

The Influence of Childhood Experiences on Cultural Transmission Habits

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Abstract

The influence of the family on the transmission of consumption habits is well established in marketing. However, little research has been done as regards the purposes of continuity and discontinuity linked to transmitters' past experiences, their motivations and how they influence cultural consumption with children. Hence, the aim of this paper is to study how the purposes of continuity and discontinuity operate in cultural transmission.

The results of a survey show that transmitters with a specific memory of a childhood experience of theatre are more likely to refer to continuity as their main purpose and invoke utilitarian motivations. In contrast, transmitters with a vague memory of such an experience refer to discontinuity, marked by hedonic motivations. However, only parents with hedonic motivations have a greater satisfaction and a stronger intention to attend future theatre performances with their children. Overall, the findings show that, for most parents, continuity and discontinuity purposes play distinct roles in cultural transmission, depending on the hedonic *versus* utilitarian nature of their motivations.

Keywords: cultural consumption habits, consumer socialization, continuity, discontinuity, utilitarian and hedonic motivations

Introduction

The anthropological act of cultural transmission (Lévi-Strauss, 1971) is characterized by practices and strategies revealing the purposes of the people acting as transmitters. According to Rowlands (1993), cultural transmission can be accomplished either through highly coded, standardized, and repetitive rituals, indicative of a continuity purpose, or through sporadic events based on strong emotions, which are inscribed in memory in association with objects, colors or sensory cues associated with discontinuity.

More recent research by Ma and colleagues (2024) has shown that these memorable images are processed faster, and that this increase in processing speed predicts both the lengthening and the increased precision of perceived durations. Therefore, memorable moments from childhood experiences are likely to be remembered with more precise details. Furthermore, these moments are not only a reflection of past experiences but result from a constant reconstruction of episodic memory in order for individuals to simulate or imagine future scenarios (Schacter and Addis, 2007).

DiMaggio and Useem (1980) and Belk and Andreasen (1980) were the first to show that arts education in childhood is the predominant factor in future participation in the arts, a conclusion reached in several studies in many countries, including the recent report from Daigle and colleagues (2020) in Canada. Research by numerous sociologists (Bourdieu and Darbel, 1969; Mohr and DiMaggio, 1995; Octobre et al., 2010) has also shown that early, assiduous, and regular attendance at the arts, accomplished within the family, is the mechanism that best contributes to cultural transmission and subsequent consumption of the arts; for these researchers, cultural transmission is the fruit of a process of reproduction in continuity. Subsequently, other

sociologists (Hennion, 2004; Martuccelli, 2005; Singly, 1996) have proposed that cultural transmission also has an individualized character, based on the creation of bonds founded on pleasure, and they put forward the role that elements of rupture or discontinuity can play in the transmission of cultural consumption habits.

To distinguish the different roles of continuity and discontinuity in cultural transmission to children, Courchesne (2019) conducted a qualitative research to identify the purposes and motivations of parents and grandparents. He found out two main purposes of cultural transmission: the first purpose reflects the intentions of parents who conceive their transmission projects in terms of continuity, as a legacy over time, marked by repetition, the relativity of the present and the linearity of time. The second purpose is based on discontinuity, as the transmission project is aimed at sharing moments of pleasure, experiencing unique moments, and is characterized by the extension of the present and the suspension of time.

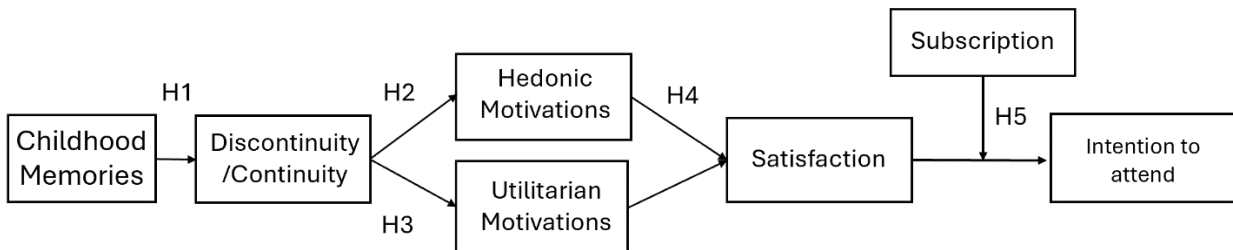
By means of in-depth interviews with transmitters, Courchesne (2019) identified several motivations linked to each purpose: for parents with a purpose of continuity, the main motivations were utilitarian (Hirschman and Holbrook, 1982) such as to better know an artistic form, to develop critical thinking, and to learn how to behave socially. For parents whose objectives are founded on discontinuity, the main motivations were associated with hedonic values (Hirschman and Holbrook, 1982), such as to share instants of pleasure with their child, to experience a unique moment together, and to live through moments of beauty.

Finally, several researchers (Belk and Andreasen, 1980; Kotler and Scheff, 1997; Hume et al., 2007; Lee, 2022) have established a strong relationship between consumer satisfaction and future arts consumption, influencing differently subscribers and non-subscribers (Scheff, 1999).

Theoretical Model

The theoretical model that forms the conceptual basis of this research is presented in Figure 1. Its main elements are described in the next paragraphs.

Figure 1. Theoretical Model



Continuity – Discontinuity: Continuity is based on a diachronic conception of time, which links two successive periods to highlight evolution from one to the other over time (Gell, 1992). According to this conception of time, the process of change and the flow of events are more important than the moments that make them up. Discontinuity on the other hand is based on a synchronic approach to time and is the expression of an absolute present that has a defamiliarizing effect (Geertz, 1973). By becoming fixed in memory, this moment becomes an indexed souvenir (Rowlands, 1993) taking an exceptional character, like a moment of suspended time (Hennion, 2007), an "island of time", as Bourdieu (1963) puts it.

This dichotomy between continuity and discontinuity in the transmission of consumption habits reflects the contrasting nature of consumption itself, as described by Gronow and Warde (2001): the experiences and products consumed may be exceptional or ordinary, may be consumed conspicuously or not, may be based on inchoate choices, and may be the result of a variety of factors.

Research has shown that, for most parents, continuity and discontinuity have distinct roles in cultural transmission, but that, for some, these dimensions can interact according to the concept of the trigger moment, that is, an element of discontinuity set against the backdrop of continuity. Other researchers (Bhargave and Montgomery, 2013; Schouten et al., 2007) have described how aesthetic experiences can play a triggering role in establishing regular consumption habits.

Utilitarian - Hedonic Motivations: Consumer behaviour researchers attribute a major role to the temporal concepts of continuity and discontinuity in consumer learning. Lakshmanan and Krishnan (2011) have associated these concepts to consumer learning processes: they argue that consumers' procedural knowledge increases with the repetition of consumer learning acts. This mode of learning to consume is the most frequent, as it is based on the law of the decreasing learning curve (Johnson et al., 2003).

Research on discontinuity in consumer learning is more recent and has been associated to extraordinary consumption experiences (Abrahams, 1986). These memorable experiences have been studied from the angle of products and services with a strong hedonic component (Hirschman and Holbrook, 1982), bringing an intense and personalized feeling of satisfaction (Arnould and Price, 1993; Pine and Gilmore, 1999; Tumbat and Belk, 2011). Wiggins (2018) suggests that arts consumption is largely driven by hedonic motivations and emotional goals. Therefore, parents may want to transmit those hedonic experiences by creating unique moments associated with discontinuity.

Both utilitarian and hedonic motivations have an impact on satisfaction and, ultimately, intention to attend, but, as the results of this research show, in a different manner for subscribers and non-subscribers.

Following the preceding discussion, the research hypotheses and associated models to be tested are displayed in Figure 2:

Figure 2. Research Hypotheses

Hypotheses	Relationships with models
H1: The more precise are the parent's childhood memories, the more the parent's transmission purpose is linked to continuity	Model 1: Precision of Childhood memories ➡ Continuity/Discontinuity
H2: The more the purpose is linked to discontinuity, the more the motivations are hedonistic	Model 2: Childhood memories and Discontinuity ➡ Hedonic motivations
H3: The more the purpose is linked to continuity, the more the motivations are utilitarian	Model 3: Childhood memories and Continuity ➡ Utilitarian motivations
H4: The more hedonic are the motivations, the greater is the transmitter's satisfaction	Model 4: Childhood memories, Discontinuity/Continuity, Hedonic and Utilitarian motivations ➡ Transmitter's Satisfaction
H5: Being a non-subscriber has a positive moderating impact on the relationship between satisfaction and intent to attend	Model 5: Moderating role of Subscription ➡ Relationship between Satisfaction and Intention to attend

Method

Data collection

The data were collected using an online survey. A questionnaire was sent to 5,188 clients of *La Maison Théâtre*¹ in June 2023: 1,697 subscribers and 3,491 single-ticket buyers in 2022-2023 and/or 2023-2024. Subscribers are people who bought tickets for two shows (or more) between May 2022 and April 2023. In the case of subscribers, the email open rate was 77.4% and the click-through rate was 26.7%. For single-ticket buyers, the e-mail open rate was 68.7% and the click-through rate was 17.5%. In total, 728 unique questionnaire responses were collected.

Measures

The different concepts that compose the theoretical model (see Figure 1) were assessed using various scales.

The *Childhood memories* measure consists in 3 response categories associated with the question “Do you remember having attended one or more theatre performances as a child?”: (1) no, (2) vague memory, and (3) precise memory.

The *Discontinuity/continuity* measure is a binary variable related either to a purpose of continuity, such as attending a theatre performance to further the education and development of the child (continuity: coded as +1) or related to a purpose of discontinuity, such as experiencing privileged moments together (discontinuity: coded as -1).

Hedonic motivations consist in the mean of the perceived importance of pleasure, unique moments, and beauty as motivations (5-point bipolar scales) whereas *Utilitarian motivations* correspond to the mean importance of developing knowledge, social skills and critical thinking, (5-point bipolar scales). A factor analysis of all items revealed that they form two well-differentiated factors.

The transmitter’s and the child’s *Satisfaction*, as perceived by the transmitter, correspond to the response on a 5-point scale to the question “When considering your experience with the *Maison Théâtre*, how satisfied are you (how satisfied is the child) overall? (not at all = 1, totally = 5).

Finally, the measure of *Intention to attend* future theater performances corresponds to a direct response to the open question “How many theater performances do you intend to attend in the following year?”

Description of the sample

The sample comprises 414 subscribers and 314 single-ticket buyers, for a total of 728 survey participants. In majority, these participants are mothers attending theatre with a child or children (subscribers: 65.0%, non-subscribers: 64.3%; non-significant difference). This is consistent with what has been observed by Kracman (1996) as well as Octobre and colleagues (2010). The mean age of the older child is 8.4 years, with no statistically significant difference between subscribers and non-subscribers. Subscribers had seen an average of 3.33 *Maison Théâtre* performances during the year and expected to attend an average of 3.36 performances the following year, whereas in the case of non-subscribers the numbers are respectively 0.95 and 1.26 (statistically significant group differences for both variables). The reported satisfaction, whether it is that of the transmitter or that of the child as perceived by the transmitter is high (means = 4.58 and 4.42 respectively on a five-point scale) and not different between subscribers and non-subscribers. Among subscribers, 59.7% indicated that the primary purpose for attending theater performances was the child’s education and personal development (pointing to a continuity purpose) whereas 34.1% mentioned that it was the opportunity to experience privileged moments together (indicating a discontinuity purpose). In the

¹ *La Maison Théâtre* is the main performing arts venue entirely dedicated to young audiences in Montréal. Since 1984, it has presented performances aimed at young people from 12 months to 17 years, and their family.

case of non-subscribers, the percentages are respectively 50.6% and 44.9%. These statistically significant differences (Chi-square = 9.11, 2 df, $p < .05$) attest that the motivations of the subscribers are more oriented toward education and development than pleasure, which is not the case among non-subscribers.

Test of the theoretical model

The theoretical model presented in Figure 1 was tested using regression-based mediation/moderation analyses (MacKinnon, 2008). This consisted in estimating the following statistical regression models:

Model 1: Discontinuity/continuity = $f(\text{Childhood memories})$

Model 2: Hedonic motivations = $f(\text{Discontinuity/continuity}, \text{Childhood memories})$

Model 3: Utilitarian motivations = $f(\text{Discontinuity/continuity}, \text{Childhood memories})$

Model 4: Satisfaction = $f(\text{Hedonic motivations}, \text{Utilitarian motivations}, \text{Discontinuity/continuity}, \text{Childhood memories})$

Model 5: Intention = $f(\text{Satisfaction}, \text{Subscription}, \text{Satisfaction} \times \text{Subscription})$

Since there are two measures of satisfaction, that is, (1) the transmitter's satisfaction and (2) the transmitter's perception of the child's satisfaction, ten regression models were estimated.

Results

Dependent variable: Transmitter's satisfaction

Model 1 considers the relationship between Childhood memories (i.e., the extent to which the survey participants have (1) no souvenir of a theater attendance experience during childhood, (2) a vague souvenir or (3) a precise souvenir – score of 1 to 3) and the Discontinuity/continuity purposive variable (i.e., whether the objective is (1) discontinuity: the parent has a transmission purpose based on discontinuity, such as experiencing privileged moments together or (2) continuity: the parent has a transmission purpose based on continuity, such as furthering the education and development of the child – scores of -1 and +1). The estimated regression model is statistically significant ($F_{[1, 708]} = 3.26, p < .05$, one-tailed test) with a positive regression coefficient ($b = 0.08$), indicating that more precise memories are associated with an objective of continuity. These results support H1.

Model 2 considers the effects of Childhood memories and Discontinuity/continuity on Hedonic motivations (i.e., the extent to which attending theater performances with the parent is geared toward hedonic motives such as pleasure, unique moments, moments of beauty – score of 1 to 5). The estimated regression model is statistically significant ($F_{[2, 707]} = 10.60, p < .001$) with a negative and statistically regression coefficient associated with Discontinuity/continuity ($b = -0.09, t_{[707]} = -4.44, p < .001$) and a non significant regression coefficient associated with Childhood memories. That is, Discontinuity/discontinuity plays a full mediating role in the relationship between Childhood memories and Hedonic motivations, with hedonic motives linked primarily to a discontinuity stance. These results support H2.

Model 3 looks at the effect of Childhood memories and Discontinuity/continuity on Utilitarian motivations (i.e., knowledge of an art form, critical thinking, learning social skills, etc. – score of 1 to 5). The estimated regression model is statistically significant ($F_{[2, 707]} = 12.75, p < .001$) with a positive and statistically regression coefficient associated with Discontinuity/continuity ($b = 0.09, t_{[707]} = 4.10, p < .001$) and a significant positive regression coefficient associated with Childhood memories ($b = 0.07, t_{[707]} = 2.66, p < .01$). Therefore, Discontinuity/discontinuity plays a partial mediating role in the relationship between Childhood memories and Utilitarian motivations, with a direct and positive effect of Childhood motivations on utilitarian motives, the latter motives being linked primarily to continuity. These results support H3.

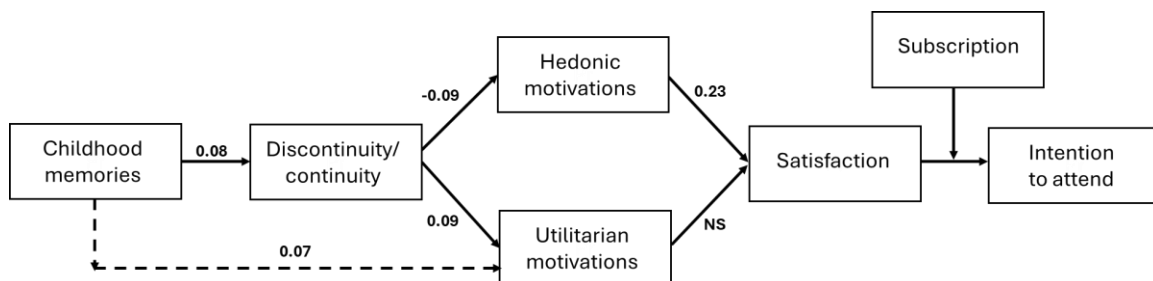
Model 4 examines the effect of Childhood memories, Discontinuity/continuity, Hedonic and Utilitarian motivations on the transmitter's Satisfaction. The regression model is statistically significant ($F_{[4, 705]} = 7.38, p < .001$) with a positive and statistically significant regression coefficient associated with Hedonic

Motivations ($b = 0.23$, $t_{[705]} = 4.74$, $p < .001$) and a non significant regression coefficient associated with Utilitarian motives. Thus, the mediating Childhood memories → Discontinuity/continuity → Motivations sequence holds in the case of Hedonic motivations but not in that of Utilitarian motivations. These results support H4.

Model 5 looks at the moderating role of Subscription (yes or no) on the relationship between Satisfaction and Intention to attend further theater performances with the child. The regression model is statistically significant ($F_{[3, 724]} = 99.82$, $p < .001$). However, the predicted interaction between Subscription and Satisfaction did not reach statistical significance ($t_{[724]} = -1.43$, $p > .15$). Since this is an omnibus test in the context of a specific interaction, it was decided to examine nevertheless the effect of Satisfaction on Intention to attend among subscribers *versus* non-subscribers. In the group of subscribers, the impact of Satisfaction on Intention to attend was not statistically significant, as expected ($p > 0.80$) whereas in the group of non-subscribers it was positive ($b = 0.26$) and statistically significant ($t_{[726]} = 2.75$, $p < .01$), a result that confirms the existence of the interaction. Thus, these results support H5.

The results of the estimation of the five regression models are synthesized in Figure 3. In this figure, the dotted lines indicate a relationship that was not predicted. The positive direct relationship between the preciseness of childhood memories and utilitarian motivations affirms the impact of memories on utilitarian motivations in cultural transmission.

Figure 3. Results of the Estimation of the Theoretical Model



Dependent variable: Transmitter’s perceived child satisfaction

The regression analyses using as dependent variable the transmitter’s perception of the child’s satisfaction led to essentially identical results and are therefore not presented (they are however available from the first author).

Discussion

The influence of the family on the transmission of consumption habits is well established in marketing (Ward, 1974; Epp, 2008), as well as in the transmission of cultural consumption habits (Bourdieu and Darbel, 1969; Mohr and DiMaggio, 1995; Octobre et al., 2010). The results of this research show how childhood memories of an artistic experience contribute to the transmission of cultural consumption habits in the family. Furthermore, the precision of these memories is linked to how parents consider their purpose in cultural transmission: those with precise memories are more likely to refer to continuity as their transmission purpose and invoke utilitarian motivations. In contrast, transmitters with a vague memory of such experience refer to discontinuity, marked by hedonic motivations.

Continuity – Discontinuity: On one hand, parents with a continuity purpose conceive cultural transmission as an education and their child, as a consumer in development (‘becoming’ in the sense given by Lee (2001)); the present time is seen as a passage (Gell, 1992). On the other hand, for parents whose transmission project is based on discontinuity, the child is seen as an independent actor (‘being’ as conceived by Lee

(2001)) with whom to create bonds founded on pleasure (Singly, 1996), thereby reinforcing the event-driven nature of the artistic experience.

Marketing researchers (Novak and Hoffman, 2009) have shown that consumers manage the information presented to them in two distinct modes: rational and experiential. Based on the transmitters surveyed, these two approaches to information are also observable in transmission projects: in the first case, transmitters adopt a rational approach based on continuity, whereas in the second, they propose aesthetic experiences made up of moments of discontinuity. Research by Cotte and colleagues (2004) suggests that the choice of a type of transmission project may also reflect the informants' temporal orientation: the future in the temporal dimension of continuity and the present in that of discontinuity. A parallel could also be drawn between the temporal orientation of transmitters and the way in which they apprehend consumption, either through a cognitive understanding which results from a continuous period of familiarization (Johnson et al., 2003), or by an intuitive comprehension based on an unexpected event, as shown by other researchers (Lakshmanan and Krishnan, 2011). This research extends the understanding of the temporal orientations of consumers to the transmission of cultural habits, as demonstrated by the support of H1.

Hedonic Motivations: Parents referring to discontinuity as the purpose of their transmission project give a greater importance to hedonic motivations, such as sharing moments of pleasure, experiencing a unique moment together, and sharing moments of beauty. For them, the search for immersion in the pleasure of the present moment reflects a conception of time that excludes a before and an after (McTaggart, 1908). In marketing, Joy and Sherry (2003) have shown the importance of this sensory dimension in the creation of unique artistic experiences. In sociology, Hennion (1988) has shown that the transmission of an artistic taste can result from the seduction exerted by the experience itself. These extraordinary experiences, in consumer behavior, have been associated to the concept of unique moments which are characterized by their intense, positive and unpredictable nature (Pine and Gilmore, 1999).

For these parents, sharing a moment of beauty aims to create a triggering moment, with a view to generate an attachment to theatre. According to Gomart and Hennion (1999), sociologists of the individual, these moments can only occur if the person is receptive, if they accept immersion in the moment. In marketing, Bhargave and his colleagues (2013) have shown that a trigger, occurring in an aesthetic context, can contribute to marking the first impressions which will establish subsequent consumption habits.

The strong correlation between these hedonic motivations and discontinuity, as shown by the test of H2, confirms that these motivations are linked primarily to a transmission project based on discontinuity.

Utilitarian Motivations: The results of this study show that most parents referring to continuity as their main purpose invoke utilitarian motivations, such as gaining a better understanding of an art form, developing critical thinking skills, and learning social skills. Lakshmanan and Krishnan (2011) have established that consumers' procedural knowledge increases with the repetition of consumer learning acts; Rook (1985) is one of the researchers who has best described the repetitive, ritualistic dimension of consumption (Rook, 1985). Drawing on Erikson (1982), Rook (1985) described the significance of consumption rituals according to stages of human development; for children, rituals are aimed at learning social rules and roles, whereas among adults, rituals contribute to identity and accompany transmission.

Marketing researchers (Kessous and Roux, 2008) have noted that for some consumers, identity is constructed and transmitted through assiduous attendance and repetition; for them, the transmission of consumer habits is seen as a long-term exercise, often accompanied by a strong social dimension. According to Gell (1992), children's learning of the social conception of time relativizes the present, seen as a passage between past and future. For the parents of these children, cultural transmission is seen as a process of socialization based on continuous learning over time (Roedder John, 1999; Ward, 1974).

As well, the development of critical thinking skills through the arts has been the subject of numerous marketing studies (Bergadaà and Nyeck, 1995). The results of this research reveal that this motivation is found in parents whose transmission project is based on continuity over time, characterized by a rational mode of thinking (Novak and Hoffman, 2009) and educational motivations (Buckingham and Tingstad, 2010).

The strong correlation between these utilitarian motivations and continuity, as shown by the results associated with H3, confirms how these motivations are linked primarily to a transmission project based on continuity.

Satisfaction: The results associated with H4, indicating a positive effect of hedonic motivations on satisfaction, not apparent for utilitarian motivations, is consistent with research conducted in consumer behaviour: hedonic motivations bring an intense and personalized feeling of satisfaction to the consumer (Tumbat and Belk, 2011). The present research attests that this is also the case for transmitters of cultural habits.

This result may be seen as surprising, since parents with different purposes attend the same performances, but it is indicative of the perception of satisfaction each transmitter is looking for: parents with a purpose of continuity and utilitarian motivations are primarily targeting an effect of assimilation (Novemsky and Ratner, 2003): they expect the same level of satisfaction as in previous experiences. However, parents with a purpose of discontinuity and hedonic motivations are aiming, instead, for an effect of contrast during an artistic experience.

Subscription and Intention to attend: The results associated with the testing of H5, showing a moderating role of subscription on the relationship between satisfaction and intention to attend, may also seem counter-intuitive since there is a positive effect of satisfaction among non-subscribers, but not among subscribers. Hume and coll. (2007) and Lee (2022) have described the strong correlation between satisfaction and repurchase intentions in the performing arts. Colbert and Ravanas (2018) have exposed that a positive assessment of an artistic experience contributes to confidence and consumer value, which influence involvement, satisfaction and, ultimately, repurchase intention. Therefore, one could expect that being a subscriber would have a positive influence on the intention to attend, which is not the case in this research.

In this research, as observed in the description of the sample, the reported satisfaction is very high (4.58/5 for transmitters) and is not different between subscribers and non-subscribers. Therefore, the moderating role of being a non-subscriber should not have an impact on the intention to attend. However, the programming of plays at *La Maison Théâtre* considers the developmental stages of children: since 2014-2015, on average, one play a year is scheduled for babies (0-2 years old), three plays a year are programmed each for pre-schoolers (3-5 years old), early middle children (6-8 years old), middle children (9-12 years old) and teenagers (more than 12 years old). Since subscribers have seen on average 3.33 performances, they are limited in increasing their attendance because of the age group of their child. That ceiling effect is verifiable in the number of performances they intend to attend the following year (3.36); since this number is at the same level as the number of productions available for their child age group, satisfaction should not indeed impact their intention to attend. However, for non-subscribers, the average number of performances seen is 0.95 and the projected number is 1.26, which shows that satisfaction could have a greater impact on the intention to attend for non-subscribers. Moreover, the motivations of non-subscribers are more oriented toward hedonic than utilitarian goals, which explains the correlation between hedonic goals, satisfaction and intention to attend in this group, as well as their lower price sensitivity (Scheff, 1999).

The findings of this research reveal that, for most parents, continuity and discontinuity purposes play different roles in cultural transmission, depending on the hedonic versus utilitarian nature of their

motivations. Parents with hedonic motivations perceived a higher level of satisfaction and being a non-subscriber has a moderating role on the intention to attend.

Conclusion

In his analysis of primitive mythologies, Lévi-Strauss (1958) shows how the opposition between heterogeneous terms serves to order, among humans, the perception of chaos and that this opposition is based on a mechanism of classification according to the temporal dimensions of continuity and discontinuity. Csikszentmihalyi (1997) attributed the same role to artistic education, namely, to order children's perception of chaos, without denying it.

The results of this research indicate that the dimensions of continuity and discontinuity are present and distinct in the transmission projects of parents. In terms of managerial implications, the possibility of segmenting parents according to these dimensions could orient the type of marketing arguments and material provided (stressing critical thinking and social skills for continuity, pleasure and “islands of time” for discontinuity), as well as the pricing (Scheff, 1999) and bundling strategies (Darveau and d’Astous, 2014).

Contribution

In consumer behaviour, this research illustrates the interplay between continuity and discontinuity in cultural transmission. It deepens Lakshmanan and Krishnan's (2011) research on consumption learning through discontinuity by extending it to the transmission of cultural consumption habits. This research highlights two modes of cultural transmission, the first based on the repetition of a behaviour in continuity, and the second based on the discontinuity of a single moment.

Finally, this research reconciles the traditional approach of cultural transmission based on repetition and continuity (Bourdieu and Darbel, 1969; Octobre et al., 2010) with the work of sociologists of the individual (Gomart and Hennion, 1999; Singly, 1996), highlighting the sensory dimension of cultural experience, its incorporation into a moment (Joy et al., 2003) which is linked to a perception of discontinuity.

Limitations of the research

This study was limited to analyzing the temporal dimensions of the transmission of cultural consumption habits within the family. It was carried out among subscribers and single-ticket buyers of theatre for young audiences. Also, the research excluded the influence of school and friends on cultural attendance and transmission.

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