



A Sociocultural Analysis of Teachers' Arts Consumption Habits

Ahmet Kaysılı ^{a *}, İhsan Metinnam ^b, Zeki Özen ^c

^a Ankara University, Faculty of Educational Sciences, Ankara, 06590, Turkey

^b Ankara University, Faculty of Fine Arts, Ankara, 06110, Turkey

^c Ankara University, Faculty of Educational Sciences, Ankara 06590, Turkey

Abstract

In an educational process that causes the reproduction of social classes and culture, the disadvantaged segments of the society may not be able to benefit from the vertical class mobility function of education because they lack the cultural capital to strengthen their social positions. In such a case, it is important for individuals to contact teachers who will increase their cultural capital gains in their educational processes and can be role models for them. In this respect, the problem of this research, which aims to describe the mentioned potentials of teachers through their art tendencies, is the artistic consumption habits of teachers and the sociocultural backgrounds that are the source of this habit pattern. The target population of this study, which is a descriptive research designed in the survey model, consists of 733 teachers working in the province of Ankara, who work at all levels and types of schools and were determined by the convenience sampling technique. The data of the research were collected through the Teachers' Arts Consumption Habits Questionnaire prepared by the researchers. The research findings were interpreted on the basis of the teachers' family backgrounds and the type of university they studied at. In this context, the most general result revealed by the study is that the family backgrounds of the teachers and the type of university they studied differentiated the cultural capital they acquired and thus their preferences in the artistic activities they were interested in and participated in with the arts they performed. There are clear distinctions between teachers who state that they grew up in traditional families and those who say they grew up in contemporary families, especially in the preferred and practiced arts. This distinction also manifests itself in preferred music genres. It is possible to see a similar distinction in the relationship between the universities where they study and their artistic consumption preferences.

Keywords: Artistic consumption habits, teachers, cultural capital, habitus

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* Corresponding author name. ORCID ID.: <https://orcid.org/0000-0000-0000-0000>
E-mail address: author@institution.xxx

1. Introduction

Society is not homogeneous and static; it is a dynamic, living structure that is constantly being built through economic, social and cultural activities. In this context, society can be seen as a playground where the different forces that build it are constantly interacting with each other. As in every game, the game is played according to certain rules in the social field. The rules of the game, on the other hand, are determined within the framework of the sociocultural and socioeconomic codes of the group that becomes dominant as a result of the process of struggle and social interactions between the groups in the society. In other words, the main source of this struggle in the societal context perceived as the playground is the distinctions arising from economic, social and cultural differences. These distinctions, which prevent society from having a homogeneous appearance and enable it to attain a diverse and multidimensional structure, also constitute the fundamental reason for the division of social groups into layers within themselves. Therefore, the game continues in autonomous spaces created by social groups within themselves, where they do not interact with other social groups. These spaces also diverge based on lifestyles and living cultures, in addition to economic income distribution.

The main reference source for many sociological analyses on lifestyles is Pierre Bourdieu's work titled "The Distinction". The model presented in this work is based on two fundamental concepts: homology and habitus (Coulangeon & Lemel, 2009). Bourdieu argued that social distinctions should also be addressed on the basis of variations in lifestyles and cultural practices in addition to the differences in economic income distribution. Bourdieu demonstrated that the judgments of taste in society are significant indicators through which class distinctions can be traced (Bourdieu, 2013). According to Bourdieu, the types of capital that constitute social distinction cannot be limited solely to economic capital. Different types of capital such as cultural, social and symbolic capital also reproduce class distinctions. In this context, a wide range of cultural practices, including rituals such as celebrations and funerals, clothing choices, education, ways of spending leisure time, types of consumed food, ways of presenting food, sports done and artistic preferences can be seen as signs through which social distinctions can be deciphered. To interpret these signs, it is necessary to examine the volume and type of capital underlying the cultural practices that each field creates within itself. When examining cultural practices, investigating cultural capital takes precedence. Cultural capital, in its most general sense, refers to the entirety of the knowledge and accomplishments acquired by an individual through their family, social environment and educational processes. Cultural capital becomes visible through three different forms: permanent bodily and mental predispositions, cultural products (such as paintings, books, instruments, etc.), and institutionalized forms (especially the quality of education received) (Dillon, 2021). However, no type of capital can exist in isolation; it is constantly

in interaction with other types of capital. A study examining the relationship between cultural capital and academic achievement reveals that the lack of cultural capital significantly and negatively impacts educational success, and private schools are more successful in compensating for this deficiency (Cansız, Özbaylanlı & Çolakoğlu, 2018). Economic capital facilitates access to cultural capital. To be an effective player in the field, one needs to develop various strategies to convert economic capital into other types of capital. Therefore, being economically affluent alone is not sufficient to become a player who influences the game in the social field. For instance, to be able to play a musical instrument, there is a need for the economic means to purchase that instrument and access to courses to learn how to play it after acquiring it. Playing a musical instrument can be effective in gaining a privileged position within any community. This can be referred to as the symbolic value of the cultural capital brought by the skill of playing a musical instrument. The new relationships that playing a musical instrument brings and the new benefits acquired through these relationships correspond to social capital. The interest in playing a musical instrument is not randomly emerging and directed; it is structured in relation to the social class. This interest is also an indicator of the differences in cultural practices. The difference in the roles played by the family and the teacher in students' preference for fine arts high schools (Sankır & Sankır, 2019) reveals the importance of cultural capital. Parents transfer their cultural knowledge to their children in the family socialization processes and ensure the reproduction of cultural capital. It also means that children have already mastered the “rules of the game” in the arts and know how to translate this into social vertical mobility. In contrast to children who show a similar inclination towards art education based on their family backgrounds, students who choose these schools under the guidance of their teachers are not very familiar with “the rules of the game”.

1.1. Problem Statement

In an educational process that contributes to the reproduction of social classes and culture, disadvantaged segments of society may not fully benefit from the vertical class mobility function of education. Although macro-level policies are necessary for improving this situation, it can be stated that regardless of the solution methods, the primary condition is to train qualified teachers. A qualified teacher is a teacher who is competent in terms of professional and content knowledge, can communicate effectively with educational components from different socioocultural layers of the society and is open to development and new ideas. In order to build a qualified teacher identity, teachers must have a strong socioocultural and socioeconomic background. This can only be possible with a strong cultural capital and a habitus that can well guide the vertical class mobility function of education. In studies, it is seen that the information about the socio-cultural and socioeconomic backgrounds of the pre-service teachers is generally revealed in dimensions such as the education level of the parents and the income status of the

family. In a study (Köksalan, İlter & Görmez, 2010) on the socioocultural characteristics of pre-service primary teachers and their willingness for graduate education, it is seen that the majority of the pre-service teachers in the research population come from low- and middle-income families. In addition, when the occupations of the parents, the education levels of the fathers and family incomes are considered together, it is claimed that the teaching profession is preferred by individuals from the lower and middle income groups, due to the low income level and status of the teaching profession. In the study conducted by Baykara-Pehlivan (2008) investigating the attitudes of pre-service primary teachers towards the teaching profession in the context of socioocultural and socioeconomic variables, in terms of the education level of the parents, primary school graduates rank first among the parents and that pre-service teachers mostly come from low or middle-income families. Furthermore, the occupations of parents and family income levels also influence the attitudes towards the teaching profession. The study conducted by Arslan (2007) also revealed that an overwhelming majority of future teachers are children of families belonging to middle and lower-middle socioeconomic strata, and the pre-service teachers' sociocultural levels are slightly higher than their economic levels.

Teachers can serve as role models and play a guiding role for the young people they interact with, in addition to transferring their expertise in the field they teach. As shown by the study of Sankır and Sankır (2019), which demonstrated that teachers have decisive roles in students' preferences for the field of arts by discovering artistic talent at an early age, expressing their high belief in students' abilities and by supporting and guiding these students, cultural capital not only makes the teacher but also the student stronger. In this regard, an effective teacher can be expected to guide students from disadvantaged backgrounds and help them bridge the capital gap resulting from not knowing "the rules of the game". In this context, the strength of a teacher does not refer to his/her economic capital but rather indicates the ability to possess and transfer superior manners, knowledge and skills, in addition to specific content and professional expertise, to their students and present them appropriately. A strong teacher can empower their students, enabling them to benefit from the vertical class mobility function of education. Given that aesthetic preferences and choices are determinants of the standing within social classes, teachers need to be strong in the field of art as well. In this context, identifying teachers' arts consumption habits will not only provide significant insights for strengthening their artistic and aesthetic abilities but also enhance their self-awareness, making them more empowered. In light of all this information and within the framework of the functions mentioned regarding teachers' contribution to students' cultural capital in the school learning processes, the problem statement of the current study is about teachers' arts consumption habits and the sociocultural backgrounds that underlie these consumption habits.

Society is not homogeneous and static; it is a dynamic, living structure that is constantly being built through economic, social and cultural activities. In this context, society can be seen as a playground where the different forces that build it are constantly interacting with each other. As in every game, the game is played according to certain rules in the social field. The rules of the game, on the other hand, are determined within the framework of the sociocultural and socioeconomic codes of the group that becomes dominant as a result of the process of struggle and social interactions between the groups in the society. In other words, the main source of this struggle in the societal context perceived as the playground is the distinctions arising from economic, social and cultural differences. These distinctions, which prevent society from having a homogeneous appearance and enable it to attain a diverse and multidimensional structure, also constitute the fundamental reason for the division of social groups into layers within themselves. Therefore, the game continues in autonomous spaces created by social groups within themselves, where they do not interact with other social groups. These spaces also diverge based on lifestyles and living cultures, in addition to economic income distribution.

1.2. Purpose

In-school education processes aim not only to make students academically successful but also to impart various cultural values to them, thereby enabling them to be more effective citizens in the society. At this point, it is considered highly important for students to interact with teachers who can enrich and develop the cultural capital they have brought from their family backgrounds at school. This indicates the importance of teachers' cultural backgrounds, particularly their artistic competences and arts consumption habits. In this context, the study aims to reveal teachers' attitudes towards arts and their interests and activities related to arts with a descriptive approach. To this end, answers to the following questions are sought:

1. What types of arts do teachers perform?
2. What types of music are teachers interested in?
3. How is the participation of teachers in art activities?
4. What kind of a relationship is there between the types of arts that teachers are interested in/perform and their participation in art activities and their sociocultural backgrounds?
5. What kind of relationship is there between the types of arts that teachers are interested in/perform and their participation in art activities and the university they graduated from?

2. Method

This is a descriptive study designed in the survey model. In the survey model, it is aimed to describe the situations examined in their own conditions as they are without any intervention (Karasar, 2005). The descriptive dimension of the studies conducted in the survey model corresponds to determining the relationships between the phenomena being researched and classifying them (Yıldırım, 2000). In this context, the arts consumption habits of teachers, which are examined within the framework of their interests and activities, are described considering their relationships with different variables.

2.1. Population and Sample

The target population of the study consists of teachers working at all levels and types of schools. However, the Covid-19 pandemic, which burst out during the year 2020 and is still going on during the research process, has made it impossible to conduct the study with a larger sample throughout the country. Therefore, the population and, consequently, the sample of the study were kept limited to the teachers working in the schools located in the central districts of Ankara province, where the researchers also reside. In the 2020-2021 school year, the number of teachers working at official and private educational institutions affiliated to the Ministry of National Education at all levels of education is 70,385 (Ankara Provincial Directorate of National Education, 2020). In order for the results to be obtained in the study to represent the population, the minimum number of the participants to be selected from the population was calculated as follows (Büyüköztürk et al., 2014):

$$n = \frac{n_0}{1 + \frac{n_0}{N}}$$

$$n_o = [(t.S)/d]^2$$

Here, N represents the size of the population, t represents the table value corresponding to the confidence level, d represents the estimated tolerance amount, and S represents the standard deviation of the variable to be measured in the population. The population size was estimated as 70,385, the estimated value of tolerance as $d=0.05$ and the standard deviation as 0.5. In addition, the significance level to be considered in the study was taken as $\alpha=0.05$, the confidence level as $(1-\alpha)=0.95$, and the t value corresponding to the confidence level as 1.96. Accordingly, the minimum sample size in the study can be calculated as follows:

$$n_o = [(t.S)/d]^2 = [(1,96 \times 0,5)/0,05]^2 = 384,16$$

$$n = \frac{384,16}{1 + \frac{384,16}{70.385}} = 382$$

In this case, according to the calculations made, the minimum number of the participants to be included in the study was determined to be 382. In other words, for the sample, which should represent the population of the study, at least 382 teachers working in public and private education institutions of all levels and types in the central districts of Ankara should be reached. In determining the sample for the study, considering the current pandemic conditions and the city where the researchers reside, the convenience sampling technique, which allows quick and practical access to data and is preferred when using another technique is not feasible (Yıldırım & Şimşek, 2018) was used. In this way, the researchers reached out to a total of 733 teachers working in the central districts of Ankara, and thus a sufficient number for the sample was obtained.

Of the participating teachers, 548 (74.8%) are females and 185 (25.2%) are males and 643 (87.7%) work in public schools and 90 (12.3%) work in private schools. Detailed information about the participating teachers is given in Table 1.

Table 1. General features of the participants

<i>School Type</i>	<i>f - %</i>	<i>Level</i>	<i>f - %</i>	<i>Branch</i>	<i>f - %</i>	<i>Length of Service</i>	<i>f - %</i>
Kindergarten	28 – 3.8%	Pre-School	63 – 8.6%	Primary Teacher	225 – 30.7%	1–5 Years	77 – 10.5%
Primary School	299 – 40.8%	Primary School	269 – 36.6%	Science and Mathematics	85 – 11.6%	6–10 Years	126 – 17.2%
Special Education	12 – 1.6%	Middle School	232 – 31.7%	Social Studies	50 – 6.8%	11–15 Years	170 – 23.2%
Bilsem	1 – 0.1%	High School	169 – 23.1%	Turkish / Turkish Language and Literature	50 – 6.8%	16–20 Years	131 – 17.9%
Middle School	220 – 30%			Foreign Language	58 – 7.9%	21–25 Years	123 – 16.8%
İmam Hatip	12 – 1.6%			Vocational Courses (İmam Hatip High	19 – 2.6%	26–30 Years	67 – 9.1%

Middle School				School and Vocational High Schools)				
Anatolian School	High	63 – 8.6%		Painting / Music	37 – 5%	31 Years and more	39 – 5.3%	
Vocational School	High	55 – 7.5%		Physical Education	34 – 4.6%			
İmam /Anatolian Hatip High School	Hatip İmam	20 – 2.7%		Religion and Ethics	13 – 1.8%			
Science School	High	21 – 2.9%		Guidance and Counselling	78 – 10.6%			
Social Sciences High School		1 – 0.1%		Pre-School	41 – 5.6%			
Sports School	High	1 – 0.1%		Technology and Design	31 – 4.2%			
				Information Technologies	5 – 0.7%			
				Drama	4 – 0.5%			
				Special Education	3 – 0.4%			
Total		733 – 100%	Total	733 – 100%	Total	733 – 100%	Total	733 – 100%

2.2. Development of Data Collection Tools

The data of the study were collected using the “Teachers’ Arts Consumption Habits Questionnaire” developed by the researchers. The first 12 questions of the survey, which consists of a total of 25 questions, aim to elicit information about the demographic characteristics of the teachers such as the area where the school in which they work is located, type, quality and level of the school where they work, gender, branch and professional experience of the teachers, the region where they live and how they define themselves socioculturally in the context of their family background and the university they graduated from. In line with the purpose of the current study, the main variables for evaluating the teachers’ interests in arts are determined as the sociocultural context the teachers use to define themselves (conservative/traditional or modern/contemporary) and the universities they graduated from. The reason for determining the main variables in this way is that the identified variables correspond to the two main sources of cultural capital acquisition, which are the social environment and educational institutions. The 13 questions that encompass the teachers’ interests in arts are directed in different ways due to the specific nature of each question. The teachers were asked to rate three types of art and music they are most interested in, from 3 to 1, and they were expected to mark the types of arts they practiced from the given options. The data on the art activities attended were tried to be obtained through a Likert-type question that classifies the frequency of the teachers’ participation in these activities as “I never go”, “I go once a year”, “I go once a month” and “I go once a week”. In addition to these, the questionnaire also included questions about what kind of publications the teachers follow and what

kind of literary works they are interested in. The art classification approach proposed by Özer (1993), taken into consideration when determining the art genres that form the options in the questionnaire items, is as follows: *Spatial Arts, Volume Arts, Surface Arts, Sound Arts, Performing Arts, Language Arts, Movement Arts, Gastronomy Arts - Arts related to cooking and drinking, Fragrance Arts, Tactile Arts.*

2.3. Data Collection and Data Analysis Process

The validity of the questionnaire used as the data collection tool was evaluated using the content validity, which was best determined through expert opinions (Alpar, 2010). In this context, the content validity of the questionnaire was evaluated by obtaining opinions from two field experts during the development process, and the questionnaire was tested through a pilot application. Based on the feedback received from these experts and the data obtained from the pilot application, necessary adjustments and corrections were made to the questionnaire. The questionnaire administration process was carried out by transferring the prepared questionnaire form to the electronic environment and having the sample of teachers respond to the questions in the electronic environment. The questionnaire was administered throughout the spring term of the 2020-2021 school year and the administration process was completed at the end of the same term, when it was decided that the data collected were enough. Before the administration of the questionnaire, the participating teachers were provided with the Informed Consent Form, which was prepared to obtain their consent. The data obtained from the questionnaire were coded and transferred to the computer environment through the SPSS 25 statistical software program. The data here were transformed into tables to include frequencies, percentages and means, and these tables were interpreted in the findings section. The different variables that appeared to be related to the teachers' artistic interests and activities in their responses were evaluated in relation to each other through cross-tabulations.

3. Results

In the results section of the study, first, a general profile describing the teachers' arts consumption habits will be presented. In this context, the teachers' interests in and performance of various art forms, as well as their participation in art activities and the frequency of their participation, will be discussed on the basis of the relevant tables. In the second part of the findings, the overall results will be interpreted in relation to the teachers' sociocultural backgrounds and the universities they attended through cross-tabulations.

3.1. General Profile

In the administered questionnaire, the teachers were asked about which types of arts they are more interested in and which art forms they practice. The results are presented in Table 2.

Table 2. General distribution of the types of arts practiced by the teachers

<i>Art Types</i>	<i>f</i>	<i>%</i>
I am interested in photography	270	36.8
I paint in oil/watercolour	136	18.6
I do wood painting	135	18.4
I play a musical instrument	107	14.6
I write poems	89	12.1
I write stories/novels	88	12
I am a soloist/chorister/vocalist	45	6.1
I am interested in ceramics (porcelain, tiles, etc.)	41	5.6
I am interested in ballet/pantomime/dance	39	5.3
I do marbling	37	5
I am an actor in theatre/cinema	23	3.1
I draw cartoons	22	3
I am interested in calligraphy art	22	3
I am interested in opera/musical	20	2.7
I write scripts/scenarios	16	2.2
I engage in sculpture	15	2
I engage in relief sculpture	12	1.6
I engage in miniature art	11	1.5
I engage in stained-glass art	7	1
I am a theatre/cinema director	4	0.5

In the questionnaire, the question regarding the performed art type allows teachers to choose multiple options. Therefore, the discrepancy between the frequencies and percentages shown in the table and the total number of participants is due to the nature of the question included in the questionnaire. The frequency value in the table represents the number of participating teachers (out of 733) who stated that they engage in the relevant art form, while the percentage value represents the proportion of this number among the participating teachers. The data in Table 2 clearly demonstrates that teachers show significantly more interest in the art of photography, followed by painting (136/18.6%) and wood painting (135/18.4%), playing a musical instrument (107/14.6%), writing poems (89/12.1%) and writing stories/novels (88/12%).

The relationship of the teachers with music was also one of the problem areas investigated in the study. The teachers were asked to select three types of music from the options provided in the questionnaire and assign 3 points to the one they are most

interested in, 2 points to the one they are second most interested in and 1 point to the one they are the third most interested in. The total score obtained by multiplying the points taken from the selected music genres was divided by the number of the participating teachers to calculate the mean value shown in the table. The types of music that the teachers are interested in are presented in Table 3 starting from the one with the highest mean value to the one with the lowest mean value.

Table 3. General ranking of the types of music that the teachers are interested in

<i>Music Types</i>	<i>\bar{x}</i>
Turkish folk music	1.76
Turkish pop music	1.34
Turkish art music	1.30
Classical western music	0.82
Foreign pop music	0.77
Classical Turkish music	0.76
Ethnic music (foreign)	0.75
Rock/Metal (Turkish)	0.70
Jazz/Blues	0.63
Arabesque/fantasy music	0.56
Rock/metal (foreign)	0.54
Rap/hip hop (Turkish)	0.42
Rap/hip hop (foreign)	0.35

The data presented in Table 3 reveals that Turkish folk music is the most popular type of music among the teachers, followed by Turkish pop music and Turkish art music. The types of music that the teachers show the least interest in are rap/hip-hop, rock/metal and arabesque/fantasy. It is also worth noting that classical western music, produced in western form, received more points compared to classical Turkish music among the music types that the teachers show interest in, along with foreign pop music.

One of the best indicators of teachers' arts consumption habits is their participation in any art event. The data obtained from the question directed to the teachers in this context are presented in Table 4.

Table 4. General distribution of the teachers' participation in art activities

	<i>Never go</i>		<i>Once a year</i>		<i>Once a month</i>		<i>Once a week</i>		<i>Total</i>	
<i>Activity Type</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
<i>Cinema</i>	32	4.4	314	42.8	374	51	13	1.8	733	100
<i>Theatre</i>	99	13.5	407	55.5	213	29.1	14	1.9	733	100
<i>Exhibition</i>	233	31.8	418	57	71	9.7	11	1.5	733	100
<i>Concert</i>	213	29.1	432	58.9	79	10.8	9	1.2	733	100
<i>Opera/musical</i>	436	59.5	255	34.8	37	5	5	0.7	733	100
<i>Ballet/dance</i>	483	65.9	215	29.3	29	4	6	0.8	733	100

As seen in Table 4, the art activities most participated in by the teachers are cinema and theatre. More than half of the teachers stated that they go to the cinema once a month (51%) and attend theatre once a year (55.5%), while the percentage of teachers going to the theatre once a month is more than a quarter (29.1%). The percentages are high for the options of once a month and once a year and the frequency of going to both cinema and theatre shows a significant decrease on a weekly basis as in the participation rates in other art activities. Although the rates of those who never attend exhibitions and concerts are close to one-third, it is remarkable that more than half of the teachers (57% for exhibitions and 58.9% for concerts) stated that they attend exhibitions and concerts at least once a year. The rate of teachers who attend exhibitions (9.7%) and concerts (10.8%) once a month corresponds to approximately one-tenth of all the participants. While almost two-thirds of the teachers stated that they never attend an opera/musical or ballet/dance performance, the remaining one-third expressed that they attend such art events once a year.

3.2. Related Findings

3.2.1. Sociocultural Background

In understanding individuals' sociocultural status, the knowledge and experiences they acquire within their family are highly significant. With this perspective, in the administered questionnaire, the teachers' sociocultural backgrounds were attempted to be determined by taking into account their families in which they were raised. The teachers were asked to define their families as Conservative/Traditional or Modern/Contemporary. The distribution of the teachers according to their sociocultural backgrounds is shown in Table 5.

Table 5. Distribution of the teachers according to their sociocultural backgrounds

<i>Conservative/ Traditional</i>		<i>Modern/ Contemporary</i>		<i>Both Conservative and Contemporary</i>		<i>Total</i>	
<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
360	49.1	323	44.1	50	6.8	733	100

According to the data obtained, 360 (49.1%) of the teachers defined their families as Conservative/Traditional, and 323 (44.1%) defined their families as Modern/Contemporary. According to this, it is evident that the teachers are almost evenly divided between those coming from Conservative/Traditional families and those coming from Modern/Contemporary families, with a slightly higher proportion of teachers from Conservative/Traditional backgrounds. The remaining 50 teachers (6.8%) defined their families as both Conservative/Traditional and Modern/Contemporary.

The data describing the relationship between the socio-cultural backgrounds of the teachers and the types of art they perform are presented in Table 6.

Table 6. Sociocultural background and type of art performed

<i>Type of Art</i>	<i>Conservative/ Traditional</i>		<i>Modern/ Contemporary</i>		<i>Both Conservative and Contemporary</i>	
	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
<i>Painting</i>	69	19.1	57	17.6	10	20
<i>Marbling</i>	26	7.2	8	2.4	3	6
<i>Cartoon</i>	11	3	9	2.7	2	4
<i>Photography</i>	132	36.6	123	34.1	15	30
<i>Miniature</i>	5	1.3	5	1.5	1	2
<i>Calligraphy art</i>	14	3.8	7	2.1	1	2
<i>Sculpture</i>	2	0.5	12	3.7	1	2
<i>Relief</i>	3	0.8	8	2.4	1	2
<i>Stained-glass</i>	4	1.1	3	0.9	0	0
<i>Ceramics</i>	16	4.4	22	6.8	3	6
<i>Wood painting</i>	66	18.3	59	18.2	10	20
<i>Soloist/chorister/vocalist</i>	19	5.2	24	7.4	2	4
<i>Musical instrument</i>	43	11.9	56	17.3	8	16
<i>Story/novel</i>	45	12.5	35	10.8	8	16
<i>Poem</i>	55	15.2	29	8.9	5	10
<i>Actor</i>	5	1.3	17	5.2	1	2
<i>Director</i>	0	0	4	1.2	0	0
<i>Script/scenario</i>	7	1.9	8	2.4	1	2
<i>Opera/musical</i>	6	1.6	12	3.7	2	4
<i>Ballet/pantomime/dance</i>	7	1.9	25	7.7	7	14

According to the data presented in Table 6, among the teachers who define their families as Conservative/Traditional, the proportions of those interested in photography (36.6%), poetry (15.2%), marbling (7.2%), calligraphy (3.8%) and stained-glass art (1.1%) as amateurs or professionals are higher compared to the other two groups. On the other hand, among the teachers who define their families as Modern/Contemporary, the proportions of those playing a musical instrument (17.3%), being a soloist/chorister/vocalist (7.4%), engaging in ceramics (6.8%), acting (5.2%), sculpting (3.7%), relief (2.4%), writing scripts/scenarios (2.4%) and directing (1.2%) are higher compared to the other two groups. When the teachers who define their families as both conservative and contemporary are examined, it is seen that painting (20%) and wood painting (20%) are equally popular among them while the rates of the teachers who are engaged in writing stories/novels (16%) and ballet/pantomime/dance (14%) are significantly higher than the other two groups. When the least practiced arts are examined, it is seen that among the teachers who identify their families as Conservative/Traditionalist, it is evident that directing is not practiced at all, and there is a significantly lower rate of participation in ballet/pantomime/dance (1.9%), opera/musical (1.6%), acting (1.3%), miniature (1.3%), relief (0.8%) and sculpture (0.5%) compared to the other groups. From the same perspective, among the teachers who identify their families as Modern/Contemporary, the percentage of engagement in arts such as painting (17.6%), story/novel writing (10.8), as well as poetry (8.9%), cartoon (2.7%) and marbling (2.4%) is lower than the percentages of the other groups. Among the teachers who identify their families as both conservative and contemporary, stained-glass art and directing are not engaged in at all. Additionally, photography (30%), ceramics (6%) and being a soloist/chorister/vocal Artist (4%) are represented with lower percentages compared to the other two groups.

Table 7 presents the relationship between the teachers' socio-cultural backgrounds and the types of music they are interested in.

Table 7. Sociocultural background and the type of music interested in

	<i>Conservative/Traditional</i>	<i>Modern/Contemporary</i>	<i>Both Conservative and Contemporary</i>
<i>Type of Music</i>	<i>\bar{x}</i>	<i>\bar{x}</i>	<i>\bar{x}</i>
<i>Turkish folk music</i>	1.95	1.59	1.46
<i>Turkish pop music</i>	1.40	1.31	1.16
<i>Turkish art music</i>	1.47	1.13	1.20
<i>Classical western music</i>	0.66	0.99	0.96
<i>Foreign pop music</i>	0.65	0.87	0.96
<i>Ethnic music (foreign)</i>	0.63	0.88	0.78
<i>Rock/metal (Turkish)</i>	0.70	0.74	0.52
<i>Jazz/Blues</i>	0.47	0.84	0.56
<i>Arabesque/fantasy music</i>	0.68	0.46	0.44
<i>Rock/metal (foreign)</i>	0.45	0.67	0.44
<i>Classical Turkish music</i>	0.80	0.70	0.82
<i>Rap/hip hop (Turkish)</i>	0.42	0.44	0.26
<i>Rap/hip hop (foreign)</i>	0.35	0.37	0.24

The data in Table 7 indicate that among the teachers who define their families as Conservative/Traditional, the levels of interest in Turkish folk music (1.95), Turkish pop music (1.40), Turkish art music (1.47) and Arabesque/fantasy (0.68) music are higher compared to the teachers in the other two groups. On the other hand, the levels of interest in classical western music (0.99), ethnic foreign music (0.88), Turkish (0.74) and foreign (0.67) rock/metal, jazz/blues (0.84), Turkish (0.44) and foreign (0.37) rap/hip hop music are higher among the teachers who define their families as Modern/Contemporary compared to the other groups. Among the teachers who define their families as both Conservative/Traditional and Modern/Contemporary, the levels of interest in foreign pop music (0.96) and classical Turkish music (0.82) are higher than the other two groups. Classical western music (0.66), foreign pop music (0.65), and jazz/blues music (0.47) have the lowest levels of interest among the teachers who define their families as Conservative/Traditional. On the other hand, Turkish art music (1.13) and classical Turkish music (0.70) have the lowest levels of interest among the teachers who define their families as Modern/Contemporary. Among the teachers who define their families as both conservative and contemporary, Turkish folk music (1.46), Turkish pop music (1.16), Turkish (0.52) and foreign (0.44) rock/metal, Turkish (0.26) and foreign (0.24) Rap/Hip hop, as well as Arabesque/fantasy (0.44) music are subjected to the lowest levels of interest.

The relationship between the teachers' socio-cultural background as Conservative/Traditional or Modern/Contemporary and the types of art activities they participate in, as well as the frequency of their participation, are shown in Table 8.

Table 8. Socio-cultural background and participation in art activities

<i>Type of Activity</i>	<i>Frequency</i>	<i>Conservative /Traditional</i>		<i>Modern /Temporary</i>		<i>Both Conservative and Contemporary</i>	
		<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
<i>Exhibition</i>	Never	125	34.8	86	26.6	22	44
	Once a year	205	56.9	190	58.8	23	46
	Once a month	26	7.2	41	12.7	4	8
	Once a week	4	1.1	6	1.9	1	2
	Total	360	100	323	100	50	100
<i>Cinema</i>	Never	19	5.3	11	3.4	2	4
	Once a year	176	48.9	117	36.2	21	42
	Once a month	161	44.7	186	57.6	27	54
	Once a week	4	1.1	9	2.8	0	0
	Total	360	100	323	100	50	100
<i>Theatre</i>	Never	61	16.9	33	10.2	5	10
	Once a year	211	58.7	162	50.1	34	68
	Once a month	85	23.6	118	36.6	10	20
	Once a week	3	0.8	10	3.1	1	2
	Total	360	100	323	100	50	100
<i>Concert</i>	Never	131	36.4	68	21	14	28
	Once a year	194	53.9	206	63.8	32	64
	Once a month	34	9.4	41	12.7	4	8
	Once a week	1	0.3	8	2.5	0	0
	Total	360	100	323	100	50	100
<i>Opera/Musical</i>	Never	251	69.7	152	47	33	66
	Once a year	94	26.1	147	45.6	14	28
	Once a month	14	3.9	20	6.2	3	6
	Once a week	1	0.3	4	1.2	0	0
	Total	360	100	323	100	50	100
<i>Ballet/dance</i>	Never	270	75	176	54.5	37	74
	Once a year	78	21.7	126	39.1	11	22
	Once a month	11	3	16	4.9	2	4
	Once a week	1	0.3	5	1.5	0	0
	Total	360	100	323	100	50	100

It is seen in Table 8 that except for weekly attendance at exhibitions, both once a month and weekly attendance at all types of art events are more prevalent among the teachers who define their families as Modern/Contemporary compared to the other two groups. On the other hand, among the teachers who define their families as Conservative/Traditional, there is no higher percentage of attending any type of art event compared to the other groups. Moreover, it can be observed that the percentage of the teachers in the same group who do not participate in the listed events, except for attending exhibitions, is higher than the other two groups, indicating that they do not attend these art activities. In addition, when examined within the context of never attending any artistic event, the teachers who define their families as Modern/Contemporary display the lowest percentage rates in all art activities except for theatre. The teachers who define their families as both Conservative/Traditional and Modern/Contemporary exhibit an interesting profile, showing the highest percentage of both attending weekly and never attending exhibitions. It is also remarkable that no teacher in the same group prefer cinema, concert, ballet/dance or opera/musicals for weekly attendance.

3.2.2. Type of the University Graduated

The development of individuals' cultural capital, initially acquired in the family and close environment, occurs during the school and educational processes. In particular, the higher education stage is a period in which individuals can experience life in every sense and come closest to the opportunity to actualize themselves. University life offers individuals different experiences not only in terms of academic but also in terms of social life, including artistic interests and activities. In this context, the universities where the teachers participating in the current study received their undergraduate education were considered as the second variable. Therefore, the universities mentioned by the teachers were classified among themselves according to the level of development, taking into account the cities they are located in. In this approach, the decision of the Council of Ministers numbered 2005/8681 (2005) regarding the allocation of development funds to universities was taken into consideration. The decision includes a development fund table to be used in determining the allocations for university personnel who are stated to be in socio-economically less developed areas compared to other higher education institutions. In this table, universities are listed in a range from "0" indicating those located in major cities that do not receive development funds to "380" indicating those stated to be at the least developed level. With this perspective, the universities where the participating teachers graduated from were classified into 4 levels according to their development status, and this classification is shown in Table 9.

Table 9. Distribution of the teachers across the types of universities graduated

<i>Type A</i>		<i>Type B</i>		<i>Type C</i>		<i>Type D</i>		<i>Total</i>	
<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
493	67.3	90	12.3	80	10.9	70	9.5	733	100

The data in the table reveal that approximately two-thirds of the participating teachers (67.2%) graduated from a Type A university, followed by the teachers graduated from a Type B university (12.3%), a Type C university (10.9%) and a Type D university (9.5%).

The relationship between the universities the teachers graduated from and the type of art they practice is shown in Table 10.

Table 10. University graduated from and the type of art practiced

<i>Type of Art</i>	<i>Type A</i>		<i>Type B</i>		<i>Type C</i>		<i>Type D</i>	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
<i>Painting</i>	95	19.3	16	17.7	14	17.5	11	15.7
<i>Marbling</i>	22	4.4	6	6.7	3	3.8	6	8.5
<i>Cartoon</i>	12	2.4	2	2.2	2	2.5	6	8.5
<i>Photography</i>	168	34.0	39	43.3	34	42.5	29	41.4
<i>Miniature</i>	5	1.0	2	2.2	0	0	4	5.7
<i>Calligraphy</i>	13	2.6	6	6.7	2	2.5	1	1.4
<i>Sculpture</i>	14	2.8	1	1.1	0	0	0	0
<i>Relief</i>	8	1.6	3	3.3	1	1.3	0	0
<i>Stained glass</i>	4	0.8	2	2.2	1	1.3	0	0
<i>Ceramics</i>	34	6.9	4	4.4	2	2.5	1	1.4
<i>Wood painting</i>	88	17.8	19	21.1	17	21.2	11	15.7
<i>Soloist/chorister/vocalist</i>	33	6.7	5	5.5	5	6.2	2	2.8
<i>Musical instrument</i>	59	12.0	17	18.9	17	21.2	14	20.0
<i>Story/novel</i>	58	11.8	11	12.2	9	11.2	10	14.2
<i>Poetry</i>	52	10.5	15	16.7	12	15.0	10	14.2
<i>Actor</i>	21	4.2	2	2.2	0	0	0	0
<i>Director</i>	4	0.8	0	0	0	0	0	0
<i>Script/scenario</i>	15	3.0	1	1.1	0	0	0	0
<i>Opera/musical</i>	19	3.8	1	1.1	0	0	0	0
<i>Ballet/pantomime/dance</i>	36	7.3	2	2.2	1	1.2	0	0

The data in the Table 10 indicate that among the teachers who graduated from Type A universities, art activities such as painting (19.3%), sculpture (2.8%), ceramics (6.9%), being soloist/chorister/vocalist (6.7%), acting (4.2%), directing (0.8%), script/scenario writing (3.0%), opera/musical (3.8%) and ballet/pantomime/dance (7.3%) are performed at higher rates compared to the teachers who graduated from the other types of universities. When the percentages of the types of art activities practiced by the teachers who graduated from Type B universities are examined, it is evident that photography (43.3%), calligraphy (6.7%), relief sculpture (3.3%), stained glass (2.2%), wood painting (21.1%) and poetry (16.7%) are practiced at higher rates than the teachers who graduated from the other types of universities. The table also reveals that wood painting and playing a musical instrument are practiced at equal percentages (21.2%) by the teachers who graduated from Type C universities. On the other hand, marbling (8.5%), cartoon (8.5%), miniature (5.7%) and story/novel writing (14.2%) are the art activities most preferred by the teachers who graduated from Type D universities. When the types of arts least practiced among the groups are examined, it can be seen that among the teachers who graduated from Type A universities, photography (34.0%), miniature (1.0%), playing a musical instrument (12%) and poetry (10.5%) are the least practiced. Among the teachers who graduated from Type C universities, marbling (3.8%), story/novel writing (11.2%) and ballet/pantomime/dance (1.2%) are the least practiced. Among the teachers who graduated from Type D universities, painting (15.7%), calligraphy (1.4%), ceramics (1.4%), wood painting (15.7%) and being soloist/chorister/vocalist (2.8%) are the least practiced.

The data about the relationship between the variable of graduated university and the type of music preferred is presented in Table 11.

Table 11. Type of the graduated university and type of the music preferred

<i>Type of Music</i>	<i>Type A</i> \bar{x}	<i>Type B</i> \bar{x}	<i>Type C</i> \bar{x}	<i>Type D</i> \bar{x}
<i>Turkish folk music</i>	1.66	1.81	2.15	1.95
<i>Turkish pop music</i>	1.29	1.61	1.35	1.36
<i>Turkish art music</i>	1.27	1.31	1.30	1.53
<i>Classical western music</i>	0.88	0.53	0.56	0.80
<i>Foreign pop music</i>	0.75	0.79	0.77	0.88
<i>Ethnic music (foreign)</i>	0.75	0.93	0.62	0.67
<i>Rock/metal (Turkish)</i>	0.70	0.91	0.56	0.71
<i>Jazz/blues</i>	0.70	0.62	0.46	0.44
<i>Arabesque/fantasy music</i>	0.49	0.76	0.68	0.74
<i>Rock/metal (foreign)</i>	0.58	0.64	0.32	0.44
<i>Classical Turkish music</i>	0.69	0.78	0.94	1.00
<i>Rap/hip hop (Turkish)</i>	0.38	0.51	0.51	0.50
<i>Rap/hip hop (foreign)</i>	0.32	0.42	0.44	0.40

When the data in the table are examined, it is seen that among the teachers who graduated from Type A universities, classical western music (0.88) and jazz/blues (0.70) are the music types with the highest mean scores. Among the teachers who graduated from Type B universities, Turkish pop music (1.61), foreign ethnic music (0.93), Turkish (0.91) and foreign (0.64) rock/metal, as well as Arabesque/fantasy (0.76), are the music types with the highest mean scores. Among the teachers who graduated from Type C universities, Turkish folk music (2.15) is the music type with the highest mean score. And among the teachers who graduated from Type D universities, Turkish art music (1.53), foreign pop music (0.88) and classical Turkish music (1.00) are the music types with the highest mean scores. On the other hand, it is seen that the music type of Turkish (0.38) and foreign (0.33) rap/hip-hop has the lowest mean scores among the teachers who graduated from Type A universities, whereas the same music type attracts more interest among the teachers who graduated from the other types of universities. When the least popular music types within each university type are examined, it can be seen that among the teachers who graduated from Type A universities, Turkish folk music (1.66), Turkish pop music (1.29), Turkish art music (1.27), foreign pop music (0.75), and Arabesque/fantasy (0.49) are the least popular music types. Among the teachers who graduated from Type B universities, classical western music (0.53) is the least popular music type. Among the teachers who graduated from Type C universities, foreign ethnic music (0.62), Turkish (0.56) and foreign (0.32) rock/metal are the least popular music types. Lastly, among the teachers who graduated from Type D universities, jazz/blues (0.44) is the least popular music type.

The data in Table 12 show how frequently the teachers participate in art activities in the context of the variable of the type of university they graduated from.

Table 12. Type of the university graduated and participation in art activities

<i>Type of Activity</i>	<i>Frequency</i>	<i>Type A</i>		<i>Type B</i>		<i>Type C</i>		<i>Type D</i>	
		<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>	<i>f</i>	<i>%</i>
<i>Exhibition</i>	Never	134	27.2	34	37.8	29	36.4	36	51.4
	Once a year	296	60.0	47	52.2	45	56.3	30	42.9
	Once a month	53	10.8	8	8.9	6	7.5	4	5.7
	Once a week	10	2.0	1	1.1	0	0	0	0
	<i>Total</i>	<i>493</i>	<i>100</i>	<i>90</i>	<i>100</i>	<i>80</i>	<i>100</i>	<i>70</i>	<i>100</i>
<i>Cinema</i>	Never	23	4.7	2	2.2	4	5.0	3	4.3
	Once a year	199	40.4	42	46.7	42	52.5	31	44.3
	Once a month	261	52.9	44	48.9	33	41.3	36	51.4
	Once a week	10	2.0	2	2.2	1	1.2	0	0
	<i>Total</i>	<i>493</i>	<i>100</i>	<i>90</i>	<i>100</i>	<i>80</i>	<i>100</i>	<i>70</i>	<i>100</i>
<i>Theatre</i>	Never	60	12.2	13	14.5	17	21.3	9	12.9
	Once a year	261	52.9	54	60.0	46	57.5	46	65.7
	Once a month	161	32.7	22	24.4	16	20.0	14	20.0
	Once a week	11	2.2	1	1.1	1	1.2	1	1.4
	<i>Total</i>	<i>493</i>	<i>100</i>	<i>90</i>	<i>100</i>	<i>80</i>	<i>100</i>	<i>70</i>	<i>100</i>
<i>Concert</i>	Never	133	27.0	27	30.0	24	30.0	29	41.4
	Once a year	291	59.0	53	58.9	53	66.3	35	50.0
	Once a month	62	12.6	9	10.0	2	2.5	6	8.6
	Once a week	7	1.4	1	1.1	1	1.2	0	0
	<i>Total</i>	<i>493</i>	<i>100</i>	<i>90</i>	<i>100</i>	<i>80</i>	<i>100</i>	<i>70</i>	<i>100</i>
<i>Opera/musical</i>	Never	273	55.4	57	63.3	54	67.5	52	74.3
	Once a year	189	38.3	27	30.0	22	27.5	17	24.3
	Once a month	28	5.7	5	5.6	3	1.8	1	1.4
	Once a week	3	0.6	1	1.1	1	1.2	0	0
	<i>Total</i>	<i>493</i>	<i>100</i>	<i>90</i>	<i>100</i>	<i>80</i>	<i>100</i>	<i>70</i>	<i>100</i>
<i>Ballet/dance</i>	Never	308	62.5	59	65.6	60	75.0	56	80.0
	Once a year	155	31.4	28	31.1	19	23.8	13	18.6
	Once a month	25	5.1	2	2.2	1	1.2	1	1.4
	Once a week	5	1.0	1	1.1	0	0	0	0
	<i>Total</i>	<i>493</i>	<i>100</i>	<i>90</i>	<i>100</i>	<i>80</i>	<i>100</i>	<i>70</i>	<i>100</i>

When the frequency of attending an artistic activity once a month is examined, it can be seen that the teachers who graduated from Type A universities have a higher percentage in all the activities compared to other groups. Additionally, in terms of attending artistic activities once a week, the teachers who graduated from Type A universities have a higher percentage of attendance to exhibitions, theatres and concerts than the teachers from the other groups. When the participation of the teachers who graduated from Type B universities in art activities is examined, it is seen that they have higher percentages in attending ballet/dance performances and cinema once a week and in attending operas/musicals once a month compared to the other groups. In addition, it can be said that the teachers who graduated from Type C and Type D universities have lower percentages in attending art activities once a month or once a week compared to the other groups, except for the weekly attendance to operas/musicals of the teachers who graduated from Type C universities. The situation of not participating in the activities listed in the table can be considered as an important data indicating the preference for not engaging in art activities within the respective groups. In this context, it is seen that the frequency of never attending art activities is lower among the teachers who graduated from Type A and Type B universities compared to the teachers who graduated from Type C and Type D universities. Among the teachers who graduated from Type C universities, the frequency of never attending cinemas and theatres is higher compared to the teachers who graduated from Type A and Type B universities. Similarly, among the teachers who graduated from Type D universities, the percentage of those who never attend exhibitions, concerts, operas/musicals and ballet/dance performances is higher compared to the percentages of the teachers who graduated from Type A and Type B universities.

4. Discussion and Conclusion

The results of the current study on the teachers' arts consumption habits are presented in two parts. In the first part, the profiles of the teachers regarding their involvement in the arts, the art activities they are interested in and they practice and their participation in art activities are presented descriptively. In the second part, the teachers' interests in and performance of the arts, as well as their participation in art activities, are discussed within the context of their socio-cultural backgrounds and the university they graduated from.

In the current study, the type of art most practiced by the teachers was found to be photography, followed by painting and wood painting. When the general profiles of the teachers are examined, it is seen that the types of music they predominantly listen to are Turkish folk music, Turkish pop music and Turkish art music. Both in the study conducted by Yağışan (2013) on university students and in the study conducted by Toprak, Küçük, and Koçak (2021) on 402 participants, Turkish folk music and Turkish pop music were found to occupy the top two positions among the most listened types of music. On the other hand, the least preferred types of music among the teachers

participating in the current study were found to be Turkish and foreign rap/hip-hop, foreign rock/metal and arabesque/fantasy.

Cinema was found to be the most popular art activity among the teachers participating in the current study, followed by theatre. More than half of the teachers participating in the study go to the cinema once a month. Approximately one-third of the teachers stated that they attend the theatre once a month. More than half of the participants go to the theatre once a year. The teachers' rate of attendance to art activities decreases as the frequency of their attendance increases. In other words, while the number of teachers attending an art activity once a year is high, this number drops a little more when it comes to monthly attendance and becomes the lowest when it comes to weekly attendance.

When the teachers' artistic performances, the types of music they listen to and their participation in art activities are considered in a relational manner, the first thing that draws attention is that both socio-cultural (family) and educational backgrounds are factors that cause differentiation in their preferences. For example, it was concluded that there is a kind of structural homology between the family-based socio-cultural backgrounds of the teachers and the types of music they are interested in. According to Bourdieu, all values, including taste and aesthetic preferences, are socially produced. The notion of homology (Bourdieu, 2013), as he expressed it, suggests that aesthetic preferences and the symbolic meaning attributed to these preferences are formed through matching and homologous relationships within social classes. It also implies that social stratification and cultural consumption completely overlap with each other.

In other words, it can be stated that a group of people occupying similar or neighbouring positions in the social sphere have similar cultural capital accumulation and a common habitus. Habitus refers to the characteristic features and behavioural sets that are unnatural, the product of social conditions and make it possible to live in those social conditions. Therefore, it is possible for people who have grown up in similar social conditions to have a partially or completely common habitus. The reason why habitus is not natural is that it is formed through historical conditions, social experiences and education (Bourdieu, 2017). From this point of view, it is possible to argue that people with similar tastes and judgments of taste come from a common class origin. For instance, the fact that a group of people occupying similar social positions attribute more value to a particular type of music and enjoy it more may be influenced by various factors such as their experiences and learning in their environment, the alignment of the music with their everyday life culture, references they make to a shared culture and how those references resonate on a deeper linguistic level within the group. In short, shared music preferences can also be considered as an indicator to understand the common class origins of individuals who attribute value to a particular type of music. In Bourdieu's

famous work “The Distinction” (2013), he attempts to understand social stratification through social judgments of taste, especially through the types of preferred music.

The teachers who stated that they come from a conservative/traditional family background show a higher preference for Turkish folk music as their top choice in music. On the other hand, the teachers who stated that they come from a modern/contemporary family environment prefer listening classical western music the most, followed by ethnic foreign music, rock/metal music and jazz/blues. In this context, it can be said that the most prominent area where the traditional and modern distinction emerges is in the music types that the teachers are interested in. The teachers from conservative/traditional backgrounds tend to prefer Turkish and more traditional music, while the teachers from modern/contemporary backgrounds prefer western and music in different languages. This pattern also emerges in the types of music least preferred by the two groups. The least preferred types of music by the teachers from conservative/traditional backgrounds are classical western music, jazz and foreign pop music, whereas by the teachers from modern/contemporary backgrounds, the least preferred types of music are Turkish art music and classical Turkish music. Expressing the judgment of taste towards a cultural product requires that the cultural code of that product be analyzed with an appropriate capital, which includes the habitus, which can also be expressed as consumption discipline. The formation of such a judgment is possible either as a result of natural familiarity inherited from the family or through education (Wacquant, 2007 cited in Arun, 2011). In the study of Avcı (2022), in which he examined the cultural capital adequacy of teachers, a significant difference in cultural capital adequacy in favor of postgraduate teachers shows the positive effect of education on cultural capital. Therefore, this situation can be interpreted as the teachers’ interest in types of music being influenced by the cultural capital they bring from their families.

A similar structural homology can be observed in the type of art performed, just as in the type of music of interest. The teachers who were raised in conservative/traditional families tend to engage in surface arts such as marbling, calligraphy, stained glass and other traditional Turkish arts that do not rely on performance and figurative representation. On the other hand, the teachers who were raised in a modern/contemporary family participate in artistic performances based on figurative representation (such as sculpture) and in action arts such as theatre and acting, where physical performance is intense. The types of arts which were found to be least performed by the participants also support this finding. The teachers who stated that they were raised in a conservative/traditional family were found to engage the least in ballet, pantomime, dance, opera, musicals, acting and sculpture, which fall under the category of movement arts. On the other hand, the teachers who stated that they come from a modern/contemporary family environment were found to engage the least in arts such as literature, marbling, cartoon and painting. The teachers who stated that the family environment in which they were raised was both modern and conservative were found to

mostly prefer photography, ceramics, and solo singing. When the types of arts performed by the participants are examined, it can be said that the expected results in line with the distinction between conservative/traditional and modern/contemporary were obtained.

Another background criterion that is related to the teachers' artistic interests, performances and participation is the type of university they graduated from. When the arts performed are examined in relation to the type of the university the teachers graduated from, it is seen that arts such as painting, sculpture, ceramics, acting, directing, scriptwriting, ballet/dance get higher scores among the teachers who graduated from Type A universities. It can be concluded that there is a clear harmony between the arts performed by the teachers educated in Type A universities and the arts performed by the teachers raised in modern/contemporary families. Similarly, it is seen that arts such as calligraphy, relief, stained glass, wood painting and poetry, which are preferred by the conservative/traditional family profile, are performed more intensively by the teachers who graduated from Type B universities.

When the types of music listened to are examined according to the type of university graduated, it is seen that classical western music and jazz-blues are the types of music with the highest mean scores among the teachers who graduated from Type A universities, while Turkish pop music, foreign ethnic music, Turkish and foreign rock/metal music and arabesque/fantasy music take the first place among the teachers who graduated from Type B universities. While Turkish folk music was found to be the most preferred type of music among the teachers who graduated from Type C universities, Turkish classical music, foreign pop music and classical Turkish music were found to be the most preferred types of music among the teachers who graduated from Type D universities. While Turkish folk music, Turkish pop music, Turkish classical music, foreign pop and arabesque music are less preferred by the teachers who graduated from Type A universities, the mean score for classical western music is lower among the teachers who graduated from Type B universities. While foreign ethnic music and Turkish/foreign rock/metal music are less popular among the teachers who graduated from Type C universities, jazz/blues music got the lowest mean score among the teachers who graduated from Type D universities. In the light of the results summarized here, it can be said that in terms of the music preferences of the teachers, there is not a full harmony between the type of university they graduated from the and their family profiles. However, when the most preferred music types among the teachers who graduated from Type A and B universities are considered, it can be concluded that there is a certain level of match between the type of the university graduated and family profile. Likewise, when the most preferred music types by the teachers who graduated from Type C and D universities are considered, it can be said that there is a partial match between the type of the university graduated and family profile. When the frequency of attendance to art activities is examined in relation to the type of university graduated, it is seen that the teachers who graduated from Type A universities attend

art activities such as exhibitions, theatres and concerts more frequently. The teachers who graduated from Type D universities also have higher mean scores in not attending art activities such as exhibitions, concerts, operas and ballets. In terms of attending art activities, the teachers who graduated from Type A and B universities were found to attend both more art activities and attend more frequently.

Education plays a key role in accumulating cultural capital. In a study conducted between 1982 and 2002 in the United States, which aimed to reveal the relationship between cultural capital and participation in the arts, it was found that the expansion of higher education and the increase in individuals receiving higher education led to vertical class mobility, resulting in the transformation of the masses' artistic preferences (DiMaggio & Mukhtar, 2004). In the study conducted by Bourdieu and Darbel (2011), where they examined the fondness for art and culture among social classes, particularly focusing on the demographics of the visitors to European art museums, it was found that as the level of education increased, museum visits significantly increased, and museum visits became a phenomenon specific to cultured classes. In another study examining the relationship between visual arts and cultural capital specifically in the context of the United Kingdom, it was revealed that participation in the field of visual arts is highly related to social positions (Silva, 2008).

In Turkey, teachers complete their education and graduate from education faculties through similar educational programs, and therefore, it is not expected to have marginal differences among teachers in terms of the quality of the education they receive. However, it is natural that the university where education is received may offer students different environments to develop their cultural capital due to factors such as the city where the university is located and the breadth of its own resources. With this perspective, the universities where the teachers received their education were categorized into A, B, C, and D based on the share they receive from the budget and hierarchically ranked according to their level of development. Then the teachers were classified according to the university they graduated from, following this order. In major cities, events such as theatre, ballet, dance, opera and musicals are organized more frequently, while in smaller cities, access to such art events may be limited. Therefore, when we look at the general picture revealed by the arts consumptions tendencies of the teachers, it can be said that their cultural capital was enhanced proportional to the developmental level of the universities they graduated from. This may be related to the city where the university is located and the opportunities offered by that city, rather than the quality of the education (in the context of the curriculum) provided by the university.

The most general conclusion revealed by this study is that the family backgrounds of the teachers and the type of university they studied differentiated the cultural capital they acquired and thus their preferences for the art activities they are interested in, they attend and they perform. There are clear distinctions between the teachers who stated

that they grew up in conservative/traditional families and those who stated that they grew up in modern/contemporary families, especially in terms of the preferred and practiced arts. While the teachers who stated that they grew up in modern/contemporary families are interested in the arts of action and movement, where the body is in the centre, it was revealed that the teachers who stated that they grew up in conservative/traditional families tend towards non-figurative traditional surface arts, for example. This distinction also manifests itself in preferred music types. Although it is not as strong as the effect of the family, the university attended has an effect on the teachers' arts consumption preferences. In the study conducted by Özgan and Karataşoğlu (2016), it was determined that the factors negatively affecting teachers' cultural capital are familial, professional and personal. It was concluded that the cultural capital accumulation of the teachers with high family education and socio-economic level was positively affected, while the cultural capital of the teachers who had many siblings and lived in underdeveloped geographical regions was negatively affected due to the characteristics of the family environment in which they grew up. In the study of Tösten, Avcı, and Şahin (2017), socio-economic structure was shown as one of the factors that hinder cultural capital.

Although theoretically based on Bourdieu's conceptual framework, this study does not aim to make judgments about good/bad or beautiful/ugly taste and aesthetic preferences of teachers. It avoids the canonical debate and determinist approach that labels certain tastes to specific social positions based on class. There are numerous studies, like this one, that partially validate Bourdieu's conceptual framework by applying it to their own contexts. However, there are also approaches such as Ostrower's (1998) claim that Bourdieu's view that art is something valued by the elite and that it contributes to class harmony does not find a direct response in American society. One of the strongest arguments among these is the approach to the diversity of the cultural environment. For example, according to Swartz (2015), Bourdieu's set of concepts refuses to accept behaviours and claims as they are. In this context, the application of the field-capital theory to the changing culture, geographical regions, historical periods and different human communities without preconceptions can provide a more accurate understanding of social reality. Therefore, the current study presents a more descriptive analysis by using Bourdieu's theoretical framework as far as the findings allow. In order to carry out a deeper discussion, some other factors that are effective in the arts consumption preferences of teachers but cannot be examined through a questionnaire may need to be addressed. In this respect, it can be suggested to conduct qualitative studies that can reveal the artistic interests of teachers, the arts they prefer to perform and art activities which they prefer to attend in more depth.

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