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Identification of Cultural Practices among Young Adults: a Context-Sensitive Analysis

Słowa kluczowe: doświadczanie kultury; racjonalność partycypacyjna; obywatelstwo kulturowe; odobywatelnienie.

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Introduction

This article aims to reveal the meanings behind the experience of culture by young adults aged 20–26 years, in the context of their answers to a question about their participation in culture and how they justify this participation. This rather simple question inspired phenomenographic interviews about the cultural practices of traditional and non-traditional students¹ from two regions in Poland: Warsaw and Tri-City (the latter being a metropolitan area consisting of three cities, namely, Gdańsk, Gdynia and Sopot). The interviews were then subjected to an analysis, in order to reconstruct the students' conception of culture, and how it is experienced by the generation of people who entered adulthood when Poland was already a democratic country; specifically in the times of stability that en-

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sued after the dramatic social and political changes. When examining the respondents' descriptions of their experience of culture, the authors were interested in the social and educational aspects of lifelong learning in and through culture, as well as in the terms used by the students to describe their experience of culture through social and cultural relations. Once their cultural practices and activities were identified, it was possible to indirectly discover the role of cultural education in the respondents' life, in both its formal and non-formal capacities. This finding, in turn, may be used in future to reformulate the fundamental content of cultural education, and thus reinforce the skills training of teacher-motivators and educators, as well as benefit the consumers of culture.

Why study this topic?

Cultural education is one of the areas of education that is perceived as a priority in state policy across continents. This is mostly due to such UNESCO initiatives as the Convention Concerning the Protection of the World Cultural and Natural Heritage of 1972; the Universal Declaration on Cultural Diversity of 2001; and the Convention on the Protection and Promotion of the Diversity of Cultural Expressions of 2005. Also, the document adopted during the second UNESCO World Conference in Seoul in 2010, the 'Seoul Agenda: Goals for the Development of Arts Education', provided the global community with significant impulses to develop cultural education, as well as to take measures aimed at improving its quality and extending its reach.

Cultural education raises significant interest among representatives of different sciences and social circles in Europe. The high numbers of actors involved in promoting culture in general, and the diversity of notions, theories and approaches to cultural education, result largely from the conception of culture, which itself can boast hundreds of commonly accepted and applied definitions.² Thus, any attempt at an unambiguous explanation of the conception of culture starting with the phrase 'culture is' or 'culture denotes' may only produce a partial definition that addresses only a certain aspect of this term. However, despite its complexity and ambiguity, researchers have constantly aspired to offer a more specific understanding of what culture is. Yet, as Dirk Baecker (2003, p. 33) shrewdly observes: "If culture may be described by one particular feature, it will be the widespread belief that this conception seems indefinable. Anyone who nevertheless tries to define it only proves how they can't keep up with this conception"³. Yet dozens of researchers around the world, particularly in

the humanities and social sciences, do not abandon the ambition to capture the essence of the phenomenon of culture. After all, this term is ‘a useful shortcut when characterising the distinctiveness of human groups and outlining differences. However, the extent to which it corresponds to “reality” remains a matter of interpretation’ (Moosmüller A., 2009, p. 13).

European discourse on cultural education, or rather arts education, as it came to be known, treats it – similarly to culture – as a catch-all that can encompass nearly anything. It covers a myriad of motives that arise in the context of aesthetic forms of expression and manifestations of human activity; both deliberate and purposeful (and thus present in everyday life and various practices, rites and rituals), as well as unintentional and spontaneous. What they all have in common is the emphasis that they put on the pedagogical content of these forms of expression, ranging from everyday aesthetic practices (creativity expressed through artistic handicrafts or design) to comprehensive productions and variants of different arts (Schonmann S., 2015). Indeed, the importance of the pedagogical message spread through these cultural artefacts, has come to the foreground ever since people realised that we acquire most of our knowledge through the social environment and in relationships with other people, as part of our everyday experience.

Methodology

The selected question about culture and its experiencing seemed to be a natural choice, in the context of learning processes being recognised as an ordinary, daily human activity; or as people’s way of functioning in the world, which to a certain degree gives us the status of a subject (Usher R. and others, 1997). In this sense, and also in terms of methodology, man-made knowledge arises from the constant negotiation that occurs between people and the external world. For example, in interviews it takes the form of a narrative that unveils the ways of exploring the world and participating in it. Language codes, along with the cultural codes that are embedded in them, are instruments used to name and assign meanings to the surrounding reality, serving as a medium that constitutes the said subject.

Therefore, at the level of analysis, it was necessary to reconstruct what the respondents said about their experience of culture, and to explore the meanings that they gave to that experience. For the purposes of this reconstruction, perceived as a derivative of biographical experiences, the following question was asked: ‘What is culture and how do you experience it?’. This served as the starting point for semi-structured interviews, which were fur-

ther supplemented, as dictated by the phenomenographic research procedure (Marton F., 1988), with additional questions such as: ‘What is cultural education?’, ‘What should be the goals/objectives of cultural education?’, ‘What is the standard model of a cultured person?’, ‘What cultural practices are you involved in in your daily experience?’, ‘What are your cultural needs?’, and ‘What barriers are there in terms of participation in culture?’.

The study was based on the epistemological foundation of phenomenography, an interpretivist approach which states that no other world exists than the one that we experience. However, the authors are aware of the lack of clarity regarding the perception of phenomenographic studies and their methodology. Therefore, in this study, cultural experiences and their understanding were approached as narratives arising from constructivist practices. This means that even if a given experience is individual or isolated in nature, it is still culturally mediated through a specific place, time and social environment. This is how the phenomena related to experiencing culture, albeit individual and isolated, build a collective intellect that forms a supra-individual system of thinking; this system is communicated through social processes of the dissemination of knowledge, and constitutes part of social heritage (Marton F., 1988). The belief in the collective character of these conceptions of phenomena, which are discovered throughout the research process, plays an important role in phenomenographic studies. It remains in line with the main thesis of phenomenography, which assumes that people give different meanings to the surrounding world, but that the number of these meanings is limited. The descriptions of the analysed phenomena obtained in this study, along with their conceptions, revealed certain similarities in terms of the meanings ascribed by the respondents; these meanings were also found to be relatively constant and limited in number.

The analysis presented below is based on the transcripts of the phenomenographic narratives, with tasks performed in the following order:

- Researchers familiarised themselves with the text of the interviews;
- Text condensation;
- Certain passages from the texts (selected at the condensation stage) were compared;
- The responses were mapped based on the similarities and differences revealed between them;
- The criterion (essence) was determined for the similarities and differences found at the previous stage;
- The categories were named according to the domains of the phenomena they referred to, and ways in which they were experienced (understood) by the respondents;

- The selected categories of the descriptions were studied in terms of the relevant meta-theories and approaches applicable to the analysed phenomena (Marton F. and others, 1992, pp. 1–16).

The data analysis enabled the discussion of the study outcomes and their organised presentation. In this case, the data related to 40 students (20 non-traditional students from a large urban agglomeration, namely Warsaw, and 20 non-traditional students from a slightly smaller agglomeration, Tri-City) and their habits and attitudes, as well as the ambiguity related to forming judgements, and various stages of thinking about culture and experiencing culture.

The final result of this phenomenographic study concerns the categories of description applied to the outcome space that reflects a variety of experiences related to a given phenomenon. Thus, the outcome space presents a given phenomenon, just as the categories of description capture conceptions (Barnard A. and others, 1999). Therefore, in phenomenography, the outcome space is a representation of both the said phenomenon and of different ways of experiencing it (Marton F., 1994).

On the ways culture is experienced by young adults

The analysis of the interviews, carried out in accordance with the research procedure described above, allowed us to identify the categories of description for experiencing culture, as seen by the young adults. They turned out to be highly diversified in terms of meanings. This is hardly surprising, as after all, they are embedded in the very nature of culture, which itself escapes any attempts at a more precise definition. The categories of description of experiencing culture seem to overlap with the following maxim by the German writer and social critic Peter Pivitt: ‘Culture is expressed in how one lives and works’ (cited in Schlutz, E., 2015, p. 222). The conceptions of meanings given by the young adults and accordingly denoted by the authors of the study comprised the following: (A) Culture as an anthropological immersion in everyday life; (B) Culture as a mono-cultural model; (C) Culture as a national, cultural and local heritage; and (D) Culture as a space of interpersonal relations.

A. Culture as an anthropological immersion in everyday life

The interviews show that the participants of the study clearly perceive themselves as subjects (agents), and thus as self-steering individuals with substantial cultural awareness; this perception expresses itself in their critical and reflective approach to their own cultural activities.

- 1) When I was a child, my parents used to take me to the puppet theatre and explained the play whenever I didn't understand it. They helped me tell the difference between the positive and negative characters. It was a sort of lesson of what it means to be good.
- 2) For me, culture is basically my everyday life: it is what I wear and how I look, what is trendy and what I should eat to stay healthy. However, I have it under control, I don't succumb to fashion. 'All that glitters is not gold.'

When addressing human subjectivity (agency), this kind of experience highlights its exclusive nature, given that the ability to approach social and cultural reality in an independent, reflective and autonomous way is not a universal quality; and this experience is also due to deficiencies in education (both formal and non-formal). Human subjectivity (agency), pointed out by some participants, corresponds to social models that are characteristic of early modernisation: 'The main figure here is a strong, self-steering actor who participates in culture but is not its prisoner; who is involved in it but not uncritically; who wants to get to know the views of others but has his/her own opinion' (Krajewski M. and Schmidt F., 2014, p. 39). While stressing the individual's ability to act independently, this conception refuses to define one's obligations (what to do, what to believe, what cultural practices to follow). 'This ideal seems to lie at the foundation of all participatory and educational activities which usually aim to create such situations in which one's subjectivity, the belief in the ability to act independently, and lifestyle, can be reinforced and appreciated' (Krajewski M. and Schmidt F., 2014, p. 39).

The young people's statements clearly reveal their broad anthropological understanding of culture and socio-cultural activities, along with their evolutionary structure. The students speak of a 'modern, contemporary' approach, which they juxtapose with the generally adopted one. According to them, the former is not a common daily practice – in fact, its existence is recognised only because it is one of the topics discussed during studies.

1) I have a modern approach to participation in culture. At the university they teach us that we should 'attend the theatre, the opera', but we are interested in something completely different. I want to be up to date, here and now, I want to know what is 'going on', literally and figuratively, e.g. I want to know what 'Męskie Granie' is, and this is why I'm going to see a concert by these musicians.⁴

2) I know I need to be familiar with the canon, with what I was taught, but disco polo,⁵ which everybody laughs so much at, also gets me going, especially at parties. It gives us a lot of fun, we all know the lyrics and can sing together.

These statements reveal the dichotomy between nature and culture, where culture is everything that is man-made and is thus superimposed on the natural order.

B. Culture as a monocultural model

This concept of experiencing culture was discussed by the respondents in terms of cultural behaviour standards/cultured background, i.e. politeness, impeccable manners, high-quality language, participation in key cultural events, and familiarity with cultural facts from the world of art. They reflect the dominant categories of social space, and a vision of life where people participate in culture in a similar manner, while otherwise living next to each other without interfering with each other's life.

- 1) While for some it seems obsolete, to me, being a cultured, well-mannered person means having the ability to behave in and adapt to different situations, know the rules of *savoir-vivre*, and attend places worth going to in order to have something interesting to talk about: a new film, a play or a computer game.
- 2) The most important thing to me is education – general rather than a specialist one, because I don't like such limitations. I don't enjoy chit-chatting or talking about private or mundane things. I want my discussion partners to be open-minded. I like listening to others and I'd like to be listened to.
- 3) (...) but do studies teach us culture? I know you have to be cool even in the way you talk to people. I can't stand it when Polish is not Polish, and when everything is only either 'cool' or 'awesome' (...).
- 4) Culture is social norms and behaviour. It means that you are an informed expert on culture, you are familiar with cultural trends and can express your opinion.
- 5) I think that the most important thing is to be able to behave appropriately to the situation, present yourself properly in different situations. It is a set of qualities that defines our 'self'.
- 6) A cultured person reads a lot and can express their ideas eloquently on many topics.

One cannot help but notice that such an understanding of culture and how it is experienced in everyday life is based on judging it by its value, and consequently it excludes people who do not have these sought-after qualities. As such, it tends to promote a certain type of conduct while discrediting others, with a relatively well-defined idea of what behaviour is desirable and thus appropriate. In this case, it is more about 'expanded (enlarged) reproduction': that is, increasing the number of cultured people rather than the emancipatory potential of one's own cultural and participatory activities.

C. Culture as a national, cultural and local heritage

This concept of experiencing culture is most often referred to in response to the question about the purpose of cultural education. The respondents stress its cultural and social dimension, identifying it with heri-

tage, i.e. everything that has been produced through a collective effort of several generations of people who form a certain community. Particular emphasis is put on the significance and value of 'collective effort', which is understood as a medium through which human identity is created, preserved and manifested. This is illustrated by the following statements:

- 1) The most important part of cultural education is to spread the knowledge about our heritage and the development of society, as well as its role in building culture for many generations. This knowledge serves to preserve moral and cultural ideas, it determines who we are and what our roots are.
- 2) It is important to educate about our culture, but also to teach that one should be open-minded to other beliefs, religions and cultures. It is only through this contrast that one can understand what heritage, origins and customs actually mean.
- 3) The purpose of cultural education should be to present social development, open young minds, invite people to reflect on the essence of society, and stress the timeless values originating from our culture.
- 4) Customs, legends and fairy tales, history, religion and the mother tongue should be passed on from generation to generation.

D. Culture as a space of interpersonal relations

This concept goes beyond monoculture, by emphasising such qualities as being open-minded and curious about the world. Rather than focusing on consuming the canonical products of culture, it stresses that all people are valuable. The decisive criterion for this type of cultural attitude is associated with social competences, rather than a specific set of cultural practices that are preferred by prevalent social categories, the educational system or the world of art. This is most clearly represented by the following statements:

- 1) According to me, the most important thing about culture is to develop people's sensitivity, show others what the knowledge of culture can give us, and what it teaches us about other people.
- 2) Everyday conversations with friends are a genuine cultural education, especially in social media, where I can learn what is important for other people, in life. Things I can't see myself because I am self-centred. Although 'I always know best', I am very curious about the opinions of others.
- 3) I like to learn, get to know people and their sensitivity, travel, create (I'm an amateur painter), be in touch with artists. It gives me an opportunity to be a creator of culture in a broader sense of this term.
- 4) Talking about films, confrontation with the reactions and opinions of others, and new aesthetic experiences, from just being around deeply cultured people.
- 5) I like making new friends, being ready for change, empathy, otherness.

From experiencing culture to describing the social world: an attempt at a context- and theory-sensitive interpretation

The concepts presented above show that culture and cultural education play an important role in the young students' lives. They describe the significance of these concepts in terms of their social usefulness, while in each case emphasising different aspects of learning in culture and through culture. Due to Poland's historical context, a strongly normative conception of culture still prevails, entailing empathic ideas of education that remain invariably effective in the social and cultural-political sphere. The students tend to attribute these qualities to cultural education and the dissemination of culture, which they perceive as involving the following: the reproduction of the existing models of what it means to be a cultured person; imposing the pre-defined and closed-minded models of memory and heritage; and recreating the existing cultural order and social divides. Cultural education is here the embodiment of learning high culture, which in turn is founded on studying the artistic canon. Although the processes of cultural education take place at various stages of socialisation and in various groups (family, school, peer group), they are generally believed to be the school's domain.

Despite being highly diverse, the students' approaches to and ways of experiencing culture seem to have one thing in common: they always refer to the phenomenon of culture through its manifold definitions. For instance, the young adults' understanding of culture is broad: essentially anthropological, with culture perceived simply as a way of life, and concerned with people's adaptation to their socio-cultural environment and its subsequent transformation. In this sense, they are similar to the classical description offered by Raymond Williams (1985).⁶ In its slightly narrower interpretation, culture is identified with collective achievements of many generations, i.e. with cultural heritage. Finally, in its narrowest sense, culture refers to accepting the respective aspects of people's lives, both at the level of an individual and of a community, without judging which aspects may be more valuable or less valuable, while culture should be studied based on the most common practices among students.

These are the social dimensions of experiencing culture, which researchers recognise as follows: anthropological (culture as created by people); ethnological (culture as a way of life); sociological and normative (culture as a set of norms and values, and culture as an idea of humanisation and socialisation) (Fuchs M., 2012). The experience of culture is to be complemented by education and pedagogy, which bring into it ideas and concepts that emphasise the following attributes: equal opportunities,

a holistic approach to humans, acceptance of diversity, orientation towards one's strengths and interests, tolerance of human weaknesses, voluntary participation, and the need to support individual learning processes (Braun T. and Schorn B., 2012).

According to the students taking part in our study, the primary goal of cultural education is to ensure the transfer of culture; in this process, the role of the learning subject (i.e. the participant in the educational process, along with his or her individual biography) is secondary. This transfer of culture, as seen by the young adults, focuses more on the external conditions of the transmission of objects of art and culture, as well as on transmission strategies and their effects across various social environments. It is to serve as a 'bridge', linking a given artefact of culture and the person experiencing it, who is its recipient (Reinwand V.-I., 2012). The transfer of culture may therefore be assumed to have the following objectives: to enable the perception of art and culture; to develop artistic skills and creativity; to develop cultural competence (understood as the ability to interpret the events and complex phenomena of the modern world); and to use cultural artefacts as catalysts for change, and as a medium to solve urgent social issues (Mandel B., 2005).

The importance of learning in culture and through culture emerged in the subjects' responses to the question about their participation in cultural practices. It was found that learning is instrumentally associated with the traditional understanding of participation in cultural life (e.g. by making use of the cultural and artistic offerings of different institutions, 'being around' different works and fields of art, and 'higher culture'). For example, some respondents think that with regard to activities offered by institutions, participation is determined, explicitly or implicitly, by 'how' and 'what' one should take part in; although this concern does not preclude one's deep engagement with culture. Others manifest an inclusive and egalitarian model of participation, in which no culture is better, more valuable or less valuable than any other, while cultural institutions provide space for negotiating different forms of expression through cultural products.

On the other hand, the students' responses hardly point to their genuine participation in culture, if this is understood as opening themselves up to broader philosophical concepts of culture, or to activist and civic models of public sphere, both egalitarian and action-/cooperation-oriented (Nacher A., 2014). From the perspective of social learning, participation is all about cultural citizenship, which can be understood as 'a continuum that encompasses: the model of elite culture which requires high-level engagement and competence; the model of popular culture whose simple content makes it

easy to understand; and the model of culture as a “natural” human environment that is passively absorbed and thus available to everyone’ (Janicka-Olejnik E., 2016, p. 59). In this sense, the most significant aspects of cultural participation include its processual nature, social and economic relationships, and moving beyond the sheer reception and interpretation of cultural products (Makówka M., 2007). This translates into different forms of participation, such as consumption (as a viewer, a recipient, a listener, a reader, etc.), and other internalised forms of activity that constitute part of general culture and which express human values (e.g. participation in workshops, cultural festivals, artistic creation, music, literature, amateur videos, one’s own lifestyle, aesthetic taste, diet and leisure-time activities).

The respondents pointed to lack of money as a barrier to this type of participation in culture. For instance, they often emphasised the lack of funding as a factor hindering access to cultural practices. The quality of the descriptions of learning through culture seems to stem from the ‘old education’ system of transmission, while participation is the result of the free market and its logic. This free-market rationality was acquired by the respondents, who learned to understand it and accept it as part of themselves. However, from the andragogical (adult education) point of view, and also methodologically, this rationality does not have the power to explain, but only to interpret the processes of lifelong learning. After all, the market-based rationality arose as an effect of global economic mechanisms, and it is not bound specifically to the local – Polish – context. In this sense, this attitude seems to be inevitable, obvious and familiar.

This leads to yet another educational motive related to ethics, social commitment and the already mentioned cultural citizenship. Learning processes, and not only in Poland, are nowadays said to manifest themselves in economic terms. As such, they are affected by ‘decitizenising’ and the state’s constrained responsibility for education; this role has consequently been commercialised, and it is now no longer a social issue, but an area ruled by the market (Kwieciński Z., 2007). Many societies have concluded that education is part of the private sphere of every citizen, and thus their sole responsibility. This has a social impact, as a force behind changes in the quality of citizens’ life, education becomes a permanent challenge and a never-ending task for many countries (Biesta G., 2010).

Social sensitivity cannot be rebuilt with the use of former methods, but by the dissemination of civic learning practices. Thus, participation in culture should become an egalitarian, democratic, non-judging social project, in which ‘all individuals and groups have, live in, participate in and create their culture’ (Hughes Ch. and Tight M., 1998). Naturally, in this

project, culture is no longer understood 'as an ironclad, monolithic and hierarchically organised axiological system', but rather as 'a form of critical cultural practice founded on the knowledge that the concept of culture may also be used to fuel social exclusion and marginalisation and to perpetuate inequality, injustice and intolerance. In this sense, it may be a powerful tool to shape the socio-political order' (Kosińska M., 2014, p. 176).

Conclusions

Being bound by the methodological procedure of phenomenography, we are not allowed to explain the meanings behind the experience of culture by young adults, based on their conceptions presented in this article. Nevertheless, we are allowed to ask a humanistic question about the meaning of what is public and what is private in our lives, and thus also in the processes of social learning. Through our project, we were able to revisit the fundamental fact that learning is a public matter that involves growing 'into' culture and socialisation throughout one's whole life (lifelong learning). The concept of lifelong cultural education originated from André Malraux's 'integral culture' (see Besnard P., 1988), from Paulo Freire's 'pedagogy of the oppressed', from emancipation pedagogy and critical pedagogy (Szkudlarek T., 1993; Červinkova H. and Gołębniak D., 2010), and from the British community arts movement (Kurz I., 2008; Rogozińska A., 2009). It seems that this concept remains valid, and that it is conducive to social integration and deepening/strengthening the relationships within social groups, as well as to the elimination of inequality, creating civic engagement, reinforcing independence and increasing political influence.

The terms used to date in andragogy to describe the learning process (individual vs. social; private vs. community; economic vs. social) (Kurantowicz E. and Nizińska A., 2012), seem insufficient to identify the practices and experiences of learning in culture and through culture. Our research project is an example that identifies the rationality adopted by young adults for the purpose of justifying their own learning processes, and therefore their own lifeworld, which is also inhabited by others. Following this rationality, young people perceive education and participation in culture as an investment that is made to secure their own future, professional development and prestige, while giving them satisfaction. In this approach, which is dominated by pursuing their own well-being and thus shaping their individuality, they do not realise that education and culture, particularly public education in its modernist version, is a thoroughly political project that is closely related to the formation of societies.

The experience of culture by students suggests that those against the 'politicisation of education' are winning or have won, as they demand the separation of education from politics, seeing the former as apolitical and asocial.

Our respondents do not associate the individual with the communal. They want to participate in culture for their own development, rather than for the purposes of broader communication, conflict resolution, building community bonds, or shaping a deeply humanistic, human-sensitive space. Focused on themselves, their personal development and their own interests, they do not identify their immersion in culture with cultural citizenship or an opportunity to engage in the social world. They do not experience the public space as a political sphere that stimulates civic participation and engagement in what is social and communal, and which translates into cultural citizenship and the quality of life in society. This problem, while of importance, forces us to look beyond the formal education system as established in countries devoid of legitimate ideologies or traditions of community life – in other words, if they lack ideologies similar to social democracy in Western Europe or American communitarianism. Without the values represented by these movements, all energy is channelled towards the processes of individualisation and privatisation. While such a model of culture may prove effective economically and as an instrument of power and control held by the state, it distances modern communities from the ideals of civil society, by limiting their ability to self-organise and achieve goals without a stimulus from the administration. This approach, therefore, paves the way for nationalisms, which – as José Ortega y Gasset (1930) observed nearly one hundred years ago – are nothing more than 'blind alleys'.⁷

Notes

- 1) Traditional students are people who (1) enrol full time immediately after finishing secondary school, (2) depend on their parents or other people for financial support, and (3) do not work and can focus entirely on matters related to studying. Students who do not meet at least one of these criteria are called non-traditional students (even though statistically they are the majority). The terms *non-traditional students* and *non-traditional undergraduates* were first used by Patricia K. Cross in 1981, in a paper on the increasing participation of adults in formal education in the United States. Since then, the terms have also been widely adopted by researchers in other cultural circles (Cross P., 1981).
- 2) Alfred Kroeber and Clyde Kluckhohn (1963) found as many as 160 different definitions of culture reiterated in subject literature.
- 3) Unless indicated otherwise, all translations of quotations used in the text come from its translator.

- 4) *Męskie Granie* is the name of a concert tour held annually in Poland, with the participation of the leading Polish musicians and representatives of visual arts. The first such tour took place in 2010.
- 5) *Disco polo* is a genre of popular dance music created in Poland in the 1980s, initially known as *pavement music* [muzyka chodnikowa] or *backyard music* [muzyka podwórkowa]. It is a Polish variant of disco music, with simple melodies and often coarse, indecent lyrics.
- 6) Williams adopted a broad, anthropological understanding of culture, which he defined as “a whole way of life, material, intellectual and spiritual”. In other words, culture constitutes part of people’s everyday life, taking into account the state/disposition of the human mind, and the state of the intellectual development of society as a whole.
- 7) José Ortega y Gasset, *The Revolt of the Masses*, 25th Anniversary Edition, 1957, p. 183. The Spanish original, ‘La rebelión de las masas’, was published in 1930, while its translation into English (anonymous, authorised by José Ortega y Gasset) appeared in 1932.

IDENTYFIKACJA PRAKTYK KULTUROWYCH WŚRÓD MŁODYCH DOROSŁYCH – ANALIZA WRAŻLIWA NA KONTEKSTY

(STRESZCZENIE)

W artykule podjęto próbę przedstawienia sposobów doświadczania kultury przez młodych dorosłych, studentów dużych aglomeracji miejskich. W prezentowanym badaniu kultura nie jest traktowana jako byt zewnętrzny wobec człowieka, byt, który go określa, lecz jako efekt jednostkowego i wspólnotowego działania. Wychodząc z założenia, że udział w niej nie ma nic wspólnego z odświętnością, jest natomiast ciągle, bezwyjątkowy i ściśle relacyjny, przyjęto, że znaczenia, jakie rozmówcy – w efekcie własnych osobistych doświadczeń – nadają swojej partycypacji w kulturze, pozwalają na wgląd w procesy przyswajania kultury tożsame z fenomenem uczenia się. Świadomie wykraczając poza ramy metodologiczne narzucone przez fenomenografię, autorki dążą do poznania dominującej współcześnie racjonalności partycypacji w kulturze, ukształtowanej na skutek negocjacji między uczącym się podmiotem a światem zewnętrznym. Owa racjonalność – jak pokazują wyniki badań – daleka jest od kulturowego obywatelstwa i dekonsumpcyjnie, personalistycznie, wspólnotowo zorientowanego modelu edukacji kulturowej i tradycji myśli moralnej, która pod żadnym pozorem nie może być zerwana za sprawą wydarzeń politycznych i politycznego uwikłania samej edukacji.

IDENTIFICATION OF CULTURAL PRACTICES AMONG YOUNG ADULTS: A CONTEXT-SENSITIVE ANALYSIS

(SUMMARY)

This article attempts to present ways in which culture is experienced by young adults. Culture is understood here not as an external construct that defines humans, but as a result of human actions, both individual and communal. Assuming that participation in culture is not just an occasional act but rather, a continuous, and strictly relational process, the authors suggest that the meanings ascribed by the respondents to their participation in culture will provide an insight into the processes of assimilation of culture, in connection to the phenomenon of learning. The authors try to understand the currently prevalent rationality for participation in culture, in the form that emerges from negotiations between the learning subject and the external world. The study reveals that the said rationality has little to do with the models of cultural citizenship and cultural education that are oriented towards deconsumption, personalism and community, or with traditional moral philosophy.

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