

**Interplay of European, National and Regional Identities:
Nations between States along the New Eastern Borders of the European Union**

Series of project research reports

Reports on qualitative sub-studies

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Research Report #18-3

**ENRI-East:
Cultural Identities
and Music**

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Project host and coordinator

About the ENRI-East research project (www.enri-east.net)

The Interplay of European, National and Regional Identities:

Nations between states along the new eastern borders of the European Union (ENRI-East)

ENRI-East is a research project implemented in 2008-2011 and primarily funded by the European Commission under the Seventh Framework Program. This international and inter-disciplinary study is aimed at a deeper understanding of the ways in which the modern European identities and regional cultures are formed and inter-communicated in the Eastern part of the European continent.

ENRI-East is a response to the shortcomings of previous research: it is the first large-scale comparative project which uses a sophisticated toolkit of various empirical methods and is based on a process-oriented theoretical approach which places empirical research into a broader historical framework.

The distinct ethno-national diversity in this region, along with the problems resulting from it was generated by dramatic shifts of borders, populations and political affiliation which have continued until today. The prevailing pattern of political geography of this part of Europe was the emergence and the dismemberment of empires, a process which created ethno-national enclaves within the boundaries of new nation states. These minorities were frequently drawn into interstate conflicts and subjected to repression, ethnic cleansing and expulsion. The subjects of interests were ethnic minorities in the supra-region "Wider Eastern Europe", i.e. the region between the Baltic Sea and the Black Sea, along the current geo-political "East-West" division line. Estimated 8 to 10 millions of people are affected by "ethnic splits" or minority groups, whose ethnic compatriots would constitute a titular majority in another country, some of them even on each side of this contemporary geopolitical east-west dividing border line.

The complex ENRI-East study was designed as a comprehensive set of theoretical, methodological, empirical and comparative work streams exploring the interplay of identities among the twelve ethnic minorities in the supra-region of Central and Eastern Europe. These ethnic groups are: Russians in Latvia and Lithuania, Belarusians and Ukrainians in Poland, Slovaks in Hungary, Hungarians in Slovakia and in Ukraine, Poles in Ukraine, in Belarus and in Lithuania, Belarusians in Lithuania as well as Lithuanians in Russia (Kaliningrad oblast). Also, the project includes a case study of Germany, where our target groups were the ethnic Germans returning to their historical homeland after centuries of living in other European countries as well as Jewish immigrants (so called "quota refugees" who had moved to the country since 1989).

ENRI-East addresses four general research themes. The first one deals with the interplay of identities and cultures by comparing 'mother nations' and their 'residual groups abroad'. The second theme is a cross-cutting approach which addresses the nations and the states: more exactly, the attitudes and policies of 'mother nations' and 'host nations' toward the 'residual groups' and vice versa. The third research theme encompasses the reality of self organization and representation of "residual groups abroad" (ethnic minorities) along the East European borderland. Finally, the last research theme of the project deals with path dependencies, historical memories, present status and expected dynamics of divided nations in Eastern Europe.

The empirical data base for ENRI-East was generated through 5 sub-studies implemented in all or several project countries:

- ENRI-VIS (Values and Identities Survey): face-to-face formalized interviews with members of 12 ethnic minority groups in eight countries, 6,800 respondents;
- ENRI-BIO: qualitative, biographical in-depth interviews with members of 12 ethnic minority groups in eight countries (144 interviews);
- ENRI-EXI: semi-structured expert interviews with governmental and non-governmental representatives of ethnic minority groups in eight countries (48 interviews);
- ENRI-WEB: online content analysis of weblogs and Internet periodicals run or maintained by ethnic minority group members;
- ENRI-MUSIC: special study on cultural identities and music; an innovative, multi-disciplinary pilot effort in Hungary and Lithuania.

The series of ENRI-East research reports (www.enri-east.net/project-results)

Main outcomes of the ENRI-East research program are summarized in the series of research papers and project reports as outlined below. The whole collection of papers will be publicly available on the project web-site by December 2011, while some papers can be accessed since September 2011.

Individual papers are written by ENRI-East experts from all project teams and the whole series is edited by the Coordinating Team at the CEASS-Center at the Institute for Advanced Studies under the guidance of the Principal Investigator Prof. Hans-Georg Heinrich and Project Coordinator Dr. Alexander Chvorostov.

Summarizing and generalizing reports

1. Theoretical and methodological backgrounds for the studies of European, national and regional identities of ethnic minorities in European borderlands (Edited by Prof. Claire Wallace and Dr. Natalia Patsiurko)
2. Interplay of European, National and Regional Identities among the ethnic minorities in Central and Eastern Europe (main results of ENRI-East empirical program) (Edited by Prof. Hans-Georg Heinrich and Dr. Alexander Chvorostov)
3. ENRI-East Thematic Comparative papers and synopses of authored articles of ENRI-East experts (9 tender papers and further bibliography of project-related publications)

Contextual and empirical reports on ethnic minorities in Central and Eastern Europe: (edited by respective team leaders)

4. The Polish Minority in Belarus
5. The Slovak Minority in Hungary
6. The Russian Minority in Latvia
7. The Belarusian Minority in Lithuania
8. The Polish Minority in Lithuania
9. The Russian Minority in Lithuania
10. The Belarusian Minority in Poland
11. The Ukrainian Minority in Poland
12. The Lithuanian Minority in Russia (Kaliningrad oblast)
13. The Hungarian Minority in Slovakia
14. The Hungarian Minority in Ukraine
15. The Polish Minority in Ukraine
16. Special Case Study Germany

Series of empirical survey reports:

17. ENRI-VIS: Values and Identities Survey
 - 17-1 Methodology and implementation of ENRI-VIS (Technical report)
 - 17-2 ENRI-VIS Reference book (major cross-tabulations and coding details)
18. Qualitative sub-studies of ENRI-East project (methodological and technical reports)
 - 18-1 Methodological report on Biographical Interviews (ENRI-BIO)
 - 18-2 Methodological report on Expert Interviews and data base description (ENRI-EXI)
 - 18-3 Methodological report on the pilot study on Musical cultures and identities (ENRI-MUSIC)
 - 18-4 Methodological report and main findings of the Pilot study of web-spaces (ENRI-WEB)

Disclaimer:

The treatment of historical, statistical and sociological data and facts, their scientific accuracy and the interpretations as well as the writing style are the sole responsibility of the authors of individual contributions and chapters published in the ENRI Research Papers. The positions and opinions of the project coordinator and of the editors of ENRI-East series of research papers as well as of the ENRI-East consortium as a whole may not necessarily be the same. By no means may the contents of the research papers be considered as the position of the European Commission.

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For further information on the Socio Economic Sciences and Humanities programme in FP7 see:

http://cordis.europa.eu/fp7/ssh/home_en.html

http://ec.europa.eu/research/social-sciences/index_en.html

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1 ABOUT THE STUDY “CULTURAL IDENTITIES AND MUSIC”

1.1 Introduction

The Cultural Identities and Music Study was a special component of the ENRI-East project. It was a mixed-method study of musical memories and preferences of the three generations of ethnic minorities, designed to understand the mechanisms and channels by which representatives of different generations acquire and express their ethnic identities through music. The multidisciplinary approach to the study of cultural identity was developed by sociologist Dr Lyudmila Nurse and professional musician Dr Chika Robertson to explore links between individual and collective music preferences and ethnic, regional and national identities. The main focus of the study was biographical aspects of peoples' lives, their preferred musical genres and music memories.

1.1.1 National identities and music

Art has historically played a very important role in defining national identities and national character:

“Nationalists, intent on celebration or commemorating the nation, are drawn to the dramatic and creative possibilities of artistic media and genres in painting, sculpture, architecture, music, opera, ballet and film, as well in the arts and crafts” (Smith, A. 1991)¹.

Of all the arts, music in particular has a strong appeal to the emotions and imagination of different ethnic groups and therefore has played a crucial role in cementing national identities in the past. Composers such as Chopin, Dvorak, Smetana, Borodin, Mussorgsky, Kodaly, Bartok, Elgar, Vaughan-Williams, Sibelius and Wagner clearly stand as national figures in classical music. Whilst some of these composers researched their national musical traditions (based upon local language songs and dance forms) others utilized broadly established musical clichés of ethnicity in order to relate to their audiences. Professor Robertson, founding director of the Music Mind Spirit Trust and advisor to the Cultural Identities and Music team writes:

“We can now begin to appreciate how musical forms and structures precisely mirror the underlying neurological forms and physiological structures that create them.... By the mapping the structures of the Musical brain we are revealing the maps of both personal identity and the Implicit laws of social relationships.”²

1.1.2 The meaning of music: background of the Cultural identities and music study

Music means different things to people of different generations, different times and in different locations. The meaning of music is as much the product of the context and act of consumption and interpretation as it is of the music "itself" (Rutten 1996)³.

Globalisation has brought changes in the shape and role of nation states (Bauman 1998, Castells, 1998, 2000) and national identities. The globalization and Americanization of music refers to when people from different countries, who speak different languages relate to the same kind of music, both popular and classical (Rutten, 1996). The determination of the impact this has on national, regional and local identities of ethnic minority population was among the aims of the new study. Previous studies have been made with respect to Western European countries, but it was important to consider whether these findings were applicable to Eastern European countries.

¹ Smith, A. D., 1991, *National Identity*, A Penguin Book. Politics. Current Affairs.

² Robertson, P., Royal Institute 'Faraday Lecture' 2004

³ Rutten, P., 1996, *Global Sounds and Local Brews*, in: Music, Culture and Society in Europe

Singing revolutions in the Baltic States (Estonia, Latvia, Lithuania) were manifestations of national identities and expressions of ethnic groups' solidarity within multi-national states, eventually helping the three "singing nations" to gain independence in 1991 (Strimple, 2002; Andersson, 2006). An important area of investigation for this study was how this singing tradition, based on folk songs, had changed since the countries became members of the EU.

Key aspects concerning the interplay of music and identity were addressed by the European Music Office (EMO) in Brussels. In 1995-1996 the EMO launched a series of studies on the nature and diversity of music sector-related activities at the European level in economic, cultural and social domains. The report "Music in Europe" was presented to representatives of the European Commission and European Parliament in Ennis, Ireland. The study, based on sociology, aesthetics, musicology and communication, and edited by Paul Rutten, focused on how musical cultures interact with broader cultural developments and processes in society.

Further issues of national identity construction and articulation through music were the focus of the "Music, National Identity and the Politics of Location" conference and the later publication "Between the Global and the Local". Popular music - which according to the authors has long been associated with political dissent - and the nation state have consistently demonstrated a determination to seek out and procure for itself a dominance of "its" popular music. Similarly, popular music have been used "from the ground up" as sites for both populist and popular critiques of nationalist sentiment, from the position of both globalizing and a "local" vernacular culture (Biddle and Knights 2007⁴).

1.2 Development of Methodology for the Cultural Identities and Music Study

1.2.1 Aims and objectives

As noted above, the study sought to determine of the relationship between music and cultural identity. The hypothesis was that, historically, certain folk-inspired classical and traditional music had strong nationalist associations but other musical styles were regarded as international. For example 'commercial' rock and popular music are perceived as more international or even global. The research analysed the determining factors of nationalist and international expression through musical forms and their inter-generational evolution.

1.2.2 Research questions:

- Which type of music has stronger nationalist / ethnic identity associations and which musical styles are regarded as international?
- How could generational aspects through preferences for certain types of music or dancing be measured?
- Do music preferences pass from generation to generation in the same family and how might this be measured?
- What are the main channels in forming the cultural musical identities of different generations?

The development of the methodology for the pilot project started with series of consultations with the leading researchers and music experts in Eastern and Central Europe and in the EU countries. A panel discussion took place as a part of the "Cultures and/of Globalization" conference in Oxford on 3-5 September, 2009 (information available at www.oxford-xxi.org), organised in cooperation with Oxford Brookes University. The discussions underlined the role of art and music in invigorating

⁴ Biddle and Knights 2007

cultural identities and bringing culturally diverse communities and groups together. The production of the DVD of panel highlights was one of the milestones in the methodological development.

In order to reveal patterns of identity formation of ethnic minorities through music preferences, this multi-disciplinary, mixed method study included three elements: 'Cultural Identities and Music', a complex pilot study conducted only in Hungary and Lithuania; a quantitative survey; and the biographical study. The latter two components were implemented in 8 countries among 12 ethnic minorities. This synopsis report summarises the methodology, field work and results of the pilot study 'Cultural Identities and Music in Lithuania and Hungary'. The Lithuanian component of the study involved Lithuanian, Polish and Russian communities in Vilnius. The Hungarian component of the study involved Hungarian and Slovakian communities of Tótkomlós.

The ENRI-East pilot music study used data from selected families collected in a three-generational (3G) qualitative study. It also used focus groups to track the links between preferred types of music and national identities, participation in local, regional, national musical events; family music preferences; children's musical and educational attainments; music related life styles and types of preferred music. Data from the ENRI-VIS quantitative survey was also used in the study. The Cultural Identities and Music was the only component of the ENRI-East project which involved both ethnic minority and ethnic majority populations in the respective countries.

a. Questionnaire

The pilot study deployed three variants of the 3G questionnaire; an individual version was designed for each of the three different generations (Cultural Identities and Music: CIM1, CIM2, CIM3) of the ethnic communities which shared the core indicators, but also included age-related, music experience modifications. The core indicators concerned respondents' musical attainment and musical preferences as well as age/generation dimensions regarding their origins and places of birth and schooling.

b. School children as primary sources of information and interviewers

One of the innovative elements of the ENRI-East pilot musical study was the use of children both as interviewees and as interviewers of their parents and grandparents. This achieved the eventual drawing out of 3G families' song trees. This approach was developed Dr Chika Robertson and proved successful in the Song Trees educational and musical project directed by Dr. Chika Robertson⁵.

As interviewers of their families, the schoolchildren were the primary source of information concerning their own and their families' music preferences. The children involved in the project were between 11 and 12 years old, which is the lower secondary school age group. Those who participated in the study interviewed their parents and grandparents themselves and returned the completed questionnaires to their designated local school coordinators.

c. Method of interview

The schoolchildren were first interviewed at their schools by trained interviewers from the local teams. We designed a semi-structured questionnaire for the children for online and classroom interviews: Cultural Identity and Music 'CIM3'. Participation in the online interviewing proved to be an exciting and inspirational exercise for the school children.

⁵ Information on the projects is available at www.musicmindspirit.org

After the classroom interviewing, the school children were given two questionnaires ('CIM1' and 'CIM2') with which to interview their parents and grandparents or other elderly members of their families. At this time, the children were also briefed on how to conduct interviews with their parents and grandparents/elderly relatives. An expert interviewee conducted a brief training session with the children after they completed their own questionnaire. Each child was provided with interviewing guidelines in addition to the two questionnaires.

After the brief, the children were given a colourful sticker with the text: "I participated in the ENRI-East Cultural Identities and Music Study 2009-2010".



The Hungarian study was completed in November 2009 and data was collected from 210 respondents in total, with 70 school children completing on-line interviews and 70 parents and 70 grandparents completing semi-structured questionnaires.

The Lithuanian study, following Hungary's precedent, took place in April-June 2010. This study was conducted in Vilnius, the Lithuanian capital, and was conducted in 6 schools: 2 Lithuanian, 3 Russian and 1 Polish. Data was collected from 433 respondents, with 205 school children completing online interviews, and 131 parents and 97 grandparents completing semi-structured questionnaires.

d. Focus Groups

After completion of the quantitative interviews and data analysis of the three sets of 3G music questionnaires, some families were selected for further focus groups discussions. Focus group discussions included representatives from 3 generations of the same family and explored the link between favourite or significant music memories and people's identities. The focus groups were moderated by sociologists from the national teams in association with music experts (music teachers and musicologists) who took part in all focus groups, both in Hungary and Lithuania. Each group had two moderators: a sociologist and a musicologist/musician.

The focus groups were organised in the following way:

- The number of participants in each group varied between 9 and 15 members of the three generations from each of the interviewed families. In some focus groups only two generations participated in the discussion
- Focus groups were organised in most of the schools which participated in the study and represent ethnic minorities families
- The selection of families was conducted on a voluntary basis. It was also based on the policy of ensuring that all three generations were represented in the focus group discussions



A list of themes to conduct focus groups was provided to the trained focus group moderators. Training of moderators were organised and delivered by Lyudmila Nurse in Budapest and Totkomlos (2009), and in Vilnius (2010). The training also addressed a list of common themes for attention in the focus

groups, drawn from the initial results of the primary analysis of the online and children to parents/grandparents interviews, which had been conducted with the three generations from the selected families.

The emphasis was on how music preferences contribute to families' understanding of their ethnic origin, cultural heritage and emotional response to music.

In total 88 people from 6 ethnic communities participated in the focus groups in Hungary (Hungarians and Slovaks); and Lithuania (Lithuanians, Poles and Russians). In Hungary, 34 people participated in 4 focus groups, with 2 groups consisting of school children and 2 groups consisting of 3G families. In Lithuania, 54 people participated in 6 focus groups in Vilnius with 3 groups of school children and 3 multi-generational (two or three generations) families groups.

Audio and video recordings of the focus groups were produced by the national teams for further text and visual analysis in order to better observe participants' reactions to the questions and personal stories over the course of the focus group discussions. These were completed in addition to the focus groups transcripts in English.

1.3 Empirical Database of the “Cultural Identities and Music” Pilot Studies in Hungary and Lithuania

Between October and November 2009, the Cultural Identities and Music survey was conducted in Tótkomlós, which is a small town with 6500 inhabitants about 200km from Budapest in South-East Hungary. The town was founded in 1746 by 80 Slovakian families, who came to this uninhabited part of Hungary with the permission of the Habsburg Emperor, Maria Therese. In 1946, 3000 Slovaks from Tótkomlós were forcibly removed to Slovakia and 1500 Hungarians were forcibly moved from South Slovakia to Tótkomlós in their place. Most of the population now has a dual identity and Hungarian seems to be the first identity for the majority of Slovaks in Tótkomlós.

Table 1: Summary of the Hungarian database (*Field work dates: 3rd -21st November 2009*)

Type of interview	Location of Interview	Respondents	Number interviewed	Ethnic Background
On-line interviews	Tótkomlós	Children	10 60 (70 in total)	Slovakian Hungarian
Semi-structured questionnaires	Tótkomlós	Parents	6 64 (70 in total)	Slovakian Hungarian
		Grandparents	12 58 (70 in total)	Slovakian Hungarian
Focus groups	Tótkomlós	Children	2 focus groups	Slovakian Hungarian (chosen equally from Slovakian and Hungarian schools)
		Children Parents Grandparents	2 focus groups	Slovakian Hungarian (chosen equally from Slovakian and Hungarian schools)

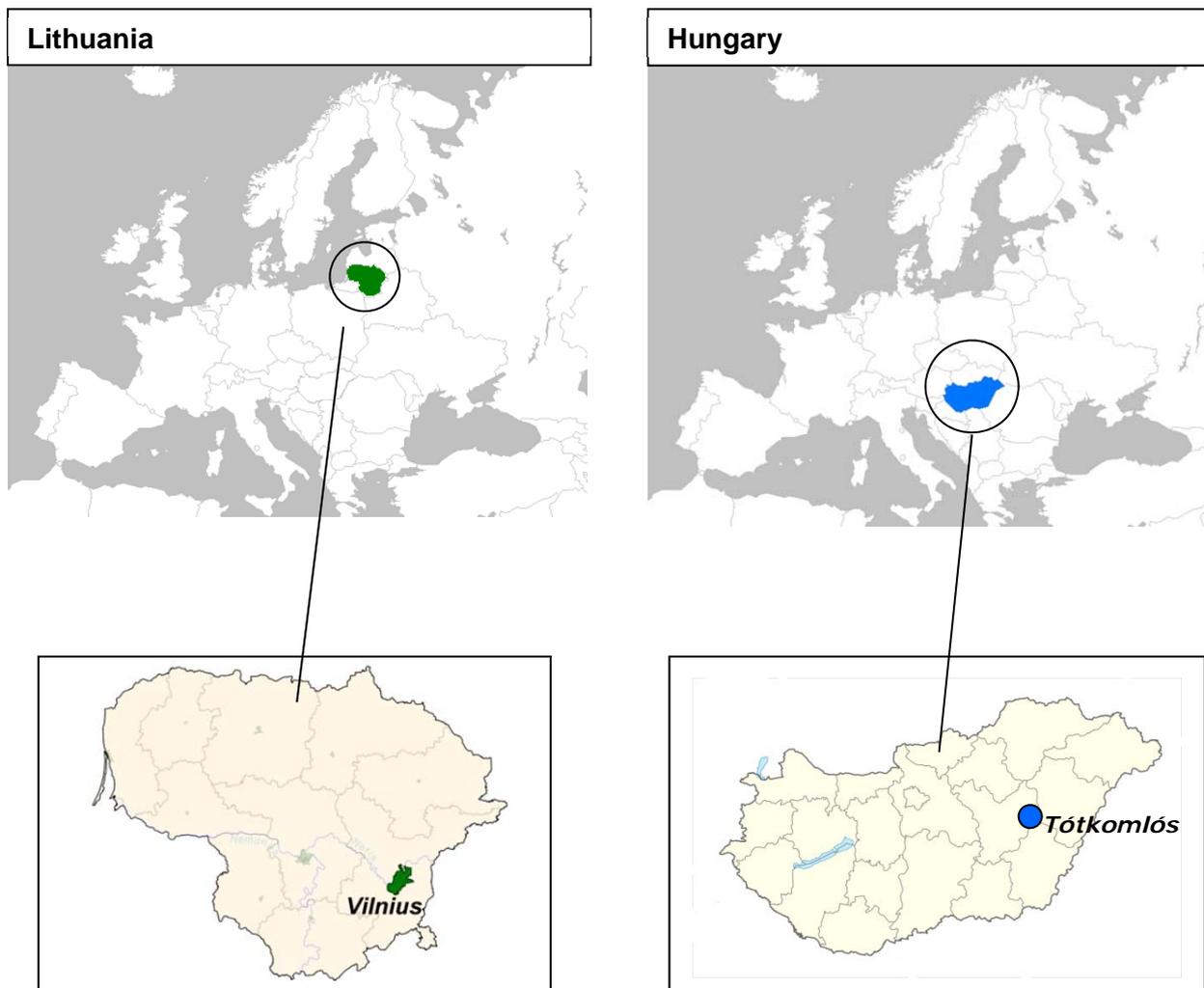
The Lithuanian study took place in Vilnius which has a population of over half a million inhabitants, making up about 16 % of the Lithuanian population. The biggest ethnic minority in Vilnius is Polish, the second is Russian.

The number of cases in the Cultural Identities and Music database were as follows: 210 3G questionnaires in Hungary of ethnic Slovak and Hungarians; 433 3G questionnaires of Russians, Polish and Lithuanians in Lithuania. The geographical coverage of the pilot study is shown in picture 1 below. Data from the pilot study was coded and analysed in the SPSS and files in SPSS format were created. In addition, transcripts and visual materials from the 10 focus groups in Hungary and Lithuania were also produced.

Table 2: Summary of the Lithuanian database (*Field work dates: March 19th – May 28th 2010*)

Type of interview	Location of Interview	Respondents	Number interviewed	Ethnic Background
Online interviews	Vilnius	Children	80 54 71 (205 in total)	Lithuanian Polish Russian
Semi-structured questionnaires	Vilnius	Parents	47 38 46 (131 in total)	Lithuanian Polish Russian
		Grandparents	40 26 31 (97 in total)	Lithuanian Polish Russian
Focus groups	Vilnius	Children	3 focus groups	Lithuanian Polish Russian
		Children Parents Grandparents	3 focus groups	Lithuanian Polish Russian

Picture 1: Geographical context of the Cultural Identity and Music Pilot Study



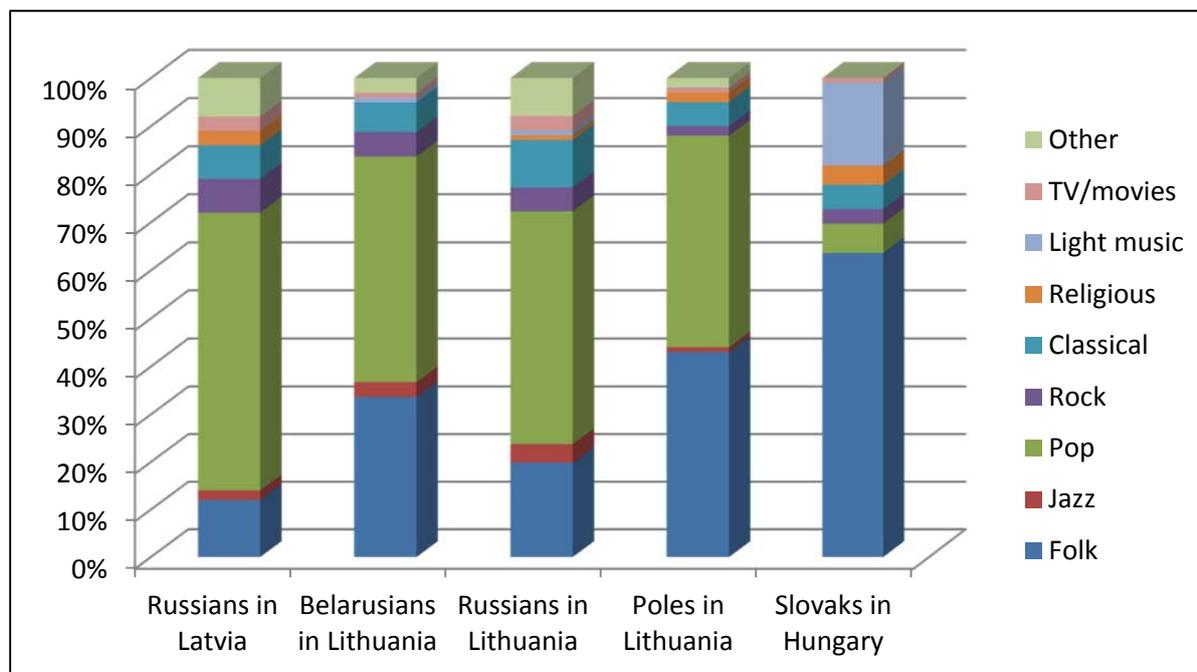
2 SUMMARY OF FINDINGS

2.1 Preferred musical genres and reasons for liking music by ethnic minorities in the ENRI-East countries: Outcomes of the quantitative survey

In developing the methodology for the quantitative survey, a special set of indicators for the ENRI-VIS survey was designed⁶. We considered a range of indicators that could measure links between music and ethnic self-identification. These included: liking music; musical preference (which for this study is music associated with the country of ethnic minority origin, country of residence, or ‘Global’ music, neither related to the country of their ethnic origin nor country of current residence); and music styles (classified through a “bottom up” approach based on respondents’ favourite pieces of music).

Furthermore, the ENRI-VIS⁷ respondents were asked to indicate to which genres their favourite music belonged, selecting one option out of the list of 9 genres. Figure 1 below shows the results of these preferred genres.

Figure 1: Favourite music genres by ethnic minority (Source: ENRI-VIS, 2009)

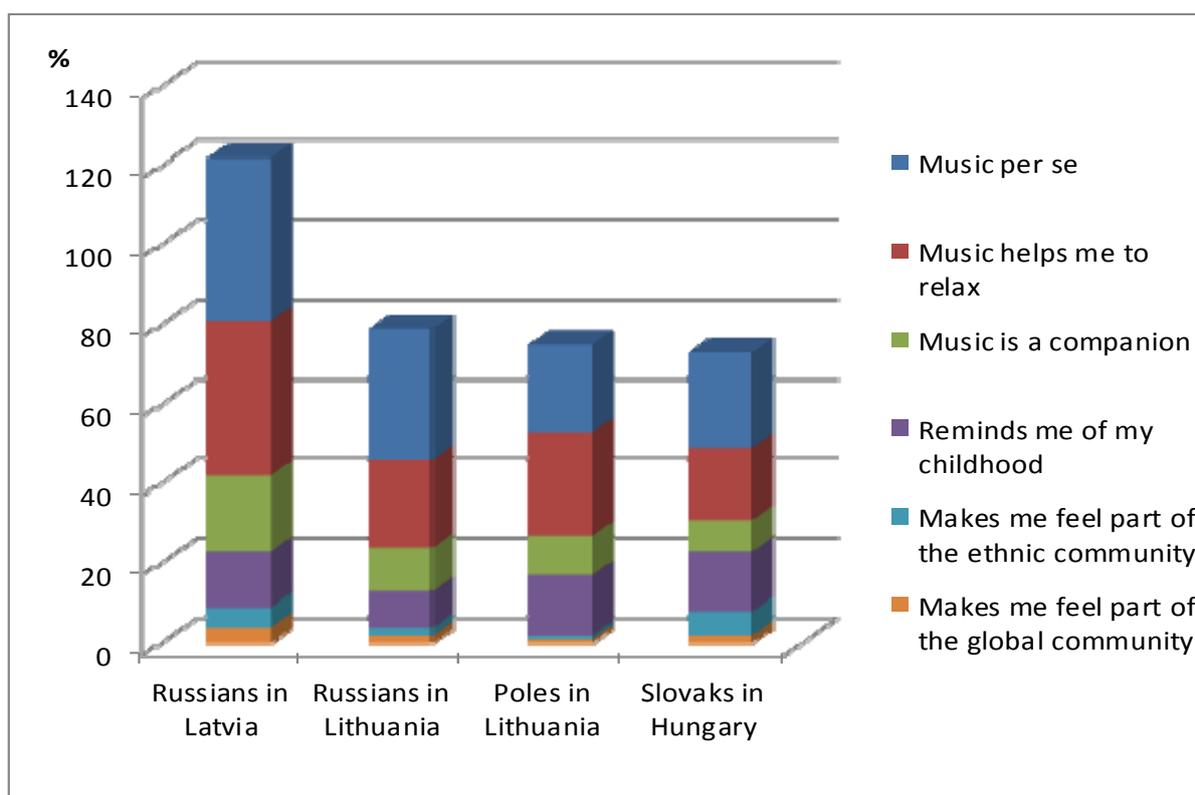


Pop music was the favourite genre of all ethnic minorities studied in the ENRI-East project with the second favourite being folk music, with one significant exception to this was the ethnic Slovak minority in Hungary. But whilst preferences towards two genres were balanced among Poles in Lithuania, pop was preferred significantly in the other three cases, especially among ethnic Russians in Latvia and in Lithuania. Meanwhile, Slovaks in Hungary preferred light music (musicals) significantly more than the other minorities.

⁶ See more detailed information about the ENRI-VIS music indicators in: Nurse and Sik, 2011, *Identities and Music*, ENRI tender paper.

⁷ Please note that the ENRI-VIS quantitative study covered only the 5 ethnic minorities noted in figure 1

Figure 2: Reasons for liking music of their choice by ethnic minorities (multiple choice answer giving 6 main reasons, %)



Source: Nurse and Sik (2011), ENRI tender paper 'Identities and Music'

2.2 3G pilot study in Hungary

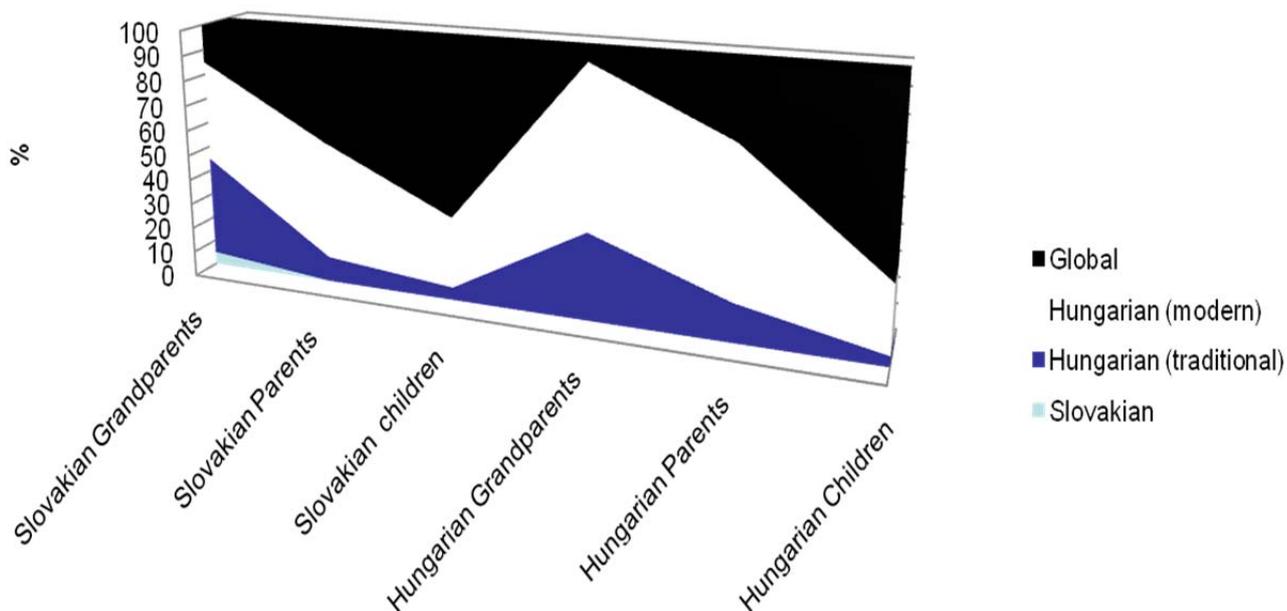
The study found that 13% of those interviewed identified their nationality as Slovakian and 87% as Hungarian. First musical memories of the Hungarians and the ethnic Slovaks were similar - mostly children's songs in Hungarian. But the place where these songs were first heard differed significantly with Slovaks referring to public places and Hungarians referring instead to their families and private places. The variety of sources for the first musical memory was also greater in the ethnic Slovakian population, including more media sources such as cinema and TV. This contrasts with the Hungarian community where live performances were far more common. Over half of Hungarians that participated in the study named the Hungarian folk songs and Hungarian national anthem among their favourite music. For Hungarians, their favourite music to take to a desert island was the Hungarian national anthem, while the Slovaks referred to Hungarian rock/pop music in this case. However, when asked, Hungarians tended to refer to the tune rather than its patriotic nature. So-called foreign (not of Hungarian or Slovakian origin) classical and popular music appear to be more of a favourite among Hungarians than Slovaks.

Analysis of music preferences as indicators of identity showed that from the intra- and inter-generational perspective, ethnic identities are in a state of flux. Although first musical memories often connected people more closely to their ethnic origin, this emotional power tended to decline in intensity from the older to younger generations of ethnic minorities. The study of ethnic Slovaks in Hungary shows that, apart from the first music memories, there is often greater similarity of music preferences among the same generations of Slovaks and Hungarians, particularly younger generations, than between different Slovak generations.

The main difference between first music memories of the younger Slovak generation and the same age group from the Hungarian majority is that the former relate more to the Hungarian modern and global music as compared to traditional Hungarian music of the Hungarian majority. This difference is less prominent in the parents' generation.

As our pilot study demonstrated, Slovak music as an emotional link to cultural heritage is gradually diminishing in the everyday life experience of the ethnic Slovak minority. It is replaced mostly by local (Hungarian) music, and to an extent entirely global music. The inter-generational gap in the formation of identities is much deeper between the younger generations of ethnic minorities (children and parents) than it is between the older generations (parents and grandparents).

Figure 3: Favourite music (to be taken to a desert island) by ethnic communities and generations %
(Source: Cultural Identities and Music study, 2009, cited from Nurse and Sik, 2011 p. 191)



2.3 3G pilot study in Lithuania

The starkest contrast between the Lithuanian and Hungarian studies was the diversity in national identity: 40% of respondents were Lithuanian; 19% Russian; 29% Polish and 9% of mixed national identity⁸. Within this diversity there were also generational disparities, with the most notable of these being the even decline in 'mixed' national identity from 15% among grandparents to 9% among children. There was also a rise in identification as Lithuanian of 5%. It should also be noted that there was a weak correlation between languages - both of the mother tongue and that used at home - and national identity.

With regard to people's first musical experience, the findings contrasted significantly with those of the Hungarian study. Whereas the Hungarian study found that the majority of these experiences were of music of Hungarian origin, global music was the most common response for all generations in the Lithuanian study. Although the frequencies of responses for some categories were too low to draw conclusive results, there was evidently significant inter-generational variation, particularly with regard to the increasing prominence of global music as the first musical experience, reaching 48%

⁸ These figures do not sum to 100 due to the rounding of figures

among the children. This is of particular interest because 'global' goes beyond the aforementioned diversity in national identity, suggesting that this community in Vilnius is far more cosmopolitan than the community researched in the Hungarian study in Tótkomlós. This was expected in light of the respective size and status of the two settlements.

The research found that 73% of Russian parents' first musical experience was of music of Russian origin, whilst only 23% of Polish parents' first musical experience was of music of Polish origin. This demonstrates a significant variation in the extent to which minority communities retain the music of their national identity that was not highlighted in the Hungarian study because of the dichotomy between Hungarian and Slovakian national identity in that case.

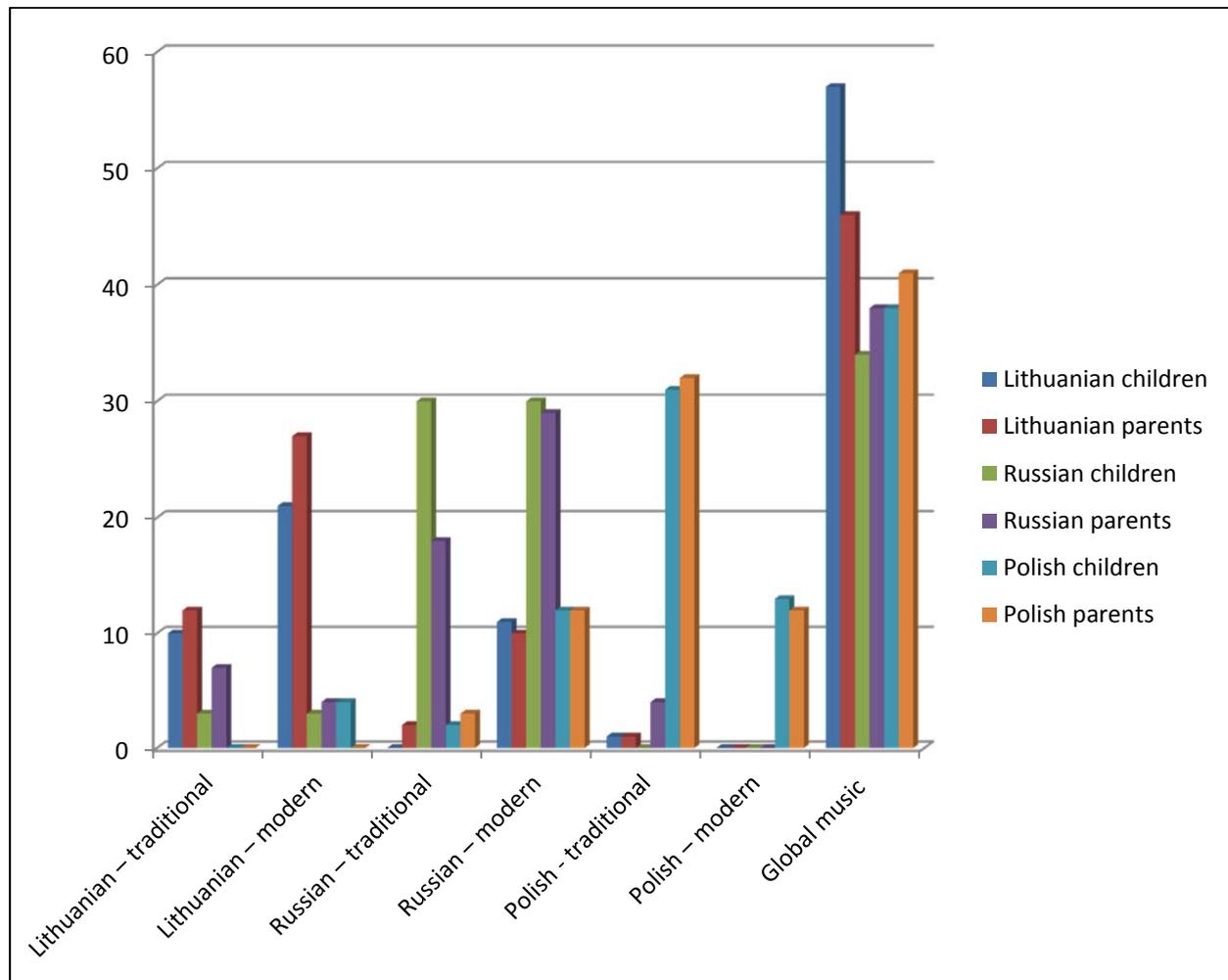
There were limited inter-generational changes in the manner in which this first music experience was had (radio, TV, live concert etc). For all generations the most frequent response was that it came directly from parents or grandparents. In addition, the number accounted for by more the development in electronic media (radio, TV, cinema, tape and CD) showed no change of significance from parents to children and only accounted for 34% among the latter group. The figures for 'radio', 'school' and 'live concert' remained largely stable across all three generations.

In contrast to the Hungarian study, however, the change in musical preferences (music taken to a desert island) was not from music of ethnic minority cultural origin, but instead from majority (Lithuanian) cultural origin in favour of global music. For example, the preference towards global music was 57% for Lithuanian children compared to 46% among their parents. Whilst the same issue of the weakening of the emotional link to the cultural heritage of national identity was present. This was a marked contrast between the two studies. Across all three generations preferences for Polish and Russian (sum of traditional and modern) was stable. The change was the decline in preference for Lithuanian music from 27% to 16%, reflected in a rise in preference for global music from 37% to 48%.

The findings concerning the strength of preferences towards traditional and modern music of national origin were again interesting. The preferences for traditional Russian and Polish music were in fact stronger among children than parents and grandparents, whilst the opposite was the case for traditional Lithuanian music. Analysing the responses of Russian children specifically, 30% stated that traditional Russian music was their favourite music, whilst only 18% of Russian parents gave the same response. This contrasts greatly with the responses of the Slovak minority in the Hungarian study. That the total figures for preference towards Russian and Polish music remained constant, as mentioned above, demonstrates how some population groups preferences are moving away from modern music of national origin. This was the case among Lithuanians, among which more parents gave modern Lithuanian music as their favourite music in comparison to their children.

As a result, one should not conclude that there is a trend for absorption of majority culture by the minority populations as was perhaps suggested in the Hungarian study. Instead, there is a complex range of changes taking place that reflects inter- and intra-minority group dynamics, as well as the place of these groups within a wider, global context.

Figure 4: The national origin of favourite music by ethnic group and generation in Lithuania (%) (Source: Cultural Identities and Music study, 2010)



3 CONCLUSIONS AND POLICY IMPLICATIONS

3.1 Conclusions

The analysis was based the ENRI-VIS quantitative study, and the Cultural Music and Identities Pilot Study, two studies which addressed the dynamics within and between ethnic minority and majority communities in selected Central and Eastern European countries.

a. Reasons behind music preferences

The combined quantitative and mixed methods research found considerable differences in the music preferences and the reasons for them, particularly with regard to how ethnic minorities relate to the music of their ethnic origin, and that of their country of residence. The quantitative study found that music ‘per se’ (its melody, harmony, rhythm, etc.) and music as a means to relax and meditate were the primary reasons behind music preferences for Russians in Latvia and Lithuania, Poles in Lithuania and Slovaks in Hungary. In contrast, for Poles in Lithuania and Slovaks in Hungary the music associated with childhood memories was the main reason behind the music preferences that are now held. Finally, the study found that for Russians in Latvia and Lithuania, the companionship that music provided was the main reason behind music preferences.

b. Music preferences

In terms of music genres, pop music was found to be the favourite music genre of all ethnic minorities, followed by folk music in all cases except for among the Slovak minority in Hungary. In addition, classical music was most regularly identified as a favourite music genre by Russians in Lithuania and Latvia, with the number of such responses being significantly higher than among other ethnic minorities.

Central to the study was the preferences displayed towards ethnic minority-related music by different ethnic minority groups. The research showed that such music was the most popular music among Lithuanians in Kaliningrad Oblast and Belarusians in Poland. In contrast, the most popular music among Slovaks in Hungary was the music from the country of residence, a response that also featured prominently among Lithuanians in Kaliningrad Oblast.

The number of respondents stating Global music as their only favourite music genre was comparatively higher among the ethnic minorities living in the Baltic countries (Russians, Poles and Belarusians), Belarus (Poles) and Ukraine (Poles and Hungarians).

Interestingly the findings showed that certain combinations of preferences were very rarely observed. In particular, the preferences towards both global music and music of the ethnic minority, or both global music and the music of the country of residence were not commonly expressed. This finding corresponded with the observations of the American and European ethnomusicologist P. Bolhman that international music provides the building blocks for repositioning nation states, revising their national cultural heritage. (Bolhman , P. 2007, *The Music of European Nationalism, Cultural Identity and Modern History*, California: ABC-CLIO, Inc).

3.2 Policy implications

While some European research has focused on the music of European migrants, travellers or diasporas, little focus has been given to ethnic minorities. This research went beyond the state of the art as an innovative, multi-disciplinary exploration of European identity of EU border countries’ ethnic minorities as it relates to music, which is of social, cultural and political relevance to policy

making in the European Union, as a multi-ethnic group of states, as well as at the national and sub-national levels.

Results of the analysis were presented at the Music and Migration Conference, University of Southampton, UK, and meetings of the European Cultural Parliament in 2008 and 2010.

Special musical events to conclude the studies were considered in Tótkomlós and Vilnius. Unfortunately it was not possible to run these events due to a lack of resources. Although local authorities, ministries of culture, specialist music schools and representatives of the local professional or amateur music groups/orchestras were interested in participating in such events the research team could not add these events to what was already busy schedule of research and dissemination activities.

a. Cultural policy

The study provided insights into the differences between urban and rural areas in terms of ethnic affiliation and musical preferences and heritage. We believe this will prove highly useful for policymakers exploring the use of music as a tool for social cohesion in multi-ethnic regions by encouraging various musical outlets that span the country's ethnic groups.

b. Education policy

The linguistic nature of music has demonstrated its ability to engender and maintain a variety of language skills for ethnic minorities, which should be encouraged by policy makers at a variety of levels. More specifically, the songs recalled by the participants of the study can be used for music education development by schools and national organisations in those localities, ensuring that the music taught includes pieces from multi-ethnic backgrounds, and hence creates a music curriculum more reflective of the multi-ethnic demographics involved with these educational bodies.

c. Health and social policy

The link between music and emotional, physical and mental wellbeing has been pointed to in our research, as the findings demonstrated the types of music that provoke positive and negative emotions, memories and cultural affiliations. This potentially offers national and EU programmes to address such areas from a more holistic perspective. Further, the study has pointed to further areas of research for inter-generational cohesion policies within the EU's ageing populations.

d. Further reading

Further reading on the findings of the ENRI-East Cultural Identities and Music study:

- Nurse, L. and Sik, E. (2011) Identities and music: identity of place and cultural identities of generations. Hungarian 3G case study, in: Axford. B and Huggins. R. (editors) Cultures and/of Globalisation. Cambridge: Cambridge Scholars Press;
- Nurse, L (2011) Music in the Identities of Ethnic Slovaks in Hungary in: Slovak Journal of Political Sciences, 2011, volume XI, No 3, pp 249-266.
- Nurse, L. and Sik, E. (2011) Music and Identity, ENRI-East tender paper.

ANNEX: PROJECT'S EMPIRICAL DATA BASES AND RULES OF ACCESS

Description of exploitable foreground	Confidential	Foreseen embargo date	Exploitable product(s) or measure(s)	Timetable, commercial or any other use	Patents or other IPR exploitation	Owner & Other Beneficiary(s) involved
Values and Identity Survey (ENRI-VIS)	Yes	Till October 2015	Survey manual, sampling tables, SPSS data file, Code & reference book; technical report	Starting from 2012	Access to database only in cooperation with project partners	Project consortium (all beneficiaries)
Biographical Interviews (ENRI-BIOG)	Yes		Methodology and survey tools; survey manual; transcripts of interviews in original languages; accompanying information and files; summaries or translations in English; technical report			
Expert interviews (ENRI-EXI)	yes					

General rules of access to and exploitation of ENRI-East empirical data bases

The exploitable foreground of the project consists of different data bases:

- ENRI-VIS: quantitative data base, 6800 respondents of the ethnic minority groups
- ENRI-BIO: 144 qualitative, biographical interviews with members of the ethnic minority groups
- ENRI-EXI: 40 qualitative expert interviews with representatives of NGOs, mass media and governmental officials

The data is exclusively held for the use of the ENRI-East consortium for three years after the end date of the project after which time they will be made generally available to a wider public to conditions explained below.

ENRI qualitative interviews (expert interviews and biographical interviews) are stored on a password secured online storage platform (interview transcripts, technical reports, related documents and graphic files) until three years after the end of the project. Every project team leader has access to this platform. The co-ordinating team will then transfer the data set to an appropriate institution for scientific data bases.

The quantitative data base will be available for all consortium members after the closure of the project as before. Access is guaranteed through the ENRI-East website in the member section until three years after the project. The co-ordinating team will then transfer the data set to an appropriate institution for scientific data bases.

Access rights may be granted to third parties royalty-free or to fair and reasonable conditions. All requests for access rights shall be made in writing to the co-ordinator, who will then initiate further

actions. The granting of access rights to third parties is conditional on the acceptance of co-authorship of at least one party of the ENRI-East consortium, including ensuring that data will be used only for the intended purpose and that appropriate confidentiality obligations are in place.

Within the next years and beyond the foreground will mainly be exploited in form of publications in academic journals. First analyses and interpretations are included in the ENRI-East reports on every minority and available in the ENRI-East Working Paper Series on the project website (<http://www.enri-east.net/project-results>).

The project ENRI-East, a cross-national study of trans-boundary social and ethnic groups in Europe did not create any foreground which leads to patents, trademarks, registered designs or the like, except the acknowledged publications in peer-reviewed journals and a variety of other media sources.