

## Education + Culture Animation

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"Education + culture animation" presents the 35 best projects showcased on the Culture Platform (Platforma Kultury – [www.platformakultury.pl](http://www.platformakultury.pl)) website, completed under Priority II of the Cultural Centre+ (Dom Kultury+) Programme. The projects - introduced by their co-ordinators - are accompanied by articles written by experienced culture practitioners. Theory is supplemented with examples of specific methods and activities, giving a better insight into the relationship of education and culture animation in Poland.

In a conversation with Agata Pietrzyk, Janusz Byszewski proposes placing the culture animator at the interface of education, social projects, art and relation-building between institutions and the public. He argues that the role of the animator is to constantly cross boundaries and bridge gaps – to create a space for communication.

Agnieszka Matan looks at projects involving local communities. She stresses the need for prior identification of the unique character of each community, for entering the existing network of relationships and for assuming a broad cultural perspective that makes it possible to propose actions to mobilise local community members and unlock their potential.

Agnieszka Pajączkowska discusses five culture animation models you can use or which can otherwise inform your projects.

□ Marek Sztark talks about the strength that comes from building partnerships. It can take the form of project, strategic and cross- sector partnerships as well as networks of cultural actors.

In the most practical article of this publication, Marcela Wasilewska surveys the rich landscape of funding opportunities – from local funds to European funds that require applicants to forge international coalitions.

The main objective of this publication, however, is to present the 35 best projects showcased on the Culture Platform (Platforma Kultury – [www.platformakultury.pl](http://www.platformakultury.pl)) website and completed under Priority II of the Cultural Centre+ (Dom Kultury+) Programme.

We have tried to present the projects as fully as possible, letting project creators themselves speak about their efforts. Each of them answered our questions about their inspirations, the implementation of the project, the methods applied, target groups, funding, partnerships and the challenges they faced.

We hope our guide to these superb projects will encourage you to develop your own projects, seek new methods and engage with other culture animators, as well as get to know the Polish context of culture animation and cultural education.

Note from the Editor