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ATTENDING CULTURAL EVENTS AND ACQUIRING CULTURAL CAPITAL IN THE CONTEXT OF DEVELOPING MUSIC COMPETENCIES OF FUTURE TEACHERS FOR TEACHING MUSIC CULTURE IN LOWER GRADES

Abstract: *As part of the Music Culture course, teacher education students at the Faculty of Teacher Education of the University of Zagreb are obliged to attend classical and jazz music concerts organized by the faculty as a part of the Music Scene of the Faculty of Teacher Education.*

The paper aims to examine the attitudes and opinions of teacher education students about the importance and necessity of attending cultural events, especially concerts, in order to conduct music culture classes in primary education successfully and effectively.

The results show that students who, to a greater extent, believe that it is necessary for teachers to actively attend classical music concerts in order to conduct music culture lessons successfully are the ones who listen to classical music more often themselves. There were positive correlations found between the attitude that, for the successful teaching of music culture, teachers must actively attend all kinds of musical events and the frequency of listening to classical music. There is also a statistically significant difference in the agreement with the statement that, in order to teach music culture classes successfully, it is necessary for teachers to actively attend all kinds of musical events, depending on whether students attend only classical music concerts or not.

It is crucial to make students of teacher education studies culturally aware during their studies so that the significance of the perception and reception of culture, especially the musical one, is developed and encouraged in their future students.

Keywords: *concerts, musical culture, primary school, teaching, teachers.*

INTRODUCTION

Cultural policies of numerous European countries (EU Commission 2020) as well as cultural agendas at the world level (UNESCO, 2001) emphasize the importance of connecting culture and education and the necessity of developing and strengthening the cultural competence of all participants in the educational process. “Education contributes to building the personal, cultural, and national identity of an

individual.” (NOK-MZOS¹, 2011, p. 22). Cultural awareness and expression as the eighth key competence for lifelong learning of the European Union (KK#8) emphasize “the value of cultural knowledge, the competencies required to comprehend and appreciate works of art, and the ability to express oneself through a variety of media using innate abilities” (Zrnčić 2018, p. 7). Cultural competence is also based “on the assumption that a solid knowledge of one's own culture and a sense of identity can be the basis for open attitudes toward others and respect for the diversity of cultural expression” (Zrnčić 2018, p. 7).

The term “cultural awareness” includes knowing the importance of culture and art and developing interests and the ability to enjoy them (Zrnčić, 2018). Cultural awareness is closely related to perception and reception through “listening to music, watching a play, observing works of art in a museum” (Zrnčić 2018, p. 16). In the context of education, cultural awareness also includes the artistic field. “The purpose of the art field is to train students to understand art and to actively respond to art through their participation, then to learn different artistic contents and understand themselves and the world using works of art and media, and to express feelings, experiences, ideas, and attitudes through artistic activities and creativity.” (MZOS 2011, p. 208).

“Education and culture are recognized in the habits of children and adults, and the contemporary understanding of cultural development should also include the presence of musical works of art (operas)... and other anthological musical types” (Jurkić Sviben and Herak, 2018, p. 39).

Cultural capital is “a form of personal human capital that includes the internalization of respectable cultural forms of expression based on knowledge, skill, and personal position (status).” (Cultural capital – HE, 2023 <https://www.enciklopedija.hr/entry.aspx?id=34574>). Puzić et al. (2020, p. 7, as cited in Bourdieu, 1997) state that “cultural capital includes linguistic and cognitive competencies, cultural habits and preferences, possession of books and art, as well as other cultural resources that positively influence educational success and educational aspirations.” Cultural habits and preferences are part of cultural capital that is intensively embodied in the family environment but also through the conscious effort of acquiring cultural competencies. Krolo et al. (2016, as cited in Bourdieu, 1983, pp. 187-188) point out that a key role in embodiment (*Verkörperung*) is played by “transmission (*Übertragung*), whereby children from those families in which parents have high cultural capital have a privileged position” (Krolo et al., 2016, p. 330).

In this context, the concept of “cultural participation” is also highly significant (Mustapić et al., 2022), within the framework of Bourdieu's theory of social reproduction (Bourdieu, 1977), where it is necessary to point out that “(...) student success in school depends on the knowledge, skills, and cultural competences adopted in the family and, with regard to the social status of the family, on the cultural consumption available to its members. Thus, it is expected that adolescents of higher social status will show a greater interest in high culture. Moreover, the interest in high culture in view of its connection with social status is a sort of a way of showing the position on the stratification scale. In this sense, cultural participation is imposed as an indicator of belonging to a certain social group” (Mustapić et al., 2022, p. 442). Explaining the concept and significance of cultural participation, Adamović (2017, p. 170) notes: “According to UNESCO, cultural participation is part of everyday life and does not only refer to the consumption of products that fall under the so-called high or elite culture, but it can also be receptive or creative, and as such, it contributes to the quality of life” (UNESCO, 2012, p. 17).

However, it is important to note that in addition to the cultural capital that comes from the family, it is necessary to consider other aspects that affect the possibility of cultural participation, such as financial factors and cultural offerings, depending, for example, on whether one lives in an urban or rural environment. In the research of Tonković et al. (2017), it was shown that cultural participation among young people in Croatia is largely influenced by socioeconomic status but also by a higher level of education. If we look at the mode of consumption of the so-called high culture in our context of classical music, research by Tonković et al. (2014, p. 310) also shows a clear picture of the consumption of the so-called high culture among young people: “The continuity of maintenance of this pattern, which can be traced through research (Ilišin & Radin, 2007; Zdravković, 2014), speaks of a clear picture of its content: highly educated parents, consumption of high culture content, the dominance of the female gender, and a large amount of objectified

¹ NOK – MZO: National Curriculum Framework – Ministry of Science, Education and Sports

cultural capital, but not economic.” Starting from the aforementioned research, the topic was elaborated in the context of the student population of future teachers, the teacher education students.

During their studies, students of teacher education and early and preschool education studies at the Faculty of Teacher Education, University of Zagreb (UFZG) acquire basic knowledge and skills for performing musical activities and teaching musical culture in the educational system (Jurkić Sviben et al., 2021), and they form their attitudes during the entire educational process (Nikolić, 2018). Nevertheless, at the end of formal education, it is necessary to continue improving knowledge and skills; therefore, Rajić (2019) points out that a modern teacher must be ready for lifelong learning, professional development, reflection, and continuous review of pedagogical practice. Consequently, intrinsic motivation will unquestionably play a significant role in achieving self-improvement by actively attending cultural events (Jurkić Sviben, 2023), as well as the cultural capital students had previously acquired. Furthermore, Vidulin-Orbanić (2008, p. 101) emphasizes the importance of culture and cultural capital in the context of lifelong learning, noting: “Organized, planned and systematically implemented activities ensure the cultural prosperity of society and encourage the development of abilities, skills, and skills of those who participate in them. In this sense, culture and music provide a personally and socially valuable and useful way of living in the form of learning, improvement, personality development, and creativity development. Through the art of music, we affirm critical and aesthetic reflection and encourage the creative process, thereby influencing the cognitive-value aspect of the individual, i.e., the possibility of their personal development and cultural prosperity, and we promote the culture of living and the value of lifelong learning and creation.” Svalina also emphasizes the importance of teacher competencies (2015, p. 105), stating that “it is important to emphasize that an essential condition for quality music teaching is the provision of a competent teacher, that is, a teacher capable of successfully introducing students to all musical activities provided for in the curriculum.”

Likewise, taking into account the challenges of contemporary society, Gortan-Carlin and Močinić (2017, p. 511) say that there has been a paradigm shift in the education of teachers in the context of the development of their competencies, therefore, the increasing necessity of continuous training is noticeable, because “the professional qualification continues to develop further through an internship, continuous teaching practice, and lifelong training”. In line with that, Akšamija-Tvrtković (2022, p. 44) also points out that lifelong learning is an “absolute imperative” of modern education, with predominantly challenging demands placed on educational institutions, which must become initiators of the development of the knowledge society and encourage students for continuous improvement through various forms of formal and informal education, thus preparing them for future professional activities in practice.

Therefore, in order to encourage students' cultural awareness, in 2006, the UFZG Music Scene was founded at the Faculty of Teacher Education in Zagreb, conceived as a platform for performances by young musicians and professional artists as well as “students and teachers of the music department of the Department of Art of the Faculty of Teacher Education” (GS-UFZG, 2023). In addition to presenting the activities of the music department of the Department of Arts and the Faculty to the University and the public, the goal of the Music Scene is to “increase the sensibility of the future teacher or educator toward the quality of artistic musical expression” that they will pass on to future generations during educational activities (GS-UFZG, 2023). In order to encourage students to expand their own musical culture by getting to know musical works of art in context, the Faculty of Teacher Education established cooperation with Croatian Radio and Television through the activities of the Music Scene. In addition to the cultural education of students, the goals of the cooperation are “the affirmation and promotion of classical and jazz music, the HRT² orchestra, as well as the affirmation and promotion of the Faculty of Teacher Education and HRT in fulfilling the public functions of both institutions” (GS-UFZG, 2023). Attending concert events organized by the UFZG Music Scene is an integral part of music courses for all UFZG students (IPN-IPDUSE/NJ, 2020; IPN-IPDUS/M, 2020; IPN-PSSRPOO, 2020³).

² HRT – Croatian Radiotelevision

³ IPN-IPDUSE/NJ – Lesson Plan – Integrated Undergraduate and Graduate University Study Programme –

Teaching the music culture courses at the UFZG departments in Zagreb and Petrinja, the authors of this paper reflect on the results and adequacy of the Music Scene activities and the perception of the students themselves on the importance of acquiring cultural capital and education in the field of culture for teachers and educators, bearers of the educational structure and vertical in the Republic of Croatia.

Therefore, this paper aims to examine the attitudes and opinions of students of teacher education studies regarding the importance and necessity of attending cultural events for teachers, especially concerts, for the successful and high-quality performance of music culture classes in primary education.

This research is a continuation of the research that was conducted at the Faculty of Teacher Education in Zagreb in January of this year related to the benefit of the cultural approach to the music education of teacher education students. (Jurkić Sviben, 2023). By continuing the aforementioned research, the aim was to verify whether there is a difference in agreement with the statement that in order to successfully teach music culture, it is necessary for the teacher to actively consume cultural events, depending on whether students attend cultural events not organized by the faculty or not at all (P1), and whether they agree to a greater extent that students who listen to classical music to a greater extent and more often and go to classical music concerts, versus those who do not, with the claim that a teacher should know the form of a musical piece in order to successfully teach music culture (P2). We also wanted to examine whether students who believe to a greater extent that in order to successfully conduct music classes, it is necessary for teachers to actively attend classical music concerts and listen to classical music to a greater extent and more often, and go to classical music concerts themselves, compared to students who to a smaller extent agree with that statement (P3). Another question of interest is whether there is a connection between the students' attitude that for the successful teaching of music culture, it is necessary for the teacher to actively attend classical music concerts, their listening and frequency of listening to classical music, their going to classical music concerts, and agreeing with the statement that for the successful implementation of music culture classes, it is necessary for the teacher to actively attend all kinds of musical events (P4). Considering that within the study program of teacher and early and preschool education, experiencing music in the context of going to concerts is a mandatory part of achieving the outcome of the Musical Culture course, we wanted to check whether students who attend cultural events to a greater extent believe that attending cultural events should be a mandatory part of the study programs that train teachers, compared to those students who only attend cultural events organized by the faculty (P5).

The following hypotheses were defined from the mentioned research questions:

H (1) Students who attend cultural events are more aware that for the successful performance of music lessons, it is necessary for the teacher to actively consume cultural events.

H (2) Students who listen to classical music to a greater extent and more often and go to classical music concerts agree to a greater extent with the statement that a teacher should know the form of a musical piece in order to teach music culture successfully, compared to students who listen to classical music less often and do not go to classical music concerts.

H (3) Students who, to a greater extent, believe that in order to successfully teach music culture, it is necessary for the teacher to actively attend classical music concerts, listen to classical music to a greater extent and more often, and go to classical music concerts themselves.

H (4) The attitude that in order to successfully conduct musical culture classes, it is necessary for teachers to actively attend all kinds of musical events is more pronounced among students who also believe that for the successful performance of music culture classes, it is necessary for the teacher to actively attend

classical music concerts, among those who listen to classical music more often and attend classical music concerts.

H (5) Students who attend cultural events to a greater extent believe that attending cultural events should be a mandatory part of study programs that educate teachers.

METHODOLOGY

Research sample

A total of 108 respondents (N = 108), students of the Faculty of Teacher Education, University of Zagreb, participated in the research. Table 1 shows the variables that describe the sample used in this research.

Table 1

Research sample

VARIABLE	LEVEL OF VARIABLE	f	%
Study programmes	TE ⁴ -903 Croatian Language Module	21	19.4
	TE-903 Art Module	11	10.2
	TE-903 Informatics Module	15	13.9
	TE-903 Educational Sciences Module	17	15.7
	TE-835 German Language and Culture	5	4.6
	TE-835 English Language	39	36.1
Year of study	2.00	51	47.2
	3.00	30	27.8
	4.00	18	16.7
	5.00	9	8.3
Gender	female	103	95.4
	male	2	1.9
	I don't want to declare	3	2.8
Listening to music	Blues music	27	25.0
	Country and western music	10	9.3
	Electronic music	14	13.0
	Heavy metal	3	2.8
	Hip hop	30	27.8
	Indie	12	11.1
	Jazz	20	18.5
	Classical music	32	29.6
	Christian music	29	26.9
	Pop	96	88.9
	Rap	35	32.4
	Reggae	16	14.8
	Rhythm and blues	22	20.4
	Rock	47	43.5
	Soul	12	11.1
	Traditional music	1	0.9
	Trap	25	23.1
Turbo folk	43	39.8	
Disco	30	27.8	
I don't listen to music	2	1.9	
Cultural events needed	Classical music concerts	75	69.4

⁴ Teacher Education

by students of Teacher Education	Jazz music concerts	44	40.7
	Pop music concerts	39	36.1
	Drama performances	95	88.0
	Literary evenings	56	51.9
	Operas	52	48.1
	Musicals	79	73.1
	Operettas	35	32.4
	Ballet performances	67	62.0
	Concerts of traditional music and dance folklore	74	68.5

NOTE: f – frequency, % – percentage

Students of the Integrated Undergraduate and Graduate University Study Programme – Teacher Education (TE-903 Croatian Language Module, Informatics Module, Educational Sciences Module, and Art Module) and the Integrated Undergraduate and Graduate University Study Programme – Teacher Education with English or German (TE-835) participated in this research.

The students were asked primarily about their musical preferences using a Google Form survey. In their free time, most students listen to pop music (89%), then rock (44%), turbo folk (40%), rap (32%), classical music (30%), hip hop and disco (28%), Christian music (27%), blues (25%), trap (23%), rhythm and blues (20%), jazz (19%), reggae (15%), electronic music (13%), Indie and soul (11%), country and western music (9%), heavy metal (3%), and traditional music (1%). Two percent of them declared that they do not listen to music at all.

The teacher education students think that, as part of their education, they need the following cultural events the most: drama performances (88%), musicals (73%), classical music concerts and concerts of traditional music and dance folklore (69%). They also express the need for ballet performances (62%), literary evenings (52%), operas (48%), jazz music concerts (41%), pop music concerts (36%), and operettas (32%).

In addition to the proportions listed in Table 1, it is interesting to point out that 57.4% (N = 62) of the students declared that they had seen an opera, and half of them (48.9%, N = 23) with a teacher or professor, 36.2% (N = 17) with friends, and 14.9% (N = 7) with parents. Of the total number of students, 63% (N = 68) had seen and/or listened to a live symphony orchestra performance.

The students liked the melody (33.3%), mood changes (20.4%), and tempo variations (18.9%) in classical music concerts, and “nothing in particular” (25.9%) and rhythm (25.0%) in jazz music concerts put on by the Music Scene of the Faculty of Teacher Education in Zagreb.

Regarding the intensity of the experience of listening to music, 95.3% of students agreed that it is more intense to listen to music live in concert halls or theatres, while 4.6% of students declared that it is a more intense experience to listen to music through available digital content on portals and platforms.

Descriptive characteristics of variables

Table 2 shows descriptive characteristics of continuous variables.

Table 2

Descriptive characteristics of continuous variables

	M	C	D	SD	Ske w	Kurt	Mi n	Ma x	KS	p
1. I sometimes listen to classical music	3.1	3.0	4.0	1.33	-0.20	-1.26	1.0	5.0	0.24	> .05
2. Frequency of listening to classical music	3.2	3.0	1.0	1.68	0.18	-0.99	1.0	7.0	0.16	> .05

3. In order to successfully teach music culture, it is necessary for the teacher to actively attend cultural events	3.7	4.0	4.0	1.04	-0.53	-0.32	1.0	5.0	0.24	> .05
4. In order to successfully teach music culture, it is necessary for the teacher to understand the form of the musical piece	4.1	4.0	5.0	0.88	-0.96	0.73	1.0	5.0	0.24	> .05
5. In order to successfully teach music culture, it is necessary for the teacher to actively attend all kinds of musical events	3.3	3.0	3.0	1.15	-0.18	-0.70	1.0	5.0	0.18	> .05
6. On the scale from 1 to 5: In order to successfully teach music culture, it is necessary for the teacher to actively attend classical music concerts	3.0	3.0	3.0	1.11	0.00	-0.44	1.0	5.0	0.21	> .05
7. Attending cultural events should be organized by the faculty for students	4.1	4.0	5.0	0.94	-0.84	0.12	1.0	5.0	0.25	> .05
8. Attending cultural events should be a mandatory part of study programmes that educate teachers	3.4	3.0	3.0	1.30	-0.39	-0.80	1.0	5.0	0.17	> .05

NOTE: M – arithmetic mean, C – central value, D – dominant value, SD – standard deviation, Skew – skewness of distribution, Kurt – flatness of distribution, Min – smallest value, Max – largest value, KS – Kolmogorov-Smirnov test for testing normality distribution, p – error probability

All the results in the table, except for the frequency of listening, ranged on a scale from 1 to 5 (from *I completely disagree* to *I completely agree*).

In the category *I agree* (from M = 3.5 to M = 4.4 with C = 4), there is agreement with the following statements: 3. *To successfully teach music culture, it is necessary for the teacher to actively attend cultural events* (M = 3.7, C = 4.0), 4. *In order to successfully teach music culture, the teacher must understand the form of the musical piece* (M = 4.1, C = 4.0) and 7. *Attending cultural events should be organized by the faculty for students* (M = 4.1, C = 4.0).

In the category *I neither agree nor disagree* (from M = 2.5 to M = 3.4 with C = 3), there is agreement with the statements: 1. *I sometimes listen to classical music* (M = 3.1, C = 3.0), 5. *Successful teaching of musical culture requires that the teacher actively attends all kinds of musical events* (M = 3.3, C = 3.0), 6. *On the scale of 1 to 5: In order to successfully teach musical culture, it is necessary for the teacher to actively attend classical music concerts* (M = 3.0, C = 3.0) and 8. *Attending cultural events should be a mandatory part of study programmes that educate teachers* (M = 3.4, C = 3.0).

There is not a single statement in the category *I completely agree* (M greater than 4.5 with C = 5), *I disagree* (from M = 1.5 to M = 2.4 with C = 2), and *I completely disagree* (M less than 1.5 with C = 1).

RESULTS AND DISCUSSION

In the first stage of the research, it was examined whether there is a difference in agreement with the statement that in order to successfully teach music culture, it is necessary for the teacher to actively consume cultural events, depending on whether students attend cultural events organized by the faculty or not (P1). The Mann-Whitney U-test showed that there is no difference in agreement with the statement that in order to successfully conduct music culture classes, it is necessary for the teacher to actively attend cultural events ($Z = -.73$; $p > .05$) between students who attend cultural events that are not organized by faculty and those who do not attend them. This did not confirm the hypothesis (H1) that students who attend cultural events apart from their compulsory activities are more aware that the teacher should actively attend cultural events to successfully teach music. The research conducted by Nikolić (2020) confirmed “that teacher education students do not have the habit of attending concerts and listening to classical music” (Nikolić 2020, p. 81). Nevertheless, attending concerts and other cultural events can be a quality way for teachers to strengthen their cultural awareness and better understand the different cultural backgrounds of their students. Sarrazin (2016) suggests that attending concerts can help teachers develop cultural awareness. Attending concerts of different cultural genres can expose teachers to different cultural traditions and musical styles. The reception of live music at concerts can help teachers gain insight into different cultures and thus enrich their teaching practice.

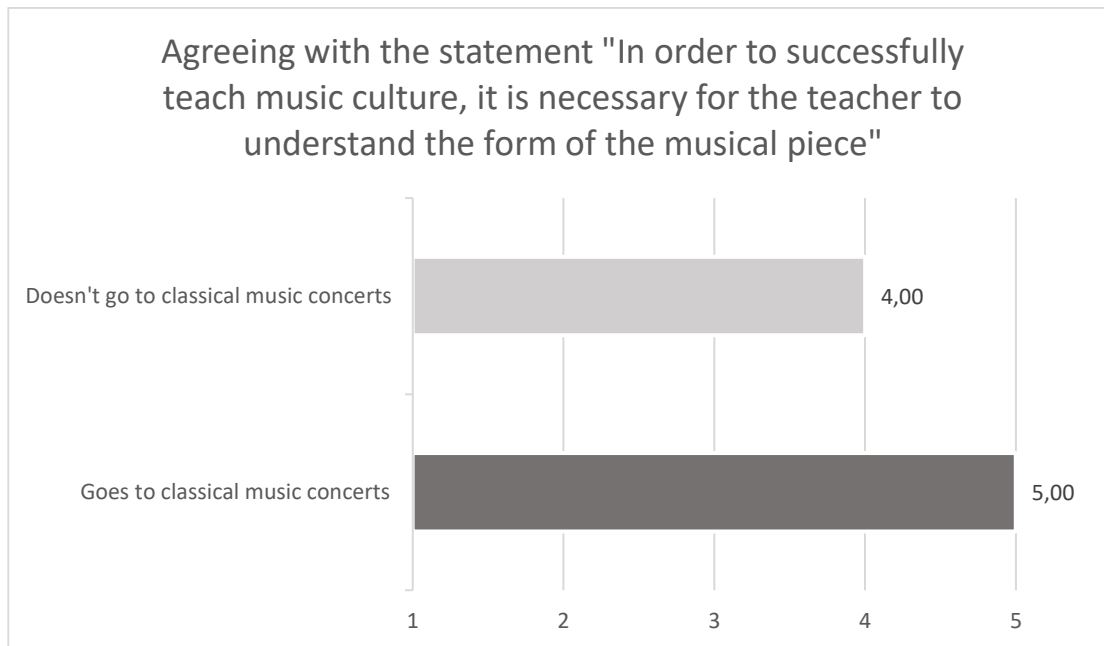
Going to concerts together with students can help teachers understand students' interests because knowing about the types of music and cultural events their students are interested in can help teachers better connect with students and improve the building of relationships. Teachers and students who attend concert events show that teachers are interested in the culture of their students, and thus the possibility of a more inclusive classroom is achieved. Miočić (2012, as cited in Soleša Grijak & Soleša, 2011) points out the importance of observing the learning process as a form of cooperation and that educators (and then teachers) should “perceive themselves as team players to accomplish goals, which contributes to society's development” (Miočić, 2012, p. 77).

Although the results indicate that regardless of whether students attend cultural events on their initiative or as part of their compulsory activities, there is no difference in their opinion that teachers should attend cultural events because attending concerts and other cultural events can be a very useful enrichment of teachers' cultural capital and a useful tool for developing cultural awareness, improving teaching practice, and creating a more inclusive classroom environment.

Examining whether students who listen to classical music more and more often go to classical music concerts agree to a greater extent with the statement that a teacher should know the form of a musical piece in order to successfully teach music culture, compared to students who listen to classical music less and go to classical music concerts less often (P2), was conducted using the Spearman correlation coefficient and the Mann-Whitney U-test. Neither the agreement with the statement *I sometimes listen to classical music* ($r = .18$; $> .05$) nor the frequency of listening to classical music ($r = .14$; $> .05$) is related to the agreement with the statement that in order to successfully conduct music culture classes, it is necessary for the teacher to understand the form of the musical piece. On the other hand, the Mann-Whitney U-test showed that there is a statistically significant difference ($Z = -2.51$; $p < .05$) in agreement with the statement that to successfully teach music culture, a teacher should know the form of a piece of music, depending on whether students attend classical music concerts. The median (for the sake of non-parametric statistics) on Graph 1 shows that students who go to classical music concerts agree more with the given statement compared to those who do not.

Graph 1

Agreeing with the statement "In order to successfully teach music culture, it is necessary for the teacher to understand the form of the musical piece"



In other words, the following part of the second hypothesis (H2) was not confirmed: that students who listen to classical music to a greater extent and more often agree with the statement that a teacher should know the form of a musical piece to successfully teach music culture. Nevertheless, the second part of the hypothesis (H2) was confirmed, where the results showed that those students who go to classical music concerts agree more with the specified statement compared to students who do not go to classical music concerts.

Students who listen to classical music more often and attend classical music concerts may be more familiar with different musical forms and the structure of classical music and are more likely to agree with the statement that a teacher should know the form of a piece of music in order to successfully teach music culture.

According to Šulentić Begić et al. (2017, p. 207), primary education teachers should, among other skills, “know how to listen to music and know a certain number of adequate compositions”, while Nikolić (2020, p. 67) points out that teachers “should have skills and knowledge for analytical listening to music”. Šulentić Begić (2013, p. 262) lists the competencies that primary education teachers should have in the area of listening to music in the first three grades of elementary school according to the outcomes that the students should achieve: “aurally perceive the musically expressive components of the composition (perceive the performing composition, its tempo, dynamics, and atmosphere; know 5-10 new compositions; recognize the compositions...; know the name of the composer and the composition; recognize the musical instruments; be able to follow the musical form of the composition during listening (two-part and three-part songs); be able to recognize and aurally distinguish between vocal, instrumental and vocal-instrumental music; be able to aurally and visually recognize and distinguish the ensemble performing the composition and the sound of individual instruments and children's instruments).”

Based on the above, it is evident that frequent exposure to classical music can provide students with a deeper understanding of musical theory and structure, which is important in understanding the context

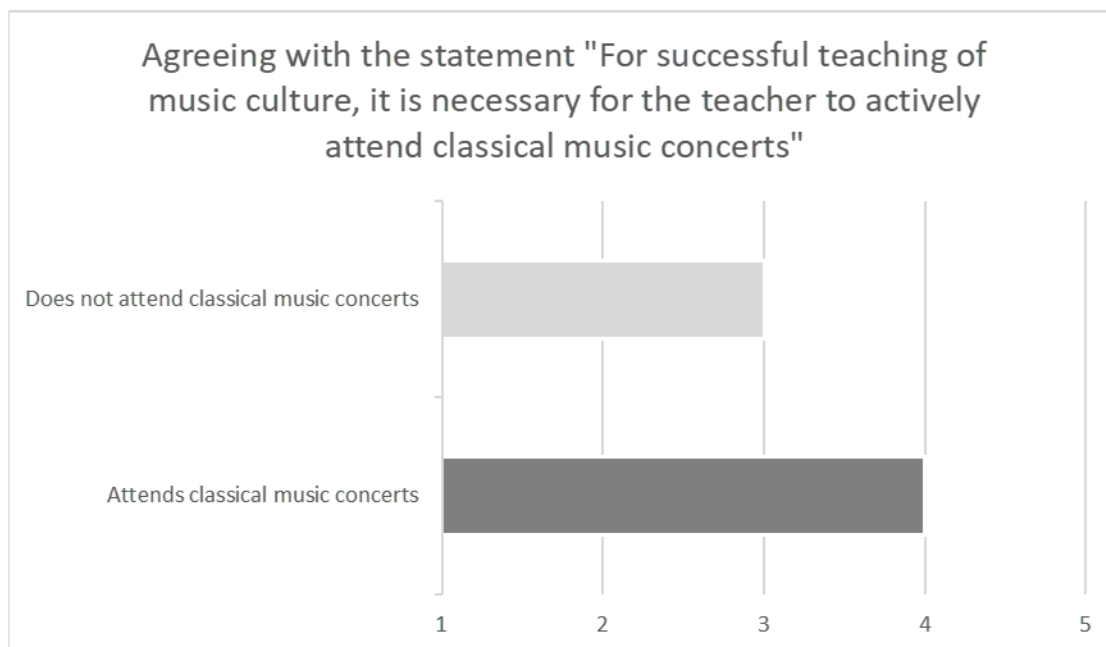
and historical significance of different musical and stylistic periods and the knowledge of musical works that students acquire as part of the course Musical Culture 2 (IPN- IPDUSE/NJ, 2020; IPN-IPDUS/M, 2020). In addition, attending classical music concerts can provide students with the experience of the reception of a classical music performance, which can further deepen their understanding of musical forms and structures, the basic concepts that they acquired during education through the subjects of Musical Culture and Musical Art in elementary and high school. They also need this knowledge and skills in order to teach music culture effectively in primary education.

Furthermore, Spearman's correlation coefficient and the verification that students who believe to a greater extent that the successful teaching of music culture requires the teacher to actively attend classical music concerts themselves and listen to classical music more ($r = .49$; $p < .01$) and more frequently ($r = .45$; $p < .01$) have turned out to be correct, thus the hypothesis (H3) was confirmed. Medium-large statistically significant positive correlation coefficients were obtained, that is, with the increase in agreement with the fact that they sometimes listen to classical music and the frequency of listening to it, the agreement with the specified statement also increases. The part of the problem that had to do with the difference in the agreements with the statement that for the successful implementation of music culture lessons, it is necessary for the teacher to actively attend classical music concerts depending on whether the students go to classical music concerts using the Mann-Whitney U-test also proved to be statistically significant ($Z = -4.13$; $p < .01$)

An overview of the mean values in agreement with the above statement, again using the median for non-parametric statistics, is shown in Graph 2 and shows that students who go to classical music concerts agree more with the statement that for the successful performance of music lessons, it is necessary for a teacher to actively visit classical music concerts.

Graph 2

Agreeing with the statement "In order to successfully teach music culture, it is necessary for the teacher to actively attend classical music concerts"



Thus, we can say that the third hypothesis (H3) has been confirmed and that students who believe to a greater extent that the successful teaching of music culture requires that the teacher actively attends classical music concerts and listens to classical music to a greater extent and more frequently, and goes to classical music concerts. In the research of Dobrota (2016, p. 44), “the assumption about the positive impact of exposure to artistic music during higher education on attitudes toward artistic music and the place and role of music teaching was confirmed.” For primary education teachers to develop students' habits for the sake of their aesthetic education, in order for them to visit theatre plays and art music concerts more often (Dobrota 2016), it is necessary for them to have cultural habits implanted as their own experience. Dobrota and Reić-Ercegovac (2017, p. 49) established that there is a significant connection “between the frequency of attending classical music concerts and musical preferences.” Also, research confirms that musical preferences for a certain type of music or musical genre are stronger (greater) and that they increase with the frequency of attending concerts (Dobrota & Reić-Ercegovac, 2017). “The difference is most obvious in the preference for classical music, jazz, and world music, which are much more preferred by participants who often visit concerts in their free time” (Dobrota & Reić-Ercegovac, 2017, p. 50). Research in the field of musical preferences proves the connection between the reception of classical music and jazz music at concerts, as well as the musical preferences and attitudes of students that it is important for primary education teachers to attend musical events actively. For competent teaching of music culture in primary education, students believe that teachers should have developed cultural competence and accumulated experience in the perception and reception of classical music in concert venues.

Afterwards, several facts were checked related to the attitude that for the successful performance of musical culture classes, it is necessary for teachers to actively attend all kinds of musical events, and it was assumed that this attitude is stronger among students who also believe that in order to conduct music culture classes effectively, it is necessary for the teacher to actively attend classical music concerts, also among those who listen to classical music to a greater extent and more often and among those who go to classical music concerts on their own initiative, regardless of the encouragement and organization of the faculty (P4).

According to Spearman's correlation coefficient, teachers must actively participate in all types of musical events in order to successfully teach music culture, which is related to listening to classical music ($r = .39$; $p < .01$) and the frequency of listening to classical music ($r = .41$; $p < .01$) as expected. The correlations are positive and small. The correlation with the agreement with the statement that it is necessary for a teacher to actively attend classical music concerts for the successful teaching of music culture is positive and high ($r = .71$; $p < .01$).

As for going to concerts, using the Mann-Whitney U-test, it was shown that there is a statistically significant difference in agreement with the statement that it is necessary for teachers to actively visit all kinds of musical events for successful teaching of music culture ($Z = -2.54$; $p < .01$), depending on whether students only attend classical music concerts or not. As expected, those who attend classical music concerts are more likely to believe that it is necessary for teachers to actively attend all kinds of musical events in order to successfully teach music culture (Chart 4). Thus, it can be considered that the fourth hypothesis (H4) is confirmed.

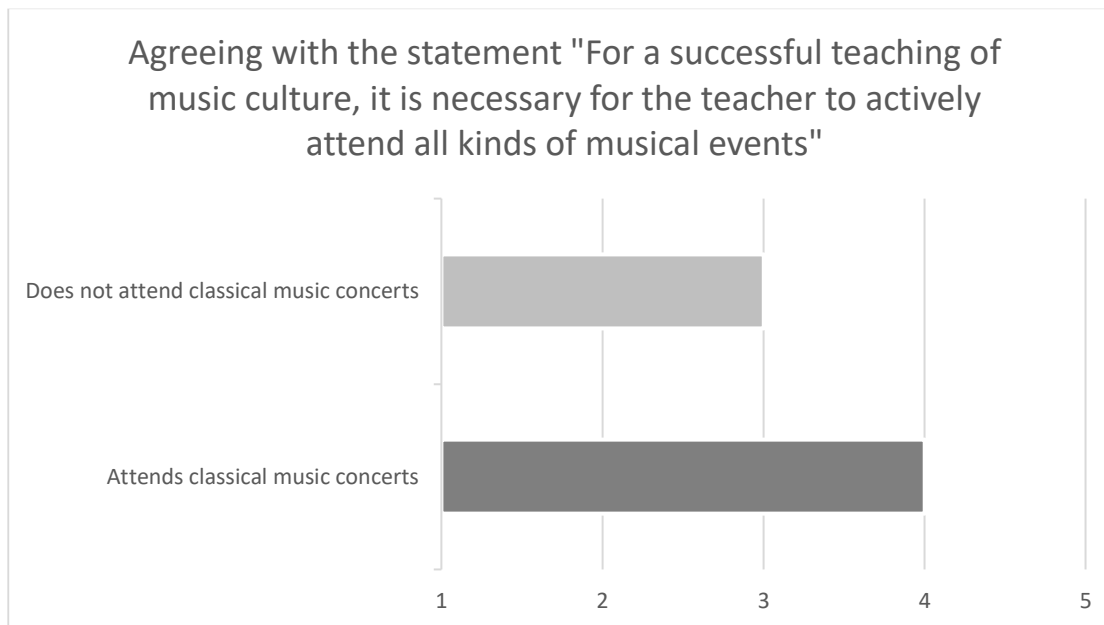
Taking into account the problem of musical preferences and listening to artistic, classical music among school-age students, Vidulin (2013, p. 220) concludes that only 19% of students show interest in listening to classical music in class, and therefore the author concludes: “Since artistic music is an opportunity to form the identity of children and young people, (...) an important area of their affirmation and a direct factor in the (co)creation of culture, it should occupy an important place not only in the school curriculum but also on the scale of social values, which is not the case today. Therefore, it is necessary to find a way to make artistic music a part of a person's everyday life, and the education of children should start in preschool institutions in this direction already” (Vidulin, 2013, p. 220).

If the above statement is taken into account, it will consequently be necessary to arouse interest in classical music more strongly among students and future teachers, considering that “the permanent task of music teaching at all levels of education, as well as society in general, is how to win over children and youth to listen to quality music because music is closely related to the characteristics of a personality”

(Bjelobrčk Babić et al., 2022, p. 318). Subsequently, it can be concluded that listening to and developing an affinity for classical music is a task that needs to be accomplished at all levels of the educational system, as it greatly contributes to intensifying the “cultural participation” (Bourdieu, 2011) of students, the future teachers, who will most likely transfer their interests to their future students and pupils.

Graph 3

Agreeing with the statement “In order to successfully teach music culture, it is necessary for the teacher to actively attend all kinds of musical events”



In the continuation of the research, we wanted to examine whether students who attend cultural events to a greater extent (meaning outside of the mandatory study program that directs them to it) believe that attending cultural events should be a mandatory part of study programs that educate teachers (H5).

This was explored using the non-parametric Mann-Whitney U-test, and it was shown that there is no statistically significant difference neither in the perception that attending cultural events for students should be organized by the faculty ($Z = -.12$; $p > .05$), nor in the perception that attending cultural events should be a mandatory part of study programs that educate teachers ($Z = -1.55$; $p > .05$) depending on whether students attend cultural events outside the organization of the faculty or not.

Therefore, the fifth hypothesis (H5) that students who attend cultural events also outside the faculty consider it important to a greater extent for the faculty to organize attendance at cultural events, compared to students who only attend cultural events organized by the faculty, was not confirmed.

Students who possess significant cultural capital in terms of the need to attend and consume cultural events, i.e., to have more intensive cultural participation, will, given the accumulation of cultural capital in the family and educational environment before entering tertiary education (regardless of whether the study program obliges and encourages them to attend cultural events) and concerning the formed cultural needs, attend various cultural events and also concerts of various musical genres (Jurkić Sviben, 2023).

Nevertheless, if we take into account the necessity of the future teacher's possession of cultural capital, in the context of Bourdieu's concept of “cultural participation” (Bourdieu, 2011), it can be concluded that there is a need to strengthen and create inclinations to consume cultural content to a greater extent because tertiary education is the last instance of the educational system where an audience can still

be educated as consumers of cultural programmes, who will transfer the acquired cultural capital to their future students, thus educating the upcoming generations.

Given that Bourdieu (2011, p. 5) points out that “cultural needs are products of upbringing (...) all cultural practices (visiting museums, concerts, exhibitions, reading, etc.), preferences in literature, painting, or music are closely related with the level of education (measured according to the school title or the number of years of schooling) and, secondly, with social origin”, it can be concluded that education is a very significant factor in the context of acquiring cultural capital and habits of cultural participation. Therefore, it is necessary to consider the possibilities of a more intensive implementation of cultural content within the framework of existing study programs, intending to develop the cultural habits of students, regardless of their previous accumulation of cultural capital, previously formed cultural needs, and habits of cultural participation.

CONCLUSION

Considerations of various aspects of the education of children and youth in the context of the entire vertical of the educational system are intensively present in the recent social and scientific discourse, with the aim to improve the acquisition of knowledge and create competencies for the future, which is largely uncertain. Despite the advanced technologization of all segments of social activities, the cultural capital of an individual is still a significant factor in the context of competencies for lifelong learning in the European Union (KK#8), and together with cultural participation, it mostly depends on the family environment, socioeconomic status, and level of education. To strengthen cultural awareness and the development of interest in the so-called high culture, this research tried to show the attitudes of teacher education students and future teachers about cultural participation and the consumption of cultural events to improve teaching practice within the subject of music culture.

The research which included teacher education students (N = 108) at the Faculty of Teacher Education, University of Zagreb, showed that respondents who attend cultural events and listen to classical music more frequently have a highly developed sensibility and awareness of the importance of acquiring cultural capital for future teachers. Therefore, the conclusion is that intrinsic motivation (Jurkić Sviben, 2023) among students who show a tendency to attend cultural events more often is a significant factor in their affirmative attitudes toward active cultural participation, which is mainly due to the acquisition of cultural capital in primary and secondary education and the family. This cultural capital as a kind of prior knowledge resulted in students' receptivity to more frequent attendance at cultural events (mainly classical music concerts), listening to classical music, possessing a fair amount of musical theory knowledge, and the awareness that a future teacher must attend various musical events. Therefore, it is essential to point out that tertiary education is the final level on which it is still possible and necessary to strengthen the cultural capital of respondents who previously had no opportunity or affinity to consume cultural events. Although students did not express significant differences in their attitudes when it came to cultural events that are part of compulsory study programs or organized by the faculty, it is still clear that such a cultural offer is highly significant in achieving equal opportunities for students to acquire cultural capital, and thus for improving the professional competencies of future teachers.

If we take into account the fact that knowing and listening to classical music more frequently, i.e., more intensive cultural participation in art programs of the so-called high culture, is a positive indicator of the success of future teachers in teaching music culture, it is necessary to encourage and create an inclination to consume quality cultural content in the context of higher education as well, because the acquired cultural capital will certainly contribute to a more effective strengthening of cultural awareness and stronger enculturation of all participants in the educational process, especially the upcoming generations, to whom future teachers will probably transfer their cultural preferences and habits of cultural participation if we take into account Bourdieu's thesis on the integration transfer of cultural capital and taste.

Despite the limitations of the research, the most significant of which is a small sample of students who study exclusively at the Faculty of Teacher Education of the University of Zagreb, we can interpret the obtained results in the context of baseline indicators for more extensive and comprehensive future research,

for which a partnership between educational institutions, artists, and cultural institutions is needed in order to strengthen and develop cultural competencies (Sicherl-Kafol & Denac, 2020).

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