

Theses of doctoral (PhD) dissertation

The Childhood Roots of Youth Music Focused Cultural Consumption and Artistic Activities

The Relationship between Music and Students of the Ferenc
Rakoczi II Transcarpathian Hungarian College of Higher
Education in Regard to Their Childhood Extracurricular
Artistic Activities, Examined in the Post-2020 Period

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Aim of the Dissertation, Defining the Topic

The primary aim of this dissertation is to explore the role of youth cultural consumption and artistic activities, which are essential in shaping young people's aesthetic sensibilities and cultural identity. The process of developing a relationship with culture is often rooted in their early childhood exposure to the arts. Early engagement with the arts fosters creative thinking and emotional intelligence, laying the foundation for sustained cultural interest and active participation in the arts during later stages of life. Our research focuses on the relationship between students at the Ferenc Rakoczi II Transcarpathian Hungarian College of Higher Education and their cultural engagement, viewed through the lens of their childhood artistic activities and considers the influence of their family background. This study is closely linked to educational sciences, offering insights into the long-term impacts of arts education by examining respondents' relationship with the arts from childhood through young adulthood. At the same time, cultural consumption is a frequently explored theme in sociological research.

While many studies have focused on childhood art education and cultural consumption, and others have examined youth cultural consumption, or the role of cultural capital in arts consumption, these investigations generally approach the

phenomena within a single timeframe. In contrast, our study offers a novel perspective by focusing on the connections between past and present. Although previous research on Carpathian Basin youth has examined the leisure activities of Transcarpathian youth (Székely, 2018; Domokos, Kántor, Pillók, & Székely, 2020), the connection between these activities and childhood extracurricular artistic activities remains relatively unexplored. The international relevance of our research is underscored by the comprehensive study conducted by Arts Council England during 2005-2006 (Oskala et al., 2009), which is the only apparent study on the examination of adult cultural consumption in light of childhood participation in artistic activities. This study assessed how frequently respondents attended artistic events with their parents during their youth and the extent of parental support for their involvement in artistic and creative activities. The findings revealed a strong correlation between childhood artistic experiences and artistic activities in adulthood, confirming that those encouraged to engage with the arts in their youth are more likely to become active consumers of the arts as adults. Our research, titled "Childhood Extracurricular Artistic Activities and Youth Cultural Consumption," aligns with this research direction, contributing a novel geographical focus and

examining the impact of childhood artistic extracurricular activities. The primary objective of our study was to map respondents' relationship to culture, particularly music.

The students involved in our empirical study entered higher education or spent their formative years there during a historically significant period, namely, 2020–2023, marked by profound societal changes such as the COVID-19 pandemic and the ongoing conflict in Ukraine starting with the Russian invasion in 2022. The research provides both a snapshot of these changes and an attempt to interpret their short-term impacts. The sample we studied shares commonalities in terms of age group and geographical region with youth studies conducted in the Carpathian Basin over recent decades, enabling us to contextualise our findings within a broader framework. Our research's geographical focus is Transcarpathia; thus, when presenting the main dimensions of the study, we concentrated our attention on this region. The research sample consists of Transcarpathian college students, supplemented by respondents from Partium Christian University to place the results in a broader context.

In the theoretical section of the dissertation, we explore three primary dimensions. The first dimension encompasses the concept of extracurricular activities, including its history and

educational policy implications in Ukraine. The role and potential of education outside of school and/or class is viewed differently in both international and domestic literature. Most research on students' free time focuses on time budgets related to children's lifestyles, while other authors explore the world of extracurricular education through educational sociology analyses (Páskuné Kiss, 2014). Otto (1975) refers to extracurricular activities as the "third curriculum" after compulsory and elective subjects (Otto, 1975). Báthory (1992) categorises extracurricular educational programs into two broad groups based on the location and operator: in-school extracurricular (intramural) and out-of-school (extramural) programs (Báthory, 1992). Nahalka (2003) offers a broader definition of extracurricular activities, suggesting that they commonly combine various procedures based on different student activities, with diverse forms. Nahalka also includes camps, fieldwork, and research opportunities in this category (Nahalka, 2003). Trencsényi classifies the manifestations of extracurricular activities based on the operator, asserting that the common feature of all extracurricular activities is that they target diverse age groups (Trencsényi, 2006). Bárdossy (2011) defines extracurricular activities as processes or programs of learning and teaching outside the classroom within the context of school

learning. He associates the concept of extracurricular activities with freedom, choice, specific interests, special needs, and the range of programs (Bárdossy, 2011). Nagy and Veszprémi (2018) advocate for a broader, more modern interpretation of extracurricular activities, encompassing activities related to classes in some form (homework, thematic days, tutoring, study trips) as well as activities not tied to school hours (special sessions, clubs, programs offered by cultural centres) (Nagy & Veszprémi, 2018). According to Vámos Krisztina (2015), all activities that complement the core activities carried out during school hours can be interpreted as extracurricular. Drawing on the work of Marsh and Kleitman (2002), Vámos describes the effects of extracurricular programs through five models: zero-sum model, developmental model, identification commitment model, threshold model, and the social inequality gap reduction model (Vámos, 2015).

From the perspective of our research, we identify with the developmental model when considering the effects of participation in extracurricular activities. We believe that extracurricular activities positively influence children's development. These types of activities help the students to recognize that they can achieve success outside of school and produce aesthetic outcomes, which can contribute to the

development of self-confidence in the long term. Our research focuses on the artistic aspects of extracurricular activities, with an emphasis on childhood involvement. Following Váradi's (2023) interpretation, we view extracurricular activities as those that occur outside of compulsory school classes, are freely chosen, and take place in various locations (art schools, music schools, clubs, private lessons) with different levels of organisation (schools, cultural centres, ensembles, groups) and frequencies. Since we aim to explore the potential long-term effects of a given activity, regularity is an important criterion for us: therefore, our questionnaire does not cover one-time, occasional encounters with art, such as summer camps, concert attendance, or workshops. We define participation in extracurricular artistic activities, narrowing the concept slightly, as involvement that presupposes a certain level of regularity.

Over the past nearly three decades, the economic, legal, and professional background of art education in Transcarpathia has undergone significant transformation. In Ukraine, art education falls under the jurisdiction of two state bodies, the Ministry of Education and the Ministry of Culture. This duality has existed since the Soviet era and presents some challenges in the practical implementation of legal regulations concerning art education. To lay the groundwork for examining the

extracurricular activities of students who are now part of the youth, we reviewed the legal provisions governing extracurricular activities. In addition to analysing the current legal framework, we also examined its historical development. We traced the history of extracurricular activities through the establishment and evolution of institutional music education in Transcarpathia. In exploring the past of music education in the region, we focused on a period that is beyond the scope of the history of Hungarian music education: the two decades between the world wars (1920-1938), the Soviet era of Transcarpathia (1944-1991), and the period since the independence of Ukraine from the Soviet Union (1991-2023).

The second dimension of our theoretical framework involves presenting youth as a social group with specific characteristics. In the theoretical section of the dissertation, we outline the process of this age group's emergence within the context of the 20th century. In Ukraine, the influence of the Soviet era is still strongly felt in politics, social processes, culture, the economy, and education. This continues to shape the characteristics of the youth that has emerged since the regime change. Transcarpathia is situated in a geopolitical zone of contention, and in recent years, significant migration has been observed in the region. The youth living in this region are

characterised by a unique duality. The fear of transformation and the disintegration of traditions as an "eastern" characteristic is present, while the flow of changes from the West has not bypassed the region either. A distinctive feature of our sample is that its members belong to the Hungarian minority in Transcarpathia and Partium. This characteristic greatly influences their cultural habits and preferences, differentiating them from the Ukrainian- and Romanian-speaking majorities in their respective countries. The cultural consumption among the members of our sample largely takes place in a language different from that of the majority and is also influenced by Western trends and influences.

The third dimension of our analysis concerns cultural consumption and artistic activities carried out in leisure time. Hunyadi (2005) identified two main categories of leisure activities: the traditional approach (reading, theatre visits, concerts) and modern leisure orientation (internet, cinema, popular music concerts) (Hunyadi, 2005). Pusztai, Bocsi, and Karasszon (2012) highlight that factors influencing leisure activities include parental education, cultural capital, and the preference for a particular set of values, whether traditional or materialistic (Pusztai, Bocsi, Karasszon, 2012). Leisure time includes the two dimensions of cultural engagement that we

examine. The concept of culture is a significant category for several disciplines, with numerous definitions that have evolved over time and across philosophical trends. However, these definitions can be summarised as culture being the totality of material and intellectual values created by humanity, an individual's education, and the system of knowledge necessary for everyday life. The key elements of our research are cultural consumption and cultural participation. Cultural consumption refers to the enjoyment of various cultural products and services by individuals, including the arts, entertainment, media, and literature. According to Rössel, Schenk, and Weingartner (2017), cultural consumption can encompass reading books, attending concerts, visiting museums and galleries, and watching films and television shows (Rössel, Schenk, & Weingartner, 2017). Pierre Bourdieu (1984) pointed out that cultural consumption is not merely a matter of personal preferences but is closely related to individuals' social status and cultural capital (Bourdieu, 1984). Casarin and Moretti (2011) interpret cultural consumption as a phased process based on cognitive and emotional approaches, involving the construction of a knowledge base and the accumulation of cultural capital (Casarin & Moretti, 2011).

Cultural participation is a broader concept that

encompasses individuals' active engagement in cultural life. According to Peterson and Kern (1996), cultural participation provides individuals with the opportunity to express themselves and build connections with others (Peterson & Kern, 1996). Morrone (2006) distinguishes three types: attending/receiving, performance/production by amateurs, and interaction (Morrone, 2006). Jancovich and Stevenson (2023) highlight that cultural participation involves engagement in state activities or services, a right enshrined by the Universal Declaration of Human Rights (Jancovich & Stevenson, 2023). According to the Barcelona Institute of Culture & Barcelona City Council (2023), the four dimensions of cultural participation include access to or attendance at activities produced by all kinds of 7 cultural organisations; citizen practices which enable creation, training and expression; community participation, which means belonging to various cultural entities, groups or collectives; and participation in public decision-making and governance, in short, the processes of formulating, implementing and evaluating cultural policies (Barcelona Institute of Culture & Barcelona City Council, 2023).

In our research, cultural consumption refers to activities conducted during leisure time aimed at the enjoyment of cultural creations. Among the possible forms of cultural participation,

our analysis focuses on one dimension: engagement in amateur artistic activities. We believe that a relationship with culture includes active, creative involvement; therefore, we have examined whether active participation in artistic activities plays a role in the lives of young people during their free time.

Research Methods

The core of our quantitative study is composed of students from the Ferenc Rakoczi II Transcarpathian Hungarian College of Higher Education, with our sample supplemented by students from the Partium Christian University for comparative purposes. The response rate for the questionnaires was 16% in Transcarpathia and 14% in Partium. Data collection took place between January 2022 and April 2023 through both online and paper-based questionnaires, resulting in a total of 272 completed responses. The respondents are Hungarian native speakers from various years of Bachelor's degree programs. The questionnaire reached respondents either through personal connections or through official requests to the relevant subunits of the higher education institutions, utilising non-probability, convenience sampling. A limitation of the data collection was the well-known characteristic of the chosen method, the low response rate, as

well as the outbreak of war in Ukraine, which affected the Transcarpathian portion of the research population.

Our self-developed measurement tool was structured in three parts. The first block of questions inquired about background information, such as the respondent's age, gender, marital status; the current field of study, funding, and form of education; and the type, language of instruction, and location of the educational institution attended. The second block of questions mapped out three groups of extracurricular artistic activities during childhood: music, visual arts, and dance. In the third section of the questionnaire, we examined the respondents' leisure activities from two perspectives: the types of activities they engage in and the cultural events they attend (whether they are associated with high culture or mass culture).

The data was analysed using the SPSS statistical analysis software. In addition to examining descriptive statistical indicators, we conducted cross-tabulations, factor analysis, cluster analysis, and correlation tests, and sought further correlations using parametric (e.g., t-tests, correlation calculations, regression) and non-parametric methods (e.g., cross-tabulation, Mann-Whitney test, Kruskal-Wallis test). Our sample is not representative, so the conclusions drawn from the analysis cannot be generalised to the entire population but rather

apply to the specific group of respondents we examined. In our dissertation, both our research questions and the hypotheses built upon them are centred around the triad of cultural capital, childhood artistic activities, and later cultural consumption. Thus, we aimed to answer the following research questions:

1. What attitudes do the respondents hold towards their childhood extracurricular artistic activities?
2. What cultural capital do those possess who participated in extracurricular artistic activities during their childhood?
3. What is the relationship between participation in mandatory school extracurricular artistic activities during childhood and various forms of cultural consumption?
4. What is the relationship between cultural capital and various forms of cultural consumption during youth?
5. What is the relationship between cultural capital and engagement in artistic activities during youth?
6. What is the relationship between participation in mandatory school extracurricular artistic activities during childhood and engagement in artistic activities during leisure time in youth?
7. What attitudes characterise the respondents' cultural

consumption in the online space?

Results

In our first hypothesis, we assumed that those with a parental background committed to culture would have a more positive attitude toward the arts compared to those whose families have a negative or neutral stance toward the arts. Using regression analysis, we constructed four models and finally examined the impact of variables that had previously shown significant explanatory power on the current frequency of respondents' highbrow musical cultural consumption in an aggregated fifth model. This model proved to be significant ($F(5, 121)=12.395$, $p<0.001$), with an explanatory power of 33.9%. None of the variables showed a significant effect at the stricter 5% threshold; however, at the more lenient 10% threshold, the parents' opinion about the arts proved significant. Based on the standard beta coefficients, we can conclude that in our sample, the strongest influence on the frequency of highbrow musical cultural consumption is the respondent's permanent residence. Those living in county capitals have more opportunities and make better use of them compared to their rural counterparts. Summarising the results of the regression analysis, our analysis of factors influencing highbrow musical cultural consumption in youth led us to accept our first hypothesis. Our data confirm that,

in addition to schools, the cultural capital of the family has a significant impact on shaping children's receptive attitudes toward the arts (Váradi & Józsa, 2021), and that the intergenerational transfer effect is stronger if the parent has previously engaged in artistic activities themselves (Váradi, 2013).

In our second hypothesis, we posited a positive relationship between cultural capital and participation in childhood extracurricular artistic activities. High cultural capital clusters appeared more frequently in every type of childhood artistic activity than the average. Respondents with high cultural capital were more frequently involved in every artistic discipline except dance during their childhood compared to their peers with lower cultural capital. While low cultural capital individuals were less likely to engage in any childhood artistic activities, those with average cultural capital were more likely to have danced, learned classical music, or played an instrument during childhood than the average. Therefore, our second hypothesis has been confirmed.

In our third hypothesis, we assumed a relationship between forms of cultural consumption in youth and participation in childhood extracurricular artistic activities. The results indicate that the strongest positive relationship exists between learning

classical music or an instrument in childhood and later attendance at concerts. From this, we can infer that in our sample, learning an instrument and participating in a choir have achieved their broader, more general objective by providing an audience for classical music events. Those who attended dance performances were more likely to have danced, participated in folk dance, or studied acting during childhood. Individuals who engaged in some form of visual digital creation during childhood remained close to the digital visual world in their cultural consumption as adults, showing a positive relationship with the frequency of visiting art cinemas. Attendees of literary events were more likely to have participated in acting or folk dance during childhood. Based on our results, we accept our third hypothesis. Although the correlation coefficients supporting the relationships are weak, overall, it can be said for our sample that specific childhood artistic activities positively influence attendance at cultural venues/events related to those same artistic fields; our sample reveals the long-term positive effects of maintaining a relationship with the arts during childhood.

In our fourth hypothesis, we assumed that those with higher cultural capital are more likely to become art consumers in adulthood. Alongside the effects of education during childhood, the family as an environment plays a significant,

inseparable role; therefore, we examined the relationships between our cultural capital variable, which quantifies this factor, and cultural consumption in youth. Based on our results, over 60% of both mass culture consumers and passive individuals had average or low cultural capital. The data analysis for our sample did not show a significant relationship between musical high culture consumption, high culture consumption, and the cultural capital variable. Thus, we must reject our fourth hypothesis.

In our fifth hypothesis, we assumed that individuals with higher cultural capital are more likely to engage in artistic activities during their leisure time. Using cluster analysis, we categorised respondents into four groups based on their cultural capital. Our findings indicate that those with low cultural capital exhibit a relatively monotonous pattern of leisure activities, heavily skewed towards the online world. This group engages in gaming and watching television more frequently than average, spends more time online (primarily in passive, "screen-centred" activities), and maintains offline social connections. Both cultural and physical activities are less common among them than average. Individuals in the group with average cultural capital are slightly more inclined towards active relaxation or

household tasks during their leisure time. This group also spends more time online and with loved ones than average, and they enjoy reading. However, they spend less time playing computer games or watching television. Their engagement in artistic activities is average (not as markedly below average as in the low cultural capital group). Data analysis showed that respondents with high cultural capital significantly more frequently engage in artistic activities during their leisure time than their peers with low cultural capital. Among those with high cultural capital, artistic activities become more prominent during adulthood. These groups read or exercise less, but they spend more time on internet-related activities and maintaining connections with family and friends than the average. Based on our results, we accepted our fifth hypothesis.

In our sixth hypothesis, we posited that young people who engage in artistic activities during their leisure time were more likely to have participated in extracurricular artistic activities during childhood compared to those who do not engage in artistic activities during their free time. Our findings indicate that young adults who dedicate their leisure time to artistic activities are more likely to engage in activities they encountered during childhood. Musical activities in youth show a positive relationship with participation in childhood classical music and

instrumental lessons, folk music education, and orchestra participation. The presence of visual arts activities in youth is positively correlated with childhood visual arts activities and participation in dance classes during childhood. Visual or literary storytelling is associated with childhood visual digital arts. Based on our results, our hypothesis is partially confirmed. The belief that childhood artistic studies have long-term positive effects, along with the fond memories associated with years spent learning music in childhood, positively correlates with the decision of young adults to actively engage in music, dance, or visual arts during their leisure time years later.

In our seventh hypothesis, we assumed that cultural consumers are less interested in attending concerts online than offline. To test this hypothesis, we examined the variables of offline classical concert attendance and online concert participation frequency. The results indicate that the frequency of online and offline concert attendance differs significantly. Offline concert attendance is significantly less common than online concert attendance. Therefore, our seventh hypothesis was not confirmed. However, it clearly emerges from the analysis of attitudes towards online event attendance that the majority of respondents prefer offline cultural experiences, do not consider them replaceable in an online format, and look

forward to offline events. This finding supports the results of other studies published on the subject after the pandemic: enjoying music in an online setting is only minimally achievable, and the impact of concerts is most effectively realised in a shared spatial and temporal community (Váradi & Péter, 2022).

In summary, the results of our research on "Childhood Extracurricular Artistic Activities and Youth Cultural Consumption" highlight that the impact of childhood artistic education can manifest in youth cultural consumption. Both curricular and extracurricular domains should place greater emphasis on the teaching of the arts. The quality and frequency of childhood encounters with cultural values not only play a significant role in the development of emotional intelligence but also greatly influence future relationships with culture. One of the key findings of our research, which indicates that specific childhood artistic activities positively influence attendance at cultural venues and events related to those artistic fields, is something we recommend for consideration by families, schools, and political bodies with decision-making authority in this matter. Our results affirm that childhood artistic education and consumption significantly influence the nature of later cultural and artistic consumption. Cultural consumption develops competencies and habits that benefit both the

individual and society. Our findings reinforce the idea that the foundation for valuable cultural consumption in adulthood should be laid in childhood, and this should be included not only in extracurricular activities but also in the curriculum. We see the theoretical and practical applicability of our results in their potential to provide additional information to the ongoing dialogue in the fields of culture and education, thereby aiding decision-making related to artistic education. Therefore, we should strive to present children with as wide a range of artistic activities as possible, thus providing multiple "keys" to the doors of future cultural consumption.

Irodalom

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List of publications related to the dissertation

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- Kiss, J.:** A kárpátaljai intézményes zeneoktatás történetének áttekintése.
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