Croatian Journal of Education
Vol.24; No.4, pages: 1205-1227
Original research paper
Paper submitted: 21th December 2021
Paper accepted: 7th April 2022
https://doi.org/10.15516/cje.v24i4.4703

Flow Experiences in Adolescents: Comparison of Musically Educated, Athletically Active, and Other Adolescents

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Abstract

The experience of flow affects the current feeling of happiness, as well as the experience of subjective well-being. Adolescents most often experience flow by engaging in activities that fulfil them. However, it is necessary to investigate whether there are differences in the experience of flow in adolescents who are musically educated, athletically active, and other adolescents. The aim of this study is to examine the frequency and conditions of experiencing flow in musically educated and athletically active adolescents. In this study, data were collected through questionnaires with 460 adolescent girls and boys (aged 15-19 years), from five secondary schools in Croatia. Musicians and athletes recognized the experiences of flow described in the questionnaire. They identified their experiences of flow which, according to the results of this study, they felt more often than the group of other adolescents. As expected, the groups listed activities in their area of greatest interest as sources of flow experience. Thus, musicians listed the activity of playing musical instruments, and athletes listed training sessions or participation in sports competitions. Interestingly, all three groups listed music-related activities as causes of experiencing flow. Since adolescence is a key period for practising adaptive life skills, we believe that music education and/or a structured sports program can encourage the development of these skills through positive experiences such as flow experience.

Key words: *extracurricular activities; positive development; psychological well-being.*

Introduction

The feeling that overwhelms you while doing a task that you love, that you enjoy, and that does not require the effort to be done is defined as *the flow* by American psychologist Michael Csikszentmihalyi (1975). He describes it using several flow conditions: the clarity of goals, balancing challenges and skills, the merging of action and awareness, avoiding distractions, forgetting self, time, and surroundings, creativity as autotelic experience, and knowing how well one is doing. Complex activities that require special skills, personal initiative, and attention span are more often associated with the experience of flow, and poor association has been observed with repetitive and information-poor activities (Delle Fave, 2012). According to Csikszentmihalyi (1990), the greatest number of experiences of flow were shown by musicians and athletes.

The question is what maintains the state of flow, and which activities encourage it the most. Csikszentmihalyi (1975) concludes that experts in various fields, such as artists, athletes, musicians, chess players, and surgeons, are engaged in a particular task out of pure pleasure. The motivation for these activities is the pleasure that comes from thinking effectively during the activity itself (Elliott, 1993). Individuals who experience flow experience positive emotions more often (Fritz & Avsec, 2007). According to Lyubomirsky, King and Diener (2005), positive emotions encourage individuals to seek and achieve goals. Thus, the success of happy individuals depends on two factors: happy people are regularly in a positive mood and therefore work more productively to achieve goals, and possess skills and previously acquired experiences. Positive emotions can reverse the effects of negative emotions by reducing the physiological reactions that provoke negative emotions. In this way, positive emotions build an upward spiral of development that helps us in personal growth and development (Miljković & Rijavec, 2009).

A greater part of common scientific research involving adolescents is focused mainly on negative experiences and problems during that period of life, such as violence, teenage pregnancy, school failure, etc. (Rich, 2003). The state of flow that adolescents experience by engaging in activities that fulfil them can positively affect the difficulties that surround them. This refers to building personal resilience to negative influences by improving concentration, pleasure, happiness, personal strength, motivation, and optimism (Hektner & Csikszentmihalyi, 1996). Research carried out by Csikszentmihaly and Hunter (2003) and Csikszentmihalyi (1999) proves that less frequently experienced flow is associated with higher levels of pessimism, feelings of boredom, lack of enthusiasm, and excitement. Allison and Duncan (1988) call this condition anti-flow and describe it as the complete opposite of flow. It usually occurs due to the performance of repetitive actions that are not challenging and/or intrinsically motivated, and during the execution of which there is a lack of sense of control. Adolescents who choose their activities on their own and possess abilities in accordance with the activities will experience flow more often (Habe, Biasutti, & Kajtna, 2019; Nakamura & Csikszentmihalyi, 2002; Schmidt, Shernoff, & Csikszentmihalyi,

2014). Engaging in musical activities brings order to our consciousness, affects personal growth and knowledge, and thus sets the ideal conditions for achieving flow (Elliott, 1993). Therefore, it is realistic to expect that musicians will often experience this feeling.

The aim of this study was to determine the frequency of experiencing flow in four groups of adolescents: the musically educated, those who are actively engaged in sports activities, the group in which the individuals are not musically educated nor do they engage in sports activities, and the group of adolescents who are both musicians and athletes. At the same time, research results can help raise awareness of the importance of increasing the quality of life of young people. Valuable and meaningful leisure activities can teach young people how to organise their free time, both during the period of adolescence and later on in life.

Research methodology

The research was conducted in three secondary music schools, one sports high school, and one grammar school in Croatia. The sample comprised high school students in the Republic of Croatia, and it was appropriate because the respondents were selected based on schools and school programs they attended. In total, 496 questionnaires were distributed, out of which 460 questionnaires were returned and included in the study (response rate: 92.74 %). The questionnaires were administered during one school class (45 minutes). In secondary music schools, all students participated in the research, while in other schools, students in several classes were examined. Participation in the survey was voluntary and anonymous. The age of the participants ranged from 15 to 19 years. The sample consisted of 297 (64.4 %) males and 163 (35.6 %) females (Table 1). The mean age of the subjects was 17.2 years (SD 1.07).

Table 1
Socio-demographic profile of the subjects

Socio – demographic variables	*n*	*%*
Age		
15 years	55	12
16 years	106	23
17 years	175	38
18 years	101	22
19 years	23	5
Gender		
Female	163	35,6
Male	297	64,4
Profile of adolescents		
Musicians	102	23
Athletes	178	38
Musicians-athletes	33	7
Others	147	32

The first part of the questionnaire examined personal data such as age, gender, involvement in music programs outside regular classes, duration of the involvement in

and attendance at other non-music activities outside the regular school program, and active involvement in sports activities. The analysis of this part of the questionnaire created four groups of respondents: musicians (n = 102; 23 %), athletes (n = 178; 38 %), musicians-athletes (n = 33; 7 %), and other adolescents (n = 147; 32 %).

In the second part of the study, the respondents completed the Flow Experience Questionnaire (Csikszentmihalyi & Csikszentmihalyi, 1988). This questionnaire consists of the introductory section, which describes the states of flow, and the section in which the respondents were asked to describe such experience through 7 open-ended questions and then to assess the degree of agreement or disagreement with the statements relating to these experiences through 12 particles (from 1 – strongly disagree to 8 - strongly agree).

The scale measured all the components of flow. The factor structure was checked by applying the method of principal components with orthogonal (varimax) rotation. Three factors were extracted from the original factor structure of the questionnaire that had roots with values larger than 1. The three obtained components explain 54.53 % of the variance (KMO = .83; Bartlett's Test of Sphericity $\chi 2df66 = 1284.64$; $p = .00$). The first two factors of complete immersion and control are related to flow, in contrast to the third factor (anti-flow) (Table 2).

Table 2

Factor structure of the Flow Measurement Questionnaire and related subscale reliability indicators (saturation lower than .40 was excluded)

Claims	Components		
	Complete immersion	Feeling of control	Anti-flow
I would do it even if I did not have to.	**.69**		
I am preoccupied with my activities.	**.65**		
Time passes more slowly than usual.	**.65**		
I am bored. (R)	-.62		**.44**
I enjoy that experience and using my skills.	**.61**		
I feel completely in control of the situation.		**.73**	
It is immediately clear to me if I am doing this well.		**.70**	
I am fully aware of myself.		**.67**	
It is completely clear to me what I need to do.		**.66**	
I invest effort in focusing on what I am doing.			**.72**
I am tense.			**.68**
I get distracted easily.			**.65**
Percentage of the explained variance	20.63 %	18.19 %	15.7 %
Cronbach˙s α coefficient	.70	.71	.56

** Note. n = 460. The particle is recoded*

In order to achieve a better factor structure, another factor analysis was performed, using Promax rotation with Kappa, and a very similar solution was obtained. Finally, an additional parallel Monte Carlo analysis was performed using principal component analysis and normal data generation. Again, three factors were obtained.

All statistical analyses were carried out using SPSS, version 20.0 (SPSS 2003). This study was approved by the Institutional Ethics Committee of the Faculty of Teacher Education in Zagreb. Having obtained written consent for the implementation of research from the principals of all schools in which the research was conducted, parental consent was required for students under 16 years of age.

Results

We tested the homogeneity of variances using Levene's test. The obtained *p* values were: $p = .06$ for the complete immersion variable, $p = .02$ for the feeling of control variable, and $p = .96$ for the anti-flow. The feeling of control variable did not correspond to the assumption of homogeneity, so its analysis was carried out using the Games-Howell post-hoc test for inhomogeneous variances. Scheffe's post-hoc test was used for the remaining two variables (Table 3).

Table 3
Descriptive indicators and indicators of the normality of the distribution of the extracted flow experience variable for all four groups

	Groups	*N*	*M*	*SD*	*Skewness*	*Kurtosis*	*KS*	*p*
Complete immersion	Musicians	101	6.01	1.19	-.40	-.51	.75	.17
	Athletes	176	6.46	1.34	-.68	-.60	.16	.00
	Others	147	6.64	1.24	-1.31	2.77	.13	.00
	Musicians-athletes	33	6.48	1.30	-.83	.29	.12	.20
	Total	457	6.41	1.29				
Feeling of control	Musicians	101	5.69	1.41	-.60	-.26	13	.00
	Athletes	176	6.17	1.21	-.98	.56	.13	.00
	Others	147	5.94	1.28	-.72	.50	.11	.00
	Musicians-athletes	33	6.20	1.05	-1.37	3.01	.18	.00
	Total	457	5.98	1.29				
Anti-flow	Musicians	101	4.49	1.57	.06	-.91	.08	.06
	Athletes	176	4.25	1.60	-.03	-.32	.06	.20
	Others	147	3.57	1.60	.43	-.41	.08	.00
	Musicians-athletes	33	3.74	1.61	.54	-.04	.13	.14
	Total	457	4.07	1.63				

Note: M (arithmetic mean), SD (standard deviation), KS (Kolmogorov-Smirnov test)

The result of the Kolmogorov-Smirnov test (Table 3) showed the violated normality for some groups. Given the sensitivity of this test, the absolute values of skewness and

kurtosis of the results were calculated. The obtained results were within the allowed parameters (Tabachnik & Fidell, 2001) and the data can be considered normally distributed. On the other hand, one of the groups was small (N = 33), and that is why the Welch test was applied rather than ANOVA.

The results of the Welch test, degrees of freedom (df), and *p* value for the variables complete immersion, feeling of control and anti-flow suggest statistically significant differences among groups of adolescents in experiencing flow (Table 4).

Table 4
Statistical differences between groups for complete immersion, feeling of control, and anti-flow

Analysis	Variable	df1	df2	*Statistics*	*p*
The Welch test	Complete immersion	3	130.7	5.53	.00
	Feeling of control	3	134.7	3.54	.02
	Anti-flow	3	130.6	8.17	.01

Note: df (degrees of freedom)

After the Welch test, the analysis of the obtained data with the Games-Howell test for complete immersion, anti-flow and feeling of control was performed, due to differences in sample sizes and violation of homogeneity of variances (Table 5).

The results of the multiple comparison of mean values of the groups for the complete immersion variable showed a statistically significant difference in complete immersion between musically educated adolescents and other adolescents and athletes ($p < .001$). The group of other adolescents has experienced complete immersion (M = 6.65) more often than the group of musicians (M = 6.02). A significant difference was found between athletes and musicians ($p = .05$). Another finding was that athletes were in a state of complete immersion (M = 6.49) more often than musicians.

In experiencing the feeling of control, the largest and the only significant difference was between musicians and athletes ($p = .01$) (Table 5). We can conclude that athletes experience the feeling of control in activities in which they experience flow (M = 6.20) more often than musicians (M = 5.69).

A statistically significant difference in anti-flow was found between the group of other adolescents and musicians and athletes ($p < .001$). In this case, the group of other adolescents has also experienced anti-flow less often (M = 3.57) than the other two groups (athletes M = 4.26 and musicians M = 4.49) (Table 5).

In experiencing the feeling of control, the largest difference was found between musicians and athletes ($p = .01$) (Table 6). We can conclude that athletes experience the feeling of control in activities in which they experience flow (M = 6.17) more often than musicians (M = 5.69).

Table 5
Results of the Games-Howell post-hoc test in a multiple comparison of mean values of the groups for three variables

Dependent variable	Group	Groups	Mean value	Stand. error	*p*
Complete immersion	Musicians	Athletes	-.46*	.16	.02
		Others	-.63*	.16	.00
		Musicians-athletes	-.46	.26	.28
	Athletes	Musicians	.46*	.16	.02
		Others	-.17	.14	.66
		Musicians-athletes	.00	.25	1.00
	Others	Musicians	.63*	.16	.00
		Athletes	.17	.14	.66
		Musicians-athletes	.17	.25	.90
	Musicians-athletes	Musicians	.46	.26	.28
		Athletes	-.00	.25	1.00
		Others	-.17	.25	.90
Feeling of control	Musicians	Athletes	-.51*	.17	.01
		Others	-.26	.18	.45
		Musicians-athletes	-.51	.23	.13
	Athletes	Musicians	.51*	.17	.01
		Others	.25	.14	.29
		Musicians-athletes	-.01	.21	1.00
	Others	Musicians	.26	.18	.45
		Athletes	-.25	.14	.29
		Musicians-athletes	-.25	.21	.64
	Musicians-athletes	Musicians	.51	.23	.13
		Athletes	.01	.21	1.00
		Others	.25	.21	.64
Anti-flow	Musicians	Athletes	.24	.20	.62
		Others	.92*	.21	.00
		Musicians-athletes	.75	.32	.11
	Athletes	Musicians	-.24	.20	.62
		Others	.68*	.18	.00
		Musicians-athletes	.51	.31	.36
	Others	Musicians	-.92*	.21	.00
		Athletes	-.68*	.18	.00
		Musicians-athletes	-.17	.31	.95
	Musicians-athletes	Musicians	-.75	.32	.11
		Athletes	-.51	.31	.36
		Others	.17	.31	.95

*Note: *p< .05*

The first part of the questionnaire contained several questions in which the respondents were asked to assess whether they have had the experience described in the introductory part or a similar experience, how often, and in what situations. The group of musically educated adolescents have mainly answered affirmatively (71 %), emphasizing that they experience flow very often (30 %). The group of musicians-athletes had a slightly higher affirmative score on this question (85 %). However, the highest percentage of the respondents who had answered this question affirmatively were groups of other adolescents (91 %) and athletes (84 %) (Figure 1). When asked how the experience of flow started, the groups, as expected, listed activities that were in the area of their greatest interest. Thus, the musicians listed the activity of playing musical instruments, singing, and listening to music; the athletes listed training sessions or participation in a sports competition, while the musicians-athletes listed both kinds of these activities. As the most common activity that leads them to flow, groups of other adolescents listed reading and relaxation. As conditions for maintaining the experience of flow, the groups most often mentioned maintaining concentration and interest in the activity. Personal perseverance and the will and desire to work are important for all groups and take the second place in the order of importance for maintaining flow. Love in general, as well as love for activities (sports, music), is also the key to flow, according to the respondents. The interruption of the experience of flow in the respondents most often occurred due to other obligations, the end of a certain activity, disturbances from the environment, poor concentration, and fatigue or boredom.

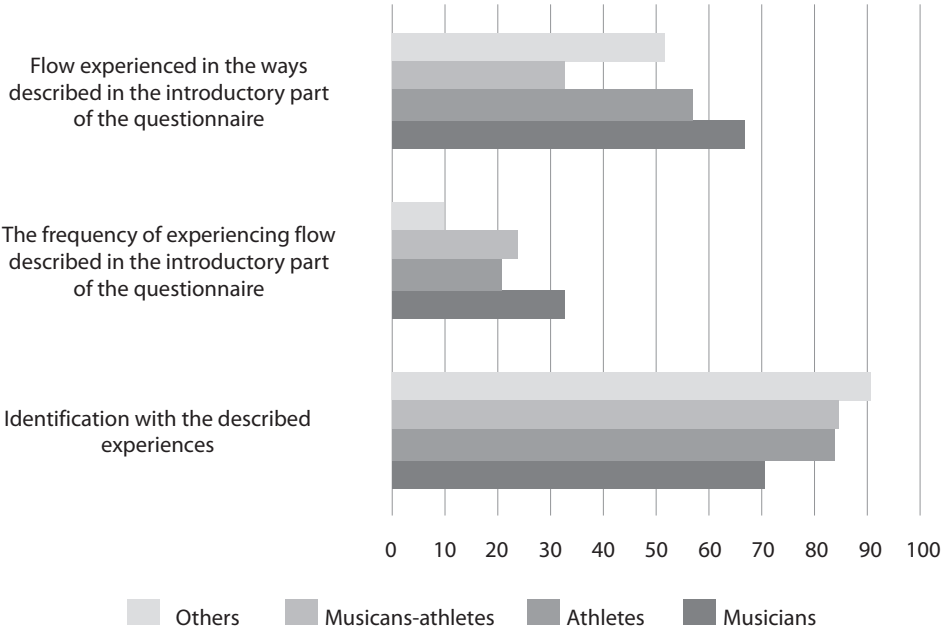

Figure 1. Frequency of experience and identification with descriptions of flow experience

Discussion

The aim of the paper is to update the findings from previous research proving that musicians and athletes experience flow very often (Csikszentmihaly, 1990; Elliott, 1993). In studies linking adolescents and their interests, the results showed that adolescent musicians and athletes experience flow more frequently than their peers (Csikszentmihalyi & Schiefele, 1992; Clementson, 2019). A few flow variables were excluded from this study. The variables of complete immersion, feeling of control and anti-flow suggest statistically significant differences among groups of adolescents in experiencing flow. Similar research results were obtained by Yair (2000), who justified the exclusion of a smaller number of variables by mentioning imbalance and lower level of concentration in adolescents. At this stage of development, young people are sensitive to external distractions and internal personal struggles, so he assumes that young people are likely to experience flow, but are not yet able to sufficiently raise awareness and describe it.

The musicians had the weakest results when examining all the variables of flow. These results are contrary to the results of the majority of previous research. There are several possible answers to the question why were the results of the group of musically educated adolescents in this part of the flow questionnaire weaker than the results of the other groups. Firstly, flow is experienced when achieving the best results in an activity, or when we achieve more than we think we can. Disruptive factors in this experience may be depression, discomfort or anxiety (Goleman, 1997). The music school curricula include public performances and competitions in the skill of performing music. In this case, musical activity is motivated extrinsically, by achieving the best possible result or winning a prize, which can cause depression, discomfort, and anxiety (especially if the results are not in line with expectations). That could consequently affect the lack of experience of flow. According to Nakamura and Csikszentmihalyi (2003), for frequent and repetitive experience of flow, it is necessary to work on practising meta-skills in order to build personal psychological capital. As research shows, acquiring meta-skills can take years, since greater experience of enthusiasm has been found in older and more experienced musicians (Cohen & Bodner, 2021; Kraus, 2003; Sinnamon, Moran, & O'Connell, 2012). Furthermore, skilled performers, who do not perform only for pleasure and entertainment, experience music primarily cognitively (Getz et al., 2014). It can be concluded that educated musicians are more likely to analyse and understand the music they perform or listen to, thus missing one of the main characteristics of flow – full immersion in the activity (preoccupation). In his longitudinal research, Custodero (2005) found that in order to achieve flow, it is necessary to harmonize several factors: the support of the environment, clearly set goals, and a competent teacher. Musical activity alone may not be enough to experience flow. Hard, repetitive rehearsal of musical performing skills can also cause the opposite experience of flow, anti-flow (Allison & Duncan, 1988). Anti-flow most often occurs

due to the performance of repetitive actions that are not challenging nor intrinsically motivated, and during the execution of which there is a lack of sense of control.

Possible reasons for not confirming the initial hypothesis about musicians as people who often experience flow may be found in the questionnaire itself. We wonder if the results would have been different if the questionnaire had been adapted to musicians and athletes. It can be assumed that if specific activities which can only be attributed to music and sports activities, and which are related to the state of flow, had been listed in the questionnaire, the results consistent with most research on the connection between engaging in music and sports activities with the experience of flow would have been obtained.

The first part of the questionnaire for measuring flow (Csikszentmihalyi & Csikszentmihalyi, 1988) consisted of three descriptions of the experience of flow. The respondents were asked to assess whether they had similar experience, how often, and in which situations. Researchers who have studied flow recommend using a quantitative and qualitative method for a deeper understanding of this experience. Martin and Jackson (2008), as well as Sinnamon et al. (2012), state that such research could provide a broader picture of the experience of flow, especially in musicians and athletes. Although the quantitative data of this questionnaire did not support the hypothesis that assumes a higher number of flow experiences in musically educated adolescents, the answers to the open-ended questions of this questionnaire can be related to the hypothesis and previous research in this area.

The results obtained for the group of athletes are in line with the results of a number of studies on the relationship between the experience of flow in musicians and athletes (Bernard, 2009; Clementson, 2019; Csikszentmihalyi, 1975; 1988; 1990; 1999; Csikszentmihalyi & Schiefele, 1992; Custodero, 2005; Diaz & Silveira, 2012; Elliott, 1993; Jaros, 2008; O'Neill, 1999; Lowis, 2002; Maslow, 1971; Reimer, 1995; Fritz & Avsec, 2007). Moreover, a majority of the respondents in all groups could identify with one of the three described experiences of flow.

Musicians and athletes recognized the experience of flow described in the introductory part of the questionnaire. According to the results of this study, they experience flow more often than the group of other adolescents. Achieving and recognizing feelings of flow requires a more frequent experience of flow. The high level of concentration and focus on the task required in music education and involvement in a particular sport is certainly a fertile ground for more frequent experience of flow. This result is consistent with the results of research by Hektner and Asakawa (2000), in which students who spent an average of seven hours per week in productive activities experienced flow more frequently than students who were not involved in such activities.

Interestingly, all four groups listed music-related activities as causes of experiencing flow. A group of musically uneducated and athletically inactive adolescents, as well as a group of athletes, hereby listed listening to music. Research carried out by Csikszentmihalyi (1990), Elliott (1993), Lowis (2002), Reimer (1995) and Sawyer

(2006) lists performance, conducting, and listening to music as the most common activities where flow can be experienced. If we consider the amount of time that adolescents spend with music and in musical activities in this sensitive period, these results are expected. The power of music that stems from its very nature touches our emotions, perhaps more easily than any other medium. It is possible to achieve more features of flow by immersing yourself in musical activities. We assume that by increasing the amount of time spent in musical activities, there are more opportunities for experiencing flow.

The groups most often mentioned maintaining concentration and interest in the activity as conditions for maintaining the experience of flow. Personal perseverance and the will and desire to work are important for all groups, and are the second in the order of importance for maintaining enthusiasm. Love in general, as well as love of activities (sports, music), is also the key to flow, according to the respondents. The interruption of the experience of flow in the respondents most frequently occurs due to other obligations, the end of a certain activity, disturbances from the environment, poor concentration, and fatigue or boredom.

In conclusion, the obtained results show a statistically significant difference for the variables complete immersion, feeling of control, and anti-flow. The musicians had the weakest results in this part of the research, which presupposes they have not experienced flow. However, in the second part of the research, the musicians as a group showed the most common experience of flow. Similar data were obtained for the group of athletes. Given that there are many studies that prove the most common experience of flow in musicians and athletes, it is assumed that one of the reasons for such unexpected results in the first part of the questionnaire is insufficient adaptation of the questionnaire to athletes and musicians.

This research is based on the personal reports of adolescents. According to Schmidt, Shernoff and Csikszentmihalyi (2007), such reports may be insufficiently substantiated due to developmental characteristics such as: haste, impatience, exaggeration, and falsification. Namely, the instrument used in the research is self-assessment questionnaire. The main disadvantage of self-assessment as a method is the questionable ability of respondents to successfully recognize and relate a particular personal experience to the offered statement (Frisch, Cornell, Villanueva, & Retzlaff, 1992). Therefore, the obtained results should be checked by longitudinal research for confirmation. The sample used in the study, although relatively large, cannot be generalized to all adolescents. Further research in this area should include a larger number of musically educated adolescents and, accordingly, the number of other respondents by groups.

Conclusion

Research carried out with adolescents proves that musicians and athletes are more likely to experience flow. A total of 460 adolescents from secondary music schools, a sports high school and a grammar school participated in this research. The results of

the study showed a more frequent experience of flow among musicians and athletes, but the group of other adolescents had the highest results for the variables of preoccupation and a sense of control as flow variables. Interestingly, all four groups listed music-related activities as causes of experiencing flow. The group of musically uneducated and athletically inactive adolescents, as well as the group of athletes, listed listening to music in this category. Musicians listed the activity of playing musical instruments, while athletes listed training sessions and participation in sports competitions as the activities in which they experience flow most frequently.

The results of the research can be taken as theoretical contribution to all those who carry out research and are involved in education of adolescents. Given that adolescence is the crucial period for practising adaptive life skills, such as emotion management, coping strategies, and developing interpersonal skills (Csikszentmihalyi & Hunter, 2003), we believe that music education and structured sports programs can encourage the development of these skills by acting positively on experiencing feelings of flow more often.

This research also provides new evidence of the existing results, in order to involve as many children and young people as possible in these activities in the future. It is important to make the results of this research public in order to be able to influence the planning and realization of positive changes for the purpose of improving and perfecting the existing educational system.

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Doživljaj zanesenosti kod adolescenata: razlike između glazbeno obrazovanih, sportaša i ostalih adolescenata

Sažetak

Doživljaj zanesenosti utječe na trenutačni osjećaj sreće, kao i na doživljaj subjektivne dobrobiti. Adolescenti najčešće doživljavaju zanesenost baveći se aktivnostima koje ih ispunjavaju. Cilj je ovoga istraživanja istražiti učestalost i uvjete doživljavanja zanesenosti kod glazbeno obrazovanih i sportski aktivnih adolescenata. U istraživanju je putem anketnoga upitnika sudjelovalo 460 adolescenata iz srednjih glazbenih škola, sportske i opće gimnazije. Glazbenici i sportaši prepoznali su iskustva zanesenosti opisana u upitniku koja su, prema rezultatima ovoga istraživanja, proživljavali češće od skupine ostalih adolescenata. Kao što se i očekivalo, grupe su kao izvore iskustva zanesenosti navele aktivnosti u području najvećega interesa. Tako su glazbenici naveli aktivnost sviranja, a sportaši treniranje ili sudjelovanje u nekom sportskom natjecanju. Zanimljivo je da su sve tri skupine navele aktivnosti povezane s glazbom kao uzroke doživljavanja zanesenosti. Budući da je adolescencija ključno razdoblje za vježbanje adaptivnih životnih vještina, vjerujemo da glazbeno obrazovanje i/ili strukturirani sportski programi mogu potaknuti razvoj ovih vještina kroz pozitivna iskustva kao što je iskustvo zanesenosti.

Ključne riječi: *izvanškolske aktivnosti; pozitivni razvoj; psihološka dobrobit.*

Uvod

Osjećaj koji vas obuzima dok radite posao koji volite u kojem uživate i koji ne zahtijeva trud da biste ga obavili američki psiholog Mihaly Csikszentmihalyi (1975) nazvao je *zanesenost (eng. flow)*. Opisao je taj osjećaj pomoću nekoliko značajki: visoko postavljeni izazovi koji su u skladu s vještinama, potpuno uranjanje u aktivnost, jasni i bliski ciljevi, jednoznačna i trenutačna povratna informacija, koncentriranost na zadatak, paradoks kontrole, gubitak poimanja samoga sebe, gubitak pojma o vremenu i autotelično iskustvo. Složene aktivnosti koje zahtijevaju posebne vještine, osobnu inicijativu i usmjerenost pažnje češće se povezuju s doživljajem zanesenosti, a slabija povezanost primijećena je kod ponavljajućih i informacijama siromašnih aktivnosti (Delle Fave, 2012). Prema istraživanju Csikszentmihalyija (1990), najveći broj doživljaja zanesenosti pokazali su skladatelji i sportaši.

Postavlja se pitanje: što održava stanje zanesenosti i koje ga aktivnosti najviše potiču? Ispitujući stručnjake različitih područja od umjetnika, sportaša, glazbenika, šahista i kirurga Csikszentmihalyi (1975) je došao do zaključka kako se ti ljudi bave određenim poslom iz čistoga užitka. Motivacija za navedene aktivnosti je ugoda koja proizlazi iz učinkovitoga razmišljanja tijekom same aktivnosti (Elliott, 1993). Pojedinci koji češće doživljavaju zanesenost češće doživljavaju pozitivne emocije (Fritz i Avsec, 2007). Prema Lyubomirsky, King i Diener (2005) pozitivne emocije potiču pojedinca na traženje i postizanje ciljeva. To će značiti kako uspjeh sretnih pojedinaca ovisi o dva čimbenika: sretni ljudi su često pozitivno raspoloženi i zbog toga produktivnije rade na postizanju ciljeva te posjeduju vještine i prethodno stečena iskustva. Pozitivne emocije mogu poništiti posljedice negativnih emocija tako što će smanjiti fiziološke reakcije koje su izazvale negativne emocije. Na taj način pozitivne emocije izgrađuju uzlaznu razvojnu spiralu koja nam pomaže u osobnom rastu i razvitku (Miljković i Rijavec, 2009).

Najčešća znanstvena istraživanja koja uključuju adolescente tiču se negativnih iskustava i problema tijekom toga životnog razdoblja kao što su: nasilje, maloljetnička trudnoća, neuspjeh u školi i slično (Rich, 2003). Stanje zanesenosti koje adolescenti doživljavaju baveći se aktivnostima koje ih ispunjavaju može pozitivno utjecati na probleme koji ih okružuju. Pri tome se misli na jačanje osobne otpornosti na negativne utjecaje putem jačanja koncentracije, užitka, sreće, osobnih snaga, motivacije i optimizma (Hektner i Csikszentmihalyi, 1996). Istraživanja Csikszentmihalyia i Huntera (2003) i Csikszentmihalyia (1999) dokazuju kako je rjeđe doživljavanje zanesenosti povezano s većom razinom pesimizma, osjećajem dosade, manjkom entuzijazma i uzbuđenosti. Allison i Duncan (1988, str., 120) to stanje nazivaju antizanesenost (eng. anti-flow) i opisuju ga kao potpunu suprotnost zanesenosti. Javlja se najčešće zbog izvršavanja ponavljajućih radnji koje nisu izazovne, nisu intrinzično motivirane i tijekom čijega izvršavanja nedostaje osjećaj kontrole. Adolescenti koji sami biraju svoje aktivnosti i posjeduju sposobnosti u skladu s aktivnostima češće će doživjeti zanesenost (Habe, Biasutti i Kajtna, 2019; Nakamura i Csikszentmihalyi, 2002; Schmidt, Shernoff i Csikszentmihalyi, 2014). Bavljenje glazbenim aktivnostima unosi red u našu svijest, utječe na osobni rast i znanje te na taj način postavlja idealne uvjete za postizanje zanesenosti (Elliott, 1993). Stoga je realno očekivati kako će glazbenici često doživljavati taj osjećaj.

Ovo istraživanje imalo je za cilj utvrditi učestalost doživljaja zanesenosti kod glazbeno obrazovanih adolescenata i adolescenata koji se aktivno bave sportskim aktivnostima i onih koji nisu glazbeno obrazovani i ne bave se sportskim aktivnostima te adolescenata koji su i glazbenici i sportaši. Ujedno, rezultati istraživanja mogu pomoći u podizanju svijesti o važnosti podizanja kvalitete života mladih. Vrijedne i sadržajne slobodne aktivnosti mogu mlade naučiti kvalitetnoj organizaciji slobodnoga vremena, kako u adolescenciji tako i tijekom života.

Metodologija

Istraživanje je provedeno u tri srednje glazbene škole, jednoj sportskoj gimnaziji i jednoj općoj gimnaziji u Hrvatskoj. Uzorak čine učenici srednjih škola u Republici Hrvatskoj, a prema vrsti je prigodan jer su ispitanici odabrani s obzirom na pohađanje određenih škola i školskih programa.

Ukupno je podijeljeno 496 upitnika, od kojih je 460 upitnika vraćeno i uključeno u istraživanje (stopa odgovora: 92,74 %). Anketa je provedena tijekom jednoga školskog sata (45 minuta). U srednjim glazbenim školama ispitani su svi učenici, dok su u ostalim školama ispitani učenici više razreda. Sudjelovanje u anketi bilo je dobrovoljno i anonimno. Sudionici su bili u dobi od 15 do 19 godina, 297 (64,4 %) dječaka i 163 (35,6 %) djevojčica (Tablica 1). Prosječna dob ispitanika bila je 17,2 godine (SD = 1,07).

Prvim dijelom upitnika ispitivali su se osobni podatci kao što su dob, spol, uključenost u glazbene programe izvan redovite nastave; trajanje uključenja i pohađanja drugih neglazbenih aktivnosti izvan redovitoga školskog programa te aktivno bavljenje sportom. Analizom ovoga dijela upitnika izlučene su četiri skupine ispitanika: glazbenici (n = 102; 23 %), sportaši (n = 178; 38 %), glazbenici sportaši (n = 33; 7 %) i ostali adolescenti (n = 147; 32 %).

Tablica 1

U drugom dijelu istraživanja ispitanici su ispunili Upitnik o iskustvu zanesenosti (Csikszentmihalyi i Csikszentmihalyi, 1988) koji se sastoji od uvodnoga dijela koji opisuje stanja zanesenosti, dijela u kojem su ispitanici zamoljeni da takvo iskustvo opisuju kroz 7 otvorenih pitanja, a zatim kroz 12 čestica ocijene stupanj slaganja ili neslaganja s tvrdnjama koje se odnose na ovo iskustvo (od 1 - uopće se ne slažem do 8 - u potpunosti se slažem).

Skala mjeri sve komponente zanesenosti, a faktorska struktura provjerena je metodom glavnih komponenata s ortogonalnom (varimax) rotacijom. Izlučena su tri faktora iz originalne faktorske strukture upitnika koji su imali veće korijene od 1. Tri dobivene komponente objašnjavaju 54,53 % varijance (KMO = ,83; Bartlettov test sfericiteta $\chi 2df66 = 1284,64$, p = ,00). Prva dva faktora zaokupljenost i kontrola odnose se na zanesenost, za razliku od trećega faktora (antizanesenost) (Tablica 2).

Tablica 2

Kako bi se postigla bolja faktorska struktura, provedena je još jedna faktorska analiza, korištenjem Promax rotacije s Kappa te je postignuto vrlo slično rješenje. Dodatno je napravljena paralelna *Monte Carlo* analiza korištenjem analize glavnih komponenti i normalnoga generiranja podataka te su izlučena tri faktora.

Sve statističke analize provedene su pomoću SPSS-a, verzija 20.0 (SPSS 2003). Ovu studiju odobrilo je Etičko povjerenstvo Učiteljskog fakulteta u Zagrebu. Nakon pisanih dopuštenja za provedbu istraživanja dobivenih od ravnatelja svih škola u kojima se istraživanje provodilo, za učenike mlađe od 16 godina tražena je i suglasnost roditelja.

Rezultati

Provjera homogenosti varijanci izvršena je putem Levene testa pri čemu je dobivena *p* vrijednost koja je za varijablu zaokupljenost iznosila p = ,06, za varijablu osjećaj kontrole p = ,02, a za antizanesenost p = ,96. Varijabla osjećaj kontrole nije zadovoljila pretpostavku homogenosti, pa se njezina analiza radila Games-Howell post hoc testom za nehomogene varijance. Za ostale dvije varijable korišten je Scheffeov post hoc test (Tablica 3).

Tablica 3

Rezultat Kolmogorov-Smirnov testa (Tablica 3) pokazao je narušenu normalnost za neke skupine. S obzirom na osjetljivost toga testa izračunate su apsolutne vrijednosti spljoštenosti i simetričnosti rezultata. Dobiveni rezultati nalazili su se unutar dozvoljenih parametara (Tabachnik i Fidell, 2001) te se podatci mogu smatrati normalno distribuiranima. S obzirom na to da je jedna od skupina bila manja (N = 33) korišten je Welchov test.

Rezultati Welchova testa, stupnjevi slobode (df) i p vrijednost za varijable potpuno uranjanje, osjećaj kontrole i *antiflow* upućuju na statistički značajne razlike među skupinama adolescenata u doživljavanju protoka (Tablica 4).

Tablica 4

Nakon Welchova testa pristupilo se analizi dobivenih podataka s Games-Howell testom za sve tri varijable zbog razlike u veličinama uzoraka i narušavanja homogenosti (Tablica 5.).

Tablica 5

Rezultati višestruke usporedbe srednjih vrijednosti skupina za varijablu zaokupljenost pokazali su statistički značajnu razliku u zaokupljenosti između glazbeno obrazovanih adolescenata i ostalih adolescenata i sportaša (p < ,001). Grupa ostalih adolescenata češće je doživjela zaokupljenost (M = 6,65) nego skupina glazbenika (M = 6,02). Utvrđena je značajna razlika između sportaša i glazbenika (p = ,05). Rezultat testa pokazao je da su sportaši češće zaokupljeni (M = 6,49) nego glazbenici.

U doživljaju osjećaja kontrole najveća i jedina značajna razlika bila je između glazbenika i sportaša (p = ,01) (Tablica 5). Možemo zaključiti da sportaši češće doživljavaju osjećaj kontrole u aktivnostima u kojima doživljavaju zanesenost (M = 6,20) nego glazbenici (M = 5,69).

Statistički značajna razlika u antizanesenosti pronađena je između skupine ostalih adolescenata te glazbenika i sportaša (p < ,001). U ovom slučaju, skupina ostalih adolescenata također je rjeđe iskusila antizanesenost (M = 3,57) od druge dvije skupine (sportaši M = 4,26 i glazbenici M = 4,49) (Tablica 5).

Prvi dio upitnika sadržavao je nekoliko pitanja u kojima se od ispitanika tražilo da procijene jesu li doživjeli iskustvo opisano u uvodnom dijelu upitnika ili slično

iskustvo, koliko često i u kojim situacijama. Grupa glazbeno obrazovanih adolescenata uglavnom je odgovorila potvrdno (71 %), ističući da su vrlo često iskusili zanesenost (30 %). Grupa glazbenika-sportaša na ovo pitanje imala je nešto veći postotak potvrdnih odgovora (85 %). Međutim, najveći postotak ispitanika koji su potvrdno odgovorili na ovo pitanje bila je skupina ostalih adolescenata (91 %) i sportaša (84 %) (Slika 1). Na pitanje kako je počelo iskustvo zanesenosti, grupe su očekivano navele aktivnosti koje su bile u području njihova najvećega interesa. Tako su glazbenici naveli aktivnost sviranja, pjevanja i slušanja glazbe, sportaši treniranje ili sudjelovanje u sportskom natjecanju, a glazbenici sportaši naveli su obje vrste ovih aktivnosti. Kao najčešću aktivnost koja ih dovodi do zanesenosti, grupa ostalih adolescenata navela je čitanje i opuštanje. Kao uvjete za održavanje doživljaja zanesenosti, skupine su najčešće spominjale održavanje koncentracije i prisutnost interesa za aktivnost. Osobna ustrajnost te volja i želja za radom važni su za sve grupe i postavljeni su odmah na drugo mjesto po važnosti za zanesenost. Ljubav općenito, kao i ljubav prema aktivnostima (sport, glazba) također je, prema mišljenju ispitanika, ključ za zanesenost. Do prekida doživljaja zanesenosti kod ispitanika najčešće je došlo zbog drugih obveza, prestanka određene aktivnosti, smetnji iz okoline, slabe koncentracije, umora ili dosade.

Slika 1

Rasprava

Cilj ovoga rada bio je potvrđivanje prethodnih istraživanja koja dokazuju da glazbenici i sportaši vrlo često doživljavaju zanesenost (Csikszentmihaly, 1990; Elliott, 1993). U istraživanjima koje povezuju adolescente i njihove interese, rezultati su pokazali da adolescenti glazbenici i sportaši češće doživljavaju zanesenost od svojih vršnjaka (Csikszentmihalyi i Schiefele, 1992; Clementson, 2013). Nekoliko je varijabli zanesenosti izlučeno u ovom istraživanju. Varijable zaokupljenost, osjećaj kontrole i antizanesenost upućuju na statistički značajne razlike među skupinama adolescenata u doživljavanju zanesenosti. Slične rezultate istraživanja dobio je Yair (2000) koji je isključenje manjega broja varijabli objasnio postojanjem neravnoteže i nižom koncentracijom kod adolescenata. U ovoj fazi razvoja mladi su osjetljivi na vanjske smetnje i unutarnje osobne borbe, pa se pretpostavlja da će mladi vjerojatno doživljavati zanesenost, ali još je nisu u stanju dovoljno osvijestiti i opisati.

Glazbenici su imali najslabije rezultate pri ispitivanju svih navedenih varijabli zanesenosti. Ovi rezultati su suprotni većini prethodnih istraživanja. Zašto su rezultati grupe glazbeno obrazovanih adolescenata u ovom dijelu upitnika o zanesenosti bili slabiji od rezultata ostalih skupina? Na ovo pitanje možemo ponuditi nekoliko odgovora. Zanesenost se doživljava kada postižemo najbolje rezultate u nekoj aktivnosti ili kada postignemo više nego što mislimo da možemo. Ometajući čimbenici u ovom iskustvu mogu biti depresija, uzrujanost ili anksioznost (Goleman, 1997). Program rada glazbene škole podrazumijeva veći broj javnih nastupa i natjecanja u vještini izvođenja glazbe svakoga polaznika. Glazbena je aktivnost u ovom slučaju motivirana

ekstrinzično, postizanjem što boljega rezultata ili osvajanjem nagrade, a može doći do depresije, uzrujanosti i tjeskobe (osobito kada rezultati nisu u skladu s očekivanjima) što posljedično može utjecati na nedostatak doživljavanja zanesenosti. Prema Nakamuri i Csikszentmihalyiju (2003), za česta i ponavljajuća iskustva zanesenosti potrebno je raditi na vježbanju metavještina s kojima ćemo izgraditi osobni psihološki kapital. Vježbanje metavještina je vještina koja se stječe godinama, a koja pretpostavlja veće iskustvo zanesenosti kod starijih i iskusnijih glazbenika, što je i dokazano istraživanjima (Cohen i Bodner, 2021; Kraus, 2003; Sinnamon, Moran i O'Connell, 2012). Nadalje, glazbenici koji većinu svojega vremena provode izvodeći glazbu radi usavršavanja svojih izvođačkih vještina, a ne samo zbog ugode i zabave, glazbu doživljavaju prvenstveno kognitivno (Getz i sur., 2014). Može se reći da obrazovani glazbenici češće analiziraju i razumiju glazbu koju izvode ili slušaju, čime im nedostaje jedna od glavnih karakteristike zanesenosti, potpuna udubljenost u aktivnost (zaokupljenost). Custodero (2005) je u svojem longitudinalnom istraživanju utvrdila da je za postizanje zanesenosti potrebno uskladiti nekoliko čimbenika: podršku okoline, jasno postavljene ciljeve i kompetentnoga učitelja. Glazbena aktivnost sama po sebi možda neće biti dovoljna za postizanje iskustva zanesenosti. Naporno, ponavljajuće uvježbavanje glazbenih izvođačkih vještina može prouzročiti i suprotan doživljaj od zanesenosti; antizanesenost (Allison i Duncan, 1988). Antizanesenost se najčešće javlja zbog izvršavanja ponavljajućih radnji koje nisu izazovne, nisu intrinzično motivirane i tijekom čijega izvršavanja nedostaje osjećaj kontrole.

Mogući razlozi za djelomično potvrđivanje početne hipoteze o glazbenicima kao osobama koje često doživljavaju zanesenost mogu se nalaziti u samom upitniku. Pitamo se bi li rezultati bili drugačiji da je upitnik bio prilagođen glazbenicima i sportašima. Navođenje specifičnih aktivnosti koje se mogu pripisati samo glazbi i sportskim aktivnostima vezanim uz stanje zanesenosti, pretpostavljamo, rezultiralo bi rezultatima koji su u skladu s većinom istraživanja o povezanosti bavljenja glazbom i sportskim aktivnostima s iskustvom zanesenosti.

Prvi dio upitnika za mjerenje zanesenosti (Csikszentmihalyi i Csikszentmihalyi, 1988) sastojao se od tri opisa iskustva zanesenosti. Ispitanici su zamoljeni da procijene jesu li imali slična iskustva, koliko često i u kojim situacijama. Istraživači koji su proučavali zanesenost preporučuju korištenje kvantitativnoga i kvalitativnoga načina za dublje razumijevanje ovoga iskustva. Martin i Jackson (2008) kao i Sinnamon i sur. (2012) navode da takav način istraživanja može pružiti širu sliku doživljaja zanesenosti, posebice među glazbenicima i sportašima. Iako kvantitativni podatci ovoga upitnika nisu podržali hipotezu koja pretpostavlja veći broj iskustava tijeka kod glazbeno obrazovanih adolescenata, odgovori na otvorena pitanja ovoga upitnika mogu se povezati s hipotezom i dosadašnjim istraživanjima u ovom području.

Rezultati grupe sportaša u skladu su s rezultatima brojnih studija o odnosu između iskustva zanesenosti kod glazbenika i sportaša (Bernard, 2009; Clementson, 2019; Csikszentmihaly, 1975; 1988; 1990; 1992; Csikszentmihaly & Schiefele, 1992; Custodero,

2005; Diaz i Silveira, 2012; Elliott, 1993; Jaros, 2008; O'Neill, 1999; Lowis, 2002; Maslow, 1971; Reimer, 1995 i Fritz i Avsec, 2007). Veći se dio ispitanika svih skupina mogao poistovjetiti s jednim od tri opisana iskustva zanesenosti.

Glazbenici i sportaši prepoznali su iskustva zanesenosti opisana u uvodnom dijelu upitnika. Identificirali su svoja iskustva zanesenosti koja, prema rezultatima ovoga istraživanja, doživljavaju češće od skupine ostalih adolescenata. Postizanje i prepoznavanje osjećaja zanesenosti zahtijeva češće iskustvo istih. Visoka razina koncentracije i usredotočenosti na zadatak koji zahtijeva glazbeno obrazovanje i treniranje određenoga sporta zasigurno je plodno tlo za češća iskustva zanesenosti. Ovaj je rezultat u skladu s rezultatima istraživanja Hektnera i Asakawea (2000) gdje su učenici koji su u produktivnim aktivnostima provodili u prosjeku sedam sati tjedno pokazali veći broj tih iskustava od učenika koji nisu bili uključeni u takve aktivnosti.

Zanimljivo je da su sve četiri skupine navele aktivnosti povezane s glazbom kao uzroke doživljavanja zanesenosti. Grupa glazbeno neobrazovanih i sportski neaktivnih adolescenata, kao i skupina sportaša pod ovim navodi slušanje glazbe. Istraživanja Csikszentmihalyija (1990), Elliotta (1993), Lowisa (2002), Reimera (1995) i Sawyera (2006) navode izvođenje, dirigiranje i slušanje glazbe kao najčešće aktivnosti u kojima se može doživjeti zanesenost. Ako uzmemo u obzir količinu vremena koju adolescenti provode uz glazbu i glazbene aktivnosti u ovom za njih osjetljivom razdoblju, rezultati su očekivani. Snaga glazbe koja proizlazi iz same njezine prirode, možda najlakše od bilo kojeg drugog medija, dotiče naše emocije. Moguće je postići više značajki zanesenosti uranjanjem u glazbene aktivnosti. Pretpostavljamo da se povećanjem vremena provedenoga u glazbenim aktivnostima povećava i mogućnost doživljavanja većega broja osjećaja zanesenosti.

Kao uvjete za održavanje doživljaja zanesenosti, skupine su najčešće spominjale održavanje koncentracije i interesa za aktivnost. Osobna ustrajnost te volja i želja za radom važni su za sve skupine, a odmah su na drugom mjestu po važnosti za održavanje entuzijazma. Ljubav općenito, kao i ljubav prema aktivnostima (sport, glazba) također je, prema mišljenju ispitanika, ključna za zanesenost. Do prekida doživljaja zanesenosti kod ispitanika najčešće dolazi zbog drugih obveza, završetka određene aktivnosti, smetnji iz okoline, slabe koncentracije te umora ili dosade.

Zaključno, dobiveni rezultati pokazali su statistički značajnu razliku za varijable zaokupljenost, osjećaj kontrole i antizanesenost. Glazbenici su imali najslabije rezultate u ovom dijelu istraživanja koji pretpostavlja izostanak zanesenosti. No, u drugom dijelu istraživanja glazbenici su kao grupa pokazali najčešće iskustvo zanesenosti. Slični podatci dobiveni su i za skupinu sportaša. S obzirom na to da postoje brojna istraživanja koja dokazuju najčešće iskustvo zanesenosti kod glazbenika i sportaša, pretpostavlja se da je jedan od razloga ovakvih neočekivanih rezultata prvoga dijela upitnika nedovoljna prilagođenost upitnika sportašima i glazbenicima.

Ovo se istraživanje temelji na osobnim izvješćima adolescenata. Prema Schmidtu, Shernoffu i Csikszentmihalyiu (2007), takva izvješća mogu biti nedovoljno potkrijepljena

zbog razvojnih karakteristika kao što su: žurba, nestrpljivost, pretjerivanje i krivotvorenje. Naime, instrument korišten u istraživanju je upitnik za samoprocjenu. Glavni nedostatci samoprocjene kao metode su upitna sposobnost ispitanika da uspješno prepoznaju i povežu određeno osobno iskustvo s ponuđenom tvrdnjom (Frisch, Cornell, Villanueva i Retzlaff, 1992). Stoga je dobivene rezultate potrebno provjeriti longitudinalnim istraživanjem radi potvrde. Uzorak korišten u istraživanju, iako je relativno velik, ne može se generalizirati na sve adolescente. Daljnja istraživanja u ovom području trebala bi obuhvatiti veći broj glazbeno obrazovanih adolescenata i, sukladno tome, broj ostalih ispitanika po skupinama.

Zaključak

Istraživanja na području doživljaja zanesenosti kod adolescenata dokazuju češće doživljavanje zanesenosti kod glazbenika i sportaša. U ovom je istraživanju sudjelovalo 460 adolescenata srednjih glazbenih škola, sportske gimnazije i opće gimnazije. Rezultati istraživanja pokazali su češće doživljavanje zanesenosti kod glazbenika i sportaša, ali je skupina ostalih adolescenata imala najviše rezultate za varijable zaokupljenost i osjećaj kontrole. Zanimljivo je da su sve četiri skupine navele aktivnosti povezane s glazbom kao uzroke doživljavanja zanesenosti. Grupa glazbeno neobrazovanih i sportski neaktivnih adolescenata, kao i skupina sportaša pod ovim je navodila slušanje glazbe. Glazbenici su navodili aktivnost sviranja, a sportaši treniranje i sudjelovanje u sportskom natjecanju kao aktivnosti uz koje najčešće doživljavaju zanesenost.

Rezultati ovoga istraživanja mogu poslužiti kao teorijski doprinos svima koji istražuju i rade na odgoju i obrazovanju adolescenata. S obzirom na to da je adolescencija ključno razdoblje za vježbanje adaptivnih životnih vještina, kao što su upravljanje emocijama, strategije suočavanja i razvoj interpersonalnih vještina (Csikszentmihalyi i Hunter, 2003), očekivanja su da glazbeno obrazovanje i strukturirani sportski programi mogu potaknuti razvoj ovih vještina pozitivnim utjecajem na češće doživljavanje osjećaja zanesenosti.

Ovo istraživanje služi i u svrhu novih dokaza postojećih rezultata, kako bi se što više djece i mladih uključilo u glazbene i sportske aktivnosti u budućnosti. Važno je rezultate istraživanja javno obznaniti kako bi mogli utjecati na planiranje i realizaciju pozitivnih promjena u svrhu poboljšanja i usavršavanja postojećega obrazovnog sustava.