

*Dariusz Kubinowski*<sup>1</sup>

University of Szczecin  
ORCID: 0000-0001-8472-3457

## CONCEPTS OF ANIMATING ACTIVITIES DEVELOPED AND CONSTRUCTED ON THE GROUND OF POLISH PEDAGOGY: HISTORICAL-COMPARATIVE, POLITICAL-INSTITUTIONAL, AND PARADIGMATIC-APPLIED “LOOPS”

**S u m m a r y:** The article highlights and justifies the sources, achievements and need to further develop the pedagogy of animating activities. The author points to the multiple “loops” accompanying the constitution of this relatively new pedagogical sub discipline, referring to history and a comparative perspective. Animation is an original field of pedagogical activity with a significant educational, social, cultural and even economic potential. The achievements of Polish pedagogy of animating activities are impressive but little known around the world. The author refers to key academic centres, scientific publications and concepts regarding components of knowledge about animation, noting the need for its permanent updating.

**Ke y w o r d s:** pedagogy of animating activities, Polish pedagogy, the essence of animation, the aspects of animating activities, the social role of an animator

---

<sup>1</sup> Dariusz Kubinowski – is a full professor of social sciences, he received his Ph.D. and habilitation in human sciences with specialization in cultural pedagogy. He is author of about 140 scientific publications, concerning among others cultural studies, cultural animation, general pedagogy, methodology of qualitative research, ethnopedagogy and dance research. Professional Affiliation: The University of Szczecin (Poland), Faculty of Social Sciences, Pedagogical Institute, Department of General Pedagogy, Didactics, and Cultural Studies; e-mail: dkubi@wp.pl.

## Introduction

Robert Smith stated in a 2012 article that an introduction to entrepreneurship studies (*entrepreneurship*) is necessary by analogy with the term *animateurship*, referring to the French etymology of the concept of animation. Importantly, this need was justified by the results of his research on development methods for rural communities in one of the Scottish regions. Thus, he discovered that – along with entrepreneurs and entrepreneurship leaders – success in this area also largely depends on the effective activity of animators who are not entrepreneurs but trigger the entrepreneurship of others<sup>2</sup>. In turn, Gerard McElwee, Rob Smith and Peter Somerville, in an article on conceptualisation of animation in rural communities published in 2017, declare that they present a new phenomenon/concept called “animation” in the context of entrepreneurship studies, and propose the use of neologism in the form of *animatorship*. At the same time, they define it as a separate process focused on inspiring others to undertake entrepreneurial initiatives and activities<sup>3</sup>.

According to the studies cited here, British scholars specialising in entrepreneurship studies in the 2010s are only “discovering” the potential of the pedagogical idea of animating activities, widely and thoroughly, theoretically and practically recognised at the turn of the 1960s and 1970s of the 20<sup>th</sup> century by French theorists, researchers and activists, but not only. This undoubtedly indicates a historical-comparative “loop” in the world of humanities and social sciences, clearly dominated by “academic products” produced or disseminated in English. Although the authors who publish in this language contribute to the development of knowledge about animating activities (e.g. in the context of *community development* or *community engaged art*), still a whole range of significant research accomplishments directly related to socio-cultural/social/animation of culture and meaningful findings of scholars as to its essence, function, concept, methodology, potential, etc. based on the results of studies and research on its practical implementation, were usually announced in national languages other than English (including French, German, Italian, Serbian, as well as Polish). They are still waiting to be discovered and properly appreciated in the world of international academia with a view to supporting a more thorough understanding of man and community and creating a better world. It can be said with full conviction that the scientific knowledge of animating activities has developed and continues to develop considerably far and away beyond the Anglo-American

---

<sup>2</sup> Robert Smith, “Developing and animating enterprising individuals and communities: A case study from rural Aberdeenshire, Scotland”, *Journal of Enterprising Communities: People and Places in the Global Economy* 6: 1 (2012), 74–75.

<sup>3</sup> Gerard McElwee, Rob Smith, Peter Somerville, “Conceptualising animation in rural communities: The Village SOS case”, *Entrepreneurship & Regional Development. An International Journal* 30: 1–2 (2017), 174–175.

cultural-linguistic circle. With analogous conviction, it can also be said that Polish scholars also have made significant accomplishments in this area, primarily representing pedagogy as a scientific discipline and analysing animating activities from a pedagogical perspective.

The main goal of this article is to synthetically present key concepts of animating activities, developed on the basis of creative adaptation of proposals by authors outside Poland, and primarily constructed – either as pre-concepts far ahead of French accomplishments, or as culturally idiomatic post-concepts embedded in the realities of Polish transformation after 1989, be as uni-concepts relating to global society and culture of the 21<sup>st</sup> century. A characteristic feature of the clarification of animating activities read and interpreted on the ground of Polish pedagogy are its multiple “loops”, including primarily historical-comparative, political-institutional, and paradigmatic-applied. By using the category of “loops” at this point, I mean ambiguities, ambivalences or even contradictions to be found in it, which seems to be the result of cumulative and unsystematic generation of individual components of this knowledge, drawing from various sources and scattered resources, involvement in political and institutional changes in the sphere of cultural activities, or the search and development of various traditions of using general messages and detailed assumptions of animation in the practice of various types of human activities.

### French inspirations, but not only...

Socio-cultural animation – and more broadly animating activities in various communities focused on stimulating them to valuable action by the broadly understood culture – was born practically and crystallised theoretically in the environment of social activists and academic pedagogues in France. It was ideologically shaped and matured in the spirit of counterculture of the 1960s of the 20<sup>th</sup> century, youth protest movements and rebellion against the continuation of the traditional social order of Western civilisation. Hence, it probably found support also in leftist political environments, as the animators focused primarily on working in marginalised environments and made efforts to revive local cultures of various communities, thus striving for their emancipation in a highly hierarchical French society. Far and away the greatest interest in developing scientific knowledge about animating activities was in Poland in the 1970s and 1980s of the 20<sup>th</sup> century. At the same time, this knowledge fragmentarily and selectively also reached the Polish reader through a few review articles, but they did not cause a significant change in the socialist scientific policy in the range of dissemination of the binding epistemological clarification of the so-called

“pedagogy of cultural-educational work” dominating then<sup>4</sup>. Analogously published single translations of fragments of the original key texts by French authors into Polish did not change the general, governed from the top-down pedagogical orientation. The decisive turn in this respect took place in parallel with the “transformation breakthrough” in Poland. It was closely associated with the publication in print of two pedagogical monographs devoted entirely to the presentation, reception and interpretation with elements of extrapolation of the then current extensive knowledge of animating activities in the clarification of French theoreticians, researchers and practitioners<sup>5</sup>. These were dissertations: by Jan Żebrowski – *Zawód i osobowość animatorów kultury*<sup>6</sup> and by Małgorzata Kopczyńska – *Zawód i osobowość animatorów kultury*<sup>7</sup>. The early 90s of the twentieth century is for the French a time of gradual departure from the well-known, expanded, theoretically and methodically saturated, partly out of date cultural idea of animation. For the Polish it is the beginning of its discovery, of a fascination with its attitude towards the desired change, of implementing its assumptions to the institutional system of cultural activities based on the principles of democracy and self-governing, of undertaking scientific research on the activities of animators in Polish realities, of constituting a meaningful place in the world of the Academy by creating both research teams and fields of study specialising in socio-cultural animation / of culture. This interest is not weakening and, as it seems, at the turn of the 20<sup>th</sup> and 21<sup>st</sup> century animating activities in Poland are still the object of fascination for both practitioners and researchers as well as theoreticians, whilst Polish pedagogical thought focused on its concepts is constantly enriched with new accomplishments. The reasons for this phenomenon of animation popularity,

---

<sup>4</sup> See among others Józef Kargul, *Pracownik kulturalno-oświatowy: problemy zawodu i modele działania* (Warszawa: Instytut Wydawniczy CRZZ 1976); Dzierżymir Jankowski, *Dom kultury: studium socjologiczno-pedagogiczne* (Warszawa: Centralny Ośrodek Metodyki Upowszechniania Kultury 1977); Józef Kargul (red.), *Domy kultury w Polsce Ludowej* (Wrocław–Ciechanów: Uniwersytet Wrocławski 1985); *Pedagogika Pracy Kulturalno-Oświatowej 1–13* (1976–1994); Józef Kargul, *Rozważania nad kryteriami oceny działalności kulturalno-oświatowej* (Warszawa: Centralny Ośrodek Metodyki Upowszechniania Kultury 1984); Dzierżymir Jankowski, Józef Kargul, Franciszek Kowalewski, Kazimierz Przyszczypkowski, *Podstawy działalności kulturalno-oświatowej* (Warszawa: Centralny Ośrodek Metodyki Upowszechniania Kultury 1985).

<sup>5</sup> Pierre Besnard, *L'animateur socio-culturel, une profession différente* (Paris: Editions sociales de France 1980); idem, *Animateur socioculturel – fonctions, formation, profession* (Paris: Eme Editions Sociales Françaises 1986); Geneviève Poujol, *Le métier d'animateur* (Toulouse: Privat 1978); Henri Thery, *Emergence, nature et fonctions de l'animateur*, Rapport de la Commission “Animation” du VI Plan 1970; Raymond Labourie, *Les institutions socioculturelles* (Paris: Presses universitaires de France 1978); Edouard Limbos, *Pratique et instruments de l'animation socio-culturelle* (Broche: Editions Fleurus 1974); Charles Maccio, *Animation de groupes* (Lyon: Chronique Sociale de France 1972).

<sup>6</sup> Jan Żebrowski, *Zawód i osobowość animatorów kultury (w świetle nowych koncepcji wychowania zintegrowanego)* (Gdańsk: Wojewódzki Ośrodek Kultury 1987).

<sup>7</sup> Małgorzata Kopczyńska, *Animacja społeczno-kulturalna: podstawowe pojęcia i zagadnienia* (Warszawa: Centrum Animacji Kulturalnej 1993).

unprecedented today in other countries have not been – to date – thoroughly recognised cognitively.

It should be noted at this point that while the achievements of French theoreticians were and still are the most meaningful for the development of Polish pedagogical thought centred around animating activities, it would be a misunderstanding to limit oneself to this one-sidedness only.

First of all, what was important in the development of Polish pedagogy of animating activities after 1989 was the new reading and restitution of key accomplishments of outstanding Polish pedagogues of the interwar period who, although they did not use the word “animation” because it was absent in the then Polish language, constructed concepts of cultural or social work, based on assumptions and solutions characteristic of contemporary animating activities. At this point, the following should be mentioned: the concept of “socialisation of culture” in the clarification of Bogdan Suchodolski<sup>8</sup>, the concept of “cultural reconstruction” of the environment with the help of bottom-up social forces in the approach of Helena Radlińska<sup>9</sup>, the concept of “help in creation” as a method of cultural and social work proposed by Kazimierz Kornilowicz<sup>10</sup>, the idea of “folk theatre” and the concept of “grounding” cultural work in the approach of Jędrzej Cierniak<sup>11</sup>, as well as the dissertation on the spiritual life of man and his stimulation to activity and creativity by Bogdan Nawroczyński<sup>12</sup>.

Polish pedagogues of animating activities at the turn of the 20<sup>th</sup> and 21<sup>st</sup> century also made extensive use of the scientific and methodological elaborations by German authors, including Horst W. Opaschowski<sup>13</sup>, in particular in the aspects of animation of free time activity; Italian authors, including Mario Pollo<sup>14</sup>, primarily in the aspects of cultural animation at school and church institutions; and Serbian authors, including Milena Dragičević-Šešić and Branimir Stojković<sup>15</sup>,

---

<sup>8</sup> Bogdan Suchodolski, *Uspołecznienie kultury* (Warszawa: Towarzystwo Wydawnicze “Rój” 1937); idem, *Uspołecznienie kultury*, wyd. 2 (Warszawa: Trzaska, Evert i Michalski 1947).

<sup>9</sup> Helena Radlińska, *Stosunek wychowawcy do środowiska społecznego. Szkice z pedagogiki społecznej* (Warszawa: Nasza Księgarnia 1935); eadem, *Oświata dorosłych. Zagadnienia, dzieje formy, pracownicy, organizacja* (Warszawa: Ludowy Instytut Oświaty i Kultury 1947).

<sup>10</sup> Kazimierz Kornilowicz, *Pomoc społeczno-kulturalna dla młodzieży pracującej i dorosłych: wybór pism* (Wrocław: Zakład Narodowy im. Ossolińskich 1976).

<sup>11</sup> Jędrzej Cierniak, *Źródła i nurty polskiego teatru ludowego: wybór pism, inscenizacji i listów* (Warszawa: Ludowa Spółdzielnia Wydawnicza 1963).

<sup>12</sup> Bogdan Nawroczyński, *Życie duchowe. Zarys filozofii kultury* (Kraków–Warszawa: Księgarnia Wydawnicza “F. Pieczętkowski i S-ka” 1947).

<sup>13</sup> Horst W. Opaschowski, *Einführung in die Freizeit – kulturelle Breintearbeit. Methoden und Modelle der Animation* (Bad Heilbrun: OBB Klinkhardt 1979); idem, *Methoden der Animation. Praxisbeispiele* (Bad Heilbrun: OBB Klinkhardt 1981).

<sup>14</sup> Mario Pollo, *Animazione culturale. Teoria e metodo* (Roma: Libreria Ateneo Salesiano 2002).

<sup>15</sup> Milena Dragičević-Šešić, Branimir Stojković, *Kultura: zarządzanie, animacja, marketing* (Warszawa: Narodowe Centrum Kultury 2010).

primarily in the aspects of the synergy of animation of culture with marketing and management.

Taking advantage of all these elaborations and inspirations, Polish pedagogues of animating activities still tried to construct its native interpretation, taking into account the conditions and needs of the 21<sup>st</sup> century cultural situation and the resulting challenges for the local, regional, national and global community.

## Pedagogy of animating activities in the institutional dimension

The pedagogy of animating activities, after 1989 entering intensive development in both practical and academic, research and teaching territory over the past thirty years, has obtained the status of a scientific pedagogical sub discipline in Poland, drawing extensively from the achievements of pedagogical personalism, pedagogy of culture, humanist-oriented social pedagogy, critical-emancipatory pedagogy and, more broadly, postmodern pedagogical thought. This is clearly demonstrated by the scientific achievements of its representatives gathered around several academic centres, also creating and successfully conducting profiled specialties and fields of study, organising and developing scientific-didactic cooperation in a disciplinary and transdisciplinary perspective (pedagogical, anthropological, cultural, artistic and economic). The effects of this intentionally focused academic activity to date confirm the existence of social demand and the corresponding real cognitive field, and constantly reveal further significant research and application problems related to animating communities, groups and individuals to valuable achievements and changes focused on creating a better world.

Referring to the tradition of educating cultural workers and implementing pedagogical research on cultural activities of the 1980s of the twentieth century in Poland, after 1989, four academic pedagogical centres extensively joined the constitution and development of the pedagogy of animating activities, cooperating with representatives of several other academic centres representing both the pedagogical and non-pedagogical environment. In the group of four leading centres for Polish pedagogy of animating activities, one should first mention the “Lublin centre” at the Maria Curie-Skłodowska University, headed by Janusz Gajda (until 2003), and then by Dariusz Kubinowski (in 2003–2015), together with the current continuation headed by Anna Żukowska (since 2015). It was here that the first scientific conferences dedicated entirely to cultural animation were organised, research projects were carried out and scientific elaborations focused on its current problems were published or, finally, a specialty-animator and culture manager was first created as part of pedagogical studies, which was then transformed into an independent field of study of I and II degrees,

called the Animation of culture. In 2006, this centre initiated and then coordinated the functioning of the nationwide Federacja Akademickich Ośrodków Kształcenia Animatorów i Menedżerów Kultury [Federation of Academic Animation Centres for Animators and Culture Managers], which aimed to exchange scientific and didactic experiences and to organise cyclical conferences. Among the researchers of animating activities in this centre were, among others: Janusz Gajda, Dariusz Kubinowski, Barbara Jedlewska, Wiesław Żardecki, Urszula Lewartowicz, Wojciech Bobrowicz, Zbigniew Pakuła and Agata Świdzińska<sup>16</sup>.

The second centre, specializing initially in the pedagogy of cultural-educational work, and since the 1990s of the 20<sup>th</sup> century in the pedagogy of animating activities, is the “Cieszyn centre” at the University of Silesia, headed by Antoni Gładysz, and then to today by Katarzyna Olbrycht. It is here that intensive scientific activities, research and publishing, as well as didactic activities in this area are also carried out. Similarly, the animation specialisation in pedagogy has been transformed and is successfully implemented in the form of first-cycle studies as an independent field of study, called Socio-cultural animation with cultural education, and its continuation in second-cycle studies under the name – Cultural Education. Among the researchers of problematic aspects of animation, one should mention above all: Katarzyna Olbrycht, Jolanta Skutnik, Dorota Sieroń-Galusek and Ewa Tomaszewska<sup>17</sup>. Another centre in this group is the “Zielona Góra centre” at the University of Zielona Góra, headed first by Józef Kargul and then to today by Bogdan Idzikowski. This centre conducts intensive research, publishing and didactic activities directly related to the pedagogy of animating activities. The specialty – Animation of culture within the framework of pedagogical studies of the first and second cycle – functions successfully here. A group

---

<sup>16</sup> See among others Janusz Gajda (red.), *Wybrane problemy animacji kulturalnej (animator – proces i formy animacji kulturalnej – efekty): materiały* (Lublin: Uniwersytet Marii Curie-Skłodowskiej 1993); idem (red.), *Animacja kulturalna jako problem pedagogiczny* (Lublin: Uniwersytet Marii Curie-Skłodowskiej 1994); Barbara Jedlewska, *Animatorzy kultury wobec wyzwań edukacyjnych* (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej 1999); Janusz Gajda, Wiesław Żardecki (red.), *Dylematy animacji kulturalnej* (Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej 2001); Barbara Jedlewska (red.), *Akademickie kształcenie animatorów i menedżerów kultury w Polsce: koncepcje, doświadczenia, wyzwania* (Lublin: Oficyna Wydawnicza “Verba” 2006); eadem, “Elementy teorii animacji społeczno-kulturalnej”, in: *Pedagogika i kultura – między teorią a praktyką*, red. Wojciech Bobrowicz (Lublin: Oficyna Wydawnicza “Verba” 2009), 25–52; Dariusz Kubinowski, Urszula Lewartowicz (red.), *Animacja kultury: współczesne dyskursy teorii i praktyki* (Lublin: Wydawnictwo “Makmed” 2013); Dariusz Kubinowski, “Kultura animacji jako humanistyczna pedagogia”, *Nauki o Wychowaniu. Studia Interdyscyplinarne* 3: 2 (2016), 97–108; Dariusz Kubinowski, Urszula Lewartowicz, *Animacja kultury w perspektywie pedagogicznej: studia i szkice* (Kraków: Oficyna Wydawnicza “Impuls” 2018).

<sup>17</sup> See among others Katarzyna Olbrycht, Dorota Sieroń-Galusek (red.), *Inicjatorzy, projektodawcy i realizatorzy edukacji kulturalnej i upowszechniania kultury* (Toruń: Wydawnictwo Adam Marszałek 2010); Katarzyna Olbrycht, Barbara Głyda, Agnieszka Matusiak (red.), *Kompetencje do prowadzenia edukacji kulturalnej* (Katowice: Wydawnictwo Uniwersytetu Śląskiego 2014).

of researchers of problematic aspects of animation from this centre are represented primarily by: Józef Kargul, Bogdan Idzikowski, Małgorzata Olejarz, Sylwia Słowińska and Marek Zadłużny<sup>18</sup>.

The fourth centre for pedagogy of animating activities is the “Kraków centre” at the Jagiellonian University, headed by Ewa Bobrowska. The centre focuses on problematic aspects of socio-cultural animation, conducts a variety of scientific activities in this area and educates on the specialty – Socio-cultural animation – within pedagogical studies of the first and second cycle. Among the researchers of problematic aspects of animation from this centre are, among others: Ewa Bobrowska, Dorota Gierszewski, Renata Pater, Dorota Pauluk, Julia Kluzowicz, Agnieszka Sojka and Joanna Olszewska-Gniadek<sup>19</sup>.

In addition, scientific and didactic work referring to the pedagogy of animating activities is carried out systematically or occasionally in many other academic centres in Poland, and their representatives co-create an environment of an informal network of academic teachers and university employees constantly enriching already extensive resources of scientific and methodical knowledge about it. Among them, special mention at this point should be made of the following: Maria Mendel from the University of Gdańsk, dealing with the issues of environmental animation in the city and in the countryside<sup>20</sup>; Bogdan Skrzypczak from the University of Warsaw, specialising in social animation, greatly distinguished in popularising the implementation of Local Activity Centres in Poland

---

<sup>18</sup> See among others Józef Kargul, *Od upowszechniania kultury do animacji kulturalnej* (Toruń: Wydawnictwo Adam Marszałek 1996); idem, *Upowszechnianie, animacja i komercjalizacja kultury* (Warszawa: Wydawnictwo Naukowe PWN 2013); Bogdan Idzikowski, “Teoria i praktyka animacji kultury w czasach ponowoczesnych”, in: *Culture animation: Contemporary discourses on theory and practice*, ed. Dariusz Kubinowski, Urszula Lewartowicz (Lublin: Wydawnictwo “Makmed” 2013), 37–52; Sylwia Słowińska, *Sensy oddolnych inicjatyw kulturalnych w interpretacji ich realizatorów* (Zielona Góra: Oficyna Wydawnicza Uniwersytetu Zielonogórskiego 2017).

<sup>19</sup> See among others Ewa Bobrowska, *Przemiany modelowe instytucji domu kultury* (Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego 1997); eadem, “Animacja jako teoria normatywna oraz teoria zmiany społecznej”, in: *Animacja kultury: współczesne dyskursy teorii i praktyki*, red. Dariusz Kubinowski, Urszula Lewartowicz (Lublin: Wydawnictwo “Makmed” 2013), 23–35; Dorota Gierszewski, Beata Nosek, “Wzmacnianie aktywności społeczeństwa obywatelskiego poprzez animację społeczno-kulturową”, in: *Animacja kultury: współczesne dyskursy teorii i praktyki*, red. Dariusz Kubinowski, Urszula Lewartowicz (Lublin: Wydawnictwo “Makmed” 2013), 157–176; Joanna Olszewska-Gniadek, Agnieszka Sojka, “Animacja ‘dzieci ulicy’ na przykładzie działalności Fundacji Teatru Ludowego w Krakowie-Nowej Hucie”, in: *Animacja kultury: współczesne dyskursy teorii i praktyki*, red. Dariusz Kubinowski, Urszula Lewartowicz (Lublin: Wydawnictwo “Makmed” 2013), 209–225; Julia Kluzowicz, *Teatr codzienności. Animacyjne i samokształtujące funkcje twórczości Alvisa Hermanisa i Stefana Kaegiego* (Warszawa: Wydawnictwo “Nomos” 2017).

<sup>20</sup> Maria Mendel (red.), *Animacja współpracy środowiskowej* (Toruń: Wydawnictwo Adam Marszałek 2004); eadem (red.), *Animacja współpracy środowiskowej na wsi* (Toruń: Wydawnictwo Adam Marszałek 2005).



[pol. Centra Aktywności Lokalnej – CAL]<sup>21</sup>; Krzysztof Szmidt from the University of Łódź, who exposes the pedagogical task of animating creativity<sup>22</sup>; Hana Červinkova from the University of Lower Silesia in Wrocław, implementing anthropological and pedagogical research in action supporting social animators in the environment of disabled people and in multicultural situations<sup>23</sup>; Marek Matyjewicz from the University of Warmia and Mazury in Olsztyn, seeking pedagogical justifications for animating activities in the cultural situation of the 21<sup>st</sup> century<sup>24</sup>; Alicja Delecka-Bury from the Art Academy in Szczecin, interested in researching music culture animators<sup>25</sup>; Edyta Zierkiewicz and Walentyna Wnuk from the University of Wrocław, supporting the ideas of socio-cultural animation<sup>26</sup>. A centre which has become new on the map of this informal network is the “Szczecin centre” at the University of Szczecin, in which education within the new field, Animation of culture, and scientific work related to the pedagogy of animating activities since 2016 has been headed by Dariusz Kubinowski.

In addition, it should be noted at this point that the National Centre for Culture, as an agenda of the Ministry of Culture and National Heritage of the Republic of Poland, organises a cyclical, nationwide NieKongres Animatorów Kultury [Non-Congress of Cultural Animators] as well as prepares and publishes methodical publications that extensively support the practice of animating activities in Poland<sup>27</sup>.

---

<sup>21</sup> Wiesław Theiss, Bohdan Skrzypczak (red.), *Edukacja i animacja społeczna w środowisku lokalnym* (Warszawa: Centrum Wspierania Inicjatyw Lokalnych CAL 2006); Piotr Hensler, Bohdan Skrzypczak (red.), *Kim jest animator społeczny* (Warszawa: Centrum Wspierania Aktywności Lokalnej CAL 2006); Barbara Jedlewska, Bohdan Skrzypczak (red.), *Dom kultury XXI wieku: wizje, niepokoje, rozwiązania* (Olsztyn: Centrum Edukacji i Inicjatyw Kulturalnych 2009).

<sup>22</sup> Krzysztof J. Szmidt, “Animacja kulturalna – ingerencja czy pomoc?”, in: *Animacja kulturalna jako problem pedagogiczny*, red. Janusz Gajda (Lublin: Uniwersytet Marii Curie-Skłodowskiej 1994), 61–68.

<sup>23</sup> Hana Červinkova (red.), *Animatorzy społeczni na rzecz osób niepełnosprawnych. Aktywizacja środowiska na pograniczu* (Wrocław: Elwoj Jerzy Wojciechowski 2008).

<sup>24</sup> Marek Matyjewicz, *Animacja kulturalna. W poszukiwaniu obszarów współczesnego wychowania* (Olsztyn: M. Matyjewicz 2010).

<sup>25</sup> Alicja Delecka-Bury, *Źródła sukcesu pedagogicznego animatorów kultury muzycznej: studium przypadków* (Kraków: Oficyna Wydawnicza “Impuls” 2015).

<sup>26</sup> Edyta Zierkiewicz, Walentyna Wnuk (red.), *Tworzyć, zmieniać, aktywizować... Animacja społeczno-kulturalna jako mobilizowanie potencjału indywidualnego i przeciwdziałanie bezradności społecznej* (Wrocław: MarMar, Marian Kaczorowski 2006).

<sup>27</sup> <https://nck.pl> (dostęp: 24.10.2019).

## Key findings of Polish pedagogy of animating activities

In the environment of Polish academic pedagogues of animating activities over the past 30 years – that is from the year of the transformation breakthrough to the current year – a number of detailed research problems were undertaken and developed, which became the basis for research projects and, consequently, various types of publications. The results of these studies were presented in monographs and scientific articles listed in the bibliography of this elaboration – but not only. At this point, let us try to recall the key findings that are the result of agreements in the framework of conference debates and intensive cooperation between the centres and their representatives, which relate to three main areas: the essence of animating activities from a pedagogical perspective, various manifestations of animating activities registered and conceptualised in practice, the specificity of the role of the animator of culture as a public pedagogue, carrying and implementing a special social mission. These findings have been approached synthetically, without reference and exemplification, because at this point we care about generalising knowledge in this area.

### The essence of animating activities from a pedagogical perspective

Animation is understood here as a special kind of pedagogical activities. Even if anthropologists, ethnographers, sociologists, economists etc. speak about it and use it in practice, they consciously or unconsciously construct reflections and apply actions directly related to education, although it is not school or formal education.

In this approach, animation activities have five constitutive features, collectively distinguishing them from different or similar manifestations of pedagogical interactions. These features are characterised by the following components:

- (1) animation understood as pedagogical activities consists in the synergy of enlivening, activating and constructively changing the socio-cultural life of a given community or person;
- (2) animation understood as pedagogical activities focuses on enlivening, activating and constructively changing (ennobling) the own culture of a given community or person;
- (3) animation understood as pedagogical activities is implemented on the basis of philosophy, principles and endeavours of humanistic methodicalness, which uses non-directive, subjective, flexible, empathic methods, emergently adapted to the context, constantly adapted to the changing situation;
- (4) animation understood as pedagogical activities applies the rules of constructive axiological relativism, i.e. this enlivening, activating, changing the own culture of a given community or person using subjective

methodicalness is to lead to the achievement of diverse, but humanistically constructive, values enriching socio-cultural life;

- (5) animation understood as pedagogical activities is performed and coordinated by an animator, who plays a special social role as a public pedagogue, caring for others and their constructive activity and programmatically resigning from self-exposure, regardless of actual merits for the given community or person.

### Faces of pedagogical animating activities

Although animation understood as a special type of pedagogical activities has constitutive features derived from social practice and humanist-oriented theoretical reflection, it has many variations depending on the adopted paradigmatic assumptions or the main subject of educational interactions. The paradigm model of animating activities includes the following dimensions: ideological, teleological, methodical, axiological and evaluation. When identifying and describing a given face of these activities, we take into account: a specific philosophy of a man as a specific set of ideological premises implemented by the animator, formulated main and detailed goals of these activities, sets of animating endeavours selected and used by the animator during the action, the assumed and the actual sets of values that guide this action, and evaluation criteria for evaluating and improving animating interactions.

Considering these dimensions, we can distinguish, among others, the following faces of pedagogical animating activities:

- (1) animation of prohumanistic change, embedded in critical-emancipatory ideology, seeking communities and people experiencing social inequalities and focused on eliminating these inequalities by implementing participative social actions manifesting radical social criticism and aiming to launch emancipation processes;
- (2) animation of community, focused on the activation and integration of local communities and all other social communities of a constructive nature in order to create and develop the desired forms of life and social life-together, despite individual differences, with a view to improving the quality of existence and integrating the activities of individuals around the common good;
- (3) animation of fun, based on (neo) liberal ideology but appreciating the value of fun as a constructive and pro-development component of one's own culture, both recreational and culture-forming, in order to enrich forms of humanistically constructive use of free time;
- (4) (re) animation of cultural heritage, based on (neo) conservative ideology, focused on the protection, recreation and intergenerational transmission of cultural traditions of a given community or person with a view

- to consolidating and emancipating their identity in a world of global multiculturalism and a progressive process of disappearance of diversity;
- (5) animation of didactic innovations, based on radical criticism of traditional didactics at all levels of education, and focused on introducing various types of innovative forms and methods to current didactic practices in schools, thus making education and learning an attractive and modern formula for acquiring the currently desired competences;
  - (6) animation of new evangelisation, ideologically a hybrid of (neo) conservatism and (neo) liberalism, because it tries to use humanistically constructive fun in the process of evangelisation implemented in church institutions and outside in the form of religious artistic, tourist, charitable, educational, voluntary, etc. activities combined with innovative forms of preparation for the reception of sacraments and spiritual formation;
  - (7) animation of interculturalism, both respecting culturally rooted identity and exposing the need to maintain and intensify the dialogue between different cultures and representatives, especially under historically and civilisationally deepened conflict conditions, and thus permanent stimulation of the culture of peace as an ecumenically justified formula for constructing contemporary communities;
  - (8) animation of entrepreneurship focused on mobilising the less active to take on challenges related to community and personal entrepreneurship, understood both directly as creating and supporting new entities of effective business activities, and indirectly as a life attitude important in every macro- or micro-community and the life of an individual.

### The animator as a pedagogue

The animator described in this elaboration is understood as a particular type of pedagogue, both in terms of the desired personal characteristics and the specificity of the social role they play. As such, anyone can become an animator, and this name should not be equated with a specific profession, despite the fact that there are studies in Poland preparing to run these activities. An animator is a social role that people of various professions – performing various functions – both can and do implement.

In the literature on the subject, an animator is essentially distinguished from a leader and similar supervisory/managerial functions. This is indeed a key distinction. However, we must remember that this distinction has only theoretical value. In social practice, a person temporarily jumps into playing specific roles, including the role of an animator, or tries to combine its implementation with other roles that they need to perform in professional or non-professional situations. Therefore, these ideal types should not be taken literally, although they are important in shaping the socio-professional awareness of activists of all kinds.

An animator primarily tries to mobilise other people to targeted activities, while trying to keep a distance from situations in which they participate with these people. An animator is not a leader, director, manager, instructor etc., although they can all use animating endeavours in their work. An animator's success is the personal success of the persons whose activities they tried to encourage. Thus, an animator tries to be in the shadows, avoids public praise, refrains from displaying their own person, and leaves the given community if their long-term animating endeavours do not bring constructive results or if members of the given community no longer need them because they show activity and self-driven personalities at a high level. An animator is then looking for another community that requires stimulating and developing its activity. As a pedagogue, an animator is therefore an outstanding figure, the hero of their time, a selfless idealist, a discoverer of other people's potentials and a promoter of their accomplishments. However, such an idealised persona is usually only a theoretical construct. Nevertheless, features of an animator as a special pedagogue are becoming important reference points in the work of many specialists for the development of communities and individuals.

## Conclusion

The pedagogy of animating activities – both from the point of view of its primary, constitutive features based on models that are open, empathic, emergent, non-dictative, flexible and permanently adapted to changing contemporary times, and from the point of view of civilisation, culture, community, personality etc. that is unique, unstable, ambiguous, departing from current patterns and looking for new solutions more adequate and tailored to the current situation in a given place and time – belongs to this group of pedagogical sub disciplines, directions, tendencies, orientations, etc. which cannot and should not be defined or even, more precisely, conceptualised in the spirit of positivist science. If it is to preserve and intensify its ideological-upbringing potential, it cannot be included in the framework of standardised, ahistorical, non-contextual or methodically mechanistic logic. It requires creativity, if it is to be creativity itself; it requires innovation, if it is to be a discovery itself; and it requires entrepreneurship, if it is to be an effective transformation itself.

In summary, let us refer to the classic of French pedagogical reflection on animating activities, whose elaborations have clearly guided the development of its Polish clarification. Let this thought remain a constant challenge for subsequent generations of researchers and practitioners of animation in Poland. Pierre Besnard – because it is him that we are talking about here – once said: “The pedagogy of socio-cultural animation must be defined depending on the expectations of the people or group subjected to animation and constantly put a question mark

against it. Pedagogy that is not developing is still under threat that it will become outdated and sclerotic in a constantly changing cultural environment”<sup>28</sup>.

## Koncepcje działalności animacyjnej rozwijane i konstruowane na gruncie pedagogiki polskiej: „zapętlenia” historyczno-porównawcze, polityczno-instytucjonalne i paradygmatyczno-aplikacyjne

**Streszczenie:** Artykuł poświęcony jest uwypukleniu i uzasadnieniu źródeł, dorobku i potrzeby dalszego rozwijania pedagogiki działalności animacyjnej. Autor wskazuje na wielorakie „zapętlenia” towarzyszące konstytuowaniu się tej stosunkowo nowej subdyscypliny pedagogicznej, odwołując się do historii i perspektywy porównawczej. Animacja stanowi oryginalną dziedzinę działalności pedagogicznej o istotnym potencjale edukacyjnym, społecznym i kulturotwórczym, a nawet gospodarczym. Dorobek polskiej pedagogiki działalności animacyjnej jest imponujący, ale mało znany na świecie. Autor przywołuje kluczowe ośrodki akademickie, publikacje naukowe, koncepcje dotyczące komponentów wiedzy o animacji, zwracając uwagę na potrzebę permanentnej jej aktualizacji.

**Słowa kluczowe:** pedagogika działalności animacyjnej, pedagogika polska, istota animacji, oblicza działalności animacyjnej, społeczna rola animatora

## References

- Besnard, Pierre. *Animateur socioculturel – fonctions, formation, profession*. Paris: Eme Editions Sociales Françaises, 1986.
- Besnard, Pierre. *L'animateur socio-culturel, une profession differente*. Paris: Editions sociales de France, 1980.
- Besnard, Pierre. „Problematyka animacji społeczno-kulturalnej”. In: *Rozprawy o wychowaniu*, t. 2: *Rola i kształcenie nauczycieli, edukacja permanentna, animacja*, red. Maurice Debesse, Gaston Mialaret. Warszawa: Państwowe Wydawnictwo Naukowe, 1988, 341–376.
- Bobrowska, Ewa. „Animacja jako teoria normatywna oraz teoria zmiany społecznej”. In: *Animacja kultury: współczesne dyskursy teorii i praktyki*, red. Dariusz Kubinowski, Urszula Lewartowicz. Lublin: Wydawnictwo „Makmed”, 2013, 23–35.
- Bobrowska, Ewa. *Przemiany modelowe instytucji domu kultury*. Kraków: Wydawnictwo Uniwersytetu Jagiellońskiego, 1997.
- Cierniak, Jędrzej. *Źródła i nurty polskiego teatru ludowego: wybór pism, inscenizacji i listów*. Warszawa: Ludowa Spółdzielnia Wydawnicza, 1963.
- Červinkova, Hana (red.). *Animatorzy społeczni na rzecz osób niepełnosprawnych. Aktywizacja środowiska na pograniczu*. Wrocław: Elwoj Jerzy Wojciechowski, 2008.
- Delecka-Bury, Alicja. *Źródła sukcesu pedagogicznego animatorów kultury muzycznej: studium przypadków*. Kraków: Oficyna Wydawnicza „Impuls”, 2015.

---

<sup>28</sup> Pierre Besnard, „Problematyka animacji społeczno-kulturalnej”, in: *Rozprawy o wychowaniu*, t. 2: *Rola i kształcenie nauczycieli, edukacja permanentna, animacja*, red. Maurice Debesse, Gaston Mialaret (Warszawa: Państwowe Wydawnictwo Naukowe 1988), 372.

- Dragičević-Šešić, Milena, Stojković, Branimir. *Kultura: zarządzanie, animacja, marketing*. Warszawa: Narodowe Centrum Kultury, 2010.
- Gajda, Janusz (red.). *Animacja kulturalna jako problem pedagogiczny*. Lublin: Uniwersytet Marii Curie-Skłodowskiej, 1994.
- Gajda, Janusz (red.). *Wybrane problemy animacji kulturalnej (animator – proces i formy animacji kulturalnej – efekty): materiały*. Lublin: Uniwersytet Marii Curie-Skłodowskiej, 1993.
- Gajda, Janusz, Żardecki, Wiesław (red.). *Dylematy animacji kulturalnej*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 2001.
- Gierszewski, Dorota, Nosek, Beata. “Wzmacnianie aktywności społeczeństwa obywatelskiego poprzez animację społeczno-kulturową”. In: *Animacja kultury: współczesne dyskursy teorii i praktyki*, red. Dariusz Kubinowski, Urszula Lewartowicz. Lublin: Wydawnictwo “Makmed”, 2013, 157–176.
- Hensler, Piotr, Skrzypczak, Bohdan (red.). *Kim jest animator społeczny*. Warszawa: Centrum Wspierania Aktywności Lokalnej CAL, 2006.
- Idzikowski, Bogdan. “Teoria i praktyka animacji kultury w czasach ponowoczesnych”. In: *Animacja kultury: współczesne dyskursy teorii i praktyki*, red. Dariusz Kubinowski, Urszula Lewartowicz. Lublin: Wydawnictwo “Makmed”, 2013, 37–52.
- Jankowski, Dzierżymir. *Dom kultury: studium socjologiczno-pedagogiczne*. Warszawa: Centralny Ośrodek Metodyki Upowszechniania Kultury, 1977.
- Jankowski, Dzierżymir, Kargul, Józef, Kowalewski, Franciszek, Przyszczypkowski, Kazimierz. *Podstawy działalności kulturalno-oświatowej*. Warszawa: Centralny Ośrodek Metodyki Upowszechniania Kultury, 1985.
- Jedlewska, Barbara. *Animatorzy kultury wobec wyzwań edukacyjnych*. Lublin: Wydawnictwo Uniwersytetu Marii Curie-Skłodowskiej, 1999.
- Jedlewska, Barbara. “Elementy teorii animacji społeczno-kulturalnej”. In: *Pedagogika i kultura – między teorią a praktyką*, red. Wojciech Bobrowicz. Lublin: Oficyna Wydawnicza “Verba”, 2009, 25–52.
- Jedlewska, Barbara (red.). *Akademickie kształcenie animatorów i menedżerów kultury w Polsce: koncepcje, doświadczenia, wyzwania*. Lublin: Oficyna Wydawnicza “Verba”, 2006.
- Jedlewska, Barbara, Skrzypczak, Bohdan (red.). *Dom kultury XXI wieku: wizje, niepokoje, rozwiązania*. Olsztyn: Centrum Edukacji i Inicjatyw Kulturalnych, 2009.
- Kargul, Józef. *Od upowszechniania kultury do animacji kulturalnej*. Toruń: Wydawnictwo Adam Marszałek, 1996.
- Kargul, Józef. *Pracownik kulturalno-oświatowy: problemy zawodu i modele działania*. Warszawa: Instytut Wydawniczy CRZZ, 1976.
- Kargul, Józef. *Rozważania nad kryteriami oceny działalności kulturalno-oświatowej*. Warszawa: Centralny Ośrodek Metodyki Upowszechniania Kultury, 1984.
- Kargul, Józef. *Upowszechnianie, animacja i komercjalizacja kultury*. Warszawa: Wydawnictwo Naukowe PWN, 2012.
- Kargul, Józef (red.). *Domy kultury w Polsce Ludowej*. Wrocław–Ciechanów: Uniwersytet Wrocławski, 1985.
- Kluzowicz, Julia. *Teatr codzienności. Animacyjne i samokształtujące funkcje twórczości Alvisa Hermanisa i Stefana Kaegiego*. Warszawa: Wydawnictwo “Nomos”, 2017.
- Kopczyńska, Małgorzata. *Animacja społeczno-kulturalna: podstawowe pojęcia i zagadnienia*. Warszawa: Centrum Animacji Kulturalnej, 1993.
- Korniłowicz, Kazimierz. *Pomoc społeczno-kulturalna dla młodzieży pracującej i dorosłych: wybór pism*. Wrocław: Zakład Narodowy im. Ossolińskich, 1976.
- Kubinowski, Dariusz. “Kultura animacji jako humanistyczna pedagogia”. *Nauki o Wychowaniu. Studia Interdyscyplinarne* 3: 2 (2016), 97–108.
- Kubinowski, Dariusz, Lewartowicz, Urszula. *Animacja kultury w perspektywie pedagogicznej: studia i szkice*. Kraków: Oficyna Wydawnicza “Impuls”, 2018.

- Kubinowski, Dariusz, Lewartowicz, Urszula (red.). *Animacja kultury: współczesne dyskursy teorii i praktyki*. Lublin: Wydawnictwo "Makmed", 2013.
- Labourie, Raymond. *Les institutions socioculturelles*. Paris: Presses universitaires de France, 1978.
- Limbos, Edouard. *Pratique et instruments de l'animation socio-culturelle*. Broche: Editions Fleurus, 1974.
- Maccio, Charles. *Animation de groupes*. Lyon: Chronique Sociale de France, 1972.
- Matyjewicz, Marek. *Animacja kulturalna. W poszukiwaniu obszarów współczesnego wychowania*. Olsztyn: M. Matyjewicz, 2010.
- McElwee, Gerard, Smith, Rob, Somerville, Peter. "Conceptualising animation in rural communities: The Village SOS case". *Entrepreneurship & Regional Development. An International Journal* 30: 1–2 (2017), 174–198.
- Mendel, Maria (red.). *Animacja współpracy środowiskowej*. Toruń: Wydawnictwo Adam Marszałek, 2004.
- Mendel, Maria (red.). *Animacja współpracy środowiskowej na wsi*. Toruń: Wydawnictwo Adam Marszałek, 2005.
- Nawroczyński, Bogdan. *Życie duchowe. Zarys filozofii kultury*. Kraków–Warszawa: Księgarnia Wydawnicza "F. Pieczętkowski i S-ka", 1947.
- Olbrycht, Katarzyna, Glyda, Barbara, Matusiak, Agnieszka (red.). *Kompetencje do prowadzenia edukacji kulturalnej*. Katowice: Wydawnictwo Uniwersytetu Śląskiego, 2014.
- Olbrycht, Katarzyna, Sieroń-Galusek, Dorota (red.). *Inicjatorzy, projektodawcy i realizatorzy edukacji kulturalnej i upowszechniania kultury*. Toruń: Wydawnictwo Adam Marszałek, 2010.
- Olszewska-Gniadek, Joanna, Sojka, Agnieszka. "Animacja 'dzieci ulicy' na przykładzie działalności Fundacji Teatru Ludowego w Krakowie-Nowej Hucie". In: *Animacja kultury: współczesne dyskursy teorii i praktyki*, red. Dariusz Kubinowski, Urszula Lewartowicz. Lublin: Wydawnictwo "Makmed", 2013, 209–225.
- Opaschowski, Horst W. *Einführung in die Freizeit – kulturelle Breintearbeit. Methoden und Modelle der Animation*. Bad Heilbrun: OBB Klinkhardt, 1979.
- Opaschowski, Horst W. *Methoden der Animation. Praxisbeispiele*. Bad Heilbrun: OBB Klinkhardt, 1981.
- Pollo, Mario. *Animazione culturale. Teoria e metodo*. Roma: Libreria Ateneo Salesiano, 2002.
- Poujol, Genevieve. *Le metier d'animateur*. Toulouse: Privat, 1978.
- Radlińska, Helena. *Oświata dorosłych. Zagadnienia, dzieje formy, pracownicy, organizacja*. Warszawa: Ludowy Instytut Oświaty i Kultury, 1947.
- Radlińska, Helena. *Stosunek wychowawcy do środowiska społecznego. Szkice z pedagogiki społecznej*. Warszawa: Nasza Księgarnia, 1935.
- Słowińska, Sylwia. *Sensy oddolnych inicjatyw kulturalnych w interpretacji ich realizatorów*. Zielona Góra: Oficyna Wydawnicza Uniwersytetu Zielonogórskiego, 2017.
- Smith, Robert. "Developing and animating enterprising individuals and communities: A case study from rural Aderdeenshire, Scotland". *Journal of Enterprising Communities: People and Places in the Global Economy* 6: 1 (2012), 57–83.
- Suchodolski, Bogdan. *Uspolecznienie kultury*. Warszawa: Towarzystwo Wydawnicze "Rój", 1937.
- Suchodolski, Bogdan. *Uspolecznienie kultury*, wyd. 2. Warszawa: Trzaska, Evert i Michalski, 1947.
- Szmidt, Krzysztof J. "Animacja kulturalna – ingerencja czy pomoc?". In: *Animacja kulturalna jako problem pedagogiczny*, red. Janusz Gajda. Lublin: Uniwersytet Marii Curie-Skłodowskiej, 1994, 61–68.
- Theiss, Wiesław, Skrzypczak, Bohdan (red.). *Edukacja i animacja społeczna w środowisku lokalnym*. Warszawa: Centrum Wspierania Inicjatyw Lokalnych CAL, 2006.
- They, Henri. *Emergence, nature et fonctions de l'animateur*. Rapport de la Commission "Animation" du VI Plan 1970.
- Zierkiewicz, Edyta, Wnuk, Walentyna (red.). *Tworzyć, zmieniać, aktywizować... Animacja społeczno-kulturalna jako mobilizowanie potencjału indywidualnego i przeciwdziałanie bezradności społecznej*. Wrocław: MarMar, Marian Kaczorowski, 2006.
- Żebrowski, Jan. *Zawód i osobowość animatorów kultury (w świetle nowych koncepcji wychowania zintegrowanego)*. Gdańsk: Wojewódzki Ośrodek Kultury, 1987.