



Societal Drivers and Impacts of Cultural Participation

KEY FINDINGS TOWARDS MORE INCLUSIVE
CULTURAL POLICIES

invent

CONFERENCE


Thursday 27- Friday 28 April, 2023

Institut d'Estudis Catalans

Barcelona, Spain



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 870691



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INVENT Conference | Thursday 27- Friday 28 April, 2023 | Institut d'Estudis Catalans, Barcelona, Spain

Conference program

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THURSDAY 27TH APRIL 2023

09:00	Arrival and registration
09:30-09:45	Welcome and General Introduction
	PANEL 1: SOCIETAL DRIVERS, MEANINGS, VALUES, AND IMPACTS OF CULTURAL PARTICIPATION
09:45-11:00	<ul style="list-style-type: none">Diverse understandings of culture and their social correlates: Implications for cultural policy Semi Purhonen, <u>Marc Verboord</u>, <u>Nete Nørgaard Kristensen</u>, Ossi Sirkka, Višnja Kisić, Goran Tomka, Philippe Bonnet, Susanne Janssen
	<ul style="list-style-type: none">Social differentiation in cultural participation: Implications for cultural policy <u>Frédéric Lebaron</u>, Tally Katz-Gerro, <u>Predrag Cvetičanin</u>
	<ul style="list-style-type: none">Societal drivers of unequal opportunities for cultural participation: Implications for cultural policy <u>Jordi López-Sintas</u>, <u>Giuseppe Lamberti</u>, Jörg Rössel, Željka Zdravković
11:00- 11:15	Coffee and tea break
	PANEL 2: IMPACT OF MEGATRENDS ON CULTURAL PARTICIPATION AND EVERYDAY CULTURE
11:15- 12:30	<ul style="list-style-type: none">Citizens' perspectives on the impact of globalization, Europeanization, and migration: Implications for cultural policy <u>Tally Katz-Gerro</u>, <u>Neta Yodovich</u>, Jörg Rössel, Sara Sivonen, Joan Llonch-Andreu
	<ul style="list-style-type: none">Migrant perspectives on cultural participation and integration: Implications for cultural policy <u>Jörg Rössel</u>, <u>Susanne Janssen</u>, Miloš Jovanović, Tally Katz-Gerro

11:15- 12:30	<ul style="list-style-type: none"> • Citizens' perspectives on the impact of social inequalities: Implications for cultural policy <p style="text-align: center;">Predrag Cvetičanin, Inga Tomić-Koludrović, <u>Mirko Petrić</u>, <u>Valentina Petrović</u></p>
12:30- 13:00	<p style="text-align: center;">PRESENTATION: "INVENTORY" web platform and Policy Makers Guidebook</p> <p style="text-align: center;"><u>Mirko Petrić</u></p>
13:00- 14:00	<p style="text-align: center;">Lunch break</p>
14:00- 15:30	<p style="text-align: center;">PANEL 3: AFFORDANCES AND SOCIAL VALUES OF CULTURAL PARTICIPATION</p>
	<ul style="list-style-type: none"> • Cultural participation and wellbeing: Implications for cultural policy <p style="text-align: center;">Sylvia Holla, <u>Susanne Janssen</u>, <u>Franziska Marquart</u>, Neta Yodovich</p>
	<ul style="list-style-type: none"> • Cultural participation, openness, and tolerance: Implications for cultural policy <p style="text-align: center;"><u>Riie Heikkilä</u>, Sylvia Holla, Guiseppe Lamberti, <u>Željka Zdravković</u></p>
	<ul style="list-style-type: none"> • Cultural participation and inclusiveness: Implications for cultural policy <p style="text-align: center;"><u>Julia Peters</u>, <u>Avi Astor</u>, Nemanja Krstić, Susanne Janssen</p>
15:30- 16:00	<p style="text-align: center;">Coffee and tea break</p>
16:00- 17:30	<p style="text-align: center;">STAKEHOLDER SESSION 1: AUDIENCE DEVELOPMENT AND SOCIAL INCLUSION IN DIVERSIFYING AND DIGITIZING SOCIETIES</p> <p>This session features five short presentations of inclusive practices and policies in various European countries, based on the case study and focus group research conducted by the INVENT team, followed by a discussion with representatives from the cultural sector.</p> <p>Presentations</p> <ul style="list-style-type: none"> • <i>Pathways for audience development in Barcelonian cultural institutions</i> - Jordi López-Sintas • <i>"Let's Create": Diversity and inclusivity in cultural leadership in Arts Council England</i> - Tally Katz-Gerro • <i>Fortress of Culture Šibenik: From cultural heritage management to sustainable social development in Croatia</i> - Mirko Petrić • <i>Schauspielhaus Zurich: The diversity politics of a Swiss theatre</i> - Simon Walo <p>Representatives of cultural institutions</p> <ul style="list-style-type: none"> • Mònica Campos - Teatre Nacional de Catalunya (TNC) • Judith Colell - Acadèmia Catalana del Cinema • Eduard Vicente - Museu d'Art Contemporani de Barcelona (MACBA) • Masha Zrnich Rubic - CCCB- Centre de Cultura Contemporània de Barcelona

FRIDAY 28TH APRIL 2023

PANEL 4: CULTURAL PARTICIPATION IN THE DIGITAL ERA

09:30-11:00

- Europeans digital cultural participation: Implications for cultural policy

Franziska Marquart, Nete Nørgaard Kristensen, Riie Heikkilä, Susanne Janssen, Giuseppe Lamberti, Marc Verboord

- Citizens' perspectives on the impact of digitalization: Implications for cultural policy

Eva Myrczik, Semi Purhonen, Leonora Dugonjic-Rodwin, Iva Žunić

- Advocating for culture on social media: Implications for cultural policy

Neta Yodovich, Sylvia Holla, Eva Myrczik, Lucas Page Pereira

- Experiencing culture: Applying new methods to understand contexts and outcomes of participation in cultural activities

Marc Verboord, Larissa Fritsch, Alysa Karels, Eva Pina Myrczik, Lucas Page Pereira

11:00-11:30

Coffee and tea break

STAKEHOLDER SESSION 2: The potential of participatory culture for engaging youth, refugees, migrants, and marginalized communities

This session features short presentation of inclusive practices and policies in various European countries, based on the case study and focus group research conducted by the INVENT team, followed by a discussion with representatives from the cultural sector.

Presentations

- At the intersection of artistic and social practice: Trampoline House community centre in Copenhagen* - Eva Myrczik
- L'Echonova: Music as a strategy for dynamizing cultural and associative life in a French concert Hall* - Lucas Page Pereira
- Rethinking the museum from the bottom-up. The case of Museum Boijmans van Beuningen's project 'Zuid. Boijmans' in Rotterdam* - Julia Peters
- Is engaged art also socially inclusive cultural practice? How art can affect the integration of marginalized social groups in Serbia* - Nemanja Krstić

Representatives of cultural institutions

- Pep Marés - Associació de Professionals Gestió Cultural Catalunya
- Sergi Díaz Plaza - ICUB, Ajuntament de Barcelona
- Marta Buch i Parés - Lluïsos de Gràcia
- Elisabet Goula - CCCB- Centre de Cultura Contemporània de Barcelona

11:15-12:30

13:00

End of Conference

Session Abstracts

THURSDAY APRIL 27TH

PANEL I: SOCIETAL DRIVERS, MEANINGS, VALUES, AND IMPACTS OF CULTURAL PARTICIPATION

Diverse understandings of culture and their social correlates: Implications for cultural policy

Semi Purhonen, [Marc Verboord](#), [Nete Nørgaard Kristensen](#), Ossi Sirkka, Višnja Kisić, Goran Tomka, Philippe Bonnet, Susanne Janssen

This presentation focuses on what Europeans think culture stands for and how this differs across societies. "Culture" is omnipresent in contemporary artistic, commercial, media, popular, and scholarly discourses (Brook et al., 2020; Kuipers, 2015; Fornäs, 2017; Purhonen et al., 2019), but how ordinary people from different social backgrounds and national contexts understand the meaning of the concept is largely unknown. Knowing this is important not only because divergent understandings of the concept may create confusion, specially within the cultural policy field (Craik et al., 2003; Gray, 2015; Tomka & Kisić, 2018), but also because different understandings may be indicative of broader hierarchies and conflicts that remain hidden, unless systematically unravelled (Fornäs, 2017; Williams, 1981). By employing a bottom-up approach, this presentation maps these understandings of culture among Europeans – their patterning, mutual relationships, and wider networks of meanings and values. Moreover, it asks how such understandings are associated with major sociodemographic divisions (related to, e.g., age, gender, education, residential area, and religion) within and across the nine European countries. The analysis is based, first, on comprehensive survey data that are examined by digital methods, more concretely topic modelling. Second, the analysis utilizes qualitative interviews in which participants were asked about their understandings of culture. The presentations shows that both narrow understandings of culture (arts, popular culture) and broad understandings of culture (knowledge, group values, national symbols) are found among contemporary Europeans and provides an overview of the social correlates of such understandings, arguing that this under-studied dimension of cultural stratification matters socially, politically, and when rethinking and designing cultural policies (Craik, 2007; Hadley & Belfiore, 2018; Kisić & Tomka, 2022).

Social differentiation in cultural participation: Implications for cultural policy

[Frédéric Lebaron](#), Tally Katz-Gerro, [Predrag Cvetičanin](#)

This presentation provides a social matrix of cultural participation across Europe, adding a comparative, cross-national perspective to existent, mostly single-country analyses of how cultural tastes and practices are shaped by social conditions and divisions (Bourdieu, 1984; Coulangeon & Duval, 2015; Bennett et al., 2009; Huguée et al., 2022). Advancing on previous comparative studies (e.g., Katz-Gerro, 2011; Falk & Katz-Gerro, 2016), it is examined how popular and everyday forms of culture can be placed in the matrix. The analysis draws on the comprehensive survey data collected within the INVENT project and includes four steps. First, we identify patterns of participation in highbrow, popular, and everyday cultural activities at both the individual country level and the European level. Second, using Multiple Correspondence Analysis, we construct a European map of cultural practices and explore its dimensions, as well as corresponding maps for targeted European countries. The third and main part of the analysis focuses on differences in participation in these cultural activities along multiple axes of inequality (social class, occupation, education) and social differences (gender, age, religious affiliation, urban/rural place of residence) (Bennet et al., 2009; Bonnet, Lebaron & Le Roux, 2015; Chan, 2010, 2019; Yaish & Katz-Gerro, 2012; Kraaykamp & van Eijck, 2010; Lizardo, 2006; van Eijck, 2012). Finally, multi-level analysis is used to examine how macro-level determinants of cultural inequality (a country's wealth, educational structure, and level of cultural funding) influence differences in cultural participation between the countries in our sample (van Hek & Kraaykamp, 2013; Reeves, 2019).



Societal drivers of unequal opportunities for cultural participation: Implications for cultural policy

Jordi López-Sintas, Giuseppe Lamberti, Jörg Rössel, Željka Zdravković

This presentation examines how access to cultural participation is shaped by social inequality by comparing data on cultural participation in Europe from before and after the 2008 economic crisis. Recent studies have highlighted the positive effects of cultural participation on well-being (Blessi et al., 2016; Brajša-Žganec et al., 2011; Zbranca et al., 2022), social cohesion (Ariely, 2013; Meir & Fletcher, 2019), trust, openness, and inclusiveness (e.g., Chan, 2019). At the same time, however, cultural participation continues to be associated with mechanisms of distinction and exclusion (Johnston, Baumann, & Olechuk, 2019) and unequal opportunities for different social groups (Jarness & Flemmen, 2019). The drivers of unequal access to culture in Europe and elsewhere have been described at different levels, both within countries (Bennett et al., 2009; Bourdieu, 1984; Coulangeon, 2017; Peterson & Kern, 1996; Tampubolon, 2008) and between countries (Falk & Katz-Gerro, 2016; Gerhards et al., 2013; Purhonen & Wright, 2013). This analysis adds new insights by examining how an economic crisis may impact existent inequalities in cultural access within and between countries, using Eurobarometer survey data on cultural participation collected before and after the 2008 financial crisis. First, we identify the patterns of systematic heterogeneity in cultural participation among European countries and the within-country and between-country drivers of inequality. Next, we analyse how the financial crisis has affected cultural participation in each country, to establish to what extent it has exacerbated inequality in cultural participation. The findings suggest that fostering cultural involvement must be based on policies aimed at reducing disparities in the distribution of cultural and economic resources within countries, providing social and economic stabilisation mechanisms when facing an economic crisis, and enabling a wider variety of social groups to access cultural offerings. This has become even more important in light of the positive effects of cultural participation – both at the individual and societal level – that have been found in recent studies (e.g. Zbranca et al., 2022).

PANEL II: IMPACT OF MEGATRENDS ON CULTURAL PARTICIPATION AND EVERYDAY CULTURE

Citizens' perspectives on the impact of globalization, Europeanization, and migration: Implications for cultural policy

Tally Katz-Gerro, Neta Yodovich, Jörg Rössel, Sara Sivonen, Joan Llonch-Andreu

This presentation focuses on how cultural globalization is understood by European citizens. Extensive literature has focused on the effects of measurable processes of globalization on various aspects of everyday life, including the cultural sphere (Deutschmann, 2022). However, scant attention has been paid to the way individuals perceive the effects of globalization on their cultural lifestyles, participation, and preferences. Employing theories of cultural stratification, this presentation enhances the theoretical understanding of an underexplored aspect of cultural globalization (including Europeanization and increased migration flows) – how individuals perceive its effect on various aspects of everyday culture (Hanquinet & Savage, 2018), in particular cultural offerings, reception, and consumption. Drawing on quantitative and qualitative data – survey data, in-depth interviews, and case studies conducted in different European countries – the analysis provides new insights on people's perceptions and experiences of how globalization, European integration/disintegration, and migration (Stevenson et al., 2017) have changed cultural offerings, reception, and consumption and how these perceptions and experiences vary by social background and country.





Migrant perspectives on differences between home and host cultures: Implications for cultural policy

Jörg Rössel, Susanne Janssen, Miloš Jovanović, Tally Katz-Gerro

This presentation examines how European residents with a migrant background perceive culture. One of the major issues in the scholarly discussion on increasing migration in Europe is the cultural integration of persons with a migrant background (Akdede & Giovanis, 2022; Diehl et al. 2016; Erel, 2010). While some researchers see a successful cultural integration of migrants as cultural convergence between native and migrant populations, others claim there is a failed cultural integration with religious fundamentalism and parallel societies spreading among several groups of migrants. Here, we examine cultural integration from the perspectives of persons with a migrant background themselves in nine European countries. Theoretically, we draw on recent theories of integration, taking also transnational perspectives into account (Alba & Nee, 2018; Garcés-Masareñas & Penninx, 2016; Recchi et al. 2019). We analyze how persons with a migrant background, living in Europe, perceive the culture of their country of residence (CoR), the differences to the culture of their country of origin (CoO), what they like about the culture of their CoR, and how the culture of their CoO could enrich the culture of the CoR. Relying on 90 in-depth interviews with persons with a migrant background in nine European countries, we are able to analyze migrants' perspectives on cultural integration differentiated by class, CoO, CoR, cultural distance between these countries, and strength of transnational ties.

Citizens' perspectives on the impact of social inequalities on everyday culture, lifestyles, and cultural participation: Implications for cultural policy

Predrag Cvetičanin, Inga Tomić-Koludrović, Mirko Petrić, Valentina Petrović

How is engagement with culture related to social inequalities as experienced by European citizens? Some researchers have suggested that awareness of inequality is more acute when its actual levels are high (Sealey & Andersen, 2015). Others have claimed that individual perceptions of inequality are largely unresponsive to actual conditions (Kenworthy & Owens, 2011; Brooks & Manza, 2013; Haddon & Wu, 2022). Following Bourdieu's (1989) position that views are always taken "from a determinate position within social space", the presentation examines how Europeans from various social groups perceive and understand the changes that growing social inequalities (Lamont & Pierson, 2019; Heidenreich, 2022; Salverda et al, 2014; Savage, 2021) have brought to their everyday culture, lifestyles, and cultural participation. In addition to social and economic inequalities, we also consider differences in time available for leisure activities, urban or rural place of residence, and the types of cultural activities that our respondents view as appropriate or unfitting for "the likes of us". Our analysis is mostly based on survey data and semi-structured interviews, but we also draw on focus groups in which cultural practitioners discuss mechanisms to ensure that cultural content is accessible to the poor/financially deprived, people with disabilities, and other marginalised groups.

PRESENTATION

"INVENTORY" web platform and Policy Makers Guidebook

Mirko Petrić

In this session, a beta version of the European Inventory of Societal Values of Culture will be presented. The INVENTORY is a constantly expandable online dictionary designed to serve as a sustainable resource in the formation of inclusive cultural policies. It is grounded in the project's empirical and theoretical research, and features links to literature and databases on different aspects of socially responsible policymaking. Related to this project output is also a Policy Maker's Guidebook, featuring a concentrated discussion of the measures needed for the creation of participative and inclusive cultural policies in Europe and beyond.

PANEL III: AFFORDANCES AND SOCIETAL VALUES OF CULTURAL PARTICIPATION

Cultural participation and wellbeing: Implications for cultural policy

Sylvia Holla, [Susanne Janssen](#), [Franziska Marquart](#), Neta Yodovich

Cultural participation is increasingly looked at by policy makers as a means to improve health and wellbeing. Concurrently, a growing body of social scientific literature and policy research examines culture's contribution to health and wellbeing (Zbranca et al., 2022). However, most studies focus on purposive, interventions in specific demarcated types of culture and cultural activities – e.g., productive or receptive participation in visual arts, dance, or theatre – and how these impact the health or well-being of specific groups – for example the elderly, ill, or displaced (cf. Gross, et al., 2021; Huber et al., 2011; Van Campen et al., 2017; Van Dijk et al., 2019; Van Ditzhuijzen et al., 2018). In this presentation, we investigate the relation between, on the one hand, all sorts of culture and cultural activities, and, on the other hand, various types of wellbeing from a qualitative, interpretative point of inquiry. In doing so, we employ an open-ended, bottom-up definition of culture, allowing a diverse range of interview participants to define whatever culture means to them, and how culture has influenced aspects of their wellbeing, such as their interactions with others, their physical or mental health, their feelings of belonging, their sense of self, or other aspects of their lived experiences. As the interview study includes multiple European countries, we offer a cross-national comparative perspective on how people in different places experience culture to improve parts of their lives. Finally, although quantitative results are dominant in providing 'evidence' that policies are built on (Oman, 2020, 2021), we argue that qualitative, in-depth descriptions of culture's positive impact on people's sense of wellbeing are equally valuable and informative to cultural policy.

Cultural participation, openness, and tolerance: Implications for cultural policy

[Riie Heikkilä](#), Sylvia Holla, Guiseppe Lamberti, [Željka Zdravković](#)

This presentation focuses on the relationship between cultural participation and values of openness and tolerance. Cultural participation is tightly linked to cultural capital and the enduring reproduction of inequality (Bourdieu, 1984). People with privileged backgrounds have distinctive ways of participating in culture, and they participate more actively, even in popular culture activities, than their less privileged counterparts (Bennett et al., 2009; Heikkilä & Lindblom, 2023; Purhonen et al., 2014; Savage et al., 2015). There is also empirical evidence that the cultural participation patterns of high-standing groups have increased in openness and tolerance (Lindblom, 2022; Prieur & Savage, 2013). Still, empirical studies on the link between cultural practices and openness or tolerance have typically only focused on specific national contexts and are based mostly on quantitative data (Prieur & Savage, 2013; Rössel & Schroedter, 2015; Verboord, 2017). What is more, openness and tolerance come in different forms (Ollivier, 2008), and survey data are generally not capable of uncovering the full range. Drawing on in-depth interviews with individuals from different social backgrounds and countries, this presentation sheds light on the complex relationship between cultural participation, openness, and tolerance, by scrutinizing the discourses through which people describe and reflect on their cultural viewpoints, preferences and practices and those of others.

Cultural participation and inclusiveness: Implications for cultural policy

[Julia Peters](#), [Avi Astor](#), Susanne Janssen, Nemanja Krstić, Nete Nørgaard Kristensen

This presentation discusses how cultural institutions can advance cultural engagement among the entire population. The EU (2012: 3) states that 'culture is supported as a public service' and should, therefore, 'reach as wide a segment of the population as possible' (cf. Anheier et al., 2017). Yet artistic venues as well as participation scholars note that individuals who are younger, lower-educated, or





have a migration background remain unlikely attendees of cultural institutions (Mandel, 2019; Heikkilä & Lindblom, 2023; Janssen & Verboord, 2022). Confronted by rising migration and societal inequalities, there is ever greater pressure to develop inclusive cultural policies and practices (Bonet & Negrier, 2018). How do cultural institutions across Europe tackle the challenge of turning non-participants into participants (Borwick, 2012; Kawashima, 2006; van Eijck & Bisschop Boele, 2018)? Drawing on focus groups with representatives from a variety of cultural institutions in different European countries, we map and review the various ways in which these institutions try to develop new audiences and engage underrepresented social groups. We find two main approaches to stimulating cultural participation and inclusiveness: democratizing culture and cultural democracy (cf. Evrard, 1997; Hadley, 2021; Juncker & Balling, 2016). The former bolsters interest in “legitimate” art through education and removing financial and other practical barriers. The latter, by contrast, tailors artistic programming to the tastes of non-participants and engages them in discussion and co-creation. We find significant variations in the support for and articulations of both approaches among representatives of different types of cultural institutions. In addition, we observe cross-national differences in the prevalence of both approaches, which appear related to differences in the level of social hierarchy, cultural infrastructure, cultural policy framework, and political climate. Finally, we evaluate the challenges and possibilities of both approaches for forming inclusive European cultural policies.

STAKEHOLDER SESSION 1- AUDIENCE DEVELOPMENT AND SOCIAL INCLUSION IN DIVERSIFYING AND DIGITIZING SOCIETIES

This session features five short presentations of inclusive practices and policies in various European countries, based on the case study and focus group research conducted by the INVENT team, followed by a discussion with representatives from the cultural sector.

- Pathways for audience development in Barcelonian cultural institutions - [Jordi López-Sintas](#)
- “Let’s Create”: Diversity and inclusivity in cultural leadership in Arts Council England - [Tally Katz-Gerro](#)
- Fortress of Culture Šibenik: From cultural heritage management to sustainable social development in Croatia - [Mirko Petrić](#)
- Schauspielhaus Zurich: The diversity politics of a Swiss theatre - [Simon Walo](#)

Representatives of cultural institutions

- [Mònica Campos](#) - Teatre Nacional de Catalunya (TNC)
- [Judith Colell](#) - Acadèmia Catalana del Cinema
- [Eduard Vicente](#) - Museu d’Art Contemporani de Barcelona (MACBA)
- [Masha Zrnich Rubic](#) - Centre de Cultura Contemporània de Barcelona (CCCB)

FRIDAY APRIL 28TH

PANEL IV: CULTURAL PARTICIPATION IN THE DIGITAL ERA

Europeans’ digital cultural participation : Implications for cultural policy

[Franziska Marquart](#), [Nete Nørgaard Kristensen](#), Riie Heikkilä, Susanne Janssen, Giuseppe Lamberti, Marc Verboord

This presentation engages with Europeans’ participation in digital culture. Digital infrastructures have transformed how European citizens consume and participate in culture (Mihelj et al., 2019), and they have contributed both to the reinforcement and mitigation of existing barriers for cultural access (Kristensen, Hastrup & Holdgaard, 2018; van Deursen & van Dijk, 2019). We investigate Europeans’ engagement in different forms of digital cultural participation (DCP), going beyond ‘highbrow’ culture and accounting for everyday and social-mundane activities relating to culture and communication online as well (Heikkilä, 2021). Employing the concept of deep mediatization (Hepp, 2020), we address current debates on digital divides and digital capital (e.g., Calderon Gomez, 2021; Ragnedda, et al., 2022) to understand the impact of digitalization on cultural participation. We highlight

differences among survey respondents from nine European countries regarding DCP and connect these general trends to insights from qualitative interviews. This mixed-methods approach helps us in understanding how technology-driven notions of mediatization have reshaped cultural access and consumption (Cochoy et al., 2019). We supplement our findings with secondary data on citizens' cultural participation and the use of information and communication technologies across the world (e.g., Eurostat, World Value Survey, Eurobarometer, and the Reuters Digital News Report).

Citizens' perspectives on the impact of digitalization: Implications for cultural policy

Eva Myrczik, Semi Purhonen, Leonora Dugonjic-Rodwin, Albert Sanchez Gelabert, Iva Žunić

Drawing on scholarly debates about digital connections and digital divides (Baym, 2010; Lomborg & Ytre-Arne, 2021; Ytre-Arne, 2023) and a mixed-methods approach, this presentation explores how European citizens perceive the impact of digitalization of culture on society at large, on the one hand, and on their everyday lives, on the other. Special attention is allocated to the affordances of digital media (Bucher & Helmond, 2018) and to differences across countries. Starting with survey statements about people's perceptions of how the internet has affected their everyday lives and changed the situation in their countries of residence, we next present more in-depth accounts of how people reflect on these influences in interviews. By giving voice to citizens who use digital media to different degrees and with varying skills, we provide novel insights on how digitalization is experienced by Europeans in different social contexts. Our findings suggest that meanings and values (positive/negative) attributed to digitalization of culture vary across social profiles and even countries.

Advocating for culture on social media: Implications for cultural policy

Neta Yodovich, Sylvia Holla, Eva Myrczik, Lucas Page Pereira

This presentation takes a bottom-up approach to the study of cultural advocacy on social media, focusing on e-petitions about cultural issues, as they reflect grassroots initiatives by citizens and their expectations from cultural offerings in their countries. We correspond with literature on online engagement and platformisation (Leston-Bandeira, 2019; Papacharissi, 2010; Valtysion, 2022; Van Dijck, Poel & De Waal, 2018), digital cultural participation (Mihelj, Leguina & Downey, 2019), and studies conducted on e-petitions (Bochel & Bochel, 2017; Leston-Bandeira, 2019) to investigate the various types of cultural causes and goals that citizens pursue through e-petitions and how these are debated, circulated and supported on social media. We use data scraping techniques and human language processing methods to examine e-petitions on Facebook between 2018 and 2022. Based on topic modelling (cf. DiMaggio, Nag & Blei, 2013), we identify themes pertaining to the most trending cultural issues discussed through online petitions, including social equality and human rights, national/international rifts, and social inequality. We conclude by discussing the meaning of e-petitions for cultural policy in different countries and contexts. We argue that besides influencing policy and decision-making and changing a government's course, e-petitions fulfil, amongst others, functions such as the expression of dissatisfaction and frustration; forming or finding like-minded communities; or alerting others.

Experiencing culture: Applying new methods to understand contexts and outcomes of participation in cultural activities

Marc Verboord, Larissa Fritsch, Eva Pina Myrczik, Alysa Karels, Lucas Page Pereira

This presentation considers how new methodology can be used to study cultural participation in different ways and with more precision than is done in most current



studies. Sociological studies of cultural participation often rely on cross-sectional survey data or interview data, which have enabled scholars to disclose social inequalities (e.g., Bennett et al., 2009; Falk & Katz-Gerro, 2016), but are less suitable to observe everyday forms of culture, the social contexts of participation, and perceived outcomes of participation. To increase our understanding of cultural participation in these areas, we use Experience Sampling Methodology (EST) (Myin-Germeys & Kuppens, 2022). This is a diary survey type which allows researchers to examine what people do, feel, and think during their daily life. More than 300 respondents received, during one week four times a day, a short survey on their smartphone that asked about their cultural participation in the hours just before they received the survey – yielding more accurate and detailed measures of cultural participation as well as perceived outcomes than regular surveys. We discuss (a) where, (b) when, (c) with whom, and (d) what specific activities were reported by social groups (age, gender, education). Furthermore, we analyze how respondents experienced various activities. Finally, we discuss the benefits and drawbacks of EST as a novel method for measuring cultural participation.

STAKEHOLDER SESSION 2 - The potential of participatory culture for engaging youth, refugees, migrants, and marginalized communities

This session features short presentation of inclusive practices and policies in various European countries, based on the case study and focus group research conducted by the INVENT team, followed by a discussion with representatives from the cultural sector.

Presentations

- At the intersection of artistic and social practice: Trampoline House community centre in Copenhagen – [Eva Myrczik](#)
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- Rethinking the museum from the bottom-up. The case of Museum Boijmans van Beuningen's project 'Zuid. Boijmans' in Rotterdam – [Julia Peters](#)
- Is engaged art also socially inclusive cultural practice? How art can affect the integration of marginalized social groups in Serbia - [Nemanja Krstić](#)

Representatives of cultural institutions

- [Pep Marés](#) - Associació de Professionals Gestió Cultural Catalunya
- [Sergi Díaz Plaza](#) - Ajuntament de Barcelona (ICUB)
- [Marta Buch i Parés](#) - Lluïsos de Gràcia
- [Elisabet Goula](#) - Centre de Cultura Contemporània de Barcelona (CCCB)



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Speakers



Predrag Cvetičanin – leader of the Serbian INVENT team - is Associate Professor of Sociology of Culture and Arts and Aesthetics at the Faculty of Arts, University of Niš and Cultural Policy and Cultural Rights at the UNESCO Chair at the University of Arts in Belgrade. His research interests are related to the emerging class structure in societies of South-East Europe, fields of cultural production and the relationship between social and cultural stratification in the SEE.



Leonora Dugonjic-Rodwin - member of the French INVENT team- is a sociologist and postdoctoral researcher at Ecole normale supérieure Paris-Saclay. She obtained her PhD from the EHESS in Paris and recently published a book entitled *The Privilege of a Transnational Education* (Presses universitaires de Rennes, 2022), which combines multi-sited ethnography of schools and reviews of public and private archives with geometric data analysis on a global scale. Her research explores social inequality in transnational settings, privileged forms of migration and international identity. Publications in English include the peer-reviewed journals *Ethnography*(accepted), *International Studies in Sociology of Education*, *UNESCO's Prospects*, and *Paedagogica Historica*. Her current research focuses on the social impact of digitalisation.



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Alysa Karels - Junior researcher at Erasmus University Rotterdam. She holds a bachelor's degree in Media and Communication and a master's degree in Media and the Creative Industries. Her fields of interest include advertising, popular culture, new and social media, and their effects on cultural identity formation.



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Franziska Marquart – member of the Danish INVENT team – is a Communication scientist focusing on political communication and media effects in old and new media environments. She holds a PhD in Communication Science from the University of Vienna (Austria) and a MA from the University of Erfurt (Germany). Before joining the INVENT project, she was a postdoctoral researcher at the University of Amsterdam (The Netherlands), where she studied the nature, composition, and consequences of citizens' attitudes towards the EU as part of the Europinions project.



Eva Myrczik - Postdoctoral researcher specialized in digital cultural communication and museums, She has a PhD degree on the topic of Digital Museum Communication from the University of Copenhagen, where she also obtained her MA in Cognition and Communication. Her scholarly interests focus on the intersection of cultural practices, digital communication, and the cultural political implications thereof. She has conducted several studies (including surveys, interviews, focus groups) on the institutional use of digital technologies for cultural communication.



Nete Nørgaard Kristensen – leader of the Danish INVENT Team – is a Professor of Media Studies at the Department of Communication, University of Copenhagen, where she also serves as head of Section of Media Studies. She specializes in research about cultural journalism and cultural criticism across media. She has extensive research management experience as PI for several national and Nordic projects and networks.



Lucas Page Pereira - Post-doctoral researcher at ENS Paris-Saclay specialized in social stratification in cross-national contexts and in quantitative methods. He holds a PhD in sociology (Université Paris-Saclay, 2021) on the measurement of social inequalities in Brazil and the “class blindness” of some scientific categories used by public statistics in Brazil. This PhD dissertation was granted the Alain Desrosières Prize 2022 from the French Statistical Society (SFdS) ; and the Prize for the best european PhD dissertation on Brazil 2022 from the Association of Brazilianists in Europe (ABRE).



Julia Peters is a cultural sociologist and postdoctoral researcher at the Department of Media and Communication at Erasmus University Rotterdam. She obtained her doctoral degree at Ghent University for a historical study of evolutions in government grants to visual artists. Her other research projects cover topics ranging from the use of irony in karaoke to how people deal with existential life questions.



Mirko Petrić – co-leader of the Croatian INVENT team – works as an expert adviser at the Institute of Social Sciences “Ivo Pilar” (Croatia). He previously worked as a Senior Lecturer at the Art Academy in Split and in the Department of Sociology at the University of Zadar. He specializes in cultural sociology and has worked as a researcher in several international projects (FP5, The British Council, SNFS, UNESCO IFCD).



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Marc Verboord – member of the Dutch INVENT team – is Associate Professor and Head of the Department of Media and Communication at Erasmus University Rotterdam. His research is situated at the cross-roads of cultural sociology, media studies and communication science and addresses cultural consumption, cultural globalization, and the impact of new media on cultural evaluation.



Simon Walo - Doctoral student at the Department of Sociology at the University of Zurich. His research interests include economic sociology, international comparative sociology, inequality, globalization, value change. and digital technology. His PhD thesis will investigate the effects of digital technology on labor markets.



Neta Yodovich – member of the UK INVENT team – specializes in fandom studies, popular culture, feminism and reception studies. She has a BA in Behavioral Sciences from Tel Aviv-Yaffo College, an MA in Sociology from Tel Aviv University and a PhD from University of Manchester. Her previous studies on have been published in journals such as *Women’s Studies in Communication* and *European Journal of Women’s Studies*.



Željka Zdravković – member of the Croatian INVENT team – is Assistant Professor in the Department of Sociology at the University of Zadar (Croatia) and Research Associate at the Institute of Social Sciences “Ivo Pilar”. She specializes in quantitative research methods and was responsible for data analysis in projects on youth, women, media and urban space.

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4. Danijela Gravrilović, Professor of Sociology of Religion, Moral Sociology, and Ethnicity and Nations, Dept of Sociology, University of Niš (RS)
5. Eva Myrczik, Postdoctoral Researcher, Dept. of Communication, University of Copenhagen (DK)
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11. Jinju Kim, Lecturer, Dept. of Creative Business, Hogeschool Utrecht (NL) and affiliated Postdoctoral researcher, Universitat Autònoma de Barcelona (ESP)
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21. Mirko Petrić, Senior Lecturer, Expert Advisor, Institute of Social Sciences Ivo Pilar (HR)
22. Nemanja Krstic, Assistant Professor, Faculty of Philosophy, University of Niš (RS)
23. Neta Yodovich, Postdoctoral Researcher, Haifa University (Israel)
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29. Riie Heikkilä, Senior Research Fellow, Faculty of Social Sciences, Tampere University (FI)
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JINJU KIM - Postdoctoral Researcher
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Globalizing European Cultures
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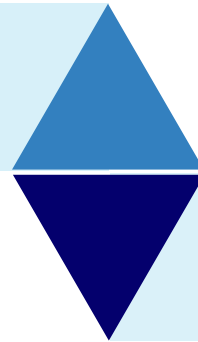
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