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THE PASSIONS OF FUTURE CULTURAL ANIMATORS*

Introduction: The profession of a cultural animator is often described in the literature as a job for “enthusiasts” that should be performed by people who love what they do. Observations of cultural animators in practice and their statements show that this is exactly the case. However, it seems interesting to investigate the *status quo* empirically.

Research Aim: The aim of this study was to determine how future socio-cultural animators perceive the characteristics of their passion in terms of its development, harmony with other life activities and personal benefits resulting from the pursued passionate activity.

Research Method: The applied research design was the diagnostic survey method using the Passion Self-Report Inventory (ISP), a tool developed by Byra and colleagues.

Results: The vast majority of the responding cultural animation students have a passion, and all of them declare to have a potential “alternative” passion. Most of these are arts-related passions. The vast majority of respondents to some extent believe that the source of their passion is their own exploration, although the strength of these beliefs suggests that the influence of the social environment is almost as important. Future animators manage to maintain a relative balance between their favorite activity and other life activities, and obtain significant personal benefits resulting from having a passion.

Conclusion: It can, therefore, be stated that the obtained results present cultural animators as true enthusiasts as defined in the Dualistic Model of Passion, with a predominance of the harmonious component, studying mostly in accordance with their preferred interests and gaining many personal benefits, such as motivation for development, inspiration, a sense of meaning and freedom. This allows us to assume that in the future they will not only meet one of the most important theoretical criteria for performing this difficult occupation, but will also be protected against many negative consequences of providing services based on intensive interpersonal communication.

Keywords: passion, cultural animator, cultural animation, students

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INTRODUCTION

The profession of a cultural animator is quite unique, as individuals pursuing it are expected to have mastered and skilfully combine abilities representing multiple areas of theoretical and practical knowledge. What emerges from numerous statements concerning a theoretical image of an animator, as well as from animator self-reports however, is a picture of an energetic enthusiast committed to working with people. What follows from the author's personal observations is that many future animators are passionate about at least one area, however, it would appear interesting to obtain empirical evidence confirming these non-scientific presumptions.

To begin with, two key terms should be defined for the purpose of further deliberations: "passion" and "cultural animator".

In Western culture, the word passion has an over two-thousand-year old history of meanings and connotations. Most of them have withstood the test of time, however, the accumulation of meanings makes it ambiguous. Therefore, the meaning ascribed to it in this paper needs to be clearly explained.

Etymologically, the word "passion" is derived from the Greek word πάθος (*pathos*) and from the Latin *pati*, and in both cases their meaning makes references to suffering. This dimension of martyrdom has transcended into the present day via Christianity, where passion is associated with the passion of Jesus Christ. Soon, however, it got extended by other types of suffering related to: love, creation or another beloved or hated object. Currently, passion may also refer to a violent emotion, bringing about negative but also positive associations. We may say that someone got furious [in Polish: *wpadł w szewską pasję* / literally "got possessed by cobbler's passion"] or that it was a fascinating [in Polish: *pasjonujący*] view. Subsequent layers of meanings bring the synonym of passionateness, which may mean rapid erotic love engagement, or, in general, an overwhelming inclination or even love for a specific material or non-material object. And exactly this meaning, that is a strong liking for an object, activity or concept, has been adopted in scientific investigations of passion by positive psychology.

More than two decades ago, Vallerand and his colleagues developed the concept of a dualistic model of passion (DMP) defined as

a strong inclination toward a self-defining object, activity, ideology or person that people like (or even love), find important, and in which they invest time and energy on a regular basis. Moreover, there are two types of passion. The first type may be perceived as staying in harmony with other aspects of the self and life of a given person, and it should primarily lead to adaptive outcomes. The second type may be in conflict with other aspects of the self and life of a given person, and it should primarily lead to less adaptive, or at times non-adaptive outcomes. (Vallerand, 2015, p. 43)

This concise definition contains seven constitutional components allowing, on the one hand, to differentiate this concept of passion from other constructs (e.g. interest, enthusiasm, determination or personal aspirations, etc.), and on the other to determine whether a specific phenomenon falls into this category or not. Therefore, an individual having a passion has an inclination for the specific object. One cannot be passionate about everything, but only about a selected activity, ideology or object. Although, according to Schellenberg and Bailis (2015), one may have several passions at a time. Secondly, the positive feeling one has about a selected activity is intense and permanent, therefore one cannot be passionate about something “only a bit” or “for a while”. Passion is a liking extended over time, often lasting a lifetime. Thirdly, the person finds the object of passion very important, it is among his or her top personal values and it is meaningful enough to organise all life activities around it, he or she invests resources important for the individual, such as time and life energy. Fourthly, the favourite activity is so significant that it constitutes the central component of an individual’s identity, defining his or her most important features. Someone who is passionate about contract bridge, not only passionately plays bridge organising other life activities around bridge games, but when asked about who he/she is, he/she would also answer “I am a bridge player”. Fifthly, although passion as a strong inclination towards something may be linked to affect, it is still a motivational not an affective construct. And that makes it different from, e.g. interest. Sixthly, the relationship between an individual and the object of passion is ultimate, which means that it always involves considerable engagement and occurs with a relatively high frequency, over a long term (Vallerand, 2015).

Passion may be experienced in two ways. It can be experienced as a state that we can control and although we are pushed towards the object of passion by some fixed strong inclination, it is us who decide when we are going to pursue the activity, with what intensity and for how long. This active attitude allows for harmonious, flexible and adaptive co-existence of passion with other life activities of an individual, therefore this type of inclination towards an object was referred to by the authors of the model (Vallerand, 2015) as harmonious passion (HP).

However, it may happen that the object of passion will take control over the activities of an individual who gets passively attracted to pursuing the activity one is passionate about, by organising one’s entire life around this activity. In this case, an individual being a passive object of the compulsion to pursue certain activities, often to the detriment of other significant life activities, may experience many negative emotions as a result of internal and external conflicts resulting, e.g. from the inability to discontinue the beloved activity even in the face of destructive outcomes, e.g. prolonging the training session despite suffering an injury or conflict with duties or conflict resulting from the inability to continue the activity or even the inability to stop thinking about it (rumination). This type of passion was referred to as obsessive passion (OP) (Vallerand, 2015).

Both types of passion, although they constitute two different constructs in the dualistic model, may co-exist in a single person, at the same time being related to the same object (Vallerand, 2015), and as showed by previous research findings (Schellenberg et al., 2018), one could risk a statement that this coexistence is the most frequent one.

Two decades of empirical use of the dualistic model have confirmed the relationships between the fact of having a passion, its type and many different dimensions of physical, mental and social functioning of an individual. Most broadly, it may be stated that the very fact of pursuing a passionate activity fails to necessarily imply an improvement of the person's physical and psychosocial well-being, and all studies have clearly showed that only HP obviously anticipates adaptive behaviours and is associated with higher mental well-being (Curran et al., 2015; Lafreniere et al., 2012; Lalande et al., 2017; Rousseau & Vallerand, 2008), life satisfaction and prosperity, vitality, cognitive and emotional engagement (Curran et al., 2015; Froh et al., 2010; Lalande et al., 2017; St-Louis et al., 2018), positive affect, efficiency, reaching goals, flow, creativity, self-esteem (Carpentier et al., 2012; St-Louis & Vallerand, 2015).

Also, pursuing a HP has a protective effect. It is negatively correlated with job burnout (Curran et al., 2015), whereas harmonious components to some extent also reduce the negative effects of an OP (Schellenberg et al., 2018). On the other hand, most studies have shown that well-being of people with an OP is even lower than that of individuals pursuing no passion at all. Obsessive passion is associated, among others, with predictions of negative emotions (Philippe et al., 2010), rumination (Carpentier et al., 2012), it is positively correlated with depression and anxiety (Curran et al., 2015) and it is not related to well-being (Vallerand, 2008).

However, it should be added that meta analyses performed by Curran and colleagues (2015) showed that this clear-cut division is not that obvious, it has different shades, and in the case of some fields of activity, such as sports, leisure or the arts, the impact of the OP component, even when it cannot be referred to as positive, may be clearly less destructive than in the case of other activities, such as, e.g. professional work.

Many findings have also signalled significant meaning of passion in the educational or, more broadly, pedagogical context. Research results have shown there is a positive association between passion (especially harmonious passion) pursued by pupils and university students and their cognitive processes, such as focus and resilience (Gucciardi et al., 2015; Ho et al., 2011), motivation to learn (Ruiz-Alfonso & León, 2017; Stoeber et al., 2011), perseverance (Mageau et al., 2009), focus on target (Fredricks et al., 2010; Hobbs, 2012; Phelps & Benson, 2012), perseverance (Mageau et al., 2009), informed practice (Vallerand, 2015), and consequently, educational achievement (Bonneville-Roussy et al., 2011; Vallerand et al., 2007).

On the other hand, a harmonious passion pursued by teachers increases their job satisfaction and protects them against burnout (Carboneau et al., 2008).

From the pedagogical point of view, it appears equally important that research results also suggest that passion can be “inspired by others” or that one can “transfer” it to others. Moeller et al. (2017) found that 20% of the variance in passion in pupils from middle and high schools was explained by individual factors, whereas 80% was related to a situational context.

Gilal et al. (2019), on the other hand, found that teacher’s work passion (which is a construct slightly different than DMP, although derived therefrom) is positively correlated with pupils’ work passion, the passion being transferred via emotional contagion. Therefore, the most important thing about “transferring” one’s passion to others was not so much the passion itself, but the accompanying emotional capacity.

Defining the concept of a cultural animator is not an easy task. This is partially due to the fact that the name consists of two components with unclear meanings. Another, more important issue is the fact this occupation is by definition not possible to be ultimately specified in a fixed manner. Quoting Kopczyńska (1993), the job of a cultural animator “will never find its true definition: for to define it, is to undoubtedly put it off, make it dull” (p. 163). Which of course, does not mean that nobody has ever given it a try.

The name originates from Latin, in which *animator* is someone who gives life to something. In Polish dictionaries, especially in their earlier editions, meanings making direct references to the Latin origins most frequently appear as secondary, however, next to other meanings. However, already the Great Dictionary of Polish [Polish acronym: WSJP] edited by Piotr Źmigrodzki, includes the term “cultural animator” offering the following definition: “a person stimulating and encouraging some activity, and contributing to popularisation of something in their community”.

Educational literature has provided various definitions of the term “cultural animator”, most often referring to a person integrating a number of skills and operating at the intersection of different areas. At one time, the nature of their operation may resemble that of a teacher, tutor or promoter (Żebrowski, 1987). At other, they may integrate the traits and skills of an educator, psychologist and artist (Komorowska & Rybotycka, 1981), or adopt an attitude of a scholar pursuing qualitative research and anthropologist (after: Lewartowicz & Różański, 2024). Depending on the context in which this job is described, the scope of components of the definition, as well as accents placed are subject to change.

Earlier definitions proposed in the papers by Polish authors (Dąbrowska, 2001; Jedlewska, 2003; Kargul, 1997) emphasized the role of an animator as a person who creates animation-oriented situations, that is stimulates, induces to act, arouses eagerness, enthusiasm, builds a creative ambience enabling individuals and groups

to discover their own potential, at the same time animating social relationships, helps build authentic interpersonal communication, supports integration within the group as well as with the external world, at the same time being open to the needs of others, full of creative eagerness, enthusiasm, energy, passion.

Polish authors often stress the educational role of a cultural animator being a person who, in accordance with assumptions of culture pedagogy is an educator, sublimator, facilitator, culture therapist, hermeneutist, preliminary guide in the world of values, but also a manager (Jedlewska, 2003), whose task is to counteract negative trends in contemporary culture, develop cultural needs, support acquisition of new competencies, stimulate an intellectual effort, support building of the systems of values, ethical and aesthetic sensitivity, empathy and at the same time autonomy and identity of groups and individuals (Jankowski, 2006). In accordance with the assumptions of the social pedagogy, on the other hand, an animator is also an initiator, or, as emphasized by Gralczyk (2011), “the deliverer of change” who by triggering and managing the social and educational process based on identification of problems and needs of a specific community, using appropriate techniques and tools, promotes self-organisation of the community developing its local capital and subjectivity.

Nowadays, Polish theoreticians of cultural animation favour the French approach to animation as social, artistic and cultural mediation. Then the animator becomes a mediator between the message and the recipients and between recipients themselves, facilitating the latter on the one hand to understand the external world, their own problems and needs, and on the other, to find ways in which to solve them (Lewartowicz & Różański, 2024).

However, notwithstanding the specific theoretical perspectives, approaches and definitions, a cultural animator is attributed (not always directly) some common traits, recurring in many statements, such as: life force energy, flexibility, engagement, empathy, creativity, entrepreneurship, sense of mission, moral sensitivity, enthusiasm, motivation, engagement, perseverance, liking, social sensitivity, professionalism, intellectual flexibility, activity, interpersonal skills, etc. In addition, it is emphasized that an animator is expected to present high levels of all the afore-mentioned attributes.

If we take a look only at the traits listed above, it turns out that in the first place many of us would commonly use them to describe an enthusiast. In fact, passion is straightforwardly proposed as being the most significant attribute of an animator by some theoreticians of animation (Jedlewska, 2000). Another thing is whether this long-established model of an animator as a passionate individual can still be fully valid in the face of increasing professionalisation of this job, and whether it in fact incorporates some excessive expectations. Secondly, some of the terms used above at least in some sense “match” at least five (permanence and considerable degree of affect towards the object, high priority of the object

in the system of values, central position for an individual's identity, high level and uncompromising attitude in terms of engagement of life energy, high motivation), and should we take into account and extend Vallerand's proposals with their reinterpretation by Halonen and Loams (2014), then even as many as six constitutional criteria of the dualistic model of passion. Therefore, an ideal cultural animator appears to be passionate not only in the common sense of the word, but he or she also appears to meet the criteria of at least one psychological concept of passion.

RESEARCH AIM AND QUESTION

The purpose of the conducted empirical work was to determine the way in which cultural animation students perceive features of the pursued passion in terms of its development, harmonisation with other life activities and personal benefits of pursuing a passion.

To this end, the following research question was formulated: do the responding cultural animation students have a passion, and if they do, how do they perceive the way it was developed, the way it harmonises with other life activities, and what are the personal benefits of pursuing the passion?

RESEARCH METHOD AND SAMPLE CHARACTERISTICS

The authors used a survey method and administered questionnaires to 102 individuals completing a full-time cultural animation programme in the Faculty of Pedagogy and Psychology MCSU. Purposive sampling was used. The research material was collected using *Inwentarz Samoopisu Pasji* (ISP) [Passion Self-report Inventory] (Byra et al., in print) consisting of eighteen items divided into two parts. Part one is focused on identifying the basic characteristics of passion pursued by the respondent and it includes the following statements. 1. I have a passion (yes, no); 2. My passion is...; 3. I have pursued my passion for ... years; 4. I believe my passion can be classified as...; 5. If I could, my other passion would be...; 6. I am fascinated by the activity I am passionate about; 7. I find my passion very important; 8. I invest a lot of life energy into my passion; 9. On average, I spend ... hours a week on pursuing my passion. Items 6, 7 and 9 were rated using a 5-point Likert scale (1 – *I definitely disagree*; 2 – *I rather disagree*; 3 – *I neither agree nor disagree*; 4 – *I rather agree*; 5 – *I definitely agree*). Part two is used to measure subjective perception of their own passion by the respondent, including: source of passion, personal benefits from pursuing a passion, such as the sense of freedom, meaning in life as well as energy, inspiration and self-growth. In this

case, to rate the obtained responses, a 5-point scale analogous to the one used in part one was employed.

Majority of the respondents identified as female (77.5%), and 22.5% as male, which corresponds to the group structure of individuals studying cultural animation in the Faculty of Pedagogy and Psychology MCSU. Age of the respondents ranged between 18 and 28 years, whereas mean age was 21.6 years ($SD = 1.95$). Majority (62.7%) of the respondents lived in cities, whereas 37.3% lived in rural areas. More than half of the respondents (52.9%) declared to have an informal relationship, (44.1%) declared to have been single, (2.9%) were in a registered relationship. Half of them (48%) were employed, the other half (52%) were not. On average, the respondents viewed their financial standing neither as satisfactory nor satisfactory ($M = 3.08$, $SD = 1.04$). The majority (86.3%) of the respondents were completing a bachelor's degree: Year 1, first-cycle 46.1%; year 2, first-cycle 19.6%, year 3, first-cycle 20.6%, others completing a master's programme: Year 1, second-cycle 3.9%; year 2, second-cycle 9.8%.

STATISTICAL DATA ANALYSIS PROCEDURE

Data were analysed using descriptive statistics that allowed to determine the frequency and strength of specific beliefs.

RESULTS

At the beginning of the study, the respondents were asked whether they are passionate about anything. The vast majority of the respondents (84.3%) declared to pursue a passion, whereas 15.7% were not passionate about anything. Subsequent items were rated only by those respondents who had declared to be passionate about their favourite passionate activity.

Based on the structure of the responses to some of the items, it may be assumed that at least some percentage of respondents have actively pursued more than just one passion. The majority (63.7%) of the respondents pursuing a passion referred to their favourite activity as arts-related/artistic.

Nearly one third (28.7%) of the respondents declared their passion to be related to visual arts (painting, photography, drawing, and even sculpture), and nearly every fourth (24.7%) individual pursued a music-related passion (singing, dancing, playing an instrument, creating or analysing music), and 8.9% passion related to theatre and cinematography. This is presented in Table 1. It should be noted, that on average the respondents have been pursuing their passionate activity for slightly more than ten years ($M = 10.4$, $SD = 4.96$) (Table 4).

Table 1.

Types of activities according to which the respondents classified their passions

Type of activity	Frequency in %
physical activity	5.9
entertainment	5.9
artistic	63.7
online activity	4.9
social relationships	2.0
work	2.9
education	3.9
other	5.9

Source: Author's own study.

When asked about an alternative passion they would pursue if the circumstances allowed them to do so, the respondents most often (33.9%) pointed to doing sport, music 24.8%, drama or acting 9.9%, as well as travelling 6%. It should be stressed that 100% of the respondents indicated some alternative passion. Most of the respondents (58.8%) at least to a certain extent believed that they discovered their passion as a result of a self-reliant quest, 40.2% of whom are absolutely sure of this. On the other hand, 18.6% of the respondents believes that to a lesser or larger extent, this is the result of other people's impact, whereas 21.6% is not able to definitely determine whether they had discovered their passion on their own, or it was transferred to them from others (Table 2).

Table 2.

Frequency of some responses related to the characteristics of passion pursued by the respondents

Item	Frequency of response (%)				
	I definitely agree	I rather agree	I neither agree or disagree	I rather disagree	I definitely disagree
My passion developed as a result of my personal quest	40.2	18.6	21.6	13.4	6.2
I find my passion very important	76.3	17.5	5.2	1.0	0
My passion is in harmony with other activities	29.9	27.8	17.5	19.6	5.2
I happen to neglect other activities due to my passion	20.6	36.1	10.3	16.5	16.5

Source: Author's own study.

Nearly all respondents (93.8%) pursuing a passion believe at least to some extent that they find it very important. For 76.3% this is definitely so, whereas only 1% rather disagree about that. What is more, not a single respondent denied this statement in a definitive manner. This is presented in detail in Table 2. The strength of this belief is also significant ($M = 4.76$, $SD = 0.62$).

A similar situation applies to intensity of fascination with an activity comprising the source of passion ($M = 4.76$, $SD = 0.54$), or degree of engagement in the passionate activity ($M = 4.35$, $SD = 0.90$) (Table 3.), which corresponds to the number of hours devoted to the beloved activity, which on average amounts to eleven hours a week ($M = 11.25$, $SD = 12.52$).

Table 3.
Strength of respondents' beliefs about selected characteristics of their passion

Item	Min.	Max.	Mean (<i>M</i>)	Standard deviation (<i>SD</i>)
I am fascinated by the activity I am passionate about	3	5	4.76	.54
I find my passion very important	2	5	4.69	.62
I invest a lot of life energy into my passion	2	5	4.35	.90
Total personal benefits (flow, sense of freedom, meaning, self-growth, inspiration)	10	25	22.72	2.82

Source: Author's own study.

The respondents studying cultural animation also determined the degree of harmony between passion and other life activities. More than half of them (55.7%) found that at least to some extent they are not in conflict, 29.9% of whom confirm this definitely. Every fourth respondent (24.8%), however, concluded that at least to some extent their passion is in conflict with other activities, and 5.2% was definitely sure about that. Nearly every sixth (17.5%) study participant, however, is not able to clearly determine what the situation looks like in fact (Table 2).

More than half (56.7%) of the respondents, when asked to determine the accuracy of the statement “I happen to neglect other activities due to my passion” found that at least to some extent they can confirm it, and 20.6% of participants pursuing a passionate activity confirmed it definitely. Every third (33%) enthusiast, more or less definitely denied it, half of whom (16.5%) denies it definitively. One in ten respondents (10.3%) neither confirm it nor deny it (Table 2). The generalised power of harmony between passion and other activities appears to confirm this subtle balance ($M = 6.30$, $SD = 1.80$) (Table 4).

Table 4.
Selected characteristics of passions pursued by the respondents

Item	Min.	Max.	Mean (<i>M</i>)	Standard de- viation (<i>SD</i>)
length of pursuing the passionate activity	1.0	25.0	10.427	4.96
number of hours per week devoted to pursue passion	1	70	11.25	12.56
power of balancing passion	3	10	6.30	1.80
source of passion (external = min.-internal = max.)	2	10	5.22	2.26

Source: Author's own study.

The responding cultural animation students when asked to evaluate the truthfulness of the statements related to personal benefits from pursuing a passion, provided the following responses. The vast majority (84.6%) of future cultural animators pursuing a passionate activity get the flow at least to a certain extent, and 48.5% definitely confirm it. Every ninth respondent (11.3%) is not able to clearly decide, and 4.1% is to some extent certain that this “flow” does not apply to them. The sense of meaning in life accompanies passion nearly as frequently. It was declared by 83.5% of the future cultural animators, including 57.7% in a definite manner. Every tenth (10.3%) respondent is not sure about this issue, and 6.2% of respondents fails to confirm such a relationship. The sense of freedom related to passion is experienced even more frequently. Nine in ten respondents (91.7%) confirms with different strength that they know this feeling, 4.1% of the respondents can neither agree or disagree, and another 4.1% rather fail to confirm these feelings, however nobody denied them definitely. A similar percentage of the respondents (93.9%) confirm that the activity they are passionate about serves as an impulse for their self-growth, 75.3% of whom definitely agree with that, and 3.1% of the respondent are not able to take a clear stance or deny (3.1%) with average certainty that their passion stimulates their self-growth. The highest percentage of the respondents (94.9%) confirm that their passion is the source of their creative inspiration, 78.4% of whom confirm it definitely, whereas 3.1% are not clearly certain in this regard or rather deny it (2.1%). The above findings are presented in detail in Table 2. Also, general strength of these beliefs is very high ($M = 22.72$, $SD = 2.82$) (Table 3).

DISCUSSION

The obtained results have been partially confirmed by findings of other researchers.

The result of 84.3% of students having a passion complies with previous findings that having a passion as defined in the dualistic model of passion is not something unique and that from 75% to 85% representatives of different study groups

has been passionate about something at least to an average extent (Philippe et al., 2009; Schellenberg & Bailis, 2015; Vallerand et al., 2003). High scores with regard to personal benefits (flow, sense of freedom, the sense of meaning, self-growth, inspiration) obtained by the respondents experiencing the passion-life balance, or at least pursuing a predominantly HP, have also been widely confirmed in the literature (Curran et al., 2015; Halonen & Lomas, 2014; Vallerand, 2008, 2015). The results related to the source of passion on the other hand, present a structure departing from findings of other researchers (Moeller et al., 2017), which may result from the fact that in a self-report study we are dealing with subjectively expressed self-declarations but this may also result from, e.g. specificity of the study group, and this issue would need to be more deeply investigated in the future.

An interesting contribution to the present-day knowledge might be the fact that all study participants indicated a possibility of pursuing some alternative activity. Although Schellenberg and Bailis (2015) already showed that a person may be passionate about more than one activity and that passions may change throughout lifetime, a similar issue was also investigated by Halonen and Lomas (2014) in their qualitative study, showing that under specific circumstances some individuals may give up their earlier passions to the benefit of brand new ones and find satisfaction in them, however, our findings show that this phenomenon is potentially more widespread than it would appear to date. This is an interesting research track. Future studies might try to explain whether and to what extent the “polyamory”, “variability” or (at least potential) “interchangeability” of passion we have found are common phenomena?

CONCLUSION

Summing up, the formulated aim of the study may be regarded as fulfilled. The vast majority (84.3%) of responding cultural animation students pursues at least one activity they believe to be passionate about. This is not only confirmed by a straightforwardly communicated declaration “I have a passion” but also by the beliefs regarding permanence of the favourite activity, engagement in the activity, its personal value and fascination with it, that is constitutional characteristics of passion in line with its dualistic model (DMP) (Vallerand, 2015). And the vast majority of preferred activities were classified by the responding students as belonging to some type of activity related to arts in general, music, visual arts or drama, which might indicate that they pursue a program complying with their passions, as majors within the cultural animation programme are organised exactly around these issues.

Also, it was found that although a small majority (58.8%) of respondents are more or less certain that the source of their passion have been their personal inves-

tigations, the general strength of these beliefs shows that this is so only to an average extent and the impact of the social environment is nearly equally significant.

The responding cultural animation students as a whole are able to function in some harmony between passion and other life activities. A small majority (57.7%) believes that at least to some extent they are able to reconcile passion and “life”, although a similar percentage of respondents (56.7%) happen to neglect other duties. This relative balance is confirmed by the level of harmony found in the responding students. Future animators find that in each of the investigated aspects they experience personal benefits from having a passion. To 94.9% it is the source of creative inspiration, to 93.9% it gives an impulse for self-growth, it gives the sense of freedom to 91.7%, and it gives the meaning in life to 83.5%.

Moreover, the conducted analyses present a picture of future cultural animators, in majority of cases true enthusiasts, with the predominating harmonious component and passion which at least to some extent is linked to the major of their choice, and quite likely to the selected university programme. Also, it is hoped that having a passion, at least to some extent, will protect the future animators against job burnout, with which they are particularly threatened as this profession requires intense interpersonal contacts.

STUDY LIMITATIONS

The primary limitation is the fact that the study sample were students of a single programme at only one university. Moreover, any study based on self-reports is threatened with distortions resulting from the data collection procedure. There are also other limitations resulting from the applied tool, signalled by its authors (Byra et al., in print), that is differences in the method of measuring personal benefits from having a passion (5 items), methods of measuring the way in which passion was developed (2 items) and methods of measuring the passion-life balance (2 items). Although this, as stated by the authors of the tool, falls within the adopted research assumptions, it may pose certain interpretation problems.

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PASJE PRZYSZŁYCH ANIMATORÓW KULTURY

Wprowadzenie: Zawód animatora kultury często jest opisywany w literaturze przedmiotu jako zajęcie dla „pasjonatów”, które powinny wykonywać osoby kochające to, co robią. Z obserwacji animatorów kultury w praktyce oraz z samych ich wypowiedzi wynika, że tak właśnie jest. Interesujące wydaje się jednak empiryczne zbadanie stanu faktycznego.

Cel badań: Celem niniejszych badań było ustalenie, w jaki sposób przyszli animatorzy społeczno-kulturalni postrzegają cechy posiadanej pasji w wymiarach jej nabycia, zrównoważenia z innymi aktywnościami żywymi oraz osobistych korzyści płynących z posiadanej pasji.

Metoda badań: Badania przeprowadzono metodą sondażu diagnostycznego za pomocą narzędzia

dzia Inwentarz Samoopisu Pasji (ISP) autorstwa Byry i współpracowników.

Wyniki: Zdecydowana większość badanych studentów kierunku animacja kultury posiada jakąś pasję, a wszyscy deklarują posiadanie potencjalnej pasji „alternatywnej”. Większość z tych pasji to zamiłowania artystyczne. Zdecydowana większość badanych w jakimś stopniu uważa, że źródłem ich pasji są poszukiwania własne, choć siła tych przekonań sugeruje, że wpływ otoczenia społecznego jest niemal równie istotny. Przyszłym animatorom udaje się utrzymać względną równowagę między ulubionym zajęciem a innymi aktywnościami oraz w bardzo wysokim stopniu uzyskiwać korzyści osobiste wynikające z posiadania pasji.

Wnioski: Można zatem powiedzieć, że z uzyskanych wyników rysuje się obraz autentycznych pasjonatów w rozumieniu DMP (Dualistyczny Model Pasji), o przewadze komponenty harmonijnej, studiujących przeważnie zgodnie z preferowanymi zainteresowaniami i osiągniętych z tego powodu wiele korzyści osobistych, takich jak motywacja do rozwoju, inspiracja, poczucie sensu i wolności. Pozwala to sądzić, że w przyszłości nie tylko będą spełniać jedno z najważniejszych teoretycznych kryteriów wykonywania tego trudnego zajęcia, ale będą też chronieni przed negatywnymi następstwami świadczenia usług opierających się o intensywne kontakty interpersonalne.

Słowa kluczowe: pasja, animator kultury, animacja kultury, studenci