ShirinGallery.</a><br />
      <b>Eligible Fields of Study:</b> Artists selected and trained will serve in how to do with html.<br />
    </p>
    </div>
  </div>
</div>
<div id="footer">
<a title="Delphi technique" href="https://en.wikipedia.org/wiki/Delphi_method" target="_blank">Delphi </a>&nbsp;&nbsp;&
<a title="round survey" href="https://www.emailform.com/builder/form/1BXbZaOaep29dY1P0NRmt" target="_blank">Query </a>&nbsp;&nbsp;&
<a title="+20COVIDSafe FREE HTML Course" href="print.pdf" target="_blank"><u>+ Articles</u></a>
&nbsp;&nbsp;&tri-star by <a title="Curriculum vitae of AlirezaMajid" href="https://pezeshk.in/cv.pdf" target="_blank">AjiMaji</a>
</div>
</div>
</div>
</body>
<!-- Open & EDIT "index" with notepad but Upload files in ftp wwwroot folder & FeelFreetoAskFrom alirmajid@gmail.com -->
</html>

```



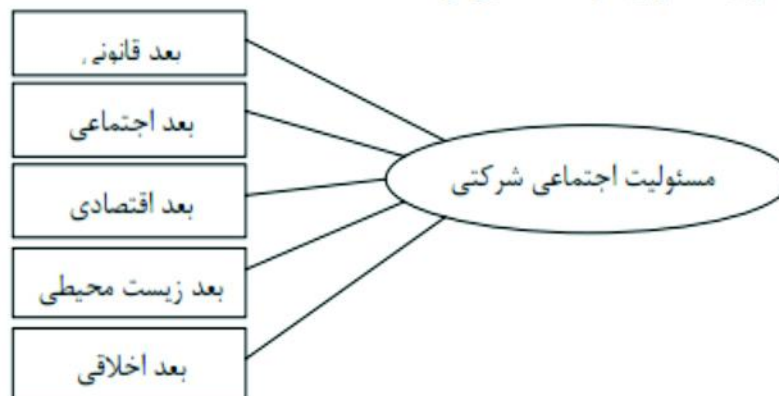
## شناسایی ابعاد مسئولیت اجتماعی شرکتی

علیرضا مجید

کارشناسی ارشد مدیریت بازرگانی دانشگاه تهران جنوب [alirmajid@gmail.com](mailto:alirmajid@gmail.com)

### چکیده

در این تحقیق به شناسایی ابعاد مسئولیت اجتماعی شرکتی و ارائه مدل پرداخته می شود. پژوهش حاضر بر حسب نحوه اجرا و از بعد گردآوری اطلاعات از نوع دلفی (کیفی) است و از حیث هدف از نوع کاربردی بوده و نتیجه گرا می باشد. جامعه آماری تحقیق، خبرگان، اساتید و مدیران سطوح عالی می باشد. برای نمونه گیری متناسب با روش دلفی از روش نمونه گیری هدفمند یا قضاوتی استفاده شد و ۳۰ نفر به عنوان نمونه انتخاب شدند. با مرور ادبیات تحقیق و همچنین روش دلفی، ابعاد مسئولیت اجتماعی شرکتی شناسایی و نتایج تحقیق مبین ابعادی شامل مسئولیت قانونی، مسئولیت اجتماعی، مسئولیت اقتصادی، مسئولیت زیست محیطی و مسئولیت اخلاقی گردید. بر این مبنا، مدل پژوهش طراحی و در نهایت نتیجه گیری، محدودیت ها و پیشنهادات تحقیق ارائه شد.



شکل ۱ مدل مسئولیت اجتماعی شرکتی

کلمات کلیدی: مسئولیت اجتماعی شرکتی، CSR، دلفی

### Abstract

The main purpose of this research which is an application one is to identify dimensions in terms of corporate social responsibility (CSR). Using Method regards to data collection and sampling is based on Delphi method. ۳۰ samples were selected as experts. Literature review and Delphi methods used to collect data and make research model. Corporate social responsibility dimensions include legal responsibility, social responsibility, economic responsibility, environmental responsibility and moral responsibility.

**Keywords:** Corporate Social Responsibility, CSR, Delphi



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## ORIGINAL RESEARCH ARTICLE

## Artists in the face of threats of climate change

Marianna Michałowska\*

Institute of Cultural Studies, Adam Mickiewicz University, Poznań, Poland

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## KEYWORDS

Ocean literacy;  
Climate change;  
Environmental art;  
Environmental  
photography;  
Social impact of  
science

**Summary** In contemporary visual culture, the subject of climate change and the need for commitment to counteract it (Demos, 2016; Körber et al., 2017; Tsing et al., 2017) are increasingly being addressed. The artists' observation concerns not only the natural effects of climate change but also their impact on the social and cultural heritage of the inhabitants of regions of the most endangered areas. Areas most vulnerable to destruction: oceans, coral reefs and polar regions are becoming a particular subject of interest for artists. A reflection of this interest can be the increasing number of exhibitions devoted to the current state of the environment (i.e. the project *Plasticity of the Planet* presented in 2019 in Ujazdowski Castle Centre for Contemporary Art in Warsaw).

In the article selected artistic strategies to publicize the problems of ecology will be indicated. The first strategy is the exhibition of the beauty of the natural environment and the melancholy associated with its disappearance. An example of this can be *Art of the Arctic* by environmental photographer Kerry Koeping who focuses the audience's attention on ocean literacy by means of affecting landscapes of the Arctic or the artistic residence in PAN Hornsund Polar Station of Janusz Oleksa. The second way is to indicate the physical and biological effects of climate change. An example would be the work of Kelly Jazvac who, in collaboration with an oceanographer Charles Moore and a geologist Patricia Corcoran, presents *plastiglomerate* by Agnieszka Kurant – new forms of fossils, resulting from the combination of shells and stones with plastics or artificial compounds. The third method is the presentation of the residents' experience. The examples are works of Subhankar Banerjee, who draws inspiration from ethnographic research and documentary films and Jakub Witek's documentary about Polish emigrants living in Iceland. The artist presents the consequences of climate change for the inhabitants of the polar regions. The fourth way is to build a metaphor for the presence of a 'stranger' – a traveller, an explorer or a scientist. An example is a photographic performance entitled *Polaris Summer* by Kuba Bajkowski conducted during a scientific expedition to Spitsbergen, or three-screen projection by John Akomfrah's showing the relationship between man and oceans in the context of exploitation of natural and human resources.

For the artistic practices described in the article, I use the theoretical framework of environmental art that binds together aesthetics, ethics and politics. The purpose of the article is to check whether such a connection can be attractive to the audience.

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