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Abstract
The report presents an overview of the historical background and the current state of the Polish education system (both formal and informal) in relation to art education and education through art.

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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cultural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

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Executive Summary

This report presents the evolution of current Polish educational system (both formal and informal/non-formal) regarding art-based and art-related practices; quantitative data regarding general and art-oriented education; relevant programs and policies; an overview of chosen formal and informal art-based practices; case studies presenting especially inspiring and informative approaches in art-based education in Poland.

Relevant key words for the following analyses are:

- Formal education: education carried out by public and non-public schools and other entities of the education system, universities and other entities of the higher education and science system, within the framework of programs that lead to obtaining specific qualifications,
- Informal (non-formal) education: education organized institutionally, within programs that do not form part of formal education. Non-formal education does not cause a change in the level of education. Non-formal education usually leads to the acquisition and expansion of skills in various areas of professional, social and cultural life¹,
- Artistic institutions: cultural institutions established to conduct artistic activity in the field of theatre, music, dance, with the participation of creators and performers, and in particular: theatres, philharmonics, operas, operettas, symphony and chamber orchestras, song and dance ensembles and choral groups. Method of work in such institutions, i.e. cultural activity is based on artistic seasons, for which repertoire plans are established is legally regulated,
- Cultural institutions other than artistic ones, e.g. film institutions, cinemas, museums, libraries, cultural centers, art centers, art galleries and research and documentation centers. The nature of work in such institutions is different from work in artistic

¹ Ustawa z dnia 22 grudnia 2015 r. o Zintegrowanym Systemie Kwalifikacji (Dz.U. 2016 poz. 64), Art. 2. 2; Kitajgrodzka W., Edukacja formalna i pozaformalna – symbioza czy sprzeczność interesów, www.cen.bydgoszcz.pl [accessed 17.01.2025].

institutions, so there is no reason to base activities on (artistic) seasons, as is the case in artistic institutions²,

- Heritage, which definition is based on the UNESCO Convention 1972 and since the 2021 ratification it also slowly encompasses concepts of the Faro Convention 2005.

Streszczenie

Raport przedstawia obecny stan rozwoju polskiego systemu edukacji (zarówno formalnej jak i nieformalnej w odniesieniu do edukacji związanej ze sztuką oraz edukacji poprzez sztukę; dane ilościowe w odniesieniu do edukacji ogółem oraz edukacji związanej ze sztuką; istotne programy oraz polityki; przegląd wybranych formalnych i nieformalnych praktyk edukacyjnych związanych ze sztuką; studia przypadku, które uznano za szczególnie inspirujące i cenne z zakresie edukacji związanej ze sztuką w Polsce.

Słowa kluczowe w zakresie przedstawionej analizy:

- Edukacja formalna: edukacja realizowana w systemie szkół publicznych i niepublicznych oraz w innych instytucjach w ramach systemu edukacji, na uczelniach wyższych i w innych instytucjach naukowych, w ramach programów pozwalających na zdobycie określonych kwalifikacji,
- Edukacja nie formalna (pozaformalna): edukacja zorganizowana w sposób instytucjonalny, ale w ramach programów, które nie stanowią części formalnego programu edukacji. Edukacja nieformalna nie skutkuje zmianą poziomu posiadanego wykształcenia. Prowadzi natomiast zazwyczaj do na bycia lub rozwoju umiejętności

² Ustawa z dnia 25 października 1991 r. o organizowaniu i prowadzeniu działalności kulturalnej (Dz. U. z 2012 r., poz. 406); <https://nck.pl/szkolenia-i-rozwoj/projekty/kultura-sie-liczy-/zarzadzanie-kultura/instytucje-kultury>, [accessed 17.01.2025].

w różnych obszarach życia zawodowego, społecznego i kulturalnego³,

- Instytucje artystyczne: instytucje kultury, założone w celu prowadzenia działalności na polu takich dziedzin sztuki jak teatr, muzyka, taniec, z udziałem artystów i twórców, w szczególności w teatrach, filharmoniach, operach, operetkach, w zespołach symfonicznych oraz kameralnych, zespołach pieśni i tańca oraz chórach. Praca takich instytucji oparta jest na ustawowo określonych sezonach artystycznych, a plany repertuarowe są do nich dostosowane,
- Pozostałe instytucje kultury, np. instytuty filmowe, kina, muzea, biblioteki, centra kultury, ośrodki artystyczne, galerie sztuki oraz centra dokumentacji. Organizacja pracy tych instytucji różni się od instytucji artystycznych i nie ma potrzeby dostosowywania jej do sezonów artystycznych⁴,
- Dziedzictwo, definiowane na podstawie Konwencji UNESCO z 1972 r. a od 2021 r. (data ratyfikacji) stopniowo wdrażana jest także Konwencja z Faro z 2005 r.

³ Ustawa z dnia 22 grudnia 2015 r. o Zintegrowanym Systemie Kwalifikacji (Dz.U. 2016 poz. 64), Art. 2.2; Kitajgrodzka W., Edukacja formalna i pozaformalna – symbioza czy sprzeczność interesów, www.cen.bydgoszcz.pl [accessed 17.01.2025].

⁴ Ustawa z dnia 25 października 1991 r. o organizowaniu i prowadzeniu działalności kulturalnej (Dz. U. z 2012 r., poz. 406); <https://nck.pl/szkolenia-i-rozwoj/projekty/kultura-sie-liczy/zarzadzanie-kultura/instytucje-kultury>, [accessed 17.01.2025].

Timeline

Historical perspectives to arts-based education in Poland

Until 1795

1745 The Jagiellonian University in Krakow accepted the Painters' Congregation (the status of a guild).

1773 The Commission of National Education established – the first institution in Europe with the characteristics of a Ministry of Education.

1777 The establishment of the Tyzenhaus School – one of the first theatrical and music schools in Poland, created for the needs of the magnate theater. Theatre, music and ballet education was strongly connected to aristocrats' patronage and was influenced by French and Italian models.

1795-1918

(The period when Poland was under the occupation of Prussia Austria-Hungary and Russia and could not pursue an independent educational policy)

1810 Wojciech Bogusławski opens a dramatic school for actors and singers of the National Theatre (later the Conservatory of Music).

1818 Dance school established by Louis Thirerry at the National Theatre.

1818 The Jan Matejko Academy of Fine Arts in Krakow is established as the oldest art university in Poland.

1912 Establishment of a private school of dance and visual arts of Janina Mieczyska

1918-1939

1918 and later: development of several artistic schools, led by the artists, e. g. continuation of the operation of Mieczyńska`s school, considered to be the most significant institution of this type in Poland; private ballet school of ballerina Tacjana Wysocka.

1919 Decree on compulsory education.

1922 The establishment of public secondary art schools.

1928 The beginnings of regulating the principles of music education.

1932 The Act on the system of education (so called Jędrzejewicz reform).

1939-1945

(The period of World War II – Poland under German and Soviet occupation).

German occupants carried out a policy of organized destruction of Polish culture and education. Part of the underground fight consisted of the effort to conserve cultural and educational institutional structures, to decrease the gap created by the war in the cultural education and to be ready to rebuild institutions after the liberation. However, significant gap was created by the loss of several important figures – from leading artists and intellectualists to teachers. They were either killed by German or Soviet occupants in order to weaken the society or were at the first line of the war effort, thus more at risk than other groups. Still reconstruction of intellectual and cultural life after WWII, even under Soviet/Russian political impact was possible thanks to these effort.

1945-1989

1945 Beginning of the stated-owned and state-controlled education, including artistic and cultural education.

1945 A new organization of music education in Poland, according to which schools were divided into vocational – lower, secondary, and higher schools, as well as schools for musical

training.

1946 Centralization of the educational institutions by e. g. appointment of the Head of Visual Arts education supervising schools in in whole country.

1954 Order of the Ministry of Culture and Art further regulating ballet education.

1966 Establishment of the National Ballet Schools allowing to pass final exams and enter university.

1977 New curriculum framework for the artistic education.

1989 –

1991 The law defining the legal framework for art education was adopted (The Act of September 7, 1991, on the education system), according to which the entity responsible for establishing and running public art schools is the minister responsible for culture and national heritage protection. The minister also exercises pedagogical supervision over both public and non-public schools.

1999 An education reform that introduced a three-tiered school system. A 6-year primary school, a 3-year junior high school, and a 3-year high school or a 4-year technical school were established.

2017 An education reform that restored the 8-year primary school and abolished junior high schools. As part of the reform, the duration of high school was extended to 4 years, and technical schools to 5 years. Two-tier vocational schools were introduced. Higher education operates within the Bologna system, offering bachelor's, master's, and doctoral programs. Forms of lifelong learning for adults are also being developed.

Contemporary perspective and conditions

The Polish system of art-based education - like the entire education system - has undergone dynamic changes in the past decades. In 1989, Poland saw the beginning of a political transformation underpinned by the transition from a socialist society towards a

democratic/civic society and from a centrally-planned to a capitalist (market-driven) economy. These changes enforced the implementation of a number of reforms, including those of the Polish educational system.

The changes initiated in the 1990s were characterized by the decentralization of all institutions, including public education. Schools were given certain autonomy, while teachers were allowed to create novel curricula within national norms and programs. The running of schools was gradually assigned to local authorities and the creation of non-public schools was legally accepted. First grassroot initiatives resulted in launching independent schools in early 1990s. One of the case studies (Bednarska Szkoła Realna) is part of the initiatives undertaken even in the 1980s by a group of civic-minded activists, including such a prominent figure as Jacek Kuron⁵, one of the opposition leaders in the 1970s and 1980s. This showcases the role of the education in the institutional construction of new, democratic order in Poland.

Apart from that, educational system experienced also the impact of market-driven processes. An important change impacting the quality of the educational offer was the commercialization of publishing houses, which resulted in the broader offer of school books and manuals and its increased attractiveness. The new regulations came into force in September 1999, under the Bill of July 25, 1998 regarding the amendment of the Education System Bill and the January 8, 1999's Bill of "Introductory regulations of the school system reform". The reform was intended to be a new beginning for Polish education, with the introduction of a 6-year primary school, a 3-year middle school, and a 3-year high school system.

Another educational reform that had a significant impact on the education of children and young people in Poland took place in 2017. At the initiative of the Minister of National Education, on the 1st of September of that year, further changes were introduced. The main result was phasing out of middle schools and a return to the previously known structure – an 8-year primary school and a 4-year high school. As of the 2017/2018 school year, vocational schools ("szkoła zawodowa") in their previous form also disappeared. They were transformed into 3-year first-level vocational schools ("szkoła branżowa"), supplemented by 2-year

⁵ B. Zajdel, *Edukacja obywatelska w poglądach i działalności Jacka Kuronia z perspektywy animacji społeczno-kulturalnej*, UJ, Kraków 2020.

second-level vocational schools. It was the result of a long process of deindustrialization and separation schools from the potential future employers.

Presented case studies and examples encompassed in the analyses were chosen to picture broad variety of art-related education in Poland, from artistic schools established in a new post-war system of the 1950s to schools and initiatives related the first phases of the transition (the 1990s) and following, more stabilized democratic system. Most of the cases are contemporary, either ongoing or taking place within last few years, to capture current challenges and goals, related to new teaching methods (including digitalization), tensions about sexual and ethnic identities and migrations, as well as polarization between centre (large cities) and periphery.

1.Introduction (role of art and culture in a society)

The preamble to the December 14, 2016 “Bill of Education Law” states that "education in the Republic of Poland is a common good of the entire society" and that "the education and upbringing systems serve to develop in young people a sense of responsibility, love for the Homeland, and respect for Poland's cultural heritage, while at the same time promoting openness to the values of European and world cultures. School should provide every student with the conditions necessary for their development and prepare them to fulfil family and civic duties based on the principles of solidarity, democracy, tolerance, justice, and freedom"⁶.

A school or an educational institution can be either public or non-public and may, with some exceptions, be established and run by:

- A local government,
- Another legal entity,
- An individual.

Art education triggers in students the need to create, the sense of initiative, develop imagination and emotional intelligence.

According to the report prepared on behalf of the National Cultural Centre (NCK) in 2023 cultural education on early stages have significant impact due to:

- The fact that early contact with culture makes people more aware of and more likely to appreciate culture in the future,
- Probability that people who are ‘trained in culture’ when they are young will feel the need to participate in or create culture themselves in the future,

⁶ Ustawa z dnia 14 grudnia 2016 r. Prawo oświatowe (Dz.U.2024.737).

- Culture as a space where one can build a sense of agency and impact, which is something young people are lacking,
- Diverse experiences making cultural participants more curious about the world and more creative.

According to Muchacka and Czaja-Chudyba following competences can and should be supported by cultural or art-based education⁷:

- Independent thinking,
- Openness to others,
- No stereotyping,
- Courage to make decisions,
- Foresight,
- Sense of individuality,
- Honesty and fairness,
- Desire to grow resilience and openness to change,
- Internal motivation.

Polish culture has long and complex relation with national tradition and international influences. Political fight for state and independence was supported through art (especially folk-inspired music, historical school of painting and literature). On the other hand many artists were travelling or living abroad, both for personal and political reasons. Contacts with Western

⁷ B. Muchacka, I. Czaja-Chudyba, Strategia wspierania strukturyzacji wiedzy dziecka w sytuacjach edukacyjnych, Kraków 2007.

culture were traditionally perceived as important and empowering the country again – politically and culturally. Periods of relative isolation were intertwined with those of openness. After 1989 at first culture lost a lot of connections with political issues but soon, especially but not solely in visual arts, it undertook new societal and political themes, this time in much stronger globalized context. Role of culture measured by the level of households` spending remain generally stable since 2000, approx. 6% of total spending⁸.

With the above in mind, the main objectives of this report are:

1. To present the organization and role of art-based education in Poland and its impact on individual development, socio-economic growth, and social integration.
2. To outline the historical and socio-political influences shaping art education in Poland, as well as the challenges related to education funding.
3. To evaluate the application of the Social Return on Investment (SROI) methodology in the cultural and education sectors in Poland

The methodology applied in the report combines both quantitative and qualitative research approaches to ensure a comprehensive analysis. This report is based on the analyses of policy documents, national studies and reports, mapping of most characteristic local and regional cases which allow revealing the development and state-of-arts of arts-based education in Poland.

The SROI method is rarely used in Poland, despite the existence of numerous scientific publications discussing its principles and applications. In practice, when it comes to analyzing the social impact of projects, other methods, such as cost-benefit analysis (CBA), are typically employed. This preference for alternative approaches can be attributed to various factors, including a lack of familiarity with the SROI methodology among practitioners and decision-makers, as well as the perceived complexity of its implementation. As a result, many projects

⁸ GUS data, <https://stat.gov.pl/obszary-tematyczne/warunki-zycia/dochody-wydatki-i-warunki-zycia-ludnosci/>, [accessed 12.10.2024].

may miss out on the valuable insights that SROI can provide, leading to a less nuanced understanding of their social impact. Therefore, the case studies presented in the report showcase different approaches to describing education through art in Poland.

2. Overview of arts-based education, policy and pedagogy practice

Today, the education system in Poland yet again faces a fundamental challenge: the need to adapt its structure and offer to the challenges posed by an increasingly globalized world, unbeneficial economic trends, and deepening demographic problems.

The Polish education system is underpinned by the following rights and laws:

- Compulsory education - the obligation to attend school, regulated by the Constitution and the Education System Act. The Constitution of the Republic of Poland, dated April 2, 1997, in Chapter II – “Freedoms, Rights, and Duties of Humans and Citizens” (Article 70: Everyone has the right to education. Education up to the age of 18 is compulsory)⁹; and
- Compulsory schooling (a child’s obligation to attend school begins at the start of the school year in the calendar year when the child turns 7 years old; it lasts until the completion of primary school, but no longer than until the age of 18)¹⁰.

It can be assumed, based on the public debate and informal discussion carried out during the preparation of the report, that the general schooling system should both discover and develop talents and educate future recipients of culture and art. Meanwhile, in the preamble to the December 14, 2016 “Bill of Education Law” it is stated that “education in the Republic of Poland is a common good of the entire society” and that “the education and upbringing systems serve to develop in young people a sense of responsibility, love for the Homeland, and respect for Poland's cultural heritage, while at the same time promoting openness to the values of European and world cultures. School should provide every student with the conditions necessary for their development and prepare them to fulfil family and civic duties based on the

⁹ The Constitution of the Republic of Poland, 1997 (Dz.U. No. 78, item 483).

¹⁰ Art. 35. Ustawa z dnia 14 grudnia 2016 r. Prawo oświatowe (Dz.U.2024.737).

principles of solidarity, democracy, tolerance, justice, and freedom." Heritage element of culture is most straightforwardly incorporated into the Bill, but other artistic and cultural aspects of education are not included *expressis verbis*.

The responsibility for coordinating educational policy lies with the minister responsible for education and upbringing. The educational policy of the entire state is prepared and implemented centrally, while the management of education and the administration of schools, preschools, and other educational institutions is decentralized.

In the case of public education in Poland, the primary responsibility of the local government is to run schools and educational institutions. Each level of local government in Poland (municipality, powiat, and voivodeship) is responsible for a specific form of education. Local government can establish and operate only public schools and institutions. It is also responsible for the network of public preschools and preschool departments in primary schools, as well as defining the boundaries of primary school zoning areas (with the exception of special schools). Therefore, municipalities in Poland are responsible for primary schools (including inclusive schools¹¹ and those with inclusive classes), except for special primary schools and art schools.

The tasks of the powiat government encompass establishing and running public special primary schools, post-primary schools, including inclusive schools with inclusive or special classes, sports schools, and sports championship schools.

The tasks of the voivodeship (province) include providing education, upbringing, and care, including special education and social prevention in schools, institutions, teacher training centres, and colleges for social services workers. Legal entities and individuals may establish non-public schools and institutions after being entered into the register maintained by the local government unit responsible for running the relevant type of public schools and institutions.

¹¹ An inclusive school (Polish: "szkoła integracyjna") refers to a school designed to school pupils with disabilities and those without in the same environment. The aim is to foster inclusivity, allowing pupils with special educational needs to learn alongside their peers in mainstream classes, while receiving additional support. These schools often have smaller class sizes and are staffed with both regular teachers and special education professionals who can provide tailored assistance to students with disabilities.

The minister responsible for culture and national heritage establishes and runs public art schools and institutions, as mentioned in Article 2, point 8, for students of art schools. Legal entities (e.g., associations, foundations, joint-stock companies) or individuals may also establish and run non-public art schools. A non-public art school may obtain the status of a public art school based on Article 176, section 4 of the Education Law Act¹².

In Poland, formal artistic education is carried out in the following types of schools:

- a) General education schools,
- b) Art schools.

Ad a) General education

General education in Poland is organised as follows:

- Primary education (ISCED 1+2)

The 8-year primary school for pupils aged 7 to 15 is a unified structure covering ISCED levels 1 and 2. Education in the 8-year primary school encompasses 1-3 grades (early school education) and 4-8 grades (subject-based teaching). At the end of 8th grade, a nationwide external exam (the so-called “8th exam”) takes place.

After completing primary school, most children continue their education in general or vocational secondary schools. This is not compulsory, as the requirement to remain in education until the age of 18 does not have to be fulfilled in formal school settings.

- Secondary schools (ISCED 3)

Secondary (post-primary) schools for graduates of the 8-year primary school encompass following types: a 4-year general secondary school (liceum ogólnokształcące), a 5-year

¹² Ustawa z dnia 14 grudnia 2016 r. Prawo oświatowe (Dz.U.2024.737).

technical secondary school (technikum), a 3-year vocational school (first-level), and a 2-year vocational school (second-level, for the graduates of the first-level vocational school).

The structure of the education system in Poland (including the division into ISCED 1-3 levels) is presented in Chart 1.

Chart 1. Structure of the education system in Poland

ages:	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	Primary schools													
											General secondary schools			
											Technical secondary schools			
											Stage I sectoral vocational schools			
													Stage II sectoral vocational schools	
	ISCED 1					ISCED 2					ISCED 3			

Source: own study based on ISCED classification and information of relevant Polish Ministries

In the case of general schools, the aims and objectives of artistic and cultural subjects at ISCED 2 and 3 levels in Polish curricula – similar to those in most European countries – consists of the development of the artistic skills, imparting knowledge and understanding, fostering the ability to critically interpret a work of art, promoting cultural heritage awareness, enabling individual artistic expression, and fostering an understanding of cultural diversity. Among the teaching goals directly related to art, Polish curricula emphasise providing students with opportunities to experience various artistic modes of expression and to develop skills in creating or presenting works of art.

CLiViE project results focusing on case studies of geographically and demographically diverse youth from two cohorts is meant to correspond to at least two International Standard Classification of Education (ISCED) age groups (ISCED 2 and ISCED 3). This means that in Poland, the relevant education encompasses following levels:

- For ISCED 2: from grades 5 to 8 of primary school (children aged 11-15),
- For ISCED 3: 4 grades of general secondary school or 5 grades of technical school or vocational schools (youth aged 15-20).

In Poland, in the formal general education system, children from ISCED level 2 have the following cultural subjects in their curriculum:

- Music,
- Technology,
- Art education
- Physical education.

The weekly workload for children at ISCED 2, including lessons in culture-related subjects, is presented in Table 1.

Table 1. Compulsory classes. Weekly number of hours by grade (1 lesson hour = 45 min)

Grade V	Grade VI	Grade VII	Grade VIII
Music: 1 hour	Music: 1 hour	Music: 1 hour	-
Technology: 1 hour	Technology: 1 hour	-	-
Art education:	Art education:	Art education:	-

1 hour	1 hour	1 hour	
Sports education: 4 hours	Sports education: 4 hours	Sports education: 4 hours	Sports education: 4 hours

Source: own study based on ISCED classification and information of relevant Polish Ministries

For ISCED 3, the head of a general secondary school chooses one subject taught in a 1st grade from among philosophy, visual arts, music and Latin and ancient culture (only 1 hour per week). Additionally, subjects at an advanced level may be introduced in secondary schools. In this case, the student may choose courses which present the following subjects: History of Music, History of Art, Latin and Ancient Culture¹³.

In addition to subject-specific and interdisciplinary classes in the area of artistic and cultural education, the teacher can implement a program of students' visits to places related to culture (monuments, museums, art galleries, theatres, concert halls) and develop the idea of including artists in school projects (performances, thematic exhibitions of photography and painting).

Ad b) Art education: Art schools – primary and post-primary education level

Art education in Poland is organised to provide artistically gifted students with the conditions for individualised learning in various fields of art. Art education forms a separate system from general education, with its legal framework defined by two laws: the Education Law¹⁴ and the Teacher's Charter¹⁵. These laws provide the basis for detailed regulations issued by the Minister of Culture and National Heritage, as well as the Minister of Education and Upbringing.

Art schools may be operated by the Minister of Culture and National Heritage, local government units, and other legal entities or individuals. The core curriculum for vocational

¹³ Rozporządzenie Ministra Edukacji Narodowej z dnia 30 stycznia 2018 r. w sprawie podstawy programowej kształcenia ogólnego dla liceum ogólnokształcącego, technikum oraz branżowej szkoły II stopnia (Dz.U. 2018 poz. 467).

¹⁴ National Education Systems, <https://eurydice.eacea.ec.europa.eu/pl> [accessed 10.09.2024]; Ustawa z dnia 14 grudnia 2016 r. Prawo oświatowe (Dz.U.2024.737).

¹⁵ National Education Systems, <https://eurydice.eacea.ec.europa.eu/pl> [accessed 10.09.2024]; Ustawa z dnia 14 grudnia 2016 r. Prawo oświatowe (Dz.U.2024.737).

training in art is defined by the Minister of Culture and National Heritage, while general education follows the core curriculum for general education, issued by the Minister of Education and Science. The general education system within art schools is fully aligned with the national education system, ensuring that students can transfer from an art school to a general school at any time.

The art education system in Poland comprises schools at the primary and secondary (post-primary) levels. It encompasses the following types of schools and other educational institutions¹⁶:

- Art schools providing art education only,
- Art schools providing general education and art education,
- Art centers where young people can develop their artistic abilities and interests,
- Boarding schools providing art education and care for pupils studying outside their place of residence.

Artistic education in Poland consists of almost 1,000 schools and art institutions, employing approx. 15 thousand teachers and educating almost 95 thousand students¹⁷. Fields encompassed in the artistic education in the primary and secondary schools are following¹⁸:

- Music (554 schools),
- Visual arts (101 schools),
- Ballet (dance) (20 schools),

¹⁶ National Education Systems, <https://eurydice.eacea.ec.europa.eu/pl> [accessed 12.10.2024]; Ustawa z dnia 14 grudnia 2016 r. Prawo oświatowe (Dz.U.2024.737).

¹⁷ <https://www.gov.pl/web/kultura/szkolnictwo-artystyczne-w-polsce> [accessed 1.10.2024].

¹⁸ <https://szkolnictwoartystyczne.mkidn.gov.pl/> [accessed 2.09.2024].

- Circus (1 school).

Other schools encompass post-secondary education and tertiary education.

In the 2022/23 in Poland, there were 55 first-degree general art schools attended by 10.2 thousand students, mostly females (61.2%). There were also 411 schools implementing only the artistic education programme, educating 53.7 thousand students, including 63.0% females. In the 2021/22 school year, 8.1 thousand students, including 63.8% females, graduated from the first-degree art schools. The second-degree general art schools leading to professional certification are a separate group of post-primary schools. In the 2022/23 school year, there were 102 such schools with 14.5 thousand students (a 1.7% decrease on the previous school year). 83.4% of those schools' students and 79.8% of the graduates were female. In addition, 118 schools implemented only the artistic education programme for a total of 9.8 thousand students, including 63.1% females. There were 1.2 thousand graduates, 63.2% females¹⁹.

The schools providing in parallel general education and art education²⁰:

- General 1st grade music schools providing general education (8 years): general education subjects are based on the core curriculum for the primary school,
- General 2nd grade music schools providing general education (6 years): general education is divided into the lower level (Grades I and II), corresponding to Grades VII and VIII of the primary school, and the upper level (Grades III to VI), corresponding to Grades I to IV of the general secondary school,
- General ballet schools (9 years) providing general education at the level from Grade IV of the primary school up to Grade IV of the general secondary school. At the next stage of education, ballet school students can obtain a vocational diploma of a dancer.

¹⁹ Education in the 2022/2023 school year, Statistics Poland, Warsaw-Gdańsk, 2023, p. 22.

²⁰ National Education Systems, <https://eurydice.eacea.ec.europa.eu/pl> [accessed 10.09.2024]; Ustawa z dnia 14 grudnia 2016 r. Prawo oświatowe (Dz.U.2024.737).

There are also types of art schools which do not provide general education. Those encompass:

- 1st grade music schools (4- or 6-year programmes - without professional qualifications),
- Schools of dance arts (9-year programmes - students obtain the qualifications for the occupation of Dancer).

The regional distribution of primary art schools is presented in Table 2.

Table 2. Primary art schools by voivodship

Voivodships	Schools	Sections	Students grand total	of which girls
Poland 2022/2023	55	612	10210	6252
Dolnośląskie	6	60	1051	638
Kujawsko-pomorskie	3	37	734	485
Lubelskie	1	16	332	195
Lubuskie	2	15	187	125
Łódzkie	2	28	549	338
Małopolskie	6	88	1150	683
Mazowieckie	7	86	1385	819
Podkarpackie	4	35	560	343
Podlaskie	1	2	28	19
Pomorskie	2	19	267	167
Śląskie	8	74	1266	756
Świętokrzyskie	1	15	251	164
Warmińsko-mazurskie	2	22	305	190
Wielkopolskie	5	48	1026	616
Zachodniopomorskie	5	67	1119	714

Source: Own study based on: Education in the 2022/2023 school year, Statistics Poland, Warsaw-Gdańsk, 2023.

The following types of art schools provide in parallel general education at the secondary level and art education²¹:

- General 2nd grade music schools (6 years). Can be obtain a vocational diploma of Musician and a maturity certificate,
- Visual arts schools (5 years) and where pupils can obtain a vocational diploma of Visual Artist and a maturity certificate,
- Ballet schools (9 years). Thus, pupils can obtain a vocational diploma of Dancer and a maturity certificate.

Other art schools do not provide general education. Secondary art schools train pupils for the following occupations: Musician, Visual artist, Dancer, Music theatre actor, and Circus actor. Students attending a school can acquire knowledge and skills in the areas of fine arts in the following types of schools²²:

- 1st grade music schools: where secondary school pupils are enrolled on a shorter, 4-year, education cycle and cannot obtain vocational qualifications,
- 2nd grade music schools: which provide 6- or 4-year programmes,
- Schools of dance arts: which provide 9-year programmes,

²¹ National Education Systems, <https://eurydice.eacea.ec.europa.eu/pl> [accessed 10.09.2024]; Rozporządzenie Ministra Edukacji Narodowej z dnia 30 stycznia 2018 r. w sprawie podstawy programowej kształcenia ogólnego dla liceum ogólnokształcącego, technikum oraz branżowej szkoły II stopnia; Ustawa z dnia 14 grudnia 2016 r. Prawo oświatowe (Dz.U.2024.737).

²² National Education Systems, <https://eurydice.eacea.ec.europa.eu/pl> [accessed 10.09.2024]; Ustawa z dnia 14 grudnia 2016 r. Prawo oświatowe (Dz.U.2024.737); Rozporządzenie Ministra Kultury, Dziedzictwa Narodowego i Sportu z dnia 13 stycznia 2021 r. w sprawie badań jakości kształcenia artystycznego w szkołach artystycznych (Dz.U.2023.2322); Rozporządzenie Ministra Kultury i Dziedzictwa Narodowego z dnia 8 kwietnia 2019 r. w sprawie klasyfikacji zawodów szkolnictwa artystycznego (Dz.U. 2019 poz. 717).

- Schools of circus arts: which provide 3-year programmes,
- Post-secondary schools of music (3-year programmes) and visual arts (2-year programmes).

Graduates of art schools are interested in continuing their education at universities or seeking jobs related to their acquired skills. For further education, they continue depending on the degree of advancement of their general education, artistic education, predispositions, developed interests, character traits and others, unrelated to teaching. In Poland, there are 19 public art academies, which, together with primary, secondary and post-secondary art education, form an integral system of art education: 8 music academies, 7 fine arts academies, 3 theater and film academies, 1 interdisciplinary academy (with a music and visual art profile).

Education in Poland is funded primarily from public sources: public funds represent 87% of funding in school education. Education expenditure from the state budget and local government budgets reached 106.3 billion PLN (25.2 billion EUR)²³ in 2022, which represented 3.5% of GDP. The educational part of the general subvention transferred to schools through local government amounted to 56.0 billion PLN (13.3 billion EUR). Additionally, the state budget earmarked 5.3 billion PLN (1.3 billion EUR) for education and educational care²⁴. Public funding is allocated not only to public educational institutions. Grants are also awarded to non-public childcare institutions and schools, if they fulfil requirements of the national legislation.

In schools at the ISCED 2 and ISCED 3 levels, the following numerical grading scale is used: 6 (excellent), 5 (very good), 4 (good), 3 (satisfactory), 2 (passing), 1 (fail). At the ISCED 2 and ISCED 3 levels, students' behaviour is graded on the following scale: exemplary, very good, good, acceptable, inappropriate, reprehensible. When determining grades in physical education, technology, technical classes, art, music, and artistic activities, special consideration is given to the effort the student puts into fulfilling the obligations specific to those subjects.

²³ The conversions from PLN to EURO in the report are made according to the exchange rate in Table no. 021/A/NBP/2025 dated 2025-01-31: 1 EUR= 4,21 PLN

²⁴ Education in the 2022/2023 school year, Statistics Poland, Warsaw-Gdańsk, 2023, p. 23.

Apart from the Ministry of Culture and National Heritage, there is another national agency responsible for various forms of cultural education, National Centre for Culture (Narodowe Centrum Kultury, NCK). It is a counterpart for National Centre for Science (NCN) and National Centre for Research and Development, which are acting as agencies for the Ministry of Science (for basic and applied sciences respectively). The National Centre for Culture is a state-level institution acting for the development of culture and as a funding agency it implements the policy of the Ministry.

The goals of the National Centre for Culture encompass²⁵:

- Cultural education and development of interest in culture and art,
- Development and professionalization of the cultural sector,
- Promotion of Polish national heritage as an element of European cultural heritage,
- Maintaining and popularisation of the national and civic traditions,
- Inspiring and supporting social movements and non-governmental organizations operating in the sphere of culture and national heritage,
- Cultural information and research work in the field of culture and national heritage.
- Improving the qualifications of staff involved in cultural activities.

Since 2016 NCK has been conducting special programmes aimed at young people “Very Young Culture” (Bardzo Młoda Kultura Narodowego Centrum Kultury) for years 2016-2018, 2019-2021 and 2023-2025. The main goal of the first two editions was to bring together education and culture by stimulating the educational potential of culture

²⁵ <https://www.nck.pl/institucja> [accessed 10.09.2024].

among children and young people. In the assumptions of the edition implemented in 2019-2021, particular emphasis was placed on the function of culture as a tool for shaping socially important skills and attitudes among the youngest, such as communicative competences, cooperation, creativity and innovation in action²⁶.

The main beneficiaries were children and young people, but the direct recipients were educators: employees of cultural and educational institutions, non-governmental organizations, social welfare institutions and all other organizations involved in a broadly understood cultural activation²⁷.

3. Overview of policies and programs on promoting social inclusion and tolerance

Since 1989 in Poland the idea of a “democratic school” has developed, resulting in the implementation of new institutions and new educational methods, within the overall system of education and within formal education requirements. There are intertwined relations between change in the educational system and the transition from the centrally-planned economy and politically controlled institutional system to a democratic society and economy based on the multilevel governance and market mechanisms. As some authors argue the change itself is the expression of the existing political and institutional order. Before 1989 there were attempts to reform the education system but they were top-down and embedded in the dominating logic of the omnipresent central power (dependent on the USSR)²⁸: Previous historic experiences make even stronger opposition between education and political oppression. During the occupation since the late 18th century until 1918, illegal education of Polish language, literature and history was carried out, despite Prussian and Russian severe persecutions. Similar situation took place during the II Worlds War, where, e. g. in Nazi occupied Warsaw illegal matriculations and university courses took place with the hope to restore the country after the war with the

²⁶ Kultura w życiu dzieci i młodzieży podsumowanie materiałów z diagnoz wojewódzkich w ramach programu bardzo młoda kultura na lata 2019-2021, Narodowe Centrum Kultury, Warszawa 2021.

²⁷ Kultura w życiu dzieci i młodzieży podsumowanie materiałów z diagnoz wojewódzkich w ramach programu bardzo młoda kultura na lata 2019-2021, Narodowe Centrum Kultury, Warszawa 2021.

²⁸ Z. Kwieciński, L. Witkowski, Edukacja demokratyczna i humanistyczna jako ruch i dzieło społeczne. 2014, Own publishing.

educated and professionally prepared young generations. Illegal courses during the 1980s, organized in private apartment related to this movement using similar names.

Polish thought about democratic education is based, similarly to the Western schools of thought, on works of John Dewey, but influences of Lev Tolstoy ideas can also be traced. Specifically strong tradition in Poland lies with the theoretical and practical work of Janusz Korczak, educator of Jewish youth in the 1930. His work remained influential until today, through his writings, popular children book “King Mathew I” (Król Maciuś I), and tragically underlined by his choice to die in solidarity with his wards during the Holocaust, while he could save himself.

Historically, access to the education, especially universities is a mixed tradition in Poland. Under Russian occupation women were not allowed to enter universities, thus being forced (if they could afford it) to leave the country and study e. g. in France, as did Maria Skłodowska-Curie. After 1918 in the independent Poland women had full right to the education. However, an intolerance was present towards Jewish students, existing even in a form of “desk ghetto”, forcing Jewish students to sit separately and limiting their number in specific courses. Democratic political movements in the 1930s were also directed against such form of exclusion.

Thus, idea of democratic education is, at its very foundation, connected in Poland with freedom on one hand and inclusion and solidarity on other. Freedom in a democratic education follows Greek ideas, especially ideal of the citizen, acting for the common good²⁹ and Seneca perspective on *artes liberales*: “Why they are called liberal sciences, you know yourself: because they are worthy of a free man.”³⁰ In this way of thinking, education does not serve “teaching” or “learning” of facts, information or even rules of behaviours, but on shaping a

²⁹ A. Męczkowska-Christiansen, Edukacja dla demokracji jako demokracja w edukacji: wokół podstawowych pojęć. In: K. Gawlicz, P. Rudnicki, M. Starnawski, T. Tokarz (Eds.), Demokracja i edukacja: dylematy, diagnozy, doświadczenia Wrocław: 2014, p. 13-25; R. Zimmermann, The Law of Obligations: Roman Foundations of the Civilian Tradition. Oxford: Oxford University Press, 1996.

³⁰ Quoted by A. Męczkowska-Christiansen, 2014.

mind which is open to knowledge and attitudes which are tolerant and open towards the worlds and others.

Finding practical way to implement such an education has been the ambition of several academics and educators since 1989. It can be found of a concept of a “democratic school” where students influence the way of learning and have a voice in the daily operations and rules, e.g. based on the following principles³¹:

- respect and trust for children,
- equality of status for children and adults,
- joint responsibility for the school community,
- freedom to choose activities,
- democratic governance exercised by children and employees
- students of democratic schools take responsibility for their education and the discipline prevailing at school. Adults in democratic schools provide support and offer students their knowledge and experience, which students can benefit from.

One of the first democratic schools launched after 1989 was the independent school ISLO “Bednarska”³², upper secondary school. According to the school’s principles it should:

- support students in discovering their own talents and finding their place in the world
- be a place where students learn to socialise and prepare to become active members of community and society

³¹ <https://edukacjademokratyczna.pl/>, [accessed 10.09.2024].

³² <https://bdnr.pl/international/>, [accessed 10.12.2024].

- stimulate self-responsibility and self-awareness in students.

Currently there are eight schools in the group “Bednarska”, including the original upper secondary school. Following rules were established. Schools are not focused on fierce competition between students and on achieving spectacular successes. Apart from the very talented students, schools accept those who require additional help and care - the sick, the disabled, struggling with psychological problems and from a modest economic circumstances, children of political refugees. The basic educational idea is respect for the dignity of every human being and respect for human rights, an attitude of kindness, tolerance and sensitivity towards others. “Bednarska” schools aim at preparing the alumni for social service rather than for a “ruthless fight for personal success”. Teachers encourage students to participate in charity and volunteering.³³

Internal structure of the schools are also based on the democratic system, in which three groups are equally involved: teachers, parents and students. Such an experience should prepare young people for life in a democratic society, effective cooperation for the common good, responsibility and the difficult art of compromise. In ISLO democratic bodies are: Assembly, which includes all “citizens” (students, parents and teachers) of the school and the School Court, whose members are elected in annual general elections. The functioning of the Assembly and the School Court is in accordance with the Constitution of the School Republic and the Educational Ideas of the ISLO, any changes to which are approved by a referendum by a majority of 2/3 of the votes of the citizens of the school entitled to vote³⁴.

Such organization of a school is not typical and even can be confronted with the mainstream contemporary education which subscribes into the culture of an "alienated work" represented by the school³⁵ where the activities of students and teachers, have been separated from the social context. The alienated work puts an emphasis on the technical effectiveness of the actions of individuals, competition, hierarchization of the achievements of students and

³³ <https://nowywp.bdnr.pl/wp-content/uploads/BDNR-Idee-wychowawcze-1.pdf>, [accessed 10.12.2024].

³⁴ <https://bdnr.pl/demokracja/>, [accessed 15.12.2024].

³⁵ A. Męczkowska, Edukacja a problem kształtowania relacji społecznych: pomiędzy wyzwaniem podmiotowości a interwencją w związek człowieka i świata. in: J. Rutkowiak, D. Kubinowski, M. Nowak (Eds.), Edukacja, moralność, sfera publiczna, Lublin, 2007, p. 249-256.

teachers, and consequently selection, for ranks and privileges³⁶. As it was put by Laskowski, in such institutions “education should be universal, uniform, focused on the rapid transfer of a large portion of knowledge in an extremely de-individualized, clear, logically arranged and - most importantly – tailored so as to dispel doubts”³⁷.

However, there are several mechanisms of inclusiveness for the groups which encounter difficulties, e. g. students with disabilities. Students with physical disabilities whose intellectual development is normal for their age or is at the level of a mild intellectual disability follow the same core curriculum for preschool education and the core curriculum for general education specified for schools of a given type and the core curriculum for vocational education specified in the regulations of the Minister of Education. Students with moderate or severe intellectual disabilities and students with multiple disabilities in upper secondary school and upper secondary school follow a separate core curriculum of general education. Education of this group is based on multi-sensory learning about the surrounding world - throughout the entire education process. The focus, should be, according to the Ministry’s regulations, on the developing personal, communication and social competences, which will allow for a future relatively independent, dignified and valuable life in adulthood, in maximum integration with other members of society³⁸. Specific mechanisms and practices to implement these rules were recently published by the Ministry. This approach is embedded in the principle of the “inclusive education” understood as an approach in the process of education and upbringing, aiming at the increase of the educational opportunities of all students by providing them with conditions for developing their individual potential, so that in the future they can be fully included in social life. Through the educational process they should be equipped with the competences necessary to create an inclusive society, i.e. a society in which people, regardless of differences in health, fitness, origin, religion, are full members of the community, and their diversity is perceived as a valuable resource for social and civilizational development. Inclusion

³⁶ A. Męczkowska-Christiansen, *Edukacja dla demokracji jako demokracja w edukacji: wokół podstawowych pojęć*. In: K. Gawlicz, P. Rudnicki, M. Starnawski, T. Tokarz (Eds.), *Demokracja i edukacja: dylematy, diagnozy, doświadczenia*, Wrocław 2014, p. 13-25.

³⁷ P. Laskowski, *Maszyny wojenne. Georges Sorel i strategię radykalnej filozofii politycznej*. Warszawa 2011, p. 53.

³⁸ Ministry of Education, <https://www.gov.pl/web/edukacja/podstawa-programowa6>, [accessed 10.12.2024].

is defined as a process that helps overcome barriers that limit students' attendance, participation and achievement, according to the UNESCO, recommendations.³⁹

Specific action have also been created for the arts-related education. Important action in supporting inclusiveness in culture is Ministry of Culture and Heritage Programme "Accessible Culture" (Kultura Dostępna) which aim was overcoming financial and personal barriers (lack of competences) in participating in culture, especially among those threatened with social exclusion. Within the program actions receive funds to provide access to culture to the broadest possible public⁴⁰. Funds from the Program can be awarded through the public call, to any institution offering cultural services to the public, within the rule of "de minimis" public support for businesses.

Examples of funded initiatives⁴¹:

1. Additional museum lessons - around 4 thousand additional classes financed by the Ministry of Culture and National Heritage took place in 2015 in 17 institutions. The lessons were intended for students of primary, lower and upper secondary schools, some institutions declared the possibility of organizing classes for kindergarten groups as well. Creative workshops are conducted by qualified museum educators. The topics depended on the profile of a given museum, were adapted to the age and - in the case of disabled people - the abilities of the recipients.
2. Museum for 1 zloty – tickets sold for 1 PLN (approx. 0.25 EUR) have been for many years now part of the public museums and galleries policy.
3. Accessible Culture for Large Families - 262 museums, 40 cinemas, 22 theatres, 32 art galleries, 3 philharmonics and 3 operas are among 367 institutions participating in the Large Family Card programme. The nationwide Large Family Card is a system of discounts for families with at least three children, regardless of income. It is issued free

³⁹ <https://www.gov.pl/web/edukacja/edukacja-wlaczajaca>, [accessed 20.11.2024].

⁴⁰ <https://www.gov.pl/web/kultura/kultura-dostepna-2024>, [accessed 10.09.2024].

⁴¹ <https://www.gov.pl/web/kultura/kultura-dostepna3> [accessed 20.11.2024].

of charge to each family member. Parents can use it for life, children - up to 18 years of age or until they finish school, up to 25 years of age.

4. Accessible Culture in Libraries – local public libraries improved their premises in terms of functionality and aesthetics, thanks to the LIBRARY+ program. Its aim was to transform public libraries in smaller towns into local centers of access to culture, knowledge and centers of social life, modeled on such institutions in Scandinavian and Western European countries.
5. Accessible Culture during the Summer Holidays – program for children and young people. Theatres, cultural institutions and non-governmental organizations carried out artistic workshops during the summer holidays, ending with a presentation of the effects of these works with up to 1500 participants yearly.

In 2021 a manual was published, financed by the Ministry of Culture and National Heritage, providing instructions regarding access to cultural institutions and events for people with physical special needs⁴². Manual provides guidance regarding:

- Architectural aspects of accessibility,
- Digital tools,
- Information and communication (including braille`s and other visual technics, support for hearing-impaired visitors etc.; intellectual problems),
- Pandemic measures.

Important measure regarding participation of youth in culture was legal regulation making compulsory since 2024 for each organization and institution to provide services for underage

⁴² Poradnik dla sektora kultury w zakresie zapewniania dostępności, 2021, https://www.funduszeuropejskie.gov.pl/media/106486/Poradnik_dla_KULTURY.pdf [accessed 10.09.2024].

people to introduce measures for their safety, encompassing procedures of protection children for violence and abuse, both on adults and their peers` side⁴³.

Regarding inclusiveness and tolerance focused on ethnic background, two main challenges may be identified. First, is the absence of Jewish culture after the Holocaust and antisemitic movements in the 1950s and 1960s. POLIN Museum, founded in 2005 as a joint initiative of Jewish Historical Institute (established in 1947) and City of Warsaw offers a broad educational program, mainly focused on young people. It allows them to learn about the culture which had existed in their country for centuries, as well as discuss questions of tolerance and solidarity and dangers of racism or other forms of hatred, including antisemitisms. Activities vary, from storytelling about most tragic events to joyful cooking lessons of Jewish cuisine⁴⁴.

Poland has been for some time now a destination for Ukrainian people. Before Russian aggression in 2022, many people worked in Poland more or less temporarily, but since the beginning of the war, thousands of refugees arrived, mostly women and children. Poland has hosted the largest number of the refugees (April 20th 2022 largest number, almost 2.5 million people were on Polish territory out of 5 million in total on this date⁴⁵). After first months of very warm welcome and spontaneous help, situations settled, with accompanying “normalcy”, but also negative phenomena, like tensions or ill will towards immigrants on one hand and the need to cultivate their own culture and mitigate being homesick, on the other. Several educational activities started and are still present, including art-based education. They focus mostly on better connections between young people and the community they live in. Apart from that, Ukrainian NGOs, present in Poland for a long time, offer art-based activities which help youth understand their roots. During the socialist state, presence of all minorities was a taboo subject, and their culture suppressed. Some of them experience active destruction of their culture, like mountaineers Lemko people forcibly removed from their land, their houses and

⁴³ Ustawa z dnia 13 maja 2016 r. o przeciwdziałaniu zagrożeniom przestępczością na tle seksualnym i ochronie małoletnich, Dz.U. 2016 poz. 862.

⁴⁴ <https://polin.pl/en/about-the-museum/history-from-the-idea-through-the-ohel-to-the-polin-museum> [accessed 10.09.2024].

⁴⁵ UN data.

churches burnt, stolen and left to rot⁴⁶. Today, art-based education help to learn about the past and hopefully, to reconcile.

Forms of education which are not art-driven or arts-based, but still very important for the study encompass training in democratic practices. Two should be named. One is the Children`s Parliament. It is an initiative, since 1994 promoting parliamentarism among young people, from primary and secondary schools. It mirrors lower house of the real Parliament and consists of 460 deputies. Each of the 16 provinces (voivodships) receives a number of mandates proportional to the number of students in primary and secondary schools in a given province. The term of office of deputies lasts one year, and the only session of the year takes place on June 1st, Children's Day. Art and Cultural Forms in Arts-based Education. Second is the initiative of social schools (“szkoła społeczna”), a grassroot educational movement initiated in 1989 which resulted in new types of school, where civic education is as important as knowledge. Tolerance is the basis for such education (for more information see Annex 1).

4.Overview of scale and scope of cultural and creative industries and sector

The creative industry and cultural sector in Poland are areas of significant importance both for the economy and for the cultural identity. The scale and scope of these sectors cover a wide range of activities, from visual arts, through music, theatre, film, literature, to design, fashion, architecture and digital technologies. Cultural sector is strongly supported from the public funds and under the governance of the Ministry of Culture and National Heritage⁴⁷. Additionally, Minister's Programs co-finance cultural projects, excluding permanent cultural activities of entities. They are addressed to cultural institutions, non-governmental organizations, film institutions, schools and universities, local government units, economic entities, churches and religious associations and other legal persons. Individuals entitled to submit applications solely within the program “Protection of monuments”⁴⁸. Minister of Culture may also support

⁴⁶ K. Ziemięć, *Wysiedleni: Akcja Wisła 1947*. Poznań 2017; G. Motyka, *Akcja "Wisła" '47: komunistyczna czystka etniczna*, Kraków 2023.

⁴⁷ <https://www.gov.pl/web/kultura>, [accessed 10.09.2024].

⁴⁸ <https://www.gov.pl/web/kultura/programy-wlasne-instytucji-nadzorowanych-przez-mkdnis> [accessed 10.09.2024].

directly individual artists, based on the Regulation of the Minister of Culture and National Heritage of 27 September 2017 on detailed conditions for obtaining co-financing for the implementation of tasks in the field of culture, the procedure for submitting applications and transferring funds from the Culture Promotion Fund⁴⁹.

In Poland there are approx. 1200 museums, on national and local level. Some institutions are jointly governed and funded, as e.g. Museum of Modern Art in Warsaw, by Ministry of Culture and the City of Warsaw. Number of theatres and music institutions is much lower, below 200. However, even during the COVID-19 pandemic there was a need for cultural life. In 2021 185 theatres and musical institutions carried out their cultural programs and offered approx. 30 thousand concerts and plays, in which 717 premieres, frequented by 4.7 spectators⁵⁰.

Creative sector is dynamically developing, based both on some public support and in demand from the market. In 2021, there were 103.5 thousand enterprises classified as cultural and creative industries in Poland, which constituted 5.7% of all non-financial enterprises. Compared to 2017, their number increased by 24.1%. The increase in the number of enterprises in the area of cultural and creative industries concerned primarily microenterprises (employing 9 or fewer people). In 2021 257.3 thousand people worked in enterprises classified as cultural and creative industries and compared to 2017 the number of employees increased by 12.3%. In 2017-2021, the average annual value added generated by entities belonging to the cultural and creative industries amounted to 24.7 billion PLN (approx. 5.8 billion EUR). However, its share in the total value added for all non-financial enterprises did not change significantly and it fluctuated around 2.0%⁵¹.

Structure of the sector is presented in Table 3.

Table 3. The structure of cultural and creative industries according to the size class and cultural domains in 2021 (share in %)

⁴⁹ <https://isap.sejm.gov.pl/isap.nsf/DocDetails.xsp?id=WDU20170001808> [accessed 10.09.2024].

⁵⁰ GUS data.

⁵¹ Cultural and creative industries in 2017–2021. GUS 2023, p. 15.

Size of the enterprise (employed)	Books and press	Audiovisual and	Advertising	Visual arts	Architecture	Heritage	Libraries and archives	Artistic education	Performing arts
Large (250 and more)	38.3	36.2	17.0	4.3	2.1	2.1	-	-	-
Medium (50-249)	27.1	20.9	35.0	6.8	7.9	1.1	0.6	0,6	-
Small (10-49)	19.0	11.1	33.4	10.0	19.4	3.1	0.6	1	2.4
Micro (0-9)	11.1	10.6	21.9	26.4	16.0	0.9	0.1	3,7	7.3

Source: own work, based on: Cultural and creative industries in 2017–2021. GUS 2023.

In 2017 total number of person employed in this sector was 229 025, in 2018 – 241 542, in 2019 – 237 693, in 2020 – 242 471 and in 2021 – 237 693. Monthly gross wages and salaries per paid employee increased from 5 617 PLN (1 334 EUR) in 2017 to 6 927 PLN (1 645 EUR) in 2021⁵².

5.Key findings

Art/Cultural form

The analyses was based on the list of arts/cultural activities common for the CLiViE project, namely UNSECO classification, encompassing:

- Cultural & natural heritage (museums, other places of cultural heritage etc.),
- Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music),
- Visual arts and crafts (fine arts incl. photography, fibre, metal, pottery, textiles, wood

⁵² Cultural and creative industries in 2017–2021. GUS 2023, p. 27.

etc., decorations and jewellery, musical instruments. Produced by artisan),

- Books & press (books, newspapers, periodicals, libraries),
- Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, YouTube),
- Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services,
- Tourism,
- Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.).

Large number of activities carried out in whole country on various levels and scope of the research do not allow to assess the actual number of activities in specific fields or eventual dominance of some forms. Same limitation applies to relations between specific art forms and social engagement, which could be properly assessed only in a much more exhaustive study. However, authors made a point to investigate all fields present on the UNESCO list and found examples in all. What is worth pointing out is the fact, that specific artistic activities may be more or less prominent according to the presence, number, institutional form and funds available for public institutions. For example, visual arts and music are strongly represented through museums, public galleries, philharmonics and concert halls, as well as academia. Thus, they create strong environment in which smaller institutions, grassroots initiatives and events may more easily develop. Craft or heritage skills, on the other hand, are much less established in the institutional terms, resulting also in smaller number of educators. Some fields, e. g. music, are more focused on artistic education, not art-based or cultural education, while others, like visual arts and especially theatre, have developed during last decades large number of educators involved in various forms of artistic, cultural and art-based education.

Digital aspect

Digitalization became an important feature of Polish economy and development after 1989. The existing gap (between Central/Eastern and Western Europe) had been systematically closed by investments in public institutions (systems, hardware, software) and education in a broad meaning of the world and today level of digitalization is much closer to those in EU in general. DESI Index (Digital Economy and Society Index) shows that Poland has the fastest pace of catching up with EU-12 among CEE countries. In 2023 DESI for Poland was equal or surpassed Index for EU-27 in 6 out of 32 measures (Enterprises providing ICT training - Poland: 25%, EU average: 22%; Broadband with a capacity of min. 100 Mbps - Poland: 65%, EU average: 55%; Fibre-to-the-premises (FTTP) coverage - Poland: 60%, EU average: 56%; Pre-filled forms - Poland: 78%, EU average: 68%; Mobile devices-friendly environment - Poland: 93%, EU average: 93%; Access to e-health documentation - Poland: 86%, EU average: 72%). Other aspects, important for the digital economy in education are 5G network coverage (from 34% in 2022 to 63% in 2023) and User support, which increased significantly⁵³ even as the digital infrastructure is 13% below average⁵⁴.

Compared to other CEE countries Poland has a strong trend of digitalization of the public sector, but lags behind in terms of presence of women in IT sector and students of digital technologies or sciences. Poland's scores 98 points with 100 as the average for CEE countries. Country ranks high in terms of the digitalization of public services, including communication between the citizens and the state with use of the digital technologies (over 45% above average) and the high level of digitalization of the education sector (18% above average)⁵⁵.

In 2024 a report was published, presenting the level of digitalization in Polish education system. It is connected with the initiative School 4.0 of The Digital Poland Association (Związek Cyfrowa Polska), representing Polish digital industry. The goal is to support the process of digital

⁵³ <https://www.gov.pl/web/ia/wskaznik-desi-jako-miernik-stopnia-cyfryzacji-panstw>, [accessed 10.09.2024].

⁵⁴ <https://news.microsoft.com/pl-pl/2022/09/06/poziom-cyfryzacji-uslug-publicznych-w-polsce-jest-wyzszy-niz-w-wielu-krajach-europy-srodkowo-wschodniej/?msockid=145f35b3597f656401dc20ac58f46431> [accessed 10.09.2024].

⁵⁵ <https://news.microsoft.com/pl-pl/2022/09/06/poziom-cyfryzacji-uslug-publicznych-w-polsce-jest-wyzszy-niz-w-wielu-krajach-europy-srodkowo-wschodniej/?msockid=145f35b3597f656401dc20ac58f46431> [accessed 10.09.2024].

transformation of Polish schools in an effective and safe way⁵⁶. In the survey, teachers graded the level of digitalization in schools at 7,6 out of 10. Most of the teachers surveyed rated highly the level of digitalization of schools, and minority of the surveyed teachers drew attention to outdated equipment in the school where they teach (one in four), problems with access to computer equipment (17%) and challenges related to the Internet (16%). In the opinion of teachers and principals, primary school students have better access to equipment than secondary school students. At both levels of education, access to equipment and software for teachers was rated higher than that of students⁵⁷.

Digital tools are used in varied ways in the chosen educational practices (see: Annex 2). Communication and registration via Internet is very common in all sectors. Several institutions offer materials which may be accessed online or online courses, both for the educators and youth. Most of the institutions use social media to promote and document cultural activities. Otherwise digitalization depends on the field of culture in question. Photography or film-making use more of the digital media, while craft-oriented or tourism-oriented activities may even help youth in losing their grasp on mobile devices, a problem which is increasingly discussed in the educational environment⁵⁸. This problem can be especially acute for youth with special needs⁵⁹.

Age and demographic profile of beneficiaries

Students in primary and secondary education are targeted beneficiaries of several cultural programs and initiatives. Several of the activities in public institutions focus on children and youth and it is not uncommon that offers for younger generations outnumber significantly those

⁵⁶ <https://cyfrowapolska.org/pl/cyfrowa-polska-powoluje-inicjatywe-szkola-4-0-na-rzecz-cyfryzacji-edukacji/> [accessed 11.09.2024].

⁵⁷ <https://cyfrowapolska.org/pl/nauczyciele-ocenili-cyfryzacje-polskiej-edukacji-jest-postep-ale-niezbedne-sa-dalsze-doposazanie-szkol-w-sprzet-i-oprogramowanie-szkolenia-oraz-poprawa-dostepu-do-internetu/> [accessed 11.09.2024].

⁵⁸ A. Zduniak, Problematyczne użytkowanie Internetu w czasie wolnym przez młodzież w perspektywie psychologii uzależnień. *Studia Humanistyczne AGH*, 22(1), 2023, p. 47-59.

⁵⁹ A. Michalczyk, Poczucie samotności i obniżony poziom samooceny w kontekście ryzyka uzależnienia od internetu wśród słyszających i niesłyszających adolescentów. *Studia Paedagogica Ignatiana*, 26(2), 2023, p. 223-245.

addressed to adults and seniors. There is also a broad list of activities for younger children and their parents.

Institutional setting (formal/informal)

As aforementioned, formal artistic education on primary and secondary level in Poland encompasses visual arts, ballet (dance) and circus. Independent schools (private-owned or NGO-owned) develop also other forms of artistic education, as Bednarska Szkoła Realna (see: Annex 1). Informal arts-based education is varied and identified fields encompass: Cultural & natural heritage; Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music); Visual arts and crafts (including photography, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments produced by artisans); Books & press (including libraries); Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games); Design and creative services (fashion, graphic and interior design, landscape design, architecture); Tourism; Sports and recreation.

Public action aimed at the engagement of the youth is The Very Young Culture 2023-2025 Program, based on three levels: local, regional and national.

Local level activities are implemented by local partnerships, which, based on the needs (identified by an independent diagnosis), prepare and carry out educational and cultural projects for the local community. These projects directly contribute to the implementation of the main and specific objectives of the program through practical testing of methods and tools of cultural education for young people.

Regional tasks are implemented by regional operators to ensure compliance of the implementation of local projects with the program objectives and the full use of their potential, as well as contribute to the development of cultural education tools and increasing the competences of the educators.

The program at the national (central) level is managed by the National Centre for Culture, which provides substantive and organizational support to regional operators selected in an open call processes, ensure coherence of activities carried out at the regional level (including the

principles of selecting local projects), create a space for the exchange of views and joint reflection on the effects of the Programme, and strengthen its impact through dissemination activities.⁶⁰

The main objective of the Very Young Culture Programme 2023–2025 is development of the active participation of young people in culture. It is supported by specific objectives, encompassing⁶¹:

- Development of the young people's skills in critical and creative participation in culture,
- Strengthening the identity of local communities in the perspective of the intensified process of interaction of various cultures and backgrounds,
- Supporting the creative and sensitive to local social contexts use of the values of the cultural heritage of local communities.

The program supports creation of local partnership of the operators of cultural education. These partnership must be supported on the regional level and are operating within the national cultural policy framework. The activities constituting the implementation of the program in years 2023–2025 encompass:

1. Design, testing and implementation of work methods used in cultural education and introducing them into the practice,
2. Development of the competences and increased possibilities for educators working with young people (supporting participation of young people in culture),

⁶⁰ <https://www.nck.pl/dotacje-i-stypendia/dotacje/programy-dotacyjne-nck/bardzo-mloda-kultura/o-programie> [accessed 10.09.2024].

⁶¹ Ewaluacja pierwszego roku wdrażania i realizacji programu bardzo młoda kultura 2023–2025 narodowego centrum kultury. Narodowe Centrum Kultury, Warszawa 2023.

3. Development of the local partnerships for diagnosis of the local needs, development and testing of the tools and creating local educational and animation projects with the participation of young people.

Development of the regional networks for the exchange of knowledge, cultural education tools and increasing the competences of people involved in cultural education.

The participants of the study evaluating the Very Young Culture Program indicated the family home as a place where cultural education begins and cultural needs are aroused. However, some problems and deficits of the family may result in large discrepancies between children in this respect. Therefore, the obligation of cultural education falls on schools, social and educational institutions and NGOs promoting culture and art. Educators are willing to involve children and young people in cultural activities, but they often lack tools and resources to achieve desired and measurable effects. Even though adults working with children and young people themselves repeatedly emphasized in the interviews within the study that they wanted to design activities together, the youth did not perceived the situation as a partnership. They talked about impact they would like to have in the context of dreams and an ideal world. Even so, several institutions, public, private and NGOs undertake the task and offer valued and varied cultural experiences.

Currently, it is a typical practice for cultural institutions (museums, philharmonic, theatres), of varies size and impact (international, national, regional and local) to provide some kind of educational program. Large institutions often operate through a specific department focusing mainly on educational purposes. Informal education offered, e. g. by music institution (publicly funded concert-halls, philharmonics) takes place on the premises of the institution due to the very character of art. Education focuses not only on music itself, but also on the character of the space in which it is performed. However, orchestras may also give concerts in specific venues, like schools, making the line between formal and informal education blurry. This applies also to other artistic fields. While there are several courses and events of a purely informal character, there is also a broad offer of scenarios and resources which may become part of the formal classes or even a long-term curriculum.

Still, according to the report “Culture In The Life Of Children And Young People. Summary Of Materials From Provincial Diagnosis Within The Program *A Very Young Culture* For The Years 2019-2021” youth perceive culture as something apart from their daily life, a ritual they attend rather on behalf of the adults than on their own will. In the eyes of the children participating in the survey, culture does not constitute an element of their life. It belongs rather in large institutions than in schools, cafes, local hubs and similar small-scale venues. On the other hand, based on the research conducted for this report, there are several cultural activities which take place also in much smaller organizations and in towns and small communes. The explanation may be the fact that young participants of such activities treat them more as fun than culture, one being, in their minds, different from the other.

Annex 2 presents a sample of the arts-based educational initiatives, from long-term programs to events. The shows also the variety of the settings in which such education is conducted. Cultural institutions and schools are obvious venues, but they also take place in space for local activities (public, private and NGO-owned), libraries, and natural environment.

Spatial level and duration

Larger cities offer more varied and broader cultural offer, in all sectors. This is where the most important cultural institutions are located, as well as experimental schools. Commercial offer is also more accessible in cities than in towns and rural areas, but digital access decrease, to some extent, this differentiation. Smaller communities also benefit from various arts-based initiatives, in some cases specifically dedicated to such locations.

School year (or semester) is an often encountered timeframe for workshops, courses etc. Successful initiatives have several editions yearly or twice a year (see: *Formy podstawowe* in Annex 1). However, there are also programs ongoing for several years, as well as one-time-only events. Some events are repeated for several years, but for different recipients (see: *Robotic Theatre* in Annex 1).

Generally, large institutions, e.g. museums or philharmonics can carry out long-terms programs or series of educational events, based on their annual funding. In other instances,

workshops or events are organized thanks to the funds received via public calls or tenders and they are limited time-wise to the period for which the funding is received.

Funding level and source(s)

The variety of institutional and spatial setting is mirrored by the variety of funding resources. As described in previous parts of the report, there are public funding both for the formal education (part of the compulsory curriculum) and for organizations of art-related education by two private sector or NGOs. Part of the public funds is granted in open public calls. There are also private foundation which support such an education, usually by funding specific activities in institutions which are already involved in cultural education (e. g. schools, libraries, museums).

Several educational opportunities are available for free for the beneficiaries, thanks to such funds. Costs in other initiatives are at least partly covered by fees paid by the participants. Quite often, however, the fee is symbolic or low enough not to exclude less wealthy beneficiaries. Purely commercial offer is also present on the market. There has been an ongoing discussion in Poland regarding the affordability of extra-curriculum education and desirability of access for paid courses on the school premises. The main argument against is related to the societal problems, inequalities and the role of early education which, according to some, should level the field for all children, and, according to others, should empower them and give the best competences possible in future race for good jobs and prosperity.

Outputs

The main output of the analysed art-based educational practices is the possibility to participate in artistic education (number of students and artists), cultural workshops, events or courses. These outputs can be measured by number of students/participants, number of schools or number of institutions involved. They vary significantly, from whole cohorts undergoing classes in formal education to workshops or meeting in which small number pf participants (e. g. under 15) are beneficiaries.

Outcomes

What is important, is the fact that universal arts-based education is addressed to all participants of the educational process, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs. Its basic goal is to prepare conscious recipients and participants of culture. The analysed case result or aim at resulting in the outcomes encompassed in CLIViE project, namely:

- Experience of belonging to a common humanity, sharing values and responsibilities,
- Development of attitudes of empathy, solidarity and respects for differences and diversity.

Some programs have very specific goals, as the program in POLIN museum which informs youth about various forms of social activists, develops network of NGOs and facilitates engagement with activists environment.

Impacts

There is limited basis to connect directly broader existing impacts or impacts intended with specific programs. Still, based on the structure of the educational programs and projects following impacts may be identified as possible broader results in the society:

- Cohesion between newly arrived immigrants from Ukraine, especially youth and local communities,
- Similar educational results for youth from various backgrounds (ethnic, socio-economic, peripheral),
- High level of participation in cultural life,
- High level of participation in decision-making and participative processes,

- High quality of art in the country,
- Declared respect for differences, e.g. cultural backgrounds, sexual identity, professional formation and skills, economic situation.

Measures of success or indicators used to evaluate

Basic measure of success is the number of participants or beneficiaries. This seemingly mundane approach may however have actual valor in face of the strong disinterest of youth, presented in the aforementioned report. According to the authors, young people (particularly boys) are less and less interested in the offering of cultural institutions, and culture – as defined by this institutions – seems unfamiliar and unappealing. Youth perceive culture rather as an obligation than something in which there invited to participate in. On the other hand, educators feel burnt-out and frustrated, even ready to abandon further efforts despite their original earnest commitment. This is the result of lack of the tools to successfully encourage young people to participate in culture.

It seems that culture should complement and/or support the strongest need of the youth, which, according to the report encompass:

- Relationships,
- Relaxation and refuge after feeling burdened by school and everyday activities,
- Role of internet and social media,
- Interest in the social problems of today and the need to talk to adults young people can trust about their worldviews,
- Feeling of making an impact,
- Mutual trust between them and the adults.

On the institutional level NCK Program Very Young Culture after approx. 8 years was evaluated by the educators. The identified successes were following:

- High autonomy of the operator (leader of the educational activities), self-determination, various models of implementation of the Program,
- Regular online meetings of operators,
- Successful projects,
- Participation of young people and implementation of what they needed (youth-oriented perspective and impact of the youth),
- Good training/workshops improving competences of the educators,
- New areas of cultural activities,
- Building a lasting network, creating a ground for cooperation,
- Clear, accessible and common language of communication.

On the regional level the Program empowered participating cultural institutions and operators. During 8 years 10 model methods of education were introduced on the regional level. On the local level 63 out of 65 surveyed partnerships declared that the Program resulted in the long-terms activities for the local community; 61 declared that new relationships were built (e. g. intergenerational, intersectoral etc.); 52 declared the emergence of durable partnerships.

During informal interviews and from public debates another measure of success emerges, however rarely measured and difficult to capture. This is a simple joy of being with other people, sharing experiences, enjoying high quality art and all values involves, like virtuosity, beauty, wisdom etc. In formal education, there are several achievements which can be measured for the alumni (quality and prestige of the institutions, awards, etc.). Some achievements (e. g. awards) are also measures of success for informal education, however it is not always

consistent with the goal of “leveling the ground” for participation in cultural life, and – through cultural life – in a civic society.

Differentiated impact of cultural literacy and arts-based education on diverse young people

There is a limited evidence of the differentiation of cultural literacy and arts-based education on diverse young people.

Inclusion of youth arriving in Poland from Ukraine during the war is in early stages and it will take time to assess various forms of education. However, under the pressure of time and complex needs of refugees, in several cases no data are gathered, as organizational aspects use all available time and funds.

Impact on the differentiation between centre and periphery (large cities and towns and rural areas) are easier to capture but also in this case the found body of evidence does not allow to make general observations.

Based on these preliminary findings and further study of the case studies should allow recommendation for specific data to be more generally gathered and compared.

Differentiated effects of different art forms in achieving wider social impacts

There are some findings arguing that art-based education impact the youth and empower them. As in an analyses of the primary education it is stated: “Art education awakens in young people sensitivity to the beauty of nature. It encourages individual and collective artistic expression, develops creative imagination and creative abstract thinking, useful in every area of life. It teaches that art is an important sphere of human activity and prepares them to consciously use cultural achievements. It is an important element of education, fills free time, supports social integration of students, introduces issues related to protection of cultural assets and

intellectual property. It presents art as a source of emotion and learning, and artistic work as an expression of faith in one's own possibilities”⁶².

However, another aspect of arts-based education must be taken into consideration. Various forms of art and culture are engaged in democratic or civic discourse to various degree. For example, theatre in Poland has a long history of such involvement and theatre-related education may be more focused on such questions, not necessarily more effective in this respect.

Pedagogy, didactic and instruction method

There is a unified curriculum for all non-artistic primary and secondary schools in Poland, but specific methods depend on teachers. Public art schools may be run by the Minister of Culture, National Heritage and Sport (Minister CHS), local government and other legal entities or individuals. Apart from public schools, the system encompasses non-public art schools with or without the rights of public art schools.

Artistic education is supervised by the Minister CHS and creates a separate education system from the general education system. Some art schools at the primary and secondary levels provide education only in the field of art, other schools fulfill the general schooling requirement. The core curriculum for education in art school professions is determined by the Minister CHS, while general education is implemented based on the core curriculum for general education, issued by the Minister of Education and Science. The art school system in the field of general education is adapted in every respect to the general education system. Young people have the opportunity to change schools from art to general at any time.

In most presented cases, methods are tailored by the organizers and involved educators.

⁶² A.B. Chęć-Małyszek, G.D. Mazurek, Architektura i sztuka we współczesnej rzeczywistości szkoły podstawowej. *Journal of Modern Science*, 58(4), 2024.

6. Conclusions and recommendations

The main legal basis for education in Poland is provided by the Constitution of the Republic of Poland, the Law on School Education⁶³ and the Teachers' Charter⁶⁴. According to their provisions, public authorities provide citizens with general and equal access to education, everyone has the right to education, education is compulsory until the age of 18, education in public schools is free of charge and parents are free to choose schools other than public schools for their children.

Although politicians, scientists or teachers unanimously recognize the role of the arts in personal development, the formal general art education in Poland is still considered less prioritized, to the main subjects like languages or science. In addition, general schools are not focused on educating a society sensitive to culture and art. Therefore, actions are needed that will lead to formal art education in Poland is to gain recognition and importance and to increase its share in the curriculums⁶⁵. Therefore, informal education plays an important role in Poland in the field of artistic education. However, it should be borne in mind that informal education, apart from its educational and positive impacts, entails many challenges, including potential inequalities and societal tensions.

The main conclusions (recommendations for policy-makers and arts-based educators/teachers) drawn from the report are:

- It is necessary to develop research related to measuring the importance of art education in the process of individual development of young people and its impact on the socio-economic development of the country. To this end, both local specifics should be taken into account, as well as solutions adopted in this area by other countries.
- In order to support art education, both at the formal and informal education levels in Poland, it is essential to stabilize the legal regulations – including the education system,

⁶³ Ustawa z dnia 14 grudnia 2016 r. Prawo oświatowe (Dz.U.2024.737).

⁶⁴ Ustawa z dnia 26 stycznia 1982 r. Karta Nauczyciela (Dz. U. 1982 Nr 3 poz. 19).

⁶⁵ See: M. Krajewski, F. Schmidt, Raport końcowy z badań nad procesem wprowadzania nowej podstawy programowej z plastyki i muzyki, Poznań 2014.

curricula, methods of funding education, and the functioning principles of entities providing educational and artistic services. Frequent and radical changes taking place in Poland have a significant impact on the attractiveness and the risks associated with the activities of entities in the education and art sectors.

- In Poland, where art education is not a priority in many schools or social groups, many individuals who lack the necessary financial resources or do not have the proper habits and cultivated artistic needs remain excluded from cultural life. This problem is often "inherited", which consequently deprives future generations of full developmental opportunities. One solution to this issue could be increasing public funding for art education, while on the other hand, significant support in this area can be provided by the private sector. In this regard, various incentives, such as fiscal measures, should be introduced to encourage more widespread funding of artistic activities by commercial enterprises. Increased funding for art education should, on one hand, be focused on identifying talents, while on the other hand, it should serve to promote education through art.
- It is essential to develop coordination and collaboration in Poland between decision-makers (public authorities), entities running educational and artistic institutions, and stakeholders (households, businesses) in order to identify problems, needs, and direct support in an effective and rational manner.
- The low level of civil society and lack of social engagement from citizens and businesses in socio-economic life may lead to a situation where the actions of authorities (especially at the local and regional levels) are taken without defining social needs and expectations. As a result, this leads to a situation where resources are not used efficiently.

Annex 1: Selected case studies

Bednarska Szkoła Realna: independent school

Bednarska Szkoła Realna (BSR; upper secondary providing both general education and vocational education) is part of the constellations of schools originating from the first independent upper secondary school in Poland in the transition period (initiated in 1989). Its founder Krystyna Starczewska launched a seminary in the academic year 1988/1989 at the University of Warsaw, devoted to the program of an independent (social) school. It was the beginning of re-creation of grassroots initiatives, also in the education system. Starczewska's seminar attracted people from all over Poland: parents of young people dissatisfied with the state education system, teachers, and social activists. In 1989, Starczewska, together with some seminar participants founded the 1st Social High School (1SLO) which soon found its location at Bednarska Street in Warsaw, lending the name to the school itself and to the way of thinking about education. Establishing such schools was made possible by the agreements of the Round Table, made between the socialist politicians and new democratic opposition.

Bednarska Szkoła Realna, as all schools under Bednarska umbrella is based on the principle of democracy. All strategic and many operational decisions are decided together by the faculty, students and their parents. There are democratic structures within the school, mimicking institutions of the democratic state, e. g. the parliament.

BSR provides general education and vocational training in one of four specializations: IT, multimedia, economics and arts. Artistic curriculum is aimed sensitivity to art and provides the opportunity for faster and more conscious development of students in artistic but also life-related terms. During specialization classes, teachers prepare students to create spatial, painting, graphic and computer works. Teachers are often emerging or established artists in the field. Students can learn: drawing, painting and performance; graphics and the theory of communication through images; sculpting techniques, ceramics, casting and elements of spatial design; history of art and contemporary art; computer graphics. The graduates study at

universities abroad and in Poland, in various fields from fashion, design, animation, architecture, game design to scenography and sculpture⁶⁶.

Szkoła Kenara: public school

A. Kenar Public High School in Zakopane (often called “Kenar`s School or simply Kenar) is one of the longest existing and most famous artistic schools in Poland. It teaches arts and crafts with special focus on sculpture. Founded in 1876 (during Austrian occupation) as a woodcarving school became a High School of Wood Industry in 1918 in the independent state, reconstruction and innovating in production and manufacturing. One of the most important sculptors of the era, K. Stryeński, as a director broadens the school`s impact and creates a field of artistic experiments and freedom. School is visited by other artists and is included in the European trends of the 1920s and 1930s. During the WWII it was annexed by the Nazis as the school of local crafts, part of the attempt to use mountaineers culture for the germanization of local communities. In the socialist states it underwent various institutional changes, however it remained an important hub for arts and crafts of the highest quality.

In the 1950s married couple Antoni and Halina Kenar created pioneering methods of teaching. A. Kenar formulated his own pedagogical approach, taking into account first the full possibilities of individual development of the student, and then the complete identification of pedagogy with artistic creativity. In a unique way Kenar tried to maintain the balance between craft and artistic creativity. He had also a clearly defined vision of the school. Teaching art and craft was for him an art in itself, which later became legendary. Thanks to the support of the Kenars, students presented their work at the exhibitions in Berlin, Milan or Venice. In the 1980s. school initiated close cooperation with France, Spain, Germany and Finland. Transition period improved financial situation of the school and introduced new opportunity and challenge: stronger impact of the students and their parents on the management.

⁶⁶ <https://www.bsr.edu.pl/specjalizacje> [accessed 11.09.2024].

For some years there were three schools operating under one name of “Kenar”: of woodcarving, cabinetmaking and violin-making. Today it is a public school educating in visual arts, under supervision of the Ministry of Culture and National Heritage.

Formy podstawowe: cooperation between Museum of Modern Art and primary schools

Museum of Modern Art in Warsaw (Muzeum Sztuki Nowoczesnej, MSN) was founded by the Minister of Culture in 2005 and is currently a municipal cultural institution. Since the beginning it was profoundly committed to the socially responsible (and socially-responsive) role of art and culture, undertaking several difficult societal issues. Social inclusiveness and democracy are part of the mission for the artists and curators involved.

Developing from the small institution located in the former offices of the furniture manufacturer into the one of the largest and leading institutions in Poland, with international recognition, MSN experimented a lot with unusual spaces and methods of engaging the public. Awaiting opening of the new building (foreseen for October 2024) MSN created the offer for primary schools willing to develop their cultural curriculum. "Art in School" classes are based on artistic works created by recognized artists especially for students. They serve as tools for developing imagination, creativity, cooperation skills, better understanding of the world and courage to shape it. The workshops include individual and group work, discussion and art exercises and they take place at schools, where the educators bring the necessary materials with them⁶⁷.

Very specific tool designed by MSN together with the Roman Czernecki Educational Foundation is called “Formy Podstawowe” (Primary Forms). It is a periodic programme designed for students from the fourth through the eighth grade of primary school. The programme features a box containing a “dormant” exhibition, which can materialise at any moment in a form chosen by students with the support of their teachers and the Museum’s education team. The boxes are sent out to selected schools in different regions of Poland, often small towns. The artworks created in the local primary schools served as teaching props, transformed the interior

⁶⁷ <https://artmuseum.pl/sztuka-w-szkole> [accessed 11.09.2024].

decoration of classrooms, helped organise reading clubs, initiated happenings, and changed the school regulations. The programme is carried out in classrooms and corridors, gym halls and schoolyards. The exhibition in a box can be executed numerous times and interpreted in various ways. This approach brings together initiative of contemporary young people in schools with the history of contemporary art: Marcel Duchamp and his travelling exhibition-in-a-suitcase, as well as to “Fluxkits” – boxes prepared by artists affiliated with the Fluxus movement, containing scores, models, audio recordings, games, puzzles, and stencils⁶⁸.

Robotic Theatre in Copernicus Science Centre – Science through Art

Copernicus Science Centre was founded in 2004 as a national institution promoting and explaining sciences to the broad public, including the youth. It attracts the visitors from Poland and abroad to the exhibitions, workshops and observatory. According to the institution’s vision “People shape a world that is friendly to them and to nature, by developing and applying science”, while the mission is to „inspire people to experiment, understand the world, and take responsible action”. Among the expressed values are „science, integrity, openness, co-operation, and care for the environment”⁶⁹.

Most of the exhibition is interactive or designed in way similar to laboratory, allowing to understand the scientific discoveries in processes dynamically, not through the verbal description. A special way to present contemporary achievement is a „Robotic Theatre”. Roles are played by RoboThespians – technologically advanced humanoid robots. They can move thanks to the compressed air and programmed to several languages, nod, gesticulate, and express emotions. Noted actors have given them voices. Robots were made by a British company, Engineered Arts Ltd. The presented plays, lasting 20 minutes so accessible even for smaller children, are also based on the literature important for contemporary understanding of science. In 2024 two plays were in repertoire: „Prince Ferrix and Princess Crystal”, an adaptation of a short story by Stanisław Lem and „The Secret Of An Empty Drawer, or The

⁶⁸ <https://artmuseum.pl/en/exhibitions/formy-podstawowe-4-1> [accessed 11.09.2024].

⁶⁹ <https://www.kopernik.org.pl/en/about-us/vision-mission-and-values> [accessed 11.09.2024].

Ghosts Of The Fourth Dimension”, a play based on a 19th century novel by Edwin A. Abbott „Flatland. A Romance Of Many Dimensions”⁷⁰.

⁷⁰ <https://www.kopernik.org.pl/en/exhibitions/robotic-theatre> [accessed 11.09.2024].

Annex 2: Summary matrix map

	UNESCO framework
A	Cultural & natural heritage (museums, other places of cultural heritage etc.)
B	Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music)
C	Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)
D	Books & press (books, newspapers, periodicals, libraries)
E	Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, youtube)
F	Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services)
G	Tourism
H	Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.)

1	2	4	3	5	6	7	8	9	10	11	12	13	14	15
Name of activity/ project/ programme	Brief description of activity	Art/ Cultural form	Brief history on how the project emerged	Digital aspect	Age and demographic profile of beneficiaries	Institutional setting (formal/ informal)	Spatial level and duration	Funding level and sources	Outputs	Outcomes	Impacts	Measures of success or indicators used to evaluate	Differentiated effects of both art and cultural forms and on different groups	Pedagog, didactic and institution method

FORMAL														
1	National primary education	Polish elementary schools offer compulsory and elective courses across various domains of art and culture.	The distribution of lesson hours in each art domain in compulsory education is based on the "podstawa programowa" (core curriculum), determined by the Ministry of Education.	B (music), C (visual arts and crafts), D (native language and literature, foreign language education), H (sports)	The use of digital media and information and communication technology is being implemented within the framework of the National Digitalization Programme. In March 2024 Polish teachers evaluated the digitalization in schools for 7,6 points (10 p. max.) https://cyfrowapolska.org/pl/nau czyciele-ocenili-cyfryzacje-polskiej-edukacji-jest-postep-ale-niezbodne-sa-dalsze-doposazanie-szkol-w-sprzet-i-oprogramowanie-szkolenia-oraz-poprawa-dostepu-do-internetu/	In Poland primary education is compulsory. It start at the age of 7 (parents can apply for earlier start at the age of 6) and lasts 8 years (not longer than until the age of 18). ISCED 2011 level 1 and 2.	Formal	National, ongoing	Public funding. Non-public schools must comply with the core curriculum, other regulationas and may receive public funds	In the 2023/24 school year, there were 14.0 thousand primary schools for children and youth in Poland, of which 5.9 thousand in cities and 8.1 thousand in rural areas. There were 1.9 million students in schools operating in cities, and 1.1 million in rural areas.	Universal arts-based education is addressed to all participants of the educational process, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs. Its basic goal is to prepare conscious recipients and participants of culture.	Primary school education aims at creating the common knowledge of science and culture and societal norms necessary in further education. Unification of the curriculum aims at the equal start in life for all students.	Final exams and entering various types of upper secondary education	Unification of the education programme constitutes elements of leveling ground for children from all backgrounds. However, broad discussion encompasses number of pupils per class, number of schools, lack of the faculty, inequalities regarding extra-curriculum training, quality of teaching in various locations

2	General upper secondary education	Polish upper secondary schools offer compulsory and elective courses across various domains of art and culture.	The distribution of lesson hours in each art domain in compulsory education is based on the "podstawa programowa" (core curriculum) , determined by the Ministry of Education. In non-public upper secondary schools the curriculum may be created by the organizers provided the core curriculum is present and the diplomas comply with the Ministry' s rules.	B (music), C (visual arts), D (native language and literature, foreign language education), H (sports)	The use of digital media and information and communication technology is being implemented within the framework of the National Digitalization Programme. In March 2024 Polish teachers evaluated the digitalization in schools for 7,6 points (10 p. max.) https://cyfrowapolska.org/pl/nau-czyciele-ocenili-cyfryzacje-polskiej-edukacji-jest-postep-ale-niezbedne-sa-dalsze-doposazanie-szkol-w-sprzet-i-oprogramowanie-szkolenia-oraz-poprawa-dostepu-do-internetu/	All Polish residents must participate in education until the age of 18. Students typically enter upper secondary education at the age of 16 and graduate at the age of 18-19. The students can choose between general upper secondary education or vocational upper secondary education of two types (ISCED level 3). Arts-based curriculum is not compulsory in the basic vocational upper secondary education. Artistic schools might comply with other regulations (see: Music upper secondary education)	Formal	National, ongoing	Public funding. Non-public schools must comply with the the core curriculum, other regulationas and may receive public funds	In the 2023/24 school year, there were 6.9 thousand post-primary schools (including special schools), attended by a total of 1,818.9 thousand students. In 2,449 general secondary schools there were 806.1 thousand students, while 755.2 thousand students attended 1,858 technical schools. 217.5 thousand students attended 1,695 vocational schools of the first degree.	Universal arts-based education is addressed to all participants of the educational process, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs. Its basic goal is to prepare conscious recipients and participants of culture. Experience of belonging to a common humanity.	General upper secondary education prepares students to enter tertiary education, while other schools prepare to enter specific professions	Final exams and share of graduates in the tertiary education	Art-based or cultural education is present only in part of upper secondary schools. Vocational training does not encompass them	Unified curriculum for all schools in Poland, specific methods depending on teachers
B															

3	Music schools: primary education	Two types of schools. (1) with a 6 or 4--year education cycle, providing only artistic education. Students are trained to play the selected instrument. (2) general music schools - an 8-year education cycle, which provide education as in the in the field of primary school, and musical education.	Artistic education in current form has been formally established in the mid 20th century and tailored during the transition period after 1989	B, music	The use of digital media and information and communication technology is being implemented within the framework of the National Digitalization Programme.	Type (1) Students may enter in age of 6 -10 years. Type (2) Only children aged 6 and 7 are admitted.	Formal	National, ongoing	Public funding. Non-public schools must comply with the the core curriculum, other regulationas and may receive public funds	In the 2023/24 school year, there were 10210 students in primary artistic schools, 488 graduated.	Active participation in art and culture - experience of belonging to a common humanity.	Quality of artistic and cultural life	Final exams and share of graduates continuing in the chosen artistic profession	ND	Public art schools may be run by the Minister of Culture, National Heritage and Sport (Minister CHS), local government and other legal entities or individuals. Apart from public schools, the system encompasses non-public art schools with or without the rights of public art schools. Artistic education is supervised by the Minister CHS and creates a separate education system from the general education system. Some art schools at the primary and secondary levels provide education only in the field of art, other schools fulfill the general schooling requirement. The core curriculum for education in art school professions is determined by the Minister CHS, while general education is implemented based on the core curriculum for general education, issued by the Minister of Education and Science. The art school system in the field of general education is adapted in every respect to the general education system. Young people have the opportunity to change schools from art to general at any time.
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4	Music schools: upper secondary education	Two types of schools. (1) with a 6 or 4-year education cycle, only artistic education, ending with a diploma confirming the professional title of musician. (2) Secondary general music schools - 6-year education cycle, providing general and musical education. The schools enable students to obtain a professional title of musician, as well as a certificate allowing the tertiary education.	Artistic education in current form has been formally established in the mid 20th century and tailored during the transition period after 1989. Some musical schools continue education since the 19th century	B, music	The use of digital media and information and communication technology is being implemented within the framework of the National Digitalization Programme.	Type (1) On entering a candidate must be between 10 and 23 years old. Type (2) Age as in the general upper secondary education	Formal	National, ongoing	Public funding. Non-public schools must comply with the core curriculum, other regulations and may receive public funds	In the 2023/24 school year, there were 14476 students in upper secondary artistic schools, 2018 graduated.	Active participation in art and culture - experience of belonging to a common humanity.	Quality of artistic and cultural life	Final exams and share of graduates continuing in the chosen artistic profession	ND	Ditto
5	Ballet schools	Type (1) general ballet schools - with a 9-year education cycle, (general education as in grades IV-VIII of elementary school and general secondary school). Ballet schools allow students to obtain a diploma and a title of dancer, as well as a secondary school certificate. Type (2) schools of dance art - with a 9-year education cycle, providing a diploma and a professional title of dancer.	Artistic education in current form has been formally established in the mid 20th century and tailored during the transition period after 1989. Most schools were initiated or established by important dancers or ballerinas.	B, ballet	The use of digital media and information and communication technology is being implemented within the framework of the National Digitalization Programme.	Type (1) A candidate who is no more than 10 years old in a given calendar year and has completed the third grade of primary school may apply for admission. Type (2) A candidate who is at least 6 years old and no more than 16 years old in a given calendar year may apply for admission to the first class.	Formal	National, ongoing	Public funding	In the 2023/24 school year, there were 14476 students in upper secondary artistic schools, 2018 graduated. There are 5 ballet schools in Poland	Active participation in art and culture - experience of belonging to a common humanity.	Quality of artistic and cultural life	Final exams and share of graduates continuing in the chosen artistic profession	ND	Ditto

6	Circus school	A school with a 3-year education cycle, enabling obtaining a school-leaving diploma confirming the professional title of circus actor after passing the diploma examination.	State School of Circus Art in Julinek – the only school in Poland educating circus actors. The State School of Circus Art was established by the Order of the Minister of Culture and Art of 28 June 1999 and continues the traditions of the State Circus School (operating in Julinek in the years 1967–1971) and the State Circus Study (operating in Julinek in the years 1971–1999).	B, circus	The use of digital media and information and communication technology is being implemented within the framework of the National Digitalization Programme.	A candidate who is at least 13 years old and not more than 23 years old in a given calendar year may apply.	Formal	National, ongoing	Public funding. Non-public schools must comply with the the core curriculum, other regulationas and may receive public funds		Active participation in art and culture - experience of belonging to a common humanity.	Quality of artistic and cultural life	Final exams and share of graduates continuing in the chosen artistic profession	ND	Ditto
C															
7	Visual art upper secondary education	Schools with a 5-year education cycle, providing general education as in general secondary school, enabling students to obtain a diploma confirming the professional title of visual artist , as well as a certificate of the upper secondary school.	Artistic education in current form has been formally established in the mid 20th century and tailored during the transition period after 1989. Some schools continue education since the 19th century or early 20th century	C, various media	The use of digital media and information and communication technology is being implemented within the framework of the National Digitalization Programme.	A candidate who is no more than 17 years old in a given calendar year may apply for admission to the first class.	Formal	National, ongoing	Public funding. Non-public schools must comply with the the core curriculum, other regulationas and may receive public funds		Active participation in art and culture - experience of belonging to a common humanity.	Quality of artistic and cultural life	Final exams and share of graduates continuing in the chosen artistic profession	ND	Ditto
F															

8	Archi-adventures (Archi-przygody)	Architectural education program. It is a proposal to conduct classes on topics that bring understanding of issues related to architecture, as well as introducing the culture of social life.		F, architecture	Lessons may be conducted online	Preschool children and primary school students.	Formal/informal	National, ongoing	Public funding	In 2023 20 schools/preschools received the funds	Better understanding of architecture and related values	Quantitative and qualitative measures of participative processes in urban planning.	ND	ND	Scenarios provided by the National Cultural Centre together with the experienced architects.
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SPECIFIC INSTITUTIONS															
9	Bednarska Szkoła Realna	Upper secondary school, part of the non-public experimental schools (including the first independent upper secondary school after 1989)	The school was created to provide high-quality general education together with specific innovative vocational education. Institutional structure of the school is based on democratic engagement of parents, students and faculty.	A, B, C, E, F	Several digital tools	As in upper secondary education (16-19 years old)	Formal	Local, ongoing	Public funding, fees, donations	Approx. 60 students per year finish the school.	Over 90% of the graduates continue the chosen specialization in the tertiary education and/or in the professional life	Leadership of young professionals and academics.	Final exams and share of graduates continuing in the chosen profession. Laureates of specific competitions. Engagement in social activities	ND	Specific methods and approaches are proposed by teachers and educators (often artists themselves).
10	Państwowe Liceum Sztuk Plastycznych, Zakopane	Upper secondary school. One of the longest existing and most famous artistic schools in Poland. It teaches arts and crafts with special focus on sculpture.	For some years there were three schools operating under one name of "Kenar": of woodcarving, cabinetmaking and violin-making. Today it is a public school educating in visual arts, under supervision of the Ministry of Culture and National Heritage.	Sculpture, design, visual arts	ND	As in upper secondary education (16-19 years old)	Formal	National/local, ongoing	Public funding. Fee for non-Polish citizens	ND	Active participation in art and culture - experience of belonging to a common humanity.	Participation of Polish artists in the international life.	Final exams and share of graduates continuing in the chosen profession. Laureates of specific competitions, awards (including international).	ND	Specific methods and approaches are proposed by teachers and educators (often artists themselves).
INFORMAL															
A															
11	"Don't be indifferent" programme of series of meetings involving young people in social activism through art. POLIN Museum	Meeting with activists, learning about the relations between various forms of art and social responsibility and activism. Based on Jewish community history museum develops programmes focused on tolerance and solidarity.	First session (2023) was organized with Grupa Granica, an initiative created in response to the humanitarian crisis on the Polish-Belarusian border. It implements the "11th commandment" by Marian Turski "Do not be indifferent".	Various (A, B, C, E)	Online enrollement	13-18 years old, for Polish speakers, including young Ukrainians with rudimentary knowledge of the language	Informal	National/local 2023 - (ongoing)	Museum (public funds), Ministry of Culture and National Heritage, Island, Liechtenstein, Norway grants	ND	The programme informs youth about various forms of social activism, develops network of NGOs and facilitates engagement with activists environment. Development of attitudes of empathy, solidarity and respects for differences and diversity.	Broader goal is better understanding and connection between young Poles, Ukrainians and Belarussians, especially in the face of the war in Ukraine and crisis of democracy in Russia and Belarus	ND	ND	Methods tailored by the organizers and involved educators.

12	Youth Culinary Academy (POLIN Museum)	Learning about various cultures through the culinary tradition (workshops). Based on Jewish community history museum develops programmes focused on tolerance and solidarity.	Based on the long-term connection between Polish and Jewish cuisine	A	Online enrollement	13-18 years old, for Polish speakers, including young Ukrainians with rudimentary knowledge of the language	Informal	National/local 2023, 2024	Museum (public funds)	ND	The programme facilitates contacts between people of Jewish and non-Jewish background. Development of attitudes of empathy, solidarity and respects for differences and diversity.	Educational activities of POLIN aim at intercultural solidarity and continued presence of Jewish culture in Poland	ND	ND	Methods tailored by the organizers and involved educators.
13	Storytelling (POLIN Museum)	Based on Jewish community history museum develops programmes focused on tolerance and solidarity. This particular programme teaches storytelling thorough the history of Warsaw ghetto (IIWW)	Partly inspired by the discovery in 2022 of the original photographs from Polish Ghetto Rising	A, D	Online enrollement	15-18 years old	Informal	National/local 2024	Museum (public funds), Ministry of Culture and National Heritage, Island, Liechtenstien, Norway grants	ND	The aim is to teach/learn telling about traumatic past, facilitating both reconciliation with the Holocaust heritage and contemporary difficult experiences for people of Jewish and non-Jewish background. Development of attitudes of empathy, solidarity and respects for differences and diversity.	Educational activities of POLIN aim at intercultural solidarity and continued presence of Jewish culture in Poland	ND	ND	Methods tailored by the organizers and involved educators.

14	Children's station in Museum of the Railway in Sochaczew	Workshop in which through creation of scenography and other art forms children learn about the technical aspects of the railways, and about the professions (also craftsmanship) connected to the railway industry	Part of the educational programme of the museum	A, B, C, E	NA	7-14 years old	Informal	Regional, ongoing	Public and private funds: Mazovia voivodship, City of Warsaw, „Koleje Mazowieckie – KM” sp. z o.o.; Mazowiecki Instytut Kultury; Urząd Transportu Kolejowego; Muzeum Gazowni Warszawskiej; Warszawski Rolno-Spożywczy Rynek Hurtowy S.A. w Broniszach.	ND	Better understanding of work and craft values. Experience of belonging to a common humanity, sharing values and responsibilities.	Scope of skills in young generations.	ND	ND	Methods tailored by the organizers and involved educators.
15	Cultural education of children and youth in Warmia and Mazury. Związek Ukraińców w Polsce (Ukrainian Association in Poland)	Series of workshops empowering youth as a cultural minority, encompassing art and craft	Part of the educational programme of Ukrainian Association in Poland.	A, B (folk music), C (potter and other crafts)	.	Youth, no specific age cohort	Informal	Regional, ongoing	Private funds	100 young participants and 10 educators/year	Warmia and Mazury are regions where Ukrainian were allocated by force after WWII. The aim is to present the history which was long buried and to lower social intercultural tensions. Development of attitudes of empathy, solidarity and respects for differences and diversity.	Reconciliation with the ethnic conflict, more peaceful and understanding attitudes	ND	ND	Methods tailored by the organizers and involved educators.
16	Do you know what I know? Respect!	An educational board game introducing players to events, characters and curiosities from the last hundred years of independent Poland.	Created by National Centre for Culture	A	Offered online	Youth, no specific age cohort	Informal	National, ongoing	Public funds, paid access to the game	ND	Game present national heritage of democracy for the 100th anniversary of regaining the independence.	Pride of democratic state	Number of bought games	NA	Game created by educators and artists for NCK
B															

17	Power to team (Zespół ma moc). Music workshops for elementary schools by Sinfonia Varsovia.	The workshops are an invitation to common experience using the field recording method. The recorded elements will be used to compile one audio track, which students will receive on their mobile devices. The workshops will provide "sound tips" for working with teamwork, healthy communication and other skills that build community energy.	Part of the 3-year educational program in Sinfonia Varsovia, for various groups of (future) public, in cooperation with community hubs, schools and other local institutions	B, music	Use of personal digital devices, digital recording	10-13 years old	Formal/informal	Local, ongoing	Public funds: allocated through a call organized by the Ministry	ND	Enjoying music and common participation in culture	Participation in cultural life.	Number of participants. During the pre-organizational discussions educators and parents rejected the idea of measuring of success, pointing out to being together as the main value	ND	Methods tailored by the organizers and involved educators.
18	Mucis Box: creative meetings. Music workshops for upper secondary schools by Sinfonia Varsovia.	A field game. The topic of the meeting are social phenomena related to adolescence - expressing disagreement, comparison, falling in love, corporeality, building subjectivity. The experience will take place at school. Participants will be invited to: a micro concert, creating unique instruments and sound workshops.	Part of the 3-year educational program in Sinfonia Varsovia, for various groups of (future) public, in cooperation with community hubs, schools and other local institutions	B, music	Online enrollement	15-18 years old	Formal/informal	Local, ongoing	Public funds: allocated through a call organized by the Ministry	ND	Enjoying music and common participation in culture. Experience of belonging to a common humanity	Participation in cultural life.	Number of participants. During the pre-organizational discussions educators and parents rejected the idea of measuring of success, pointing out to being together as the main value	ND	Methods tailored by the organizers and involved educators.
19	Theatre Lessons in Teatr Wielki, Polish National Ballet and Opera House.	Artists of the opera and ballet reveal the secret of trade to the young audience	Educational programme of Teatr Wielki, inviting younger audience to better understand the world of ballet and opera	B, opera and ballet	Online enrollement	>9 years old	Informal	Local, 2024	Public funds, entrance fees	ND	Enjoying art and common participation in culture. Experience of belonging to a common humanity	Participation in cultural life.	Number of participants.	ND	Methods tailored by the organizers and involved educators.
20	Musical Journey in Teatr Wielki, Polish National Ballet and Opera House.	Artists of the opera nad ballet reveal the secret of trade to the young audience	Educational programme of Teatr Wielki, inviting younger audience to better understand the world of ballet and opera	B, opera and ballet	Online enrollement	10-15 years old	Informal	Local, 2024	Public funds, entrance fees	ND	Enjoying art and common participation in culture. Experience of belonging to a common humanity	Participation in cultural life.	Number of participants.	ND	Methods tailored by the organizers and involved educators.

21	Theatre of High Voltage. Copernicus Centre in Warsaw	Theatrical experience helps to understand the basics of physics and electricity	Part of the main exhibition	B, theatre, physics	NA	10-19 years old	Informal	Local, ongoing	Public funds, entrance fees	ND	The Copernicus centre invites schools from all country to provide high quality and attractive knowledge for youth of all backgrounds. Levelling the ground and development of a sense of belonging.	Literacy in art and sciences	Number of participants.	ND	Methods tailored by the organizers and involved educators.
22	Robotical Theatre. Copernicus Centre in Warsaw	Theatrical presentations of Stanislas Lem's novels, started by the post-graduates of the Actors University	Part of the main exhibition	B, theatre, physics	NA	10-19 years old	Informal	Local, ongoing	Public funds, entrance fees	ND	The Copernicus centre invites schools from all country to provide high quality and attractive knowledge for youth of all backgrounds. Levelling the ground and development of a sense of belonging.	Literacy in art and sciences	Number of participants.	ND	Methods tailored by the organizers and involved educators.
23	A vocal and instrumental ensemble for young music enthusiasts, Nowy Teatr, Warsaw	Orchestra composed by young amateur musicians. Young people learn to play instruments and sing, they also perform for the audience of Nowy Teatr	Part of the educational programme	B, theatre and music	Online enrollement	9-14 years old	Informal	Local, ongoing (since 2018)	Public funds	ND	Possibility to learn music for children who for various reasons do not enter artistic education.	Participation in cultural life.	Number of participants.	ND	Methods tailored by the organizers and involved educators.
24	Ukrainian Rozkoliada, Nowy Teatr, Warsaw and Dom Ukrainiński (Ukrainian House), Warsaw	Meeting ending the Christmas celebrations. During the gala dinner, prayers for peace were prayed for, Ukrainian carols and songs were sung, and there were traditional Ukrainian dishes on the Christmas Eve table.	Part of the ongoing cooperation between Nowy Teatr and the Ukrainian House.	B, theatre and music (heritage)	NA	Various groups (including 10-18 years old)	Informal	Local, 2024	Public and private funds	ND	The aim is to develop the feeling of solidarity and belonging through the most traditional festivities in year	Social cohesion and solidarity	Number of participants.	ND	Methods tailored by the organizers and involved educators.

25	Children for Children (Edukacja Dzieci Dzieciom)	A series of one-hour symphonic concerts with a lecture, aimed at primary school students. The Philharmonic invites orchestras, chamber ensembles and outstanding soloists from music schools in the Małopolska region, who present to their peers a repertoire that is only seemingly reserved for adults.	Educational programme of Philharmonic in Cracow	B, music	Information online	Primary school	Informal	Regional, 2024	Public funds	7 concerts in an auditorium for approx. 500 people	The aim is to lower a barrier of classical music perceived as a form of culture for adults and include young musicians and audience into a feeling of belonging in a Philharmonic	More inclusive participation in a form of culture perceived as elitist.	Number of participants.	NA	NA
26	https://filharmonia.krakow.pl/public/muzykotera pia/	A form of therapeutic work based on the use of various elements of a musical work, e.g. sound, rhythm, melody and harmony.	Educational programme of Philharmonic in Cracow	B, music	Information online	Youth, no specific age cohort	Informal	Regional, 2024	Public funds	A series of 50 original music classes in 10 institutions in the Małopolska Province.	Music therapy classes bring a number of benefits in the mental and emotional sphere – they reduce tension and alleviate anxiety, develop creative expression, support concentration, stimulate memory functions, strengthen self-confidence and even improve the quality of sleep.	Participation and improved wellbeing of youth with various special needs.	Number of participants, improved wellbeing	ND	During music therapy classes, the methods and techniques of creative music therapy, elements of neurological music therapy, relaxation techniques, active listening to music in the concept of Batia Strauss and original games focused on creating and experiencing music will be used.
C															
27	Plastotherapy. Artistic time with children (including children from Ukraine)/Plastyk oterapia. Artystyczny czas z dziećmi (w tym z Ukrainy). Podkarpackie Centrum Edukacji Nauczycieli w Rzeszowie	Workshop for educators about the visual arts (drawing, painting) as an element of inclusion of refugees children from Ukraine	Part of the broader educational programme for teachers offered by the organisation	C, drawing, painting	NA	Educators of students in schools (primary)	Formal/informal	Local, 2022	Fees	ND	The aim is to facilitate inclusion of children with often traumatic experience. Experience of belonging to a common humanity, sharing values and responsibilities.	Participation of youth in social life	Number of participants.	ND	Methods tailored by the organizers and involved educators.

28	Artistic workshop for Ukrainian children (Atelier Foundation)	Weekly artistic workshops with different classes every week: drawing, painting, sculpture, design. The artist conducting the classes worked with each student individually. Communication is in basic Ukrainian or Polish, English, Russian.		C, various media	Online enrollement	5-12 years old				ND	The aim is to facilitate inclusion of children with often traumatic experience. Experience of belonging to a common humanity, sharing values and responsibilities.	Participation of youth in social life	Number of participants.	ND	Methods tailored by the organizers and involved educators.
29	Primary Forms (Formy podstawowe). Museum of Modern Art in Warsaw	A periodic programme for schools, including the creation of a box housing a proposal for an exhibition, which can materialize at any time in a shape chosen by the pupils, supported by the teachers' staff and the Museum's education team.	Venture jointly undertaken by the Museum and the Foundation supporting contemporary visual arts	C, various media	NA	10-15 years old	Informal/formal		Public funds and funds from the Educational Foundation of R. Czernecki	4 editions of the program.	The "ready-made" exhibition allows students from various regions (including small town and villages) learn about art from the best contemporary artists and curators.	Participation in cultural life - comparison between cities and peripheral areas.	Number of participants.	ND	Methods tailored by the organizers and involved educators.
30	How to educate through art? Museum of Modern Art in Warsaw	Workshop for the educators focused on education of young audience about solidarity, tolerance, reaction to catastrophic occurrence in the world	Part of the educational programmes always accompanying exhibitions (in this case: Miriam Cahn: Me, a Human Being	C, painting	Online enrollement	Educators of students in schools (upper secondary)	Informal/formal	Local, January 2020	Public funds	ND	Educators learn how to help youth to manage dramatic news about the world and how to deal with the responsibilities and difficult feelings. Experience of belonging to a common humanity, sharing values and responsibilities.	Ability to communicate in various participative and democratic processes.	Number of participants.	ND	Methods tailored by the organizers and involved educators.
31	Kulturaneek. Programme of Museum of Art in Łódź	Experimental workshops presented in TV and on YouTube. It shows how everyday experience helps in contact with contemporary art and vice versa: how contemporary art helps find one's way in everyday life.	Part of the Educational programme of the Museum in co-production with other partners: Narodowy Instytut Audiowizualny, TVP Kultura and Opus TV	C, various media	TV and online access	7-13 years old	Informal	National (and accessible online)	Public funds	ND	Kulturaneek argues that contact with art is not the privilege of a few talented or privileged people; it also proves that you can talk about art without using hermetic and incomprehensible terminology. Experience of belonging to a common humanity, sharing values	Participation in cultural life.	Number of participants.	ND	Methods tailored by the organizers and involved educators.

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32	Online workshops for schools. Museum of Art in Łódź	Interactive online workshops about art and everyday phenomena.	Part of the Educational programme of the Museum	C, various media	Digital (online with interactive participation of children)	7-14 years old (Elementary schools) and 15-19 (upper secondary schools)	Informal/formal	National (and accessible online)	Public funds	ND	Availability of the programme of one of the most important art institutions in Poland to all schools, including rural regions and small towns. Experience of belonging to a common humanity, sharing values and responsibilities.	Participation in cultural life - comparison between cities and peripheral areas.	Number of participants.	ND	Methods tailored by the organizers and involved educators.
33	OKOlica Sztuki. Public library in Nowotomysk - photographic workshop	Photographic workshop allowing to learn about the art of photography, gain skills and better understand the local community. Focus on team work	Programme Rownać Szanse (Level Ground) for small towns in Poland.	C, photography	Use of digital photography	15-19 years old	Informal	Local, 2022-2023	Grant funded by the Polish-American Foundation (Fundacja Wolności) and Civic Polish Foundation	ND	Young participants learn cooperation and team work. Experience of belonging to a common humanity, sharing values and responsibilities.	Participation in cultural life - comparison between cities and peripheral areas.	Number of participants.	ND	Methods tailored by the organizers and involved educators.

34	SuperPOWER (SuperMOCE). #ART2HELP.	During the workshops, a professional photographer showed the secrets of taking photos and portraits. The aim of the workshops was to integrate young people, express emotions through art and capture their own inner beauty.	Cooperation between Foundation A.R.T., UNICEF Poland and City of Warsaw	C, photography	Use of digital photography, online enrolment	14-21 years old	Informal	Local	Fundacja Art, City of Warsaw, UNICEF, Praskie Centrum Społecznego Rozwoju (district level in Warsaw)	ND	Series of workshop supporting young Ukrainians' integration in Polish society. Development of attitudes of empathy, solidarity and respects for differences and diversity.	Social inclusion of young immigrants.	Number of participants. Perception of attitudes.	ND	Methods tailored by the organizers and involved educators.
35	Expeditions/Expediciones/Ekspe dycje/Expeditions. International project combining art, social sciences and streetwork with potentially excluded children. Polish partner: GPAS (streetworkers organization)	Using various ethnographic and artistic media animators, artists and youth explored values of stigmatized areas and give them the re-interpretation	Cooperation between various European cities. Elements of ongoing activities related to revitalization and de-stigmatization of Praga district.	C, various media		7-18 years old	informal	Local/international	EU funds "Europe for citizens"; Regional Council of Bretagne, City of Rennes; Council of Ille-et-Vilaine; French Institute	ND	Inclusion of youth into the research process, change of perception of the stigmatized areas. Development of attitudes of empathy, solidarity and respects for differences and diversity.	Differences between Praga and left river bank of Warsaw.	Number of participants. Perception of attitudes.	ND	Methods tailored by the organizers and involved educators.
D															
36	I am from... (Jestem z...) Series of meetings in public library in Nowotomysł	Meeting for the readers of local library with visitors from Mexico, South Korea, Columbia, Guatemala and Vietnam, and Roma, to learn about their culture	Concept of the local librarian	E, library, literature	NA	no limits	Informal	local 2024	Public funds (own funds of the institution)	ND	The aim is to decrease the bias against other cultures through discussion and literature. Development of attitudes of empathy, solidarity and respects for differences and diversity.	Social cohesion, specific attitudes.	Number of participants.	ND	Methods tailored by the organizers and involved educators.
37	Publication "20 adventures with Programme Równać Szanse (Level Ground), Kępno	Booklet edited by young people together with the educators about various initiatives within the program focused on providing the artistic, craft, and social skills for young people in Kępno	Small town Kępno was a long-term beneficiary of the funds for small towns initiatives in Poland. For the 20th anniversary of the Programme the booklet was published, summarizing this experience	E, literature, publishing (presenting various art media)	NA		Informal	Local, published 2020, programme 2011-2020	Grants funded by the Polish-American Foundation (Fundacja Wolności) and Civis Polonus Foundation	ND	The aim of the Programme Równać Szanse (Level Ground) is to provide contact with art and culture and to help to develop skills for youth in small and peripheral towns in Poland. Development of attitudes of empathy, solidarity and respects for differences and diversity.	Participation in cultural life - comparison between cities and peripheral areas.	Number of participants.	ND	Methods tailored by the organizers and involved educators.

38	Workshop "What do I mean?" (O co mi chodzi?) about the art of communication, Piaseczno	Workshop in the local library focused on the better understanding of self, ways of communication with others and expressing one's thoughts	Local initiative	E, library, language	None	15-19 years old	Informal	Local, 2021-2022	Public funds, grant CLOSE (2021 – 2022) "The library connects us - integration through literature, art and history of the region"	ND	The aim is to help young people to deal with their own feeling, to avoid unnecessary self-criticism and to teach them to better communicate with other people	Mental health of the youth.	Number of participants.	ND	Methods tailored by the organizers and involved educators.
E															
39	WFDiF Documentary and Feature Film Studios. Workshop for schools	Lessons and practical workshop about film industry professions.	One of the largest and oldest studios in Poland included educational programmes in their offer.	E, movie making	Several digitalized materials accessible for students and educators	7-14 years old (Elementary schools) and 15-19 (upper secondary schools)	Informal/formal	National, ongoing		ND	Experience of belonging to a common humanity, sharing values and responsibilities through the media of film and documentary.	Participation in cultural life.	Number of participants.	ND	Methods tailored by the organizers and involved educators.
40	Dom Filmowy (House of Films), Gdynia. Workshop "Thunders Teens"	Children prepare short films about people they know or meet, in which everyone can be an important person.	The mission of the Film House is to accompany young people in finding their own voice so that they can tell their stories through film and influence positive change in their lives, communities and the world.	E, movie making	Digital tools for movie making	12-15 years old	Informal	Local, ongoing		ND	The mission of the Film House is to accompany young people in finding their own voice so that they can tell their stories through film and influence positive change in their lives, communities and the world.	Participation in cultural life.	Number of participants. Quality of work within the project.	ND	Methods tailored by the organizers and involved educators.
41	Filmowe Lekcje Wychowawcze, Generator Foundation	Presentation of a movie with the interactive interpretation and discussion	Independent film institution offering therapeutic workshops for children and young people	E, movies	Promotion through the online media	7-14 years old (Elementary schools) and 15-19 (upper secondary schools)	Informal/formal	National, ongoing		ND	The aim is to teach skills necessary for film creation and to prepare youths for democratic engagement	Participation in civic society processes	Number of participants.	ND	Methods tailored by the organizers and involved educators.
42	Centrum Kultury Filmowej im. Andrzeja Wajdy, Warsaw and City of Warsaw, movie workshop	Promotion of democratic values, impersonated by one of the Polish democratic leaders, Tadeusz Mazowiecki through film presentation and workshops	Independent film centre promoting the knowledge about film	E, movies	Tickets available online. Movie available on VOD platform	15-19 (upper secondary schools)	Informal	Local, 2023		ND	Experience of belonging to a common humanity, sharing values and responsibilities.	Participation in cultural life and in civic society processes	Number of participants.	ND	Methods tailored by the organizers and involved educators.

F															
43	Classes in sewing, Club of a Young Technician (Klub Młodego Technika)	Offers for schools to organize classes teaching various levels of machine sewing and fashions	Club operating since 2014, focusing on the extra-curriculum classes for schools, but also offering the education for adults	F, fashion	Use of digitalized manuals etc.	7-14 years old (Elementary schools) and 15-19 (upper secondary schools)	Informal/formal	National, ongoing	Paid by the fees for classes	ND	Experiencing empowerment through manual work, improved understanding of specific skills. Development of attitudes of empathy, solidarity and respects for differences and diversity.	Skills and respects for manual work.	Number of participants. Quality of work within the project.	ND	Methods tailored by the organizers and involved educators.
44	Classes in 3D printing, Club of a Young Technician (Klub Młodego Technika)	Offers for schools to organize classes teaching designing for 3D printing and the 3D print	Club operating since 2014, focusing on the extra-curriculum classes for schools, but also offering the education for adults	F, fashion	Use of digitalized manuals etc.	7-14 years old (Elementary schools) and 15-19 (upper secondary schools)	Informal/formal	National, ongoing	Paid by the fees for classes	ND	Familiarizing youth with new techniques and feeling of belong to innovative environment.	Share of innovative jobs, technical and digital skills.	Number of participants.	ND	Methods tailored by the organizers and involved educators.
G															
45	Scouting for Ukrainian minority, Związek Ukraińców w Polsce (Ukrainian Association in Poland)	Tourism combined with traditional art and learning about culture (e.g. Lemko minority)	Part of the educational programme of Ukrainian Association in Poland.	G, A, B, C	NA	6-18 years old	Informal/formal	regional, 2009-2019	Private funds	ND	Ukrainians and Lemko people were removed by force from their homes after WWII. Programme helps to re-include their culture into broad culture and to fight stigmatization. Development of attitudes of empathy, solidarity and respects for differences and diversity.	Participation in civic society processes	Number of participants.	ND	Methods tailored by the organizers and involved educators.
H															

46	Forest Sports Academy for Children and Youth (Leśna Akademia Sportu dzieci i młodzieży)	Forest Academy of Children and Youth Sports (LAS) is an educational project for children and youth from rural areas, consisting in increasing physical activity and popularizing positive activity attitude towards sport by organizing athletics activities using infrastructure school and forest.	The aim of the project is to promote physical activity of children and youth from rural areas, through: organization of one-day sports activities. Trainings took place in complexes forests, were also intended to show various ways and possibilities of spending time actively free time and shaping a healthy lifestyle. Classes conducted by professionals track and field athletes, combined with a sports knowledge quiz. Additionally, students during the training, they met with representatives of local forest districts, who conducted the classes in natural and ecological education. At the end of the training, each student received a guide with exercises to do on your own.	G, H	Online material containing exercise suggestions and scenarios ready-made physical education lessons in forest complexes.	Students of grades IV-VI	Informal	Local, 2016	Private / public funds	- 10 schools - primary schools from the province West Pomeranian Voivodeship; - 500 students of grades 4-6 - participation in classes for students is optional and free of charge; - 10 physical education teachers; - 10 coaches – sports stars	Experience of belonging to a common humanity, sharing values and responsibilities.	Health.	Sport abilities.	ND	As part of the project, training sessions were conducted by outstanding athletes.
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