Can Culture Be Measured?
Examining the Effectiveness of Public Cultural Service Providers in the Context of Cultural Learning

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Abstract

Introduction: This study examines the effectiveness of local community cultural service providers in Hungary, focusing on how community venues and public cultural institutions contribute to cultural learning.

Methods: A time-series analysis was conducted based on OSAP 1438 cultural statistical data collected between 2014 and 2023. The dataset includes a wide range of indicators related to the performance of public cultural service providers, such as the number of regular cultural activities, educational events, dissemination sessions, camps, services, and visitor attendance. he analysis focused on selected indicators most relevant to non-formal and cultural learning, enabling a comparative assessment of the effectiveness of the two provider types.

Results: The analysis highlights that while both types of providers play a significant role in promoting cultural learning, public cultural institutions tend to reach wider audiences and offer more structured educational programmes. Community venues, however, show greater stability over time and are more deeply embedded in local communities, especially in smaller settlements.

Discussion: Public cultural institutions are more vulnerable to socio-economic changes, such as rising operational costs and the effects of the pandemic, whereas community venues maintain a more balanced and continuous presence. Their local embeddedness contributes to their resilience and consistent activity.

Limitations: The study is limited by the potential inconsistencies in self-reported data and by the exclusion of data from cultural NGOs, which may affect the comprehensiveness of the findings.

Conclusions: The research provides a comprehensive overview of the role of public cultural service providers in promoting cultural learning and community education in Hungary. The findings confirm that both community venues and public cultural institutions play essential roles in supporting lifelong learning,

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cultural engagement, and social cohesion. The study also emphasizes that cultural learning is effectively embedded in both types of provision, contributing to the preservation of cultural heritage, promotion of civic values, and development of cooperative communities. Overall, both forms of public community cultural service provision are effective and complementary, and their joint contribution is vital to strengthening cultural identity and fostering inclusive, community-based lifelong learning across Hungary.

Key words: effectiveness, local community culture, statistics.

Introduction

Public education is a key pillar of the cultural and community life of Hungarian society, supporting individual and community learning processes through different types of institutions and community settings. The aim of this study is to provide a comprehensive analysis of the functioning of public cultural institutions and community spaces in terms of cultural learning. This is particularly important for lifelong learning and social cohesion. The research will detail the main areas and challenges of cultural learning and the contribution of public cultural organisations to the development of local communities and the nurturing of cultural values. After presenting the national and international literature, the paper presents a time-series data analysis of cultural statistics from 2014 to 2023. These analyses reveal the strengths and challenges of public cultural provision and the differences that determine the efficiency and effectiveness of different forms of provision. The study thus aims not only to provide a taxonomic analysis of the provision of public cultural services, but also to show the extent to which these organisations can contribute to cultural learning, value preservation and the development of cooperative communities in Hungary.

1   Theoretical overview

1.1 Efficiency and effectiveness

The principle of effectiveness focuses on the achievement of defined objectives and planned results (Polónyi, 2008). The concept can be interpreted in several ways, but the central question is always how well the activity or process achieves the objectives set. For example, in education, effectiveness is usually measured by student performance and progress in the learning process. Educational effectiveness reflects not only the level of knowledge of learners, but also the

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effectiveness of teachers and educational institutions. Effectiveness (or efficiency) is a concept that refers to the extent to which an objective is successfully achieved. Effectiveness is a measure of the extent to which an activity or process achieves the desired goal or outcome (Lappints, 1998; Polónyi, 2008). The definition can be applied to a number of areas, but essentially it includes two important factors, one is the achievement of objectives: so effectiveness measures whether the objective or desired outcome has been achieved. If an organisation, project or individual achieves its objectives, it is considered to be effective. The other is quality and impact: effectiveness measures not only the achievement of objectives, but also the quality and impact with which these objectives are achieved. It also includes the values, resources and impacts that occur in the process of achieving the goal (Polónyi, 2008). For example, in the case of public education, a public education provider is effective if it meets the targets set by law and performs better than other providers. In summary, effectiveness is about whether and to what quality the activities and resources are being used to achieve the objectives set.

1.2 System for the provision of public cultural services

Civic education is a fundamental space for community education and learning, aiming to transmit culture, strengthen social cohesion and promote individual development. It can take various forms, such as community events, cultural programmes, artistic activities, etc. in different community spaces. Public education helps members of local communities to interact, learn and participate in cultural life together, thereby contributing to individual and community development. The system of local community culture is defined by two pieces of legislation: the Act CXL of 1997 on museums, public libraries and local community culture, and the EMMI Decree 20/2018 (9 July, 2018) on the requirements of basic public cultural services, public cultural institutions and community venues. The Act stipulates that the municipal government is responsible for organising and supporting public cultural activities, ensuring the provision of basic services and organising the system of basic services. These tasks are defined by population and type of service provider. Thus, in a municipality or a large municipality (a community theatre must be maintained by the municipality) and in a city (a public cultural institution must be maintained by the municipality) (Kary et al., 2018; Oszlánczi 2019). Nevertheless, many municipalities maintain a public cultural institution despite higher standards, because many municipalities have a population of over 5,000 inhabitants and are obliged to provide three basic services, just like a community centre, and also because of the prestige of the municipality and the need for a higher standard of

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professionalism (however, there are also municipalities such as Tárnok, with a population of over 9,000, which maintain a community scene because of lower expectations and a lack of professionals). Community level space: "An institution or other establishment, complex of premises, building or premises without legal personality which is maintained, operated or made suitable and operated for the purpose of organising community cultural activities, providing basic public cultural services, and which operates regularly in a given place. It may take the form of a community theatre providing a venue exclusively for the organisation of basic public cultural services or an integrated community and service space providing a venue for the organisation of other activities and services in addition to basic public cultural services." (Act CXL of 1997, § 78/H (1-5)).

Public cultural institution: "An organisation established and maintained for the purpose of providing the public with cultural activities. It is a necessary condition that it must have a qualified public cultural specialist with a university degree, infrastructure and financial resources to operate on a regular basis. A public cultural organisation with legal personality or a department of such an organisation. The role of a public cultural institution may be played by a cultural centre, a cultural centre, a cultural centre, a multifunctional public cultural institution, a folk art school, a folk craft centre, a children's or youth centre, a leisure centre. According to Act CXL of 1997, the vast majority of these are budgetary bodies with founding documents, but there are also public benefit societies established by the municipality for the purpose of public cultural activities, and other institutions operated by companies, individual entrepreneurs, associations or (public) foundations under a public cultural agreement." (Act CXL of 1997, § 77 (5)).

Furthermore, one of the mandatory tasks of the municipal government is to support local cultural activities by organising basic services. Taking into account the specific characteristics of municipalities, the law stipulates that, in addition to "supporting the establishment and functioning of cultural communities, promoting their development and providing a venue for community and public cultural activities", other basic services must also be provided (depending on the size of the municipality and the type of service provider). These include the development of community and social participation, the creation of conditions for lifelong learning, support for the transmission of traditional cultural values, the creation of conditions for amateur creative and performing arts activities, the promotion of talent management and development, and the promotion of culture-based economic development (Act CXL of 1997, §76 (3)).

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In Hungary, there are 3155 municipalities, all of which are required by law to have either a theatre or a public cultural institution. According to the 2023 OSAP 1438 public cultural statistics, there are 2,724 theatres and 627 public cultural institutions (the sum of the two (3,351) is more than the number of municipalities, which is due to the fact that a municipality may have more than one institution and/or more than one theatre.
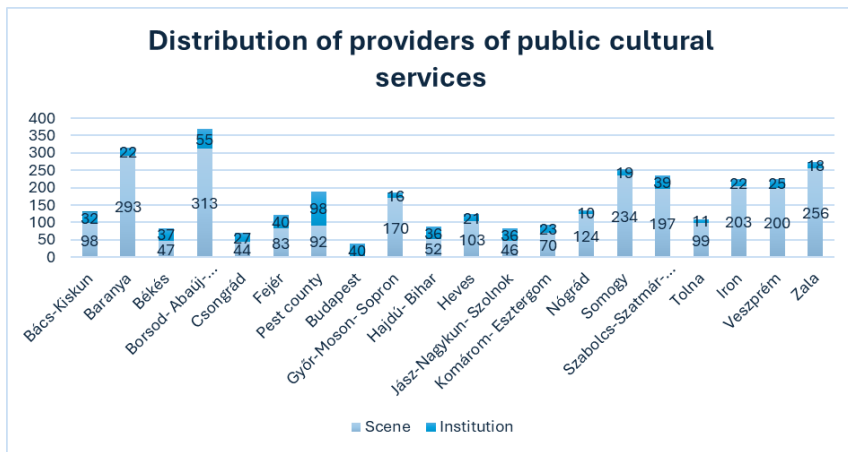

Figure 1. Distribution of public cultural service providers by county; N=3,351
(OSAP 1438 - Local community culture Statistics for 2023).

An average community theatre is required by law to provide fewer basic services and fewer tasks - but a community theatre in a municipality with a larger population may have as many tasks as a community centre - and does not have an independent legal personality, while a public cultural institution has more tasks and, although not economically autonomous, has much greater decision-making power. The number of public cultural institutions is almost one fifth of the number of theatres, so it can be said that theatres tend to dominate in terms of the provision of tasks. For the theatres, the legislation requires a vocational secondary education, while for the institutions it requires a vocational tertiary education (in the case of the cultural centre and the agora, a vocational master's degree). In terms of settlement structure in Hungary, according to KSH data, there are 2808 municipalities and 346 towns, 56% of which have a population of less than 1000 inhabitants, accounting for 7% of the country's population. Only

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11% of our municipalities are classified as towns, and even half of these have fewer than 10,000 inhabitants. The remaining 168 towns have a population of more than 10,000. Yet two thirds of the population (65%) live in these cities with more than 10,000 inhabitants. Thus, it can be said that the primary role of a community scene is to develop the community in small towns, to provide cultural and traditional activities that promote localism and well-being among residents. While a public cultural institution also has the same task, the cultural institutions (theatre, museums, etc.) of other nearby cities or of the county or capital city are in serious competition with them, and the legislation places a greater burden on them in terms of services, and the expectations of the local government that maintains them are higher.

Table 1

System of public cultural provision by type of settlement

	Municipality					City		City of county
Type of tasking	*Scene*			*Institution*		*Institution*		*Institution*
Population	under 1000	Over 1000	Over 5000	House of Culture	House of Culture	Cultural centre	Cultural centre	House of Culture/ Cultural Centre
Mandatory basic service				Cultural communities				
Optional basic services		and one more compulsory optional	and two more compulsory options	and two more compulsory options	and two more compulsory options	and four other compulsory options	Full details	Full details

Source: own editing based on Act CXL of 1997 and EMMI Act 20/218

1.3 Cultural and non-formal learning in local community culture

Cultural learning is the process by which a person acquires information, knowledge and values about a particular culture or cultures. It can be non-formal or informal learning and usually involves language, traditions, religious beliefs, lifestyles, arts and other cultural features. Cultural learning enables individuals to understand and adapt to different environments and to develop a broad perspective and tolerance for different cultures and people. This process helps to build social relationships, understanding and respect for cultural diversity (cf. Juhász & Szabó, 2016; Kozma et al., 2015). Within the field of education, cultural learning in public education is related to the subsystem of literacy, which defines and organises its conceptual framework (Kuthy & Miklósi, 2022).

In our opinion, public cultural institutions in Hungary play an important role in cultural learning. These community spaces provide opportunities for people to meet, participate in different programmes and activities, and learn about and

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practice different forms of cultural expression. As outlined above, cultural learning can take place in a variety of ways in public cultural spaces. Public cultural institutions and venues often host performances, workshops, exhibitions and other events that give people the opportunity to learn and experience new things in the field of culture. In addition, community initiatives and groups organised in institutions and venues can help people to learn and create together. We think it is important to underline that cultural learning in the public domain is often interactive and participatory. People are not only passive participants in events, but also active participants in discussions and workshops, which allows them to understand and experience different forms of cultural expression in a deeper way.

Non-formal learning in the public domain is a valuable and multi-faceted process that contributes to the personal and professional development of individuals and the strengthening of communities. While there are many challenges to be faced, harnessing and developing the potential of non-formal learning can contribute to a more flexible, inclusive and lifelong learning culture. Public cultural organisations play a key role in this process, providing learning opportunities and supporting social cohesion.

Public education is a set of activities and programmes aimed at the cultural and social development of communities, raising the literacy level of individuals and strengthening social cohesion. Community spaces and public cultural institutions such as community centres, community centres, cultural centres play a key role in providing opportunities for non-formal learning. These providers offer a variety of programmes and courses aimed at the personal and professional development of participants. The wide range of public cultural programmes allows people to choose learning opportunities according to their interests. These can include language courses, craft workshops, art courses, computer training, health promotion programmes, or even community events and performances.

Cultural learning in the context of public education has many benefits for both individuals and communities. One of the biggest advantages is flexibility, allowing learners to learn at their own pace and according to their interests. Participants in cultural learning are often more motivated and engaged in the learning process because it is directly linked to the issues and situations in their lives that interest them. In addition, cultural learning fosters a culture of lifelong learning, which is essential in today's rapidly changing world. The acquisition of new skills and knowledge not only serves the personal and professional development of individuals, but also contributes to increasing their competitiveness in the labour market. Learning through civic education also strengthens social cohesion and community life. Shared learning activities

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provide opportunities for people to meet, build relationships and work together, which promotes social inclusion and community cohesion.

Act CXL of 1997 on Museums, Public Libraries and Local community culture defines the system of basic services, which are supplemented by EMMI Decree 20/2018 (VII.9) on the requirements of basic public cultural services, public cultural institutions and community venues.

Below is a table summarising how cultural learning is embedded in each of the core services (Table 2).

Table 2

Non-formal learning in sectoral legislation related to basic services

Basic services	*EMMI Decree 20/2018 on the opportunities for cultural learning in basic services*
a) to promote the creation of cultural communities, to support their operation and development, to provide a venue for cultural activities and cultural communities;	the cultural community has regular and occasional cultural or community activities
b) developing community and social participation;	organises programmes, activities or services that promote the education of children, youth, the elderly, family-friendly family life, intergenerational relations and cooperation
c) to ensure conditions for lifelong learning;	organises and supports extracurricular courses and training opportunities,
	organises and supports learning opportunities that improve quality of life and life chances
	organises and supports folk high school programmes and open universities
	organise and support educational events and create opportunities for learning,
	help you to learn about electronic public services, to navigate in the digital world and to use the tools to do so
d) to ensure the transmission of traditional community cultural	runs a group, a section, a club

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values;	related to local history, folk art, folk crafts and the intangible cultural heritage of the municipality, and supports the work of cultural communities in this field
	organises and supports programmes, activities and services to promote national, European and universal culture, as well as the cultural values of the regions abroad
e) to ensure conditions for amateur creative and performing arts activities;	organises, promotes and supports the creation of amateur art groups, sections and clubs in the fields of visual arts, music, dance, theatre, puppetry, poetry, film, media arts and literature
f) ensuring the conditions for talent management and development;	provides extra-curricular activities to help children catch up
	operates and supports the implementation of artistic and other activities, workshops and clubs for the development of the talents and competences of disadvantaged persons living or studying in the municipality
g) culture-based economic development	facilitating the use of information and communication technologies and digitalisation in a culturally relevant way

Source: own editing based on Act CXL of 1997 and EMMI Act 20/2018

Non-formal learning is mentioned in all the basic public cultural services. In addition, the legislation closely integrates out-of-school education, training, information and community opportunities into the life of local society and into minority, national and universal culture. In this way, it creates a systemic and process-like cooperation between the different spheres of micro- and macro-society and universal culture (Márkus, 2014).

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2 Empirical part

The aim of this study is to investigate the effectiveness of the two types of providers (community theatre, public cultural institution) in cultural learning in the light of statistical data. The purpose and task of statistics is to provide an objective and reliable picture of the state of society and its changes for public authorities, social institutions, individuals and professionals. To this end, the Law on Statistics regulates the collection, recording, transmission, reception, analysis, provision and publication of data. The Central Statistical Office (CSO) is responsible for the compilation and supervision of the implementation of the National Statistical Data Collection Programme (OSAP) of the Official Statistical Service (OSSS). Budgetary bodies, social or non-governmental organisations, foundations, public foundations, companies, enterprises or sole proprietorships performing public cultural activities as their core activity are obliged to provide the mandatory data via the website https://kultstat.oszk.hu operated by the National Széchényi Library. To this end, they must fill in and submit electronically the report No. 1438 of the National Statistical Data Collection Programme, based on Government Decree No. 388/2017 (XII. 13.).

The OSAP 1438 data sheet on Local community culture Statistics contains 30 tables which examine the performance of local community culture organisations according to various aspects (labour and financial data, professional activity, professional development activity, etc.)

Currently, the total number of organisations reporting on local community culture statistics is 6,414, of which some are public cultural institutions and venues and some are also cultural NGOs, but their data are not analysed in our study.

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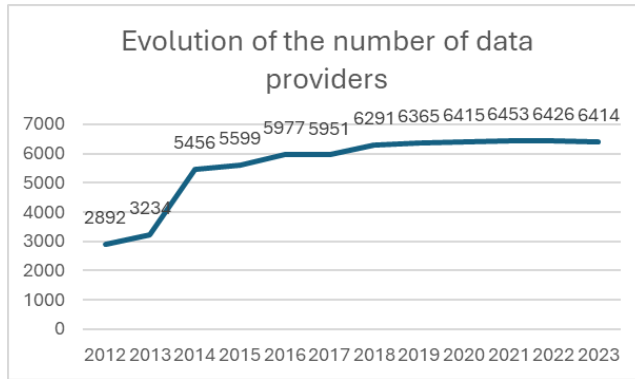

Figure 2. Time-series evolution of the OSAP 1438 Local community culture statistics (own editing, based on OSAP 1438 data sheets).

Furthermore, we have not analysed the whole data set, but selected the most relevant elements - basic services provided, total visitors, regular cultural activities, educational activities, events, services, camps, events organised by external bodies - that are related to cultural learning. Thus, in this thesis, time series data from 2014 to 2023 are presented by task provider (2,724 venues, 627 institutions see Figure 3).
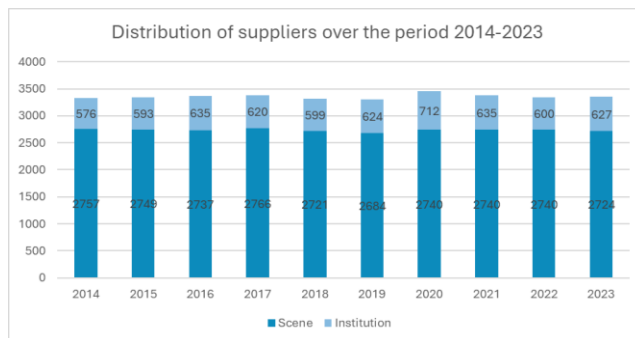
Figure 3. Time-series distribution of task providers (own editing, based on OSAP 1438 data sheets).

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Research questions:
Q1: Can the role of public cultural institutions in cultural learning be demonstrated in terms of statistical data?
Q2: What are the differences between community venues and public cultural institutions in terms of cultural learning?
Q3: Can public cultural institutions be considered more effective than community venues in the cultural learning process? (In this sense, we consider them to be effective if they carry out the given activity see Figure 1 and Table 3.)

Table 3

Basic services and their associated statistical tables

Basic services	Statistical tables examined
a) to promote the creation of cultural communities, to support their operation and development, to provide a venue for cultural activities and cultural communities,	Regular forms of culture
b) developing community and social participation,	Exhibitions, shows, events
c) to ensure conditions for lifelong learning,	Dissemination, Activities of external bodies
d) to ensure the conditions for the transmission of traditional community cultural values,	Dissemination
e) to ensure conditions for amateur creative and performing arts activities,	Exhibitions, shows, events
f) ensuring the conditions for talent management and development;	Camp
g) culture-based economic development	Services, Activities of external bodies

In terms of basic services provided, although the first basic service is mandatory for all, there are still some respondents who did not tick this box, one reason for this may be that there are unserved, unspecialised municipalities where legislative changes in 2017 have not been followed up, or there may be data misrepresentation by respondents. For the theatres, the service related to community and social participation and the preservation of tradition is typical, similar to the public cultural institutions. However, more than two thirds of institutions also indicated a service providing conditions for lifelong learning. It can be concluded, therefore, that institutions are more consciously choosing the

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most relevant cultural learning service in their portfolio. However, the fact that a service is identified does not necessarily mean that the activities associated with it are carried out.
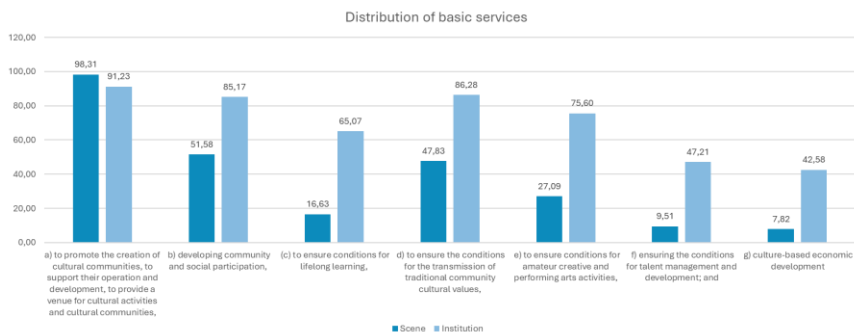

Figure 4. Distribution of basic services provided in public cultural institutions and community venues (own editing, OSAP 1438, 2023).

In terms of regular cultural activities, the activity of the venues is more balanced, with the only break being in 2020 due to the epidemic period in the institutions, and an increase in the period afterwards, but with half the average number of people attending compared to 2014. The institutions, on the other hand, show a much more varied curve: in 2016, the number of sessions halved, but the number of participants did not follow suit, so despite fewer sessions, this did not cause a big change in the number of people in the communities. In our opinion, the reason for the increase in 2017 is due, on the one hand, to the change in legislation in the current year, where basic services were declared. In other words, the legislator has emphasised the importance of cultural communities, which it has established as a basic service to be provided by all service providers. Thus, professionals have put more emphasis on their communities and the number of sessions has started to increase again. The epidemic period has also led to a fall in the number of institutions, as in the case of the theatres, but while the increase is more balanced in the former, it is not so clear in the case of the institutions. This may be because the actors are smaller, more closely connected to their communities, more trusted, more embedded.

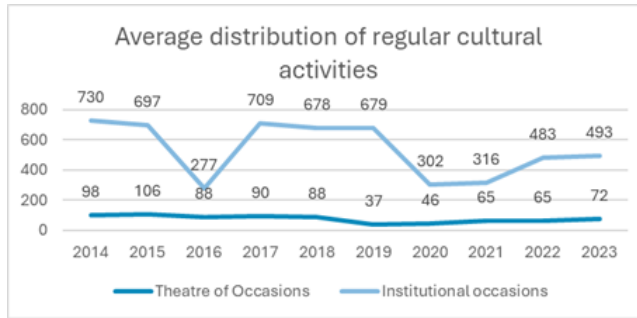**Strengthening the Rule of Law: Innovative Educational Approaches**

Figure 5. Distribution of regular cultural activities in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).
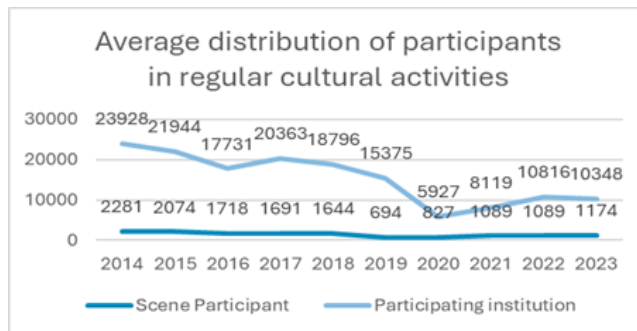

Figure 6. Distribution of participants in regular cultural activities in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).

In the field of education, it can also be noted that the theatres are more balanced in terms of their activities and participants. In terms of the number of sessions, there was a big drop in 2019 for the institutions, rose again after the epidemic period (due to health-related presentations), but a significant increase can be interpreted from 2022. On average, a public cultural institution organises 18-20 educational lectures, which means 1-2 lectures per month (compared to 1-2 per year for community venues). In our opinion, this is not a low figure for any of

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the providers, and both the public cultural institutions and the community centres are consciously involved in cultural learning according to their tasks and possibilities.
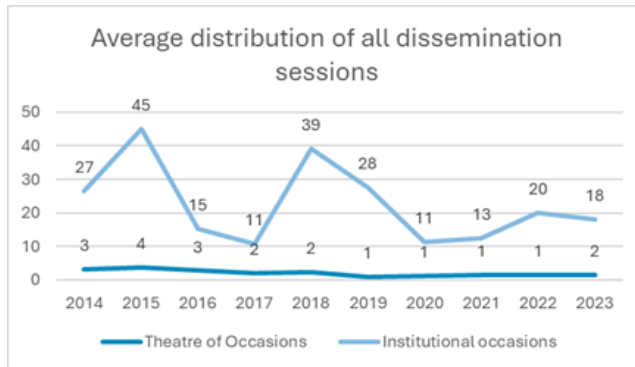

Figure 7. Distribution of knowledge dissemination activities in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).
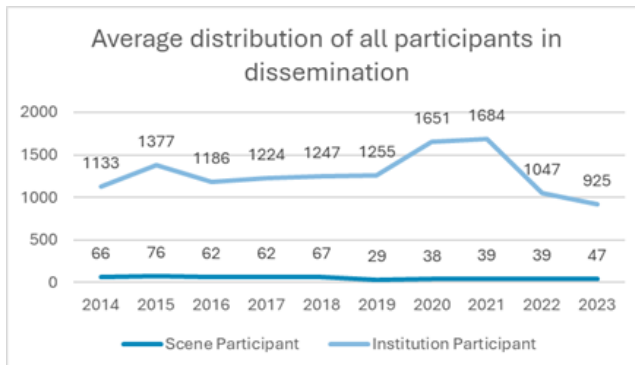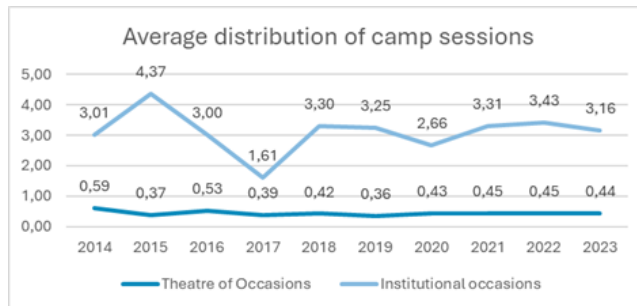

Figure 8. Distribution of knowledge dissemination participants in public cultural institutions and community (own editing, based on OSAP 1438 data sheets).

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There is no marked difference between the two providers in terms of camps. For both, a break in the number of occasions can be seen in 2017, but with the ramp-up of the Camp Elisabeth programme, introduced in 2014, an increase can be observed from 2018 onwards. Furthermore, there is significant "competition" from the proliferation of private camps organised by external partners, and camps run by public education and church institutions are a significant offer compared to public camps.

Figure 9. Distribution of camps in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).
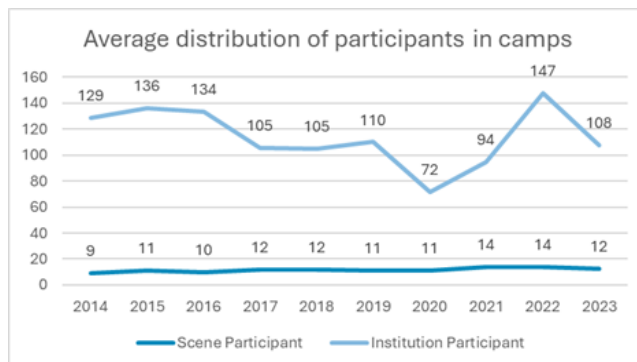

Figure 10. Distribution of camp participants in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).

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There is also a fall in the number of events organised by institutions, with larger falls in 2017 and 2021. The former was due to the tightening of the tendering system, and in 2021 it was due to the rise in energy prices. This is because many institutions closed for the heating months or kept open only those sites that cater to their small communities. The majority of them closed their theatres, which are venues for these types of events. A drastic drop in attendance was observed in 2020, due to the impact on the population after the 2019 epidemic. Many visitors were reluctant to return to cultural institutions in 2020, reluctant to be in crowds.
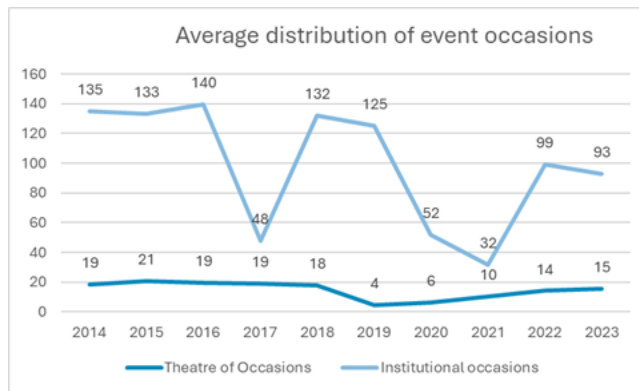

Figure 11. Distribution of events in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).

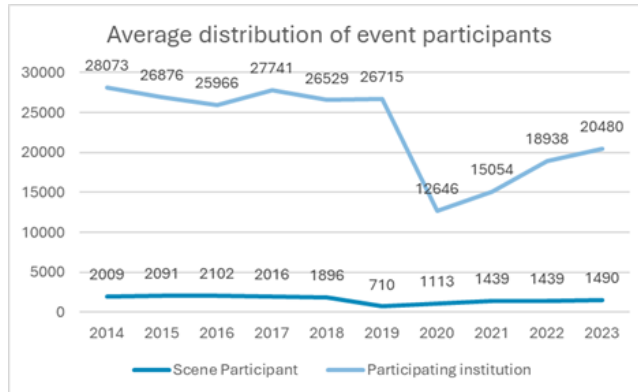***Strengthening the Rule of Law: Innovative Educational Approaches***

Figure 12. Distribution of event participants in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).

In terms of services (advice and information sessions, study visits, projects, jointly organised meetings, workshops), the community centres had a balanced activity in terms of both number of sessions and number of participants. However, there was a decline in 2020 for the public cultural institutions, which may be due to the aforementioned winter closure and the uncertainty of the epidemic period.

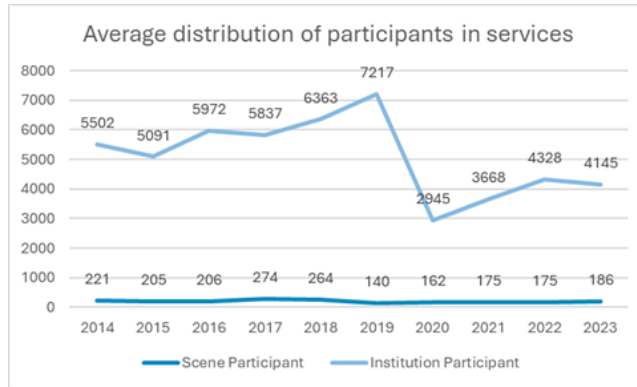**Strengthening the Rule of Law: Innovative Educational Approaches**

Figure 13. Distribution of service participants in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).
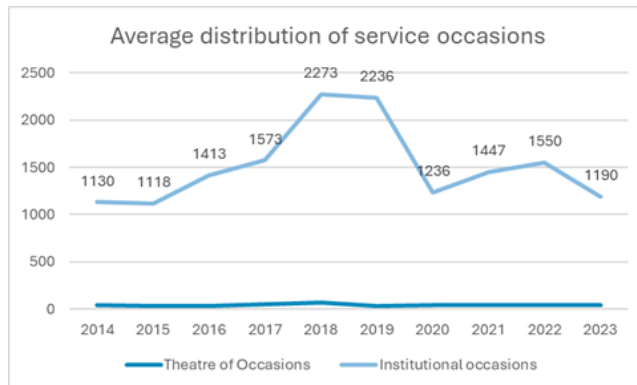

Figure 14. Distribution of service occasions in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).

The activities of external bodies are very extensive in terms of awareness-raising lectures, extracurricular training, courses, etc. This type of activity is typically more relevant in institutions, which are more popular with tenants because of their facilities (number of rooms) and capacity. However, it is surprising that

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they also have a significant presence in community venues. Although smaller courses, sessions and workshops and family events (weddings, christenings, birthdays) are more prominent in the venues, training courses, lectures and conferences are more relevant in the institutions. Institutions have seen a drop in the number of events in 2017 and 2020, the latter due to winter closure.
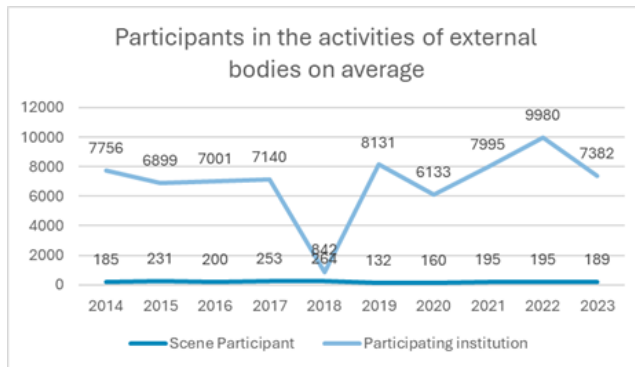

Figure 15. Distribution of participants in events organised by external bodies in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).
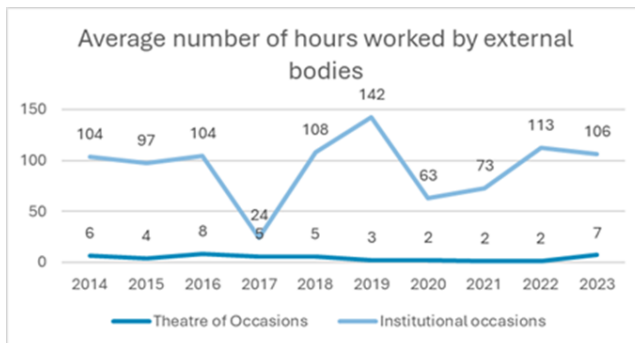

Figure 16. Distribution of external bodies in public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).

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In terms of total visitor numbers, it is clear that the 627 institutions have a much higher number of visitors, but it is also clear that it is harder for visitors to return after the epidemic period, with an increase of around 28% for theatres between 2020 and 2022, and a more steady and balanced increase of 25% for institutions. We believe that this may be due to the fact that the institutions organise proportionally more programmes and have greater capacity and resources, which is why they have seen a more balanced increase in visitor numbers.
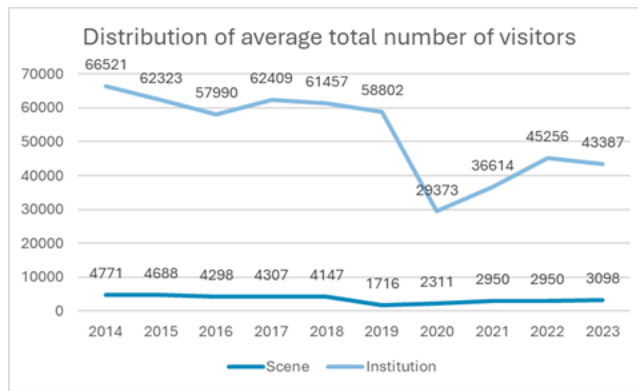

Figure 17. Distribution of total visitors to public cultural institutions and community venues (own editing, based on OSAP 1438 data sheets).

Conclusions

Overall, the data show that community venues have a more steady professional activity, with less impact from epidemics or rising costs, while the professional work of public cultural institutions is more nuanced. In terms of embeddedness, community centres are better connected to the people living in the municipality. Below we review whether the data really answer our research questions.

Q1: Can the role of public cultural institutions in cultural learning be demonstrated in terms of statistical data?

In our view, the data clearly show that public service providers have an important role to play in cultural learning (see regular cultural activities, awareness-raising, events). Each type of provider carries out a wide range of

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activities that provide opportunities for cultural learning, according to its resources.

Q2: What are the differences between community venues and public cultural institutions in terms of cultural learning?

The data show that public cultural institutions are significantly more inclusive and participative in cultural learning, but also that they are less balanced and more exposed to economic and social change.

Q3: Can public cultural institutions be considered more effective than community venues in the cultural learning process?

In terms of effectiveness, the difference between the two types is not clear. Community venues and public cultural institutions also carry out activities related to cultural learning, so can be considered as effective overall. The activities of community venues are more balanced, their embeddedness in the municipality is more noticeable, but when looking at it from the visitor perspective, the institutions can reach a much larger crowd, but have greater resources and capacity.

The research provides a comprehensive picture of the role of public cultural service providers in promoting cultural learning and community education in Hungary. The analysis reveals that public cultural institutions and community venues contribute significantly to supporting social cohesion and individual development, but that there are significant differences in their functioning. While public cultural institutions operate in larger urban settings and attract more participants, community venues are embedded cultural spaces in smaller settlements and have closer links with the local population. Our research shows that community venues are more balanced in their professional activities because they are more resilient to economic and social change. In contrast, public cultural institutions are more hectic, more sensitive to rising overheads and restrictions due to epidemics. A wide spectrum of cultural learning opportunities such as regular cultural activities, educational lectures, exhibitions, art events and camps are made available by both types of providers, but statistics show that institutions are more aware of their choice. Overall, the research highlights the key role of public service providers in cultural learning and the dissemination of a culture of lifelong learning, thus contributing to strengthening communities and maintaining cultural diversity in Hungary. The study also highlights that, despite differences between the different settings and institutions, both forms of provision are effective in preserving cultural values and strengthening social ties.

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