


Comparative interpretation of community culture

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ABSTRACT

As part of a cultural institution system and subsystem of education, the Hungarian community culture comprises universal and nation specific features. It serves cultural and educational, as well as community development and organization purposes; through these it is a regular participant of national cultural and societal capital investments. The specialized activity of community culture realizes non-formal and informal learning events through cultural learning. In field specific activity it realizes non-formal and informal learning events with the help of cultural learning. Its universal features create an opportunity for comparative study in an international context. Our study is based on field specific features that allow us to identify the mission of this cultural domain: cultural broadcasting (1), community development (2), and cultural event management (3). This theoretical study aims to comparatively examine the good practices of community culture in the Carpathian-Basin. During our comparative, critical analysis we searched for the international equivalents of the institutions of community culture, also presenting the international limitations of the topic.

Our main result is that some international models champion cultural value broadcasting (Bulgaria, Greece, France, Spain, Philippines, China, New-Caledonia), others support community development, education and social needs, or opportunity creation (USA, England, Switzerland, Finland, Norway, Denmark, Belgium, Japan). We consider the complex activity and service system of the community culture in the Carpathian-Basin – especially aspects of the specific legal, institutional and human resources and the special learning forms realized in community culture: cultural learning – unique and beneficial to be learned and implemented by other nations. This feature is a unique cultural and educational activity.

KEYWORDS

community culture, comparison, cultural learning, andragogy

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INTRODUCTION

In addition to its universal properties, community culture is a specific actor of andragogy. Beyond the borders of today's Hungary, this type of cultural institution has unique characteristics in the Carpathian Basin (Juhász and Bordás, 2020; cf. Juhász and Kállay, 2019). It combines the methodology of several disciplines – community development, as well as culture mediation, organization, and training activities – for the sake of Hungarian national culture and its cultivation.

Community culture is an action with a creative and educational purpose, which is typically realized through collaborations and communities, outside the school system, in the form of self-active, culture-acquiring activities (Kary et al., 2018). It plays a key role in the transmission of culture and culturalization, and is an essential component of the Hungarian cultural institutional system. Based on the above, according to its activity system, it is a permanent actor in the cultural and social capital investment processes, the foundation of its capital investment activity (cf. Bourdieu, 1998): its value system, the communities of the educated, as well as the actors and promoters (experts) of the activity of the cultural intermediary. It ensures its capital enrichment role (cf. Pusztai, 2009) through its informal and non-formal learning acts with the help of cultural learning. This form of autonomous learning is supported by the extensive system of tools and institutions of culture (Juhász, 2017), as self-cultivation, connected to different learning arenas (Forray and Juhász, 2009), including visits to cultural (thus public education) institutions and service providers (passive factors), and it is enforced through cultural and community creative activity (active learning processes) (Juhász and Szabó, 2016; Juhász, 2018).

In light of the historical evidence, it can be posited that culture is a universal concept, organized around the need to explore, nurture and transmit cultural traditions and values. These traditions and values typically belong to humanity beyond the boundaries of nations, peoples and ages (Németh, 2019). And the cultural institutional system is responsible for the preservation, availability, reproduction and distribution, and consumption of knowledge, bearing in mind individual national differences, in accordance with current social needs and regulations and with the help of its own (unique) activities and products (Koncz, 2016). In addition to cultural goals, the organization, development and support of communities is also part of the work of the institutional system. This public interest is not exclusive to Hungary: as part of alternative or informal adult education, community learning is an adult education phenomenon embedded in social policy applied worldwide (Kozma, 2012). As demonstrated above, it is evident that public education, in its capacity as a cultural institution and a provider of public services, merits a comparative analysis.

In addition to all these universal characteristics, the topic of cultural learning realized in community culture is examined in this study by presenting the Hungarian specificity of community culture, clarifying the Hungarian key concepts, and then critically interpreting it using the comparative educational research method. We analyze the international limitations of the topic, at the same time the uniqueness of the complexity of Hungarian community culture, its quasi-pilot project status. In addition to the aforementioned universal characteristics, we posit that Hungarian public (community) culture – and the educational learning form employed within it, namely cultural learning – is a praiseworthy practice that merits emulation. By adopting this practice, the Hungarian cultural institutional system can contribute to the culture of Europe and other nations (cf. Vercseg, 2018). On the basis of the examined comparative

characteristics, community culture has a unique value system in educational science and cultural mediation beyond the international and universal characteristics, and its concept has a specific Hungarian national value.

SUMMARY OF LEGAL DEFINITIONS: THE CHARACTERISTICS OF PUBLIC EDUCATION IN THE CARPATHIAN BASIN

In addition to the characteristics outlined in the introduction, the cultural institution profile has redefined itself based on multiple professional paradigm shifts resulting from the legislative amendment of 2017 (Act LXVII of 2017), along the lines of activity system and institution types. New types of institutions appeared, basic public education services were defined, and the framework for the provision of professionals was also transformed. The amended legislative environment named eight types of public culture, one type of integrated institution and one type of service provider specifically serving the cultural needs of small towns (Act CXL of 1997 § 76–78; Rule of EMMI 20/2018 § 12–18) according to the following:

- **community house** (community house, village hall) (public cultural institution that organizes local public culture and provides basic community cultural services): provides at least three basic public cultural services; its manager has at least a specialized degree in higher education;
- **community center** (the public cultural institution that organizes local and district community culture and provides basic public cultural services): provides at least five basic public cultural services; its manager has a specialized degree in higher education;
- **cultural center or Agora** (public cultural institution at settlement, district level, but covering several neighbouring districts, one county or several neighbouring counties): provides a full range of basic public cultural services; its manager has at least a specialized master's degree;
- **multifunctional public cultural institution** (jointly managed community center, cultural center or community houses, which, in addition to its basic services, provides tourist information services, publishing press products and media services); the education requirement of its manager depends on its form of operation; which also determines the number of required basic services (points 1–3);
- **folk college** (open learning and training public cultural institution, its primary activity is providing the conditions for life-long learning as a basic service): the educational degree of the head of the institution is determined by the form of operation (points 1–3);
- **folk craft creative house** (folk craft workshop gallery, folk craft open workshop) (public cultural institution endowed with legal personality, which serves as a venue for folk art activities conducted through negotiated agreements): its task is to ensure the conditions for the transmission of traditional community cultural values, the head of the creative house has a specialized higher education degree;
- **children's and youth home** (children's home, youth home, children's and youth home) (cultural center or community center where the primary target groups of the institution's services are members of the children and youth age group): its operating conditions are determined by its form (points 1–2);
- **leisure centre** (cultural center, cultural and leisure center) (in addition to the tasks related to the basic public cultural service, it also performs activities related to physical and mental

recreation and provides suitable conditions for this): its operating conditions are determined by its form (points 1–3);

- **integrated cultural institution** (organizational form that provides basic cultural services (public culture, museum and library tasks) in settlements with a population of less than fifteen thousand people): its operating conditions are determined by its form (points 1–2);
- **community scene** (regularly operating institution or other facility without legal personality, which is operated in order to organize municipal and district public culture and to provide basic public cultural services): the employed professional with at least a secondary level, specialized qualification (in the case of up to three municipalities, one person holds more than one maintenance or operator position).

Concurrently with the establishment of the institutional framework, the scope of professional activities was delineated and distinguished, and the fundamental activities that underpin the public education objectives previously outlined were identified. The role of the public cultural arena in the light of the basic public cultural services (7) is to:

- promote and support the establishment, operation and development of cultural communities, and provide a venue and premises for public cultural activities and cultural communities (1),
- develop social and community participation (2),
- ensure the conditions for lifelong learning (3),
- ensure the conditions for the transmission of traditional community cultural values (4),
- ensure the conditions for amateur creative and performing arts activities (5),
- ensure the conditions for talent management and talent development (6),
- culturally based economic development. (Act CXL of 1997 § 76.; Rule of EMMI 20/2018 § 3–11)

According to the above, we see that domestic public education is a cultural actor that reflects Hungarian specificities at the level of legislation and services, and responds to local needs through its services.

METHODOLOGY

According to Harangi B., certain areas of andragogy, such as adult education, can be studied in comparative education science (Harangi B., 1995) and can be compared with international trends. In this study, we aim for a comparative analysis of the examined topic in the paradigm of educational science. To this end, the complex professional model community culture is divided into its main elements: cultural mediation (1); community development (2); and organization of events for cultural purposes (3); in light of the aforementioned paradigm of educational science, the research focus will be shifted to the topics of the first two methodological units. In addition to the exclusionary narrowing of the educational paradigm, the comparability of the function of (cultural/entertainment) event organization can barely be fulfilled anyway: (large) event organization in other countries is typically profit-oriented and related to (Van der Wagen and White, 2010; cf. Káposzta, 2011)) the service sector.

In our study, we analyze the good practices of other national models relevant to the topic, comparing them with public education, which we assume to be a unique Hungarian model. The individual international models were identified through the use of the snowball sampling method. The investigation was initiated with the assistance of the pertinent thematic good

practice quasi-collections (Kozma, 2012; Vercseg, 2018; Németh and Szurmainé, 2012), and was then explored through a targeted literature search and analysis.

Research questions:

- Q1) Is it possible to identify the same international model as the Hungarian practice of community culture, where community development and cultural mediation are jointly realized and equally emphasized professional objectives, with a complex system of institutions and services?
- Q2) What are the similar and what are the different characteristics of the Hungarian model compared to the individual international models?

Regarding the international models presented in the following, we assume that, although several international good examples showing parallels with Hungarian public education can be identified (Németh and Szurmainé, 2012; Kozma, 2012), they typically reflect educational activities that are narrower than domestic community culture, or they carry out cultural mediating through which they either provide community development or community organization activities or are closely linked to the education system. The individual national good practices are analyzed along Kozma's (Kozma, 2012) division (Atlantic systems, Continental systems, Asia, South America, Australia), considering the non-formal and informal adult education functions of the Hungarian public cultural field.

RESULTS

Nations and countries belonging to the Atlantic systems, which were left out of the European Enlightenment, form a unit that includes the United States of America, England and its colonies, which are characterized by a specific form of community education called community school (Kozma, 2012). The number of community schools in the United States exceeds five thousand (Heers et al., 2016). These institutions function as a kind of melting pot: the objective of this institution is to facilitate the practice-oriented sharing of knowledge with representatives of the former settler culture (Kozma, 2006). Remedial education is a less typical form of the Atlantic systems, it is not part of adult education in the school system. Instead, clubs, libraries, restaurants, and civil associations have their own substitute functions (Kozma, 2012). Community schools are diverse: they are connected to the needs of the current local environment, not independently, but with the aim of supplementing the social, societal and educational institutional system in the form of collaborations. With their activities, they address the children of low-status families who have limited educational and social resources and need a better educational and socialization environment due to disadvantaged living conditions, be it community activities outside of school or tutoring, counselling, extracurricular activities. The main sources of their disadvantaged situation are the inequalities arising from the social and economic structure. This motivation is especially typical in the case of American community centers. Their activities are characterized by combinability and diversity, in which they often involve community resources, even parents. This heterogeneous method is becoming more and more popular in Western European countries (e.g. the Netherlands, Sweden) (Heers et al., 2016). In the case of service providers offering a collective of public cultural services that are not autonomous institutions, collaborative initiatives with civil or profit-oriented (e.g. media representatives) partners are a common occurrence.

In Great Britain and England, community colleges and village colleges operate in a special institutional form (Németh and Szurmainé, 2012), with goals similar to public education. These institutions are not the same as community colleges, which are popular in the United States and Canada and are part of the higher education system (cf. Brand et al., 2014). By addressing all age groups, the community colleges provide opportunities for education through student groups, in accordance with the concept of lifelong learning: in the fields of community learning, music, fine arts and performing arts (Stock, 1974). The village college is originally a feature of Cambridgeshire. The primary purpose of the establishment of the rural institution was to stop the depopulation of small settlements and the abandonment of villages. Along with goals similar to the community college, the professional activities of the college include education within the school system, but also the range of leisure activities outside of class. (cf. Holbrook, 1985) In the 1920s, Cambridgeshire had the weakest educational facilities in England, primary and secondary education took place in one institution, often in one classroom. Later, thanks to the work of Henry Morris, special institutions serving the local community were created that combined educational institutions and community centers: they provided an opportunity for quality education, and also functioned as a community space, where the villagers had the opportunity to meet, have fun, or even to carry out non-educational tasks related to the care of children (e.g. weighing a baby). By 1963, the “miracle” of the institution was admired: educational specialists from, among others, Ghana, Iraq, Afghanistan, the Bahamas, Nigeria, Egypt, Sudan, Switzerland, the USA and Germany visited the institution in order to familiarize themselves with its methodology and adaptability (Cambridgeshire Village Colleges, 2022). The institution is similar to the General Education Centers (‘ÁMK’) that were once popular in Hungary. At the ÁMK, public cultural activities were conducted with a specific purpose within an institution that is shared with public education activities. The fundamental operational principle was the integration of basic educational activities, free time and lessons into the students’ cultural routine (Szabó, 2006).

A further institutional form, which is similar to the Atlantic systems described above but with specific characteristics, is the general education center. This is a Northwest European initiative of the Continental systems. In order to align with a social democratic ideal, these recreational and community institutions address both learning and cultural needs, functioning simultaneously as both informal and formal educational institutions (Kozma, 2012). Szabó also reports on these institutional characteristics in his 2006 dissertation examining the role of General Education Centers: in connection with the Finnish, Swiss, English and Norwegian examples, he reports about complex institutional actors that, as the international predecessors of General Education Centers, are (in primary) educational institutions. They also provide complex cultural basic institutional tasks, pedagogical tasks are complemented by cultural policy goals (Szabó, 2006).

Among Swiss and ragocic institutions, adult education institutions called Klubschule Migros are linked to community education. They have been providing training for adults for 70 years, in the form of more than 600 courses, corporate and professional training. The club school organizes many trainings and courses in the field of culture: among others, music (guitar, accordion); gastronomy (cooking course, confectionery; cuisine of nations); fine arts (wood carving, photography, 3D printing, jewelry design, drawing, painting); flower arrangement; and in the field of literature (creative writing) (Klubschule Migros, 2021). The service provider has been undertaking educational activities on behalf of the private sector since 1944, primarily

for the purpose of useful leisure time. The educational institution intentionally does not profit from its activities (Geiss, 2020). This institution meets the mission of Hungarian public education at several points: on the one hand, it offers alternatives for the useful spending of free time, not for financial gain (it shows a parallel with the view of public education as a public good), on the other hand, the popularity of a broad interpretation of culture appears among its training activities.

During the communist period (1944–1989) Bulgaria, on the one hand, had a system of cultural centers, and on the other hand, of small state enterprises that organized, among other things, cultural events. Since the 1990s, community development processes have typically been delegated to civil organizations (Vercseg, 2018). In addition, since their foundation in 1856, the Bulgarian chitalishta institutions (cultural community centers) have simultaneously carried out tasks related to education and the preservation of cultural heritage in the form of NGOs, as a grassroots initiative. Chitalista activities are subject to their own law (UNESCO, 2017). Unlike Hungarian public culture, Bulgarian good practice indicates a type of institution. Similarly to the previous ones, the Chitalista system is closely related to educational activities, its operation is characterized by grassroots organization, with implementation by civil organizations and without the involvement of the state.

In Greece, there are cultural centers called pnevmatika kentár (πνευματικό κέντρο). In 1989, there were nearly 1,500 Greek institutions of this type (Németh and Szurmainé, 2012). These institutions serve as a free, public community space where visitors can participate in cultural, leisure, sports activities, community events and other events. Several cultural services are available within the walls of the institution (among others, library, opera). (cf. Stavros Niarchos Foundation Cultural Center, 2021) The pnevmatika kentár has neither training activities nor an adult education program, its services are mainly used by Greeks as visitors, not as active communities.

In Denmark, the settlement Vesterbro was founded in 1911, i.e. Vesterbro People's House. After its initial role as a settlement facility, the center now functions as a multidisciplinary hub. Its Hungarian equivalent is the 'nation house' ('népház') or community center: community centers that organize local social, educational, partly cultural and health activities in a philanthropic manner according to the needs of the poor (Vercseg, 2018). It is maintained by the Ministry responsible for social affairs, this underlines its main social function. With its institutional activities, it serves the needs of cultural, religious and ethnic diversity, families, sports, and the local community (Vercseg, 2018). This complex provides a range of services and resources for socially disadvantaged individuals in the local community. These include counseling, a social shopping street, vocational training, social recreation, and local club activities. The social form of community development is the central focus of the activity. The activities themselves are not the primary goal; rather, they are a means of creating and preserving cultural value and tradition (Settlementet Vesterbro, 2022). The Danish folk college system was created for the purpose of individual and collective, non-formal education, in order to democratize education. An alternative approach was the establishment of the People's College Network, which was driven by a desire to cultivate democratic culture (Klein, 2019). In the history of European education, the name of the Danish evangelical minister Grundtvig is associated with the people's college movement replacing the upper secondary school. The people's college movement is closely connected to popular movements, cooperatives, the modernization of village production, all of which have contributed to a considered level of development (Kozma, 2012). Grundtvig's

people's college created a pivotal moment both in its methodology and in the timing of its emergence: the liberal education model that the movement brought to life later spread worldwide. A vivid, less obvious example of this is, among others, the fact that folk colleges operate in Tanzania, India or even Ghana (Kulich, 1963). But with minor differences, the folk college system is also a working model in Germany, Poland and Sweden. In Sweden, folk colleges are linked to politics and a social democratic approach. During their activities, Polish folk colleges are strongly connected to rural communities, here, in addition to the Danish influence, certain elements of the Swedish model can also be discovered. In Germany, the traditional secondary school system and the folk college system operate independently of each other (Maliszewski, 2003). The folk college, as an institutional type, is also present in the Hungarian community cultural institution system. It is one of several types of institutions that constitute the system.

In Sweden, in addition to folk colleges, there are special self-organized forms of education that, since 1902, have engaged in collective study on various topics at regular intervals with the objective of enhancing literacy levels. This has been achieved through the establishment of study circles. With regard to the subject matter addressed in the study groups, a variety of cultural forms emerge. Swedish study groups are also very popular in Norway. Study groups are characterized by their informal structure. However, textbooks designed specifically for use in study groups are frequently employed as learning resources during group sessions. Today, several study groups operate on a cost-reimbursing basis, according to a business approach (in contrast to the initial efforts, not along the lines of a civil initiative) (Larsson and Nordvall, 2010). Learning circles are connected to public education based on their non-formal methodology and themes, they use lifelong learning methods that show parallelism with cultural learning, but they provide services based on different indicators and according to different concepts from public education.

In France, in the 20th century, local public education providers operated as institutions performing community organization, trade unions, religious and educational tasks, along with intermittent activities. The roots of this type of institution go back to the period of the French Revolution (the 19th century) (Mikecz, 1974). The examined French cultural institutions typically engage in community organization activities, the institutional system is differentiated according to competence: it has a national, regional and settlement scope (Vitéz, 2018). According to Inkei, the members of the French network of institutions now typically function as performing arts venues, as opposed to the community organization efforts of the past (Inkei, 2011). In alignment with Inkei's critique, it can be noted that, despite the segmentation corresponding to social geography, the cultured communities play a comparatively diminished role in the French model in comparison to the Hungarian example.

From the 1970s, socio-cultural centers were established all over Spain (Vercseg, 2018). Nowadays, there are several community centers nationwide where visitors can use cultural and social services: they can visit exhibitions, meet in an open community space, and practice the meeting of civic values and the arts (dispute, community events, social dialogue). (cf. Real Gaude et al., 2014) In contrast to the Hungarian model, which is characterized by a diverse and complex array of institutions, the Spanish system is primarily comprised of monumental institutions that are primarily defined by their activity and size. The Spanish operating form is analogous to that of an Agora-type institution.

In Belgium, the community development institution system in Flanders and Brussels carries out its professional activities with the involvement of nine regional institutions in order to reach out to local, disadvantaged target groups. With their work, they create a kind of bridge between members of the local society and the political representatives, and they do all this in a flexible way, where social workers and civil activists support their cause quickly and efficiently (Hau-tekeur, 2008). The Belgian institute VIBOSO Samenlevingsopbouw Vlaanderen bears responsibility for the professional guarantee of activities pertaining to the Flemish community's development. In the field of culture, the organization mainly implements projects investigating employment opportunities for ethnic and cultural minorities (Samenlevingsopbouw, 2021). The Belgian example illustrates a form of community development activity that serves to offset social disadvantages. This phenomenon is also observable in the context of public education; however, it does not represent a comprehensive system of activities dedicated to the transmission of cultural knowledge. In addition to community development, the importance of the Belgian method lies in its direct impact on local society, which is evident in the quality of public education in communities that have been exposed to it.

In Asia, the Japanese Kominkan institutions represent a defining symbol of the region, serving as community-based socio-cultural institutions that facilitate Japanese social education. The concept of social education extends beyond the traditional domains of home- and school-based learning. It includes the acquisition of knowledge about the larger social processes and traditions. It also includes education in the principals of democracy and the promotion of traditional cultural activities. The institution is also a meeting place and community development forum operated by local governments. Social education in the Asian country has been regulated by law since 2001 (Wang, 2019). The Japanese model resonates strongly with Hungarian public culture: in addition to nurturing traditional cultural values, it also provides space for community interactions. However, we cannot speak of social education or the targeted acquisition of the system of larger social processes in the Hungarian process. In this context, locality is authoritative and needs assessment is of primary importance. Services reflect local needs and demands and are not primarily responsible for channelling social values.

A distinctive institution of the Philippines is a national cultural center (called Cultural Center of the Philippines), which is a government-initiated and government-controlled organization. The cultural institution was founded to preserve, support and popularize cultural values and the arts. A variety of performances and programs are available to those interested within the framework of the center, including festivals, opera performances, workshops, and others (Cultural Center of the Philippines, 2021). The distinctive feature of the institution is its governmental foundation, which establishes its operational framework, form, objectives and target audience, in a relatively inflexible, highly centralized manner within a single institution.

In China, a ceramic cultural center has been established in Jingdezhen. In addition to the exhibition space, the center comprises a research center, educational programs, and an organized exchange of experiences among residents. Its professional work also encompasses international exchange programs, conferences, and publication editing (Yasuda, 2005). The unique institution is a specific cultural service provider, which organizes its professional activities and its citizens within the walls of a physical institution despite its multifaceted value transmission. It is not available countrywide, has no member institutions, but operates in a centralized form.

In Australia, a cultural center named after Jean-Marie Tjibaou has been operating in New Caledonia since 1998. It was created to represent the autonomy of the Kanak folk culture.

The cultural center serves to strengthen the preservation of identity. Kanaki preserves the memory of archaeological and linguistic heritage. One of the institution's core functions is to provide support for the various forms of expression associated with traditional and contemporary Kanak culture (cultural programs, exchanges; works of art; audiovisual documentation), from their creation to their popularization (*L'Agence de Développement de la Culture Kanak*, 2021; Sarvimäki, 2019). The institution's primary focus is on the exploration and preservation of cultural values, with community development receiving less emphasis.

DISCUSSION

The presented international examples supported our assumption about the comparability of public education (cf. Harangi B., 1995), which, in some aspects, demonstrate a connection with select details of the mission and activity system of Hungarian public education (Kary et al., 2018).

In light of the findings from the international examples, we conclude that our initial research question can be answered in the negative: It is not feasible to identify an alternative national model that is identical to the complex Hungarian community culture practice: the institutional solutions of the 14 countries presented show only partial identity with our model in the Carpathian Basin.

In regard to the second research question, the following findings are presented for each country:

The function of supplementing and replacing education, which also employs the tools of cultural value transmission, has been identified in both the American (Heers et al., 2016) and British (and the Finnish, Swiss, English, and Norwegian, who promote it) (cf. Holbrook, 1985; *Cambridgeshire Village Colleges*, 2022) examples. Similar training and further training tasks are conducted at the Swiss club school (*Klubschule Migros*, 2021). However, these observations are limited to the private sector. In Bulgaria, the chitalistha institutions engage in a collaborative endeavor with other entities engaged in the provision of educational activities (Vercseg, 2018; UNESCO, 2017). In Sweden, we find small community activities that are similar to the goals of cultural learning (Juhász and Szabó, 2016; Juhász, 2018), but with completely different methodologies, where culture is typically the focus point in student circles (Larsson and Nordvall, 2010).

A local community development institution system is in operation in the provinces of Belgium. There is a notable absence of cultural mediation between the service goals, with the main function of the system being to compensate for disadvantages (Hautekeur, 2008; *Samenlevingsopbouw*, 2021). In a social and philanthropic goal system the transmission of cultural values and the development of the community are also part of the toolset utilized at settlement folk houses (Vercseg, 2018; *Settlement Vesterbro*, 2022) and folk colleges (Klein, 2019; Kulich, 1963; Kozma, 2012) (cf. Maliszewski, 2003). According to one model, they serve liberal educational goals based on the types of institutions found in Denmark. Similarly, our research identified a specific type of institution among Spanish cultural actors (cf. Real Gaude et al., 2014; Vercseg, 2018): monumental institutions, in terms of both size and the scope of their services, serve as socio-cultural centers.

In the Greek model (cf. Stavros Niarchos Foundation Cultural Center, 2021; Németh and Szurmainé, 2012) we identified cultural value transmission and community organization tasks but did not identify training tasks for adults. In contrast, French community cultural service providers (Mikecz, 1974; Inkei, 2011; Vitézi, 2018) have observed a decline in community development, with the performing arts assuming a more prominent role.

Centralized values were identified in: social education (Japan, komikan (Wang, 2019)), national cultural center, Philippines (Cultural Center of the Philippines, 2021), Kanak culture (New Caledonia (L'Agence de Développement de la Culture Kanak, 2021; Sarvimäki, 2019)) and centralized operation (Chinese ceramic cultural center, Jingdezen (Yasuda, 2005)). These values were found in the Asian examples and in the examined Australian model, where community development and cultural transmission are also emphasized concepts, but their methodological implementation is completely different from the more diverse range of solutions in the Carpathian Basin.

CONCLUSIONS

It is important to note that the above analysis is limited by its inherent incompleteness. The selected countries were included in the models based on the snowball method, which entailed a targeted literature review. In addition to the identification of these limitations, the novelty of this study is its collective character and its conscious efforts for a comprehensive, critical analysis. Cultural uniqueness itself is a unique phenomenon, not only in community culture, but also in other cultural interpretations (cf. Ferkai, 2010; Taylor, 2008; Balogh and Fülemile, 2008). Concurrently, it would be beneficial to examine the methodologies employed by various nations, including our own, and to ascertain the distinctions, if any, between these methodologies and those utilized by other countries.

It is evident that the parallels are not exclusive to the institutional system; they also manifest in the examination of the definition of the central concept of educational science, cultural learning. This is exemplified by the Canadian Composite Learning Index (Lachance et al., 2010), the German ELLI (2008) (Saisana, 2010), and the Deutscher Lernatlas (DLA) (2011) (Schoof et al., 2011). These studies offer valuable insights into the diverse national cultural consumption patterns along with the economic and statistical indicators of cultural consumption and visitation. The domestic studies that specifically analyze cultural learning extend beyond the previous ones (Kozma et al., 2015; Juhász and Szabó, 2016; Kuthy-Megyesi and Juhász, 2022) on learning communities. In order to explore the cultural learning characteristics realized in the institutions, the social, sociological, and disadvantage compensating effects of the learning events, measurements were carried out through the means of a stable institutional system with a variety of goals and services. This can be connected with the result that, similar to the Hungarian example, we did not find a wide-ranging system of activities and institutions in connection with community culture and community education among the international examples. The topic has limitations arising from national characteristics.

The intricate and multifaceted array of activities that constitute Hungarian community culture – including cultural broadcasting, the organization of momentous cultural events, the mentorship of educated communities, cultural training activities, and talent management – is not readily discernible in the cultural and community institutions of other nations. The dualities

that define Hungarian community culture are structured around urbanization, catch-up, prevention, and correction (Hunyadi, 2011). These processes are further divided into passive and active strategies, shaped by the distinctive characteristics of Hungarian cultural history. Some international models excel in the transfer of cultural values (Bulgaria, Greece, France, Spain, Philippines, China, New Caledonia), while others are outstanding in supporting communities, embracing social and educational needs (USA, England, Switzerland, Finland, Norway, Denmark, Belgium, Japan).

The Hungarian guidelines, which are designed to provide cultural support and facilitate the development of local communities, compensate citizens for disadvantages encountered through cultural learning, transfer national values, and ensure the availability of cultural services as a public good, operate in a complex and effective model in the Carpathian Basin. It is therefore worthwhile to gain an understanding of these guidelines. No other system of activities and institutions can be found that is comparable to this one in terms of its complexity. In light of these considerations, it seems reasonable to conclude that the concept of community culture, as it is currently understood, can be regarded as a kind of Hungarian good practice in the Carpathian Basin.

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