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## 1. About the INVENT project



Predrag  
Cvetičanin



Susanne  
Janssen

### *European Inventory of Societal Values of Culture as a Basis for Inclusive Cultural Policies in the Globalizing World*

Europe and the world have undergone fundamental changes over the last thirty years, but cultural policies have not kept pace with these changes. In our project *"European Inventory of Societal Values of Culture as a Basis for Inclusive Cultural Policies in the Globalizing World"*, we will study how globalization, digitalization, European integration, migration, and rising social inequalities have affected everyday life, everyday culture, and cultural participation of European citizens and the implications of these changes for cultural policy.

The research team will employ a multi-method and mixed-methods research design (secondary data analysis, surveys, smartphone study with experimental stimuli, data scraping of online content, focus groups, case studies, and interviews) to identify the elements which must be present in cultural policy at the national and European level in order to aid in the realization of a higher level of inclusiveness, tolerance and social cohesion in European societies and Europe as a whole. This will also equip policymakers with effective tools for measuring, understanding, and enhancing the impact of cultural policies.





The fieldwork of the project will focus on nine European countries: Croatia, Denmark, France, Finland, The Netherlands, Serbia, Spain, Switzerland, and the United Kingdom. Our international team consists of 48 researchers from these and other countries, who are well-placed to conduct fieldwork and examine the workings of various models of cultural policy and media systems in different parts of Europe.

The main project output will be the European Inventory of Societal Values of Culture. Its format can be best described as a dynamic, interlinked e-dictionary, based on project results and allowing for a continual expansion and revision of entries. This digital platform will serve as a reference point to interested EU citizens, researchers, and cultural policymakers alike, enabling the creation and further dissemination of instruments and measures that promote identity and belonging, inclusiveness, tolerance, and social cohesion.

Other major project outputs will include: a database with representative survey data for nine European countries (more than 15,500 respondents); transcripts from 180 interviews; transcripts from 36 focus groups; three research reports on data scraping of online content; reports on 27 case studies; three digital newsletters on project activities and results; nine reports on consultative workshops with cultural and social policymakers and advisors at the national and local level; three reports on consultative workshops with representatives of EU institutions; at least eight papers published in leading European or international scientific journals; a manuscript in which the theoretical framework and research findings will be published and a Policy Maker's Guidebook in which policy measures related to the creation of participative and inclusive cultural policies at the national and EU level will be presented. For more information, visit the [INVENT website](#).

*INVENT is a European research consortium funded under the Horizon2020 research and innovation program of the EU (Grant Agreement No. 870691). The INVENT project sets out to identify, through research, the cultural and social preconditions required for the strategic goals of the New EU Agenda for Culture to be realized. Participating universities/countries in this project are: Erasmus University Rotterdam (EUR), the Netherlands; Universitat Autònoma de Barcelona (UAB), Spain; University of Haifa (UoH), Israel, conducting the research in the UK; University of Copenhagen (UCPH), Denmark; Tampere University (TAU), Finland; University of Zurich (UZH), Switzerland; Institute of social sciences "Ivo Pilar" (ISSIP), Croatia; The Centre for Empirical Cultural Studies of South-East Europe (CECS), Serbia; and Ecole normale supérieure Paris-Saclay (ENS), France.*

## INVENT at a glance

Multidisciplinary social science and cultural research

9 partner institutions

9 countries involved: Croatia, Denmark, Finland, France, The Netherlands, Serbia, Spain, Switzerland, United Kingdom

Region of research: Cross-section of Europe

Research topic: impact megatrends on everyday life, everyday culture, cultural participation, and societal values of culture

Multi- and mixed-methods design

Comparative bottom-up approach

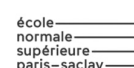
Theory development

Outcome: original research and policy recommendations

Launched in February 2020

Project duration: 3.5 years

Funded by EU Horizon 2020



## 2. INVENT survey in nine European countries



In the past year, the INVENT team prepared and conducted a comprehensive survey among a representative sample of the population aged 18-80 years in all nine countries that are included in the INVENT project: Croatia, Denmark, Finland, France, the Netherlands, Serbia, Spain, Switzerland, and the United Kingdom. The survey was administered between mid-April and early July 2021 by specialized agencies in each country. Multiple methods were used to facilitate participation and optimize the representation of people of all ages and socio-economic backgrounds. The representativeness of the realized sample in terms of socio-demographics proved to be quite satisfactory and the target of 1,200 completed surveys per country was amply reached. Across all countries, more than 15,500 people filled out the questionnaire. We would like to highlight that we are extremely grateful to all these participants who took the time to contribute to our study.

### About the survey

In the survey, we looked at how people aged 18-80 years across Europe understand and experience culture, and what cultural activities they participate in. Culture can be so many different things to different people. Therefore, the survey questions addressed various aspects of culture, such as people's engagement with various media and cultural offerings, their opinion on European culture and cultural policy, and their viewpoints on broader socio-cultural developments in their country. The survey also contained detailed questions on people's background to study how, among other things, differences in digital skills, place of residence, cultural background, and economic resources may relate to cultural activities and opinions on culture. Finally, the survey included some questions about the impact of the Covid-19 pandemic on people's cultural life and their wellbeing.

### First outcomes

The first outcomes of the INVENT survey will be presented at the forthcoming [ESA conference](#) and the [INVENT conference](#) in Rotterdam. Please also visit the [INVENT website](#) and [Facebook page](#) where we will be featuring initial findings of the survey in the forthcoming period.



### 3. What belongs to culture according to Europeans?



Marc  
Verboord



Susanne  
Janssen



Semi  
Purhonen

One of the core questions of the INVENT project is how Europeans understand “culture”. In order to develop a European cultural policy that speaks more to the hearts and minds of European citizens, the project studies – through various approaches – what European citizens think is culture and belongs to culture. To gain insight into this question, the INVENT team draws, among other things, on the survey study that was conducted among Europeans between mid-April and early July 2021. Respondents were given a list of 20 items and asked what, according to them, belongs to culture, and what does not. The graph summarizes the results of the nine countries included in the INVENT project.

The four cultural items which are perceived most often as belonging to culture are: Historical monuments (91%), Folk dances (84%), Opera (82%), and Literature (80%). Cultural items least often viewed as culture are: Shopping malls (14%), TV reality shows (15%), and Video and computer games (18%). For many items, a sizeable group of respondents (20-30%) find it difficult to give a definite answer, but answer that “it depends”. This is for example the case for Graffiti, Comics, Blockbuster films, and Tattoos. These results suggest that European have different ideas on what culture represents. The most widely shared understanding is that of culture as a form of tradition (Historical monuments, Folk dances). This is more often mentioned than high art (Opera, Literature). For the majority of respondents culture also includes items touching upon traditions and aspects of everyday life (food festivals, pilgrimages, antique shops). Additionally, relatively many respondents consider popular art forms (such as hip hop music, blockbuster films, comics) as culture. For these items, more people answer yes than no.

A more in-depth analysis of these data will be presented at the [2021 ESA conference](#) in Barcelona. This conference presentation will zoom in on the survey data for Denmark, Finland, the Netherlands, Spain, and Switzerland.

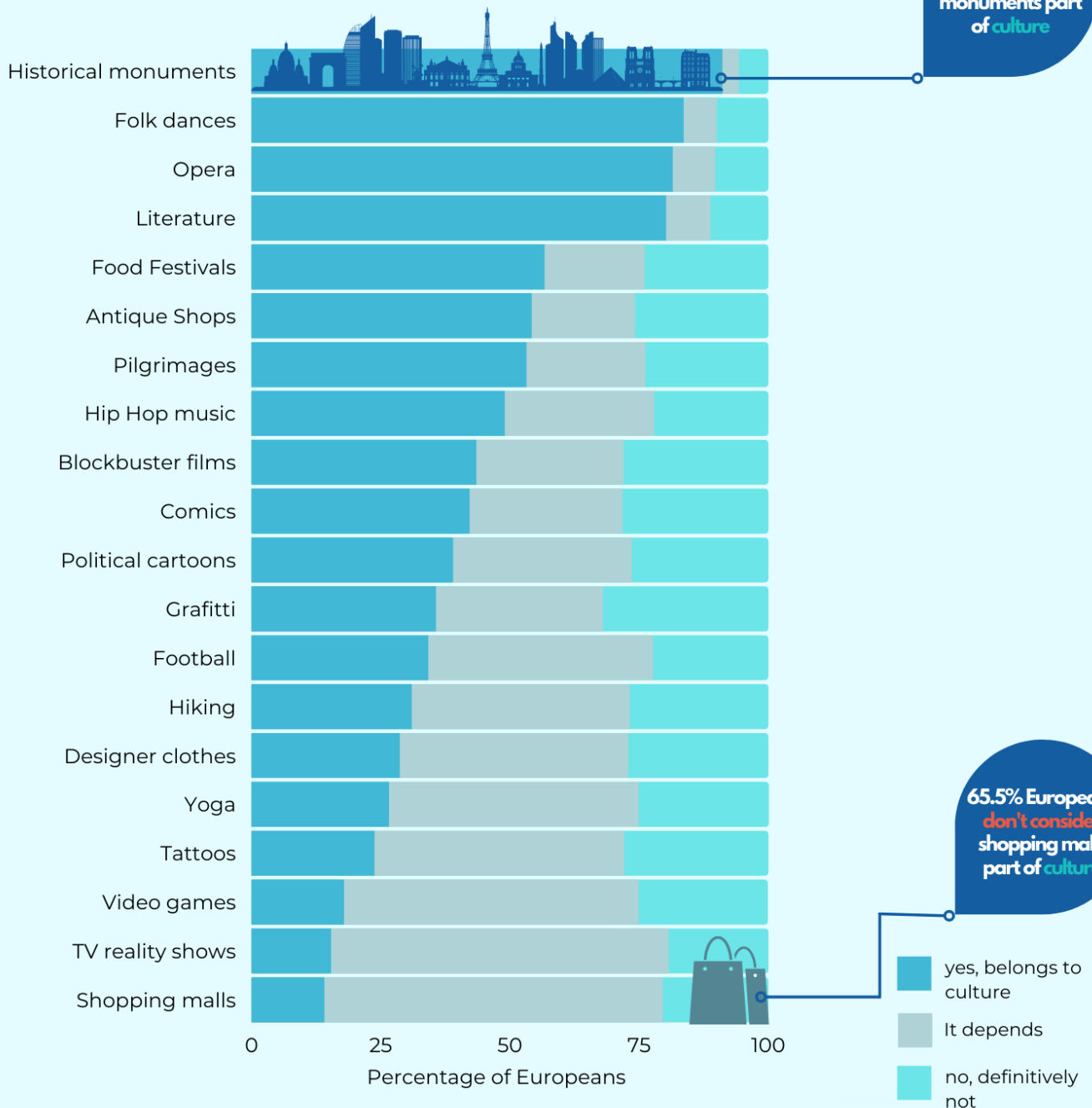


# WHAT BELONGS TO CULTURE ACCORDING TO EUROPEANS?

Average percentage of Croatian, Danish, Dutch, Finnish, French, Spanish, Serbian, Swiss, and UK respondents

91.1% Europeans consider historical monuments part of culture

65.5% Europeans don't consider shopping malls part of culture





## The importance of culture in people's everyday life

Even though many participants find it difficult to conceptualize culture, they generally argue that culture is important – and for several reasons: it creates a sense of belonging and provides insight into an understanding of different approaches to life, traditions, etcetera; culture has a formative potential because it provides mutual respect and opens one's eyes, and culture is something people share and experience together.

Many respondents also express the importance of culture in terms of what it does for them personally. For example, they signal that culture “broadens their horizon”, “enriches their life”, “gives them energy”, “gives their life meaning” or “colour”, or just is “essential”. Discovery is another recurring theme, with respondents highlighting that culture affords or inspires them to do something new or learn something which they did not know before. Respondents often indicate that engaging in cultural activities provides satisfaction, entertainment, emotional engagement, relaxation, and enjoyment. Some state in response to this question that they like going out to see or hear something (a performance, an exhibition) or meet friends.

Participants also refer to culture as an important contributor to their sense of belonging, heritage, and identities. These respondents find culture important because it is related to who they are. Others explicitly refer to their country's culture, and yet others mention that culture “influences where they are at ease”, “makes them feel at home” or is important for “keeping a link to the past”.

Some of our participants also explain that culture is what makes them unique because their interests or identities are somewhat more alternative and less mainstream. For instance, participants talked about being skaters, or part of a local LGBT+ community.

Thus, culture gives meaning to people's everyday lives, e.g., as social engagement, shared experiences, a sense of belonging and identity, reflection, and new knowledge, but it also links to personal wellbeing and creative processes and the possibility for people to express themselves through cultural production.





## Implications of Covid-19

Many survey respondents indicate that the pandemic has a mostly negative impact on their cultural practices and their daily life more generally. Cultural participation has been limited as a consequence of cultural institutions closing down and events being cancelled, and everyday life has been restricted, working conditions have changed, social activities have not been possible, and meetings with friends and family have become difficult or even impossible.

Some highlight more positive implications, such as a changed cultural consumption (“read more”, “listen to music”, “online activities”), more time, or cultural innovation – they find that artists and the cultural sector have become innovative in creating new types of cultural events and experiences. Some have also become more creative themselves (e.g. make photo albums, participate in public singalongs, explore nature more often, or become more attentive to the possibility of going on vacation in their own or nearby countries).

Nonetheless, most responses indicate an experience of loss or of missing out on cultural participation and social interaction, in the narrow as well as the broad sense. This applies especially to the Danish and Dutch respondents. Among the British respondents, we find a more equal mixture between those who consider the lockdown an exciting opportunity to engage with culture in different ways, and those who experience it as a barrier.



## About the data collection

The exploratory survey was conducted in the summer of 2020 and completed by 41 Danish residents, 100 people based in the United Kingdom, and 64 inhabitants of the Netherlands. The Danish and Dutch respondents were recruited from the researchers' own networks by email, phone, face-to-face, and LinkedIn. If they agreed to participate they received a link to the online survey. Participants were encouraged to share the link with other people in their own network and to target people of different ages, educational backgrounds, and genders. In the UK, the survey was distributed through Twitter, Facebook, and Reddit. Although higher educated individuals are overrepresented among the participants, the sample for each country is quite heterogeneous in terms of religious identification, urban status, and age, while it is balanced in terms of gender. Furthermore, the data were analysed inductively and through thick description.

# 5. Which leisure activities did Europeans miss most during the Covid-19 pandemic?



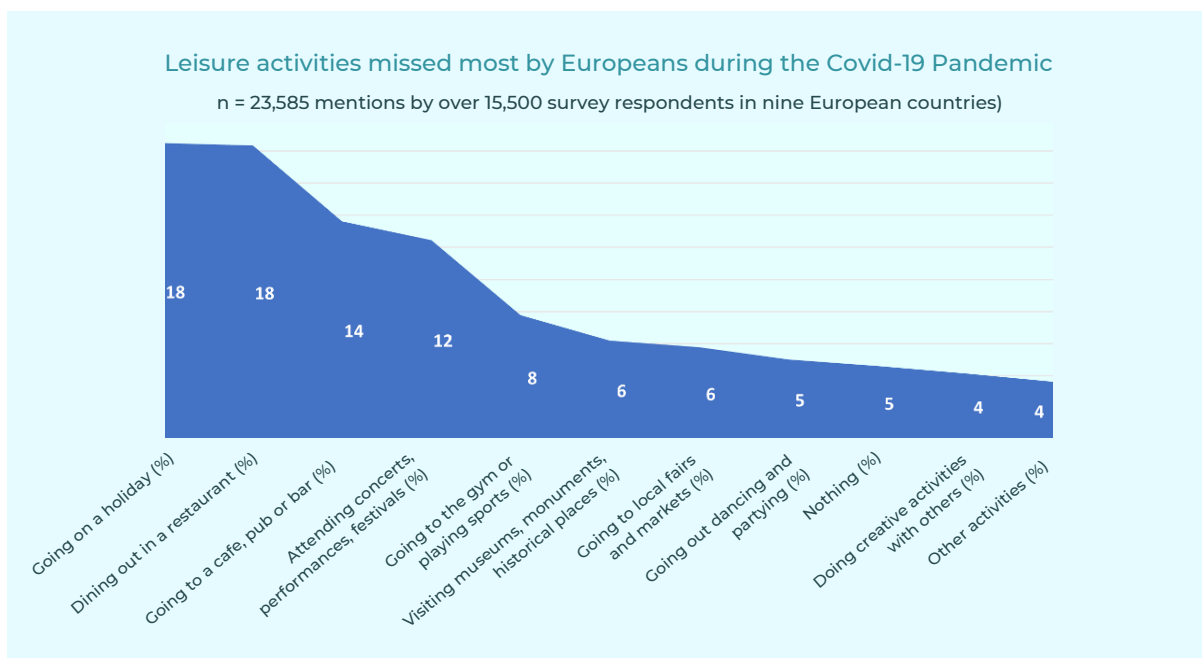
Sylvia Holla



Susanne Janssen

One of the aims of the INVENT project is to gain insight into the cultural participation of European citizens, the value they attach to various cultural and lifestyle practices and how important these are for their well being. The Covid-19 pandemic obviously had a major impact on people’s daily life and the extent to which they were able to undertake all kinds of leisure activities. The INVENT survey that was conducted between 15 April and 5 July 2021 among more than 15,500 residents of nine European countries offered a unique opportunity to find out how the pandemic influenced people’s leisure time. Survey respondents were asked to indicate which leisure activities they missed most during the pandemic. They could choose up to two items from a list of 10 activities. The survey also offered space to mention “other activities” that were not included in the list.

The first graph shows the average results across residents of all nine countries included in the INVENT project. Going on a holiday and Dining out in a restaurant are activities that many people (18%) missed the most during the Covid-19 pandemic. A sizeable group of respondents (14%) in particular missed Going to a café, pub or bar, while Attending concerts performances and festivals is also mentioned relatively often (12%). A smaller part of our respondents (6%) greatly missed Visiting museums, monuments, and historical places. A significant group of people noted that they especially missed more everyday activities, such as Going to the gym or playing sports (8%), Going to local fairs and markets (6%), and Doing creative activities with others (4%). And finally, in contrast to 5% of European people who missed dancing and partying the most, a



similar percentage of Europeans indicated that they did not miss any leisure activity at all during the pandemic.

The above picture is definitely not the same for all countries. The second graph shows remarkable differences between countries in what people yearned for the most. For example, while Going on a holiday was generally missed on an equal level in all countries, we find considerable variations between countries when it comes to Dining out in a restaurant. For 37% of the French, Dining out was the activity they especially longed for during the pandemic, whereas in Serbia only 7% of our respondents missed this activity the most. By contrast, Serbian citizens, as well as people from Croatia and the UK missed Going out to a café, bar or pub more often than residents of other countries, respectively 18, 22 and 17%.

Attending concerts, performances and festivals is missed most by people in Croatia and Finland (both 17%), but the least in France (6%) and the UK (9%). Going back to the gym and playing sports was deemed especially attractive by people in Northern European countries: the Finnish (13%), the Danes (12%), and the Dutch (11%) more often report to have missed this activity than people in other countries (8% on average).

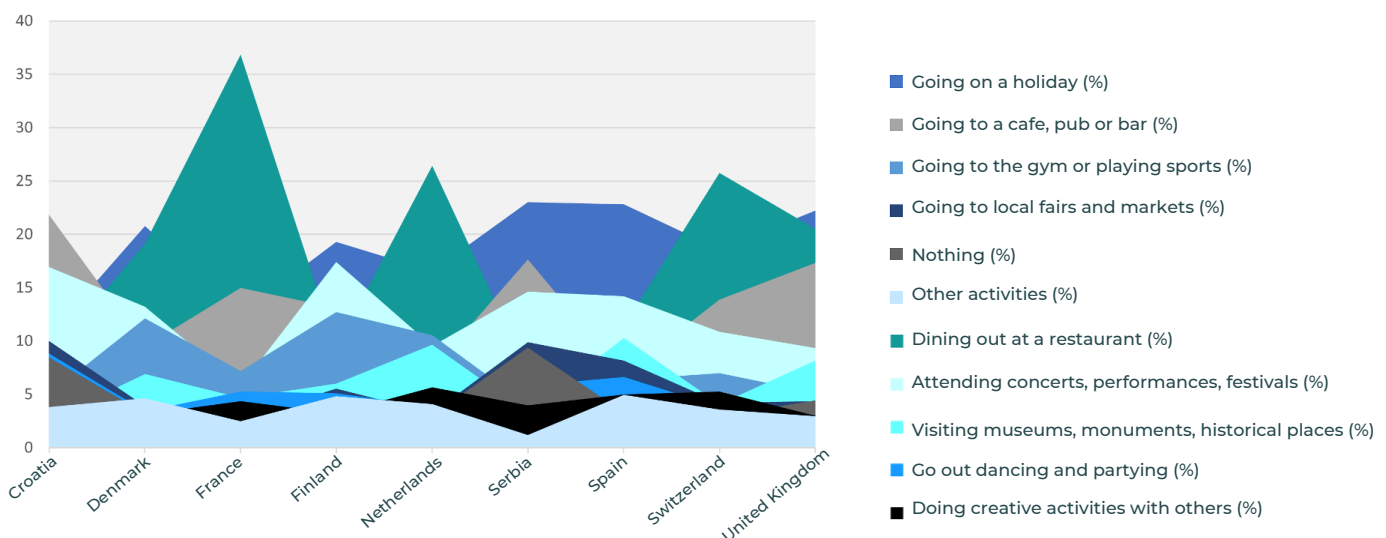
Visiting museums, monuments and historical places was missed most in The Netherlands and Spain (both 10%) and not so much by people in

Croatia and Serbia (both 3%). Instead, Croatians and Serbians rather missed going to local fairs and markets (both 10%), which was less yearned for by residents of other countries (6% on average).

Finally, going out dancing was missed three times as much by people in Croatia (9%) compared to people in Denmark (3%). And while in all countries a small part of the people actually said to have missed nothing (approximately all-around 3 and 4%), relatively many people in Serbia and Croatia were satisfied during the pandemic, with respectively 9 and 8% of respondents reporting to have missed no cultural leisure activities at all.

While the various items presented in the two graphs cover a very broad scope of activities, the survey participants also willingly made use of the open answer option to the question of what they missed most during the pandemic. Among many other things, respondents indicated that they greatly missed attending football matches; going to the cinema, library, or swimming pool; going to church, and visiting family abroad. Meeting with friends and family, and, more generally, social contacts and social gatherings were also often mentioned. The diversity of items that people reported to have missed, other than the aforementioned pre-set answer options, underlines the importance of the use of open-ended answer categories in structured surveys.

Leisure activities missed most by Europeans during the Covid-19 Pandemic





## 6. How important do Europeans find public funding of culture?

Susanne Janssen, Alysa Karels, Frédéric Lebaron, Jörg Rössel, Marc Verboord & Željka Zdravković

An area of interest for politicians, policymakers, and cultural stakeholders alike, is the public opinion on governmental spending in the cultural sector. As part of the survey research conducted in mid-April through early July 2021, the INVENT team inquired into the importance that Europeans ascribe to public funding of culture. Residents of nine European countries were asked to rate the importance of government funding for nine potential areas of funding on a five-point scale. The answer options ranged from "very important" to "should not receive funding at all". For each country and area of funding, the percentage of respondents that gave a particular score was established. The graph shows, for each area of funding, the average results across all nine countries included in the INVENT project.

More than 80% of the survey respondents find it either important or very important that Museums and libraries (total of 87%), and Historical monuments and sites (84%) receive public funding. Public funding for Education in Arts and culture (73.5%) and Cultural and community centres (73%) is also deemed important or very important by almost three-quarters of the survey participants.

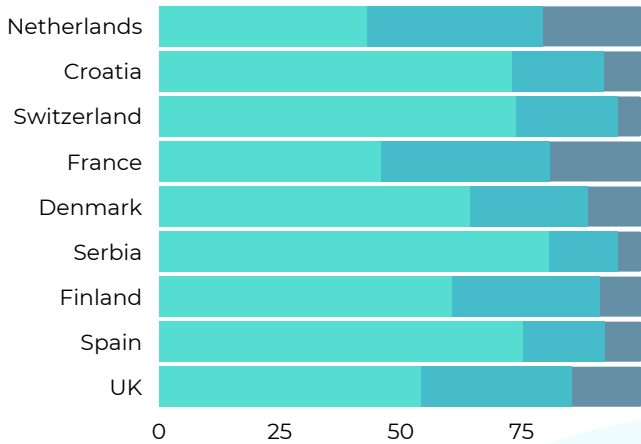
For most other areas of funding, the answers are more divided. Still, more than half of the respondents consider it "important" or "very important" that these fields receive government support, with the exception of Domestic TV, film, game, or music production companies.

For some areas, a (relatively) sizeable group of respondents does not support public funding. This is the case for Domestic TV, film, game, or music production companies, Minority cultures, and Artists and artistic activity. Respectively 22%, 14%, and 11% of the respondents consider public funding of these areas either unimportant or not appropriate. However, the large majority seems to endorse government support for these areas, with answers ranging from "somewhat important" to "very important".

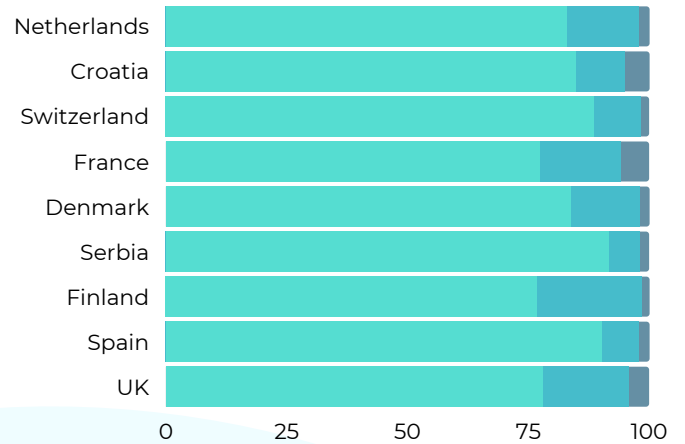
The graph presents only aggregated data for all nine countries, but there appear to be interesting differences between countries that deserve closer scrutiny. At this point, we can only share a few observations in this regard. First, there is no country in which an overwhelming majority considers some funding areas entirely unimportant. Another interesting observation is that Serbian and Spanish respondents more often regard the various fields for funding as "very important" compared to participants in other countries. Third, respondents from France, the Netherlands, and the United Kingdom tend to be the most vocal in qualifying certain fields as being not eligible for public funding at all.

A more in-depth analysis of these data will be presented at the 2021 ESA conference in Barcelona. This conference presentation will look more closely at the individual countries and will explore how individual dispositions based on social background characteristics, political orientation, and contextual variables such as national cultural policy models might affect attitudes toward public funding.

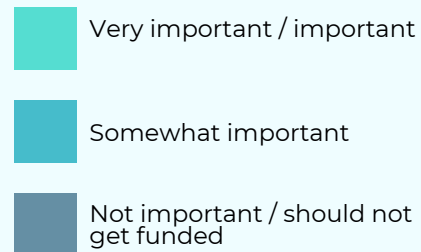
## Artists and artistic activity



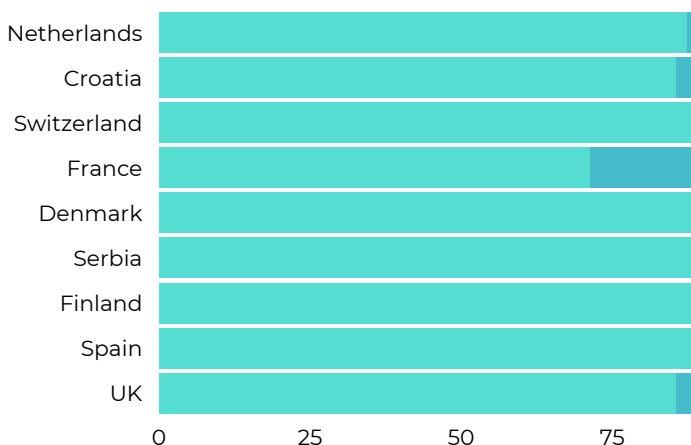
## Historical monuments and sites



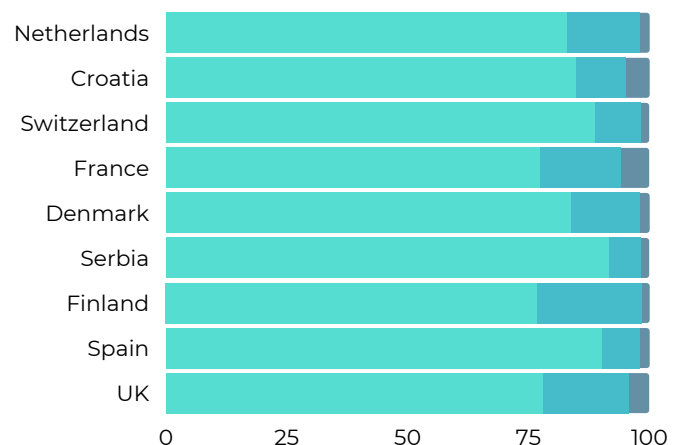
# How important do Europeans find public funding of culture?



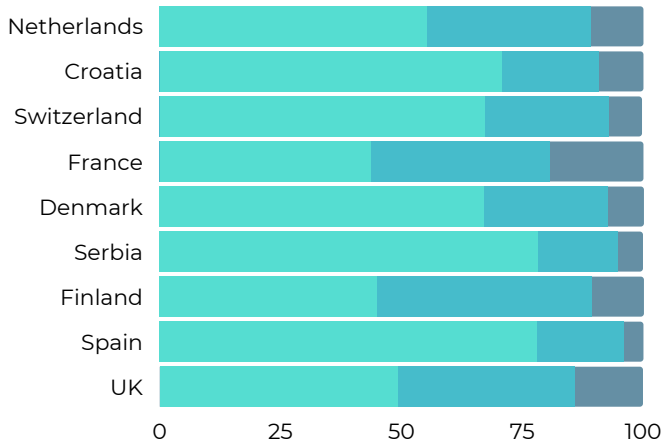
## Museums and Libraries



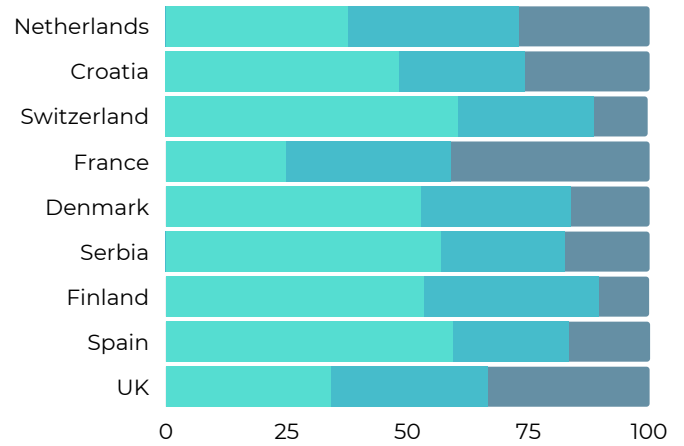
## Cultural and Community Centers



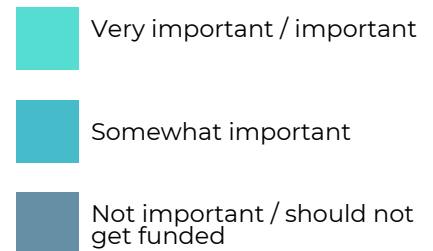
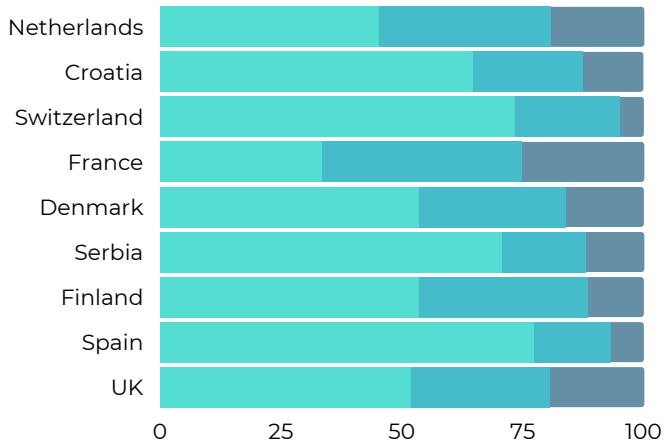
## Cultural initiatives by citizens



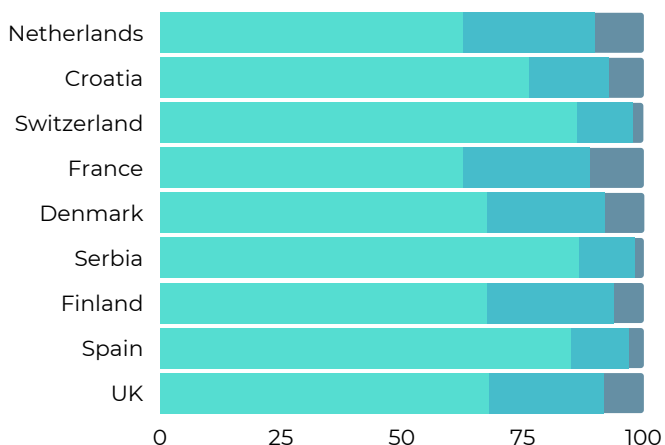
## Domestic TV, film, game, or music production companies



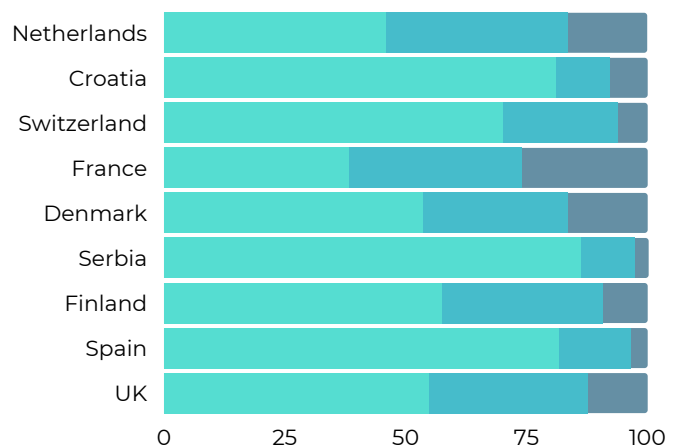
## Minority cultures (e.g. language, cuisine, traditions)



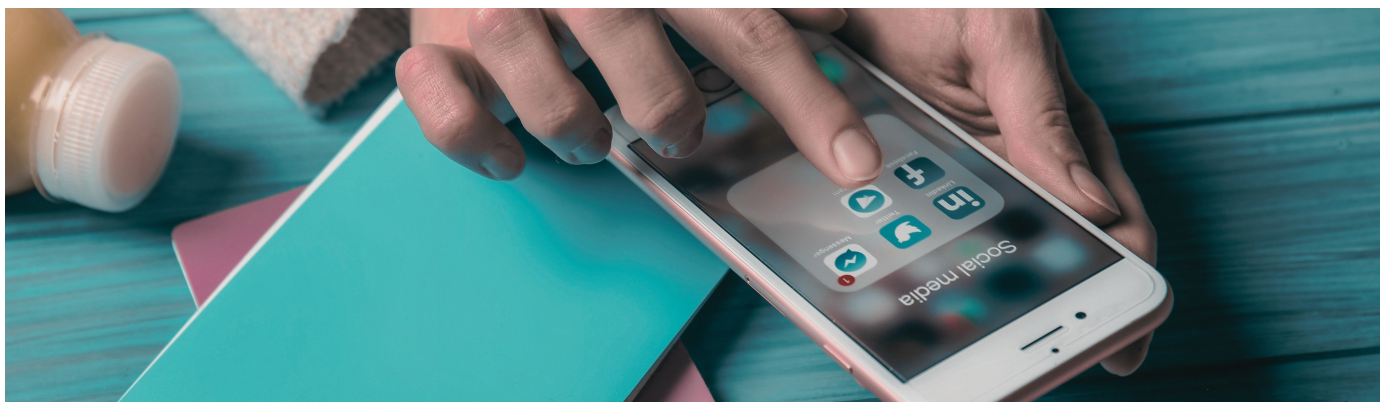
## Education in arts and culture



## Promotion of cultural offerings for tourists







## 7. Talking about culture on Twitter

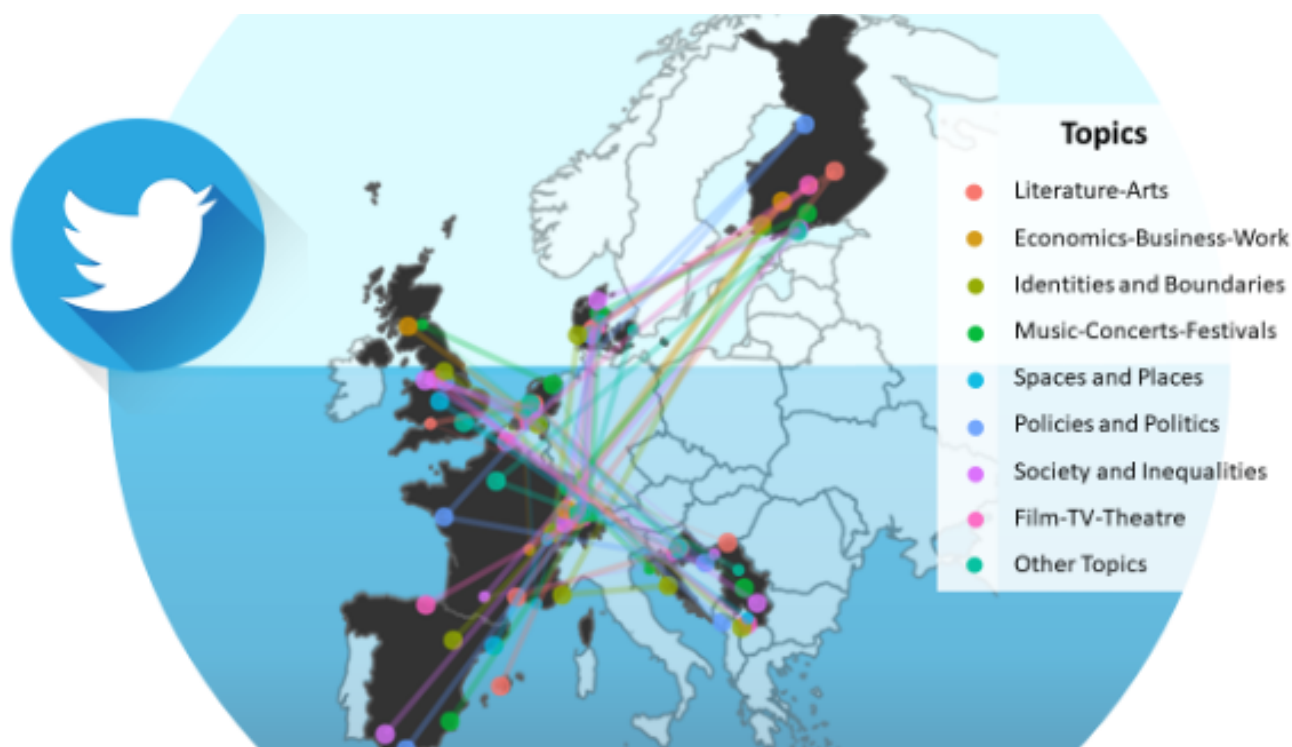
In the INVENT project, we aim to develop new perspectives and methodologies for capturing the wider societal value of culture. To understand how Europeans view culture and its societal values, we follow a bottom-up approach to researching and mapping cultural diversity in Europe. In doing so, we employ – among other things – data scraping techniques to collect digital content and gain a better understanding of how Europeans express themselves online about culture.

Two main research questions guided our investigation in the first data scraping phase. First, in mapping the cultural ‘Tweetsphere’ in all INVENT partner countries, we asked which topics are associated with the keyword “culture” in conversations on Twitter during the years 2019 (pre-Covid-19) and 2020 (during Covid-19). Second, we were interested in the types of actors that engage in conversations about culture on Twitter and the extent to which these interact with each other.

The data scraping process began with the social media platform Twitter in January 2021 using R programming language. We decided to focus on Twitter for several reasons. First, Twitter is prominently used for sharing news stories, but also enables the emergence of stories from below, based on individuals’ experiences, opinions, and struggles, making it a highly relevant source for

studying understandings of culture from the bottom-up. Second, Twitter offers one of the most accessible websites for research in the social sciences. In 2021, the platform introduced an advanced Academic Research product track that facilitates access to the platform’s historical archive for qualified researchers. To scrape relevant tweets, we used the keyword “culture” in the INVENT project’s respective country languages; in some cases, the sample was further extended with English-language “culture” tweets as well. We focused on tweets posted from users’ home locations in each country and analysed the tweets through topic modelling, a powerful and effective method for detecting relevant hidden structures in the data.

We identified eight thematic topic groups across the nine INVENT countries: Tweets and conversations about “Film, TV, Theatre”, “Literature, Arts”, “Music, Concerts, Festivals”, “Policies and Politics”, “Identities and Boundaries”, “Society and Inequalities”, “Economics, Business, Work”, and “Spaces and Places”. As these topics are identified in almost all countries, they are at the heart of discussions related to culture in Europe. Additionally, we detected several country-specific topics that are unique to the particular context in each country, such as conversations on “MeToo” or “Health”. Such context-specific cultural topics could be of



interest to cultural policymakers, but they also highlight the need to acknowledge cultural discussions on the regional and national levels.

Our analysis shows that there is a widely shared basis of culture that refers not only to the arts, leisure, and creativity (“culture as arts”), but also to more elementary aspects of human life such as politics, inequality, and economics (“culture as way of life”). Another similarity between many countries, albeit to varying degrees, is the relationship between culture and the emerging Covid-19 pandemic, where Twitter users discussed the shutting down of cultural venues and the policies implemented to save at-risk events and venues.

The most active users in our data are media and cultural organizations and individuals such as journalists and artists, that account for a significant share of tweets in each country. This means that the perceptions and viewpoints of specific organizations and professions are to some extent overrepresented in our data. Still, we found a large variety of users in each country who contribute to cultural discussions on Twitter, indicating that analysing Twitter data is indeed useful in studying culture in a bottom-up fashion. Despite choosing a general keyword, our approach restricted the data collection to tweets that explicitly mention the word “culture”, and posts about other cultural offerings were, therefore, not included in our data. This report is the first phase out of three in our web scraping research. Based on our findings, for the next phase, we are considering looking into active users or particular cultural offerings that were not reflected in our current findings.

For more details, please read the [full report Talking about Culture on Twitter](#), which can be found on the [INVENT website](#).

The report was prepared by the INVENT Data Scraping Taskforce, which included representatives of each country team: Geffen Ben David (University of Haifa), Susanne Janssen (Erasmus University Rotterdam), Jinju Kim (Universitat Autònoma de Barcelona), Jordi López-Sintas (Universitat Autònoma de Barcelona), Franziska Marquart (University of Copenhagen), Ratko Nikolić, (University of Belgrade and CECS), Lucas Page Pereira (University of Versailles-Saint-Quentin), Ossi Sirkka (Tampere University), Sebastian Weingartner (University of Zurich), Neta Yodovich (University of Haifa), Željka Zdravković (University of Zadar and ISSIP).

## 8. EU cultural policy and audience perspectives



Nete Nørgaard  
Kristensen



Marc  
Verboord

In August 2020, INVENT team members Marc Verboord (Erasmus University Rotterdam) and Nete Nørgaard Kristensen (University of Copenhagen) published the article *“EU cultural policy and audience perspectives: how cultural value orientations are related to media usage and country context”*, in the leading International Journal of Cultural Policy Research. Drawing on secondary data from the Eurobarometer (survey 88.1, October 2017), designed with EU cultural policy goals in mind, the paper studies how people in European Union countries think about cultural value, including cultural heritage, and how this is related to their media usage. The article was written as a pre-study for the INVENT-project.

The point of departure of the article is two-fold: first, to study Europeans’ perceived importance of European heritage, their perceived socio-economic benefits of European heritage (or absence thereof), their viewpoints regarding the place of European culture in the world, and the importance of cultural diversity and cultural exchange, taking differences in demographics and size into account; and second, to study how such cultural orientations are associated with the media types that citizens use (legacy or traditional media versus online media), the trust they put in various types of sources of information

(professional journalists versus online social networks), and – as more structural confinement – the media system of the country they live in, which can be more or less commercialized and digitalized. Both dimensions link to the INVENT project, especially the influence of trends such as European integration and digitalization on understandings of culture and perceptions of the social value of culture among various social groups in European societies.

The article finds three distinct types of cultural value orientation among Europeans: 1) *Valuing cultural heritage* (e.g., feeling proud about cultural objects and believing in the positive socio-economic impact of culture); 2) *Valuing cultural exchange* (e.g., having a positive view on diversity and cultural exchange and seeing a uniting effect of European culture), and 3) *Scepticism towards European culture* (e.g., disbelieving in the existence of European culture). The first two value orientations map onto two of three pillars of EU policy goals – to propagate European cultural heritage and to create a stronger European identity – while the third suggests that there is also a category of disengaged Europeans, who take a negative stance towards the idea of Europe and a common culture.

valuing cultural  
heritage

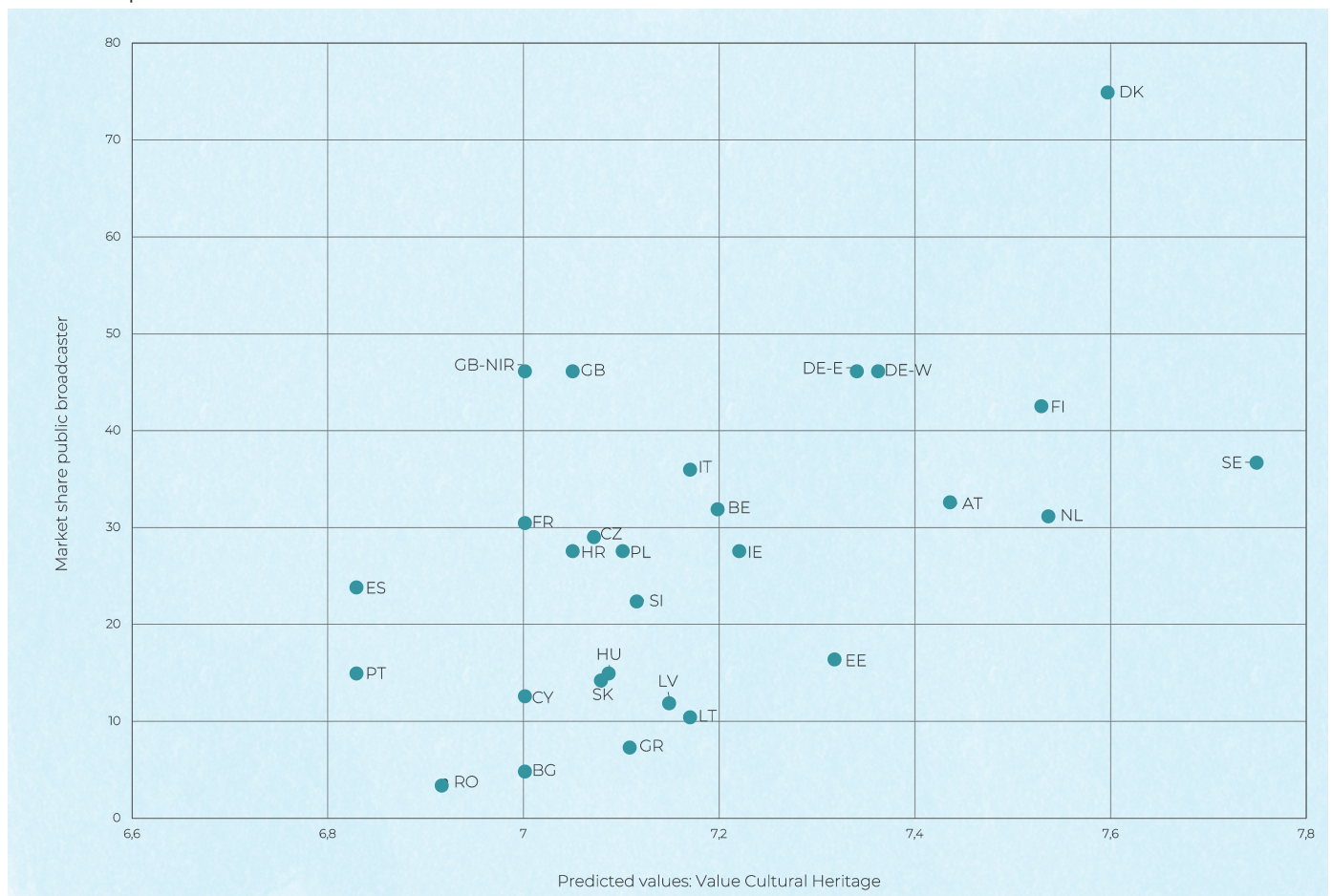
valuing cultural  
exchange

scepticism towards  
European culture



The study also shows that individual media usage and trust are important predictors of these orientations, whereas effects of media systems, including market shares of public broadcasters, are limited. More specifically, the paper draws three conclusions on the interplay of cultural value orientations and media use: 1) online media use does not hamper positive cultural value orientations, although the association with legacy media still appears to be stronger. EU cultural policymakers should thus seek a mix of media for promoting European culture, acknowledging today’s hybrid media ecology; 2) regardless of how often people use legacy and online media, they are more positive if they trust these agents as sources of information. Trust in professional journalists and experts thus remain important for creating cultural value orientations that are positive and geared toward the European agenda; 3) media system theory offers a limited explanation for cultural value orientations. While descriptive analyses at the country level show clear relationships between cultural value and public broadcasters and newspaper circulation, most of these relationships disappear, or become negative, when modeled at the individual level.

On average, Europeans from countries with a democratic-corporatist media system (Scandinavian countries, Netherlands, Belgium, Germany, and Austria) are most supportive of cultural heritage, and least skeptical towards European culture. There are large differences between individuals, however, suggesting that this positive take on cultural value should be attributed to the individual level, rather than to a positive context.



## 9. INVENT panel at 11th ISCCPR conference: “Resilience of Culture policy”



Predrag  
Cvetičanin

Members of the INVENT project participated in the 11th International Conference on Cultural Policy Research ([ICCP 2020](#)), “*Resilience of Cultural Policy*”, which was held from 23rd to 26th March 2021. The ICCPR conferences are major events in cultural policy research, which have been held biennially since 1999. The conference was organized by Doshisha University, in association with the Japan Association for Cultural Policy Research. It was meant to be held in Kyoto, but due to COVID-19 pandemic, it was realized online. The INVENT project delegation, comprised researchers from Spain, Israel, Croatia, and Serbia. On March 25, they gave a panel presentation titled “*Cultural Policy in the Age of Globalization, Digitalization, Mass-Migrations, and Increasing Social Inequalities: New Concepts, New Approaches, new Methodologies*”.



The panel featured five papers connected to the main research topics of the INVENT project:

- *Decoding culture: creating inclusive cultural policies* (Mirko Petrić, Institute of Social Sciences Ivo Pilar & University of Zadar)
- *Policing culture - mapping diversity* (Višnja Kisić and Goran Tomka, The Center for Empirical Cultural Studies of South-East Europe, Serbia);
- *UK Policy responses to globalization in tumultuous times* (Tally Katz-Gerro, Neta Yodovich, Yeala Hazut Yanuka, University of Haifa);
- *Culture is digital and boundless: implication on cultural policy-making* (Jordi López Sintas, Jinju Kim, Guiseppe Lamberti, Universitat Autònoma de Barcelona)
- *Unequal cultural opportunities: prospects for cultural policy research* (Predrag Cvetičanin, The Center for Empirical Cultural Studies of South-East Europe).

In the panel, the theoretical framework and the research design of the project were presented, as well as some results based on the exploratory study conducted by the INVENT team in nine European countries in July and August 2020, a case study on the responses of the Arts Council England on globalization trends, and data scraping research carried out in Spain. After the presentations, a discussion was held, in which more than thirty cultural policy researchers from all around the world participated.



## 10. Upcoming Events

**AUG 31**  
**SEP 3**    **ESA Conference in Barcelona**



From 31 August to 3 September 2021, the INVENT team has the pleasure of attending the 15th Conference of the European Sociological Association in Barcelona, which will be held online. Our researchers will present the first results of the international survey study and the comparative analysis of Twitter content that was conducted across nine European countries earlier this year.

Held biennially with a customary attendance of over 3,000 participants, the ESA conference brings together a diverse group of research networks that span the width of the sociological discipline. For this year's online edition of the conference, the ESA has chosen the theme Sociological Knowledges for Alternative Futures.

The INVENT project will contribute presentations on subthemes such as the social preconditions for creating inclusive cultural policies across Europe; the plurality of meanings ascribed to culture; the role of trust in reducing digital social inequalities; taste cultures and their implications for cultural policies; and the connection between religiosity and solidarity.

A total of 12 presentations will be given by the INVENT team, which are all set to take place on Wednesday, September 1st 2021. A full overview of our presentations in the various conference sessions can be [found here](#). More information can be found on the [ESA conference website](#).

SEP 23  
SEP 24

## INVENT project conference in Rotterdam



On 23 and 24 September 2021, the first INVENT project conference will take place in Rotterdam. The conference will feature, among other things, presentations by INVENT project members based on the comprehensive international survey study and the comparative analysis of Twitter content that the INVENT team conducted in nine European countries. In addition, there will be presentations by scholars and stakeholders who are working on related projects and policy issues.

The conference invites researchers, cultural stakeholders, and policymakers from different European countries to collectively discuss issues that are at the heart of the INVENT project and cultural policies at the national and European level and explore concepts, methods, and research findings that are key to addressing these issues.

Central themes will include, among others: How to effectively capture a multiple concept such as culture through research - in a highly dynamic and differentiated European context; how to create and effectively execute a cultural policy that is inclusive, in a European Union that is diverse and faces multiple challenges related to migration, digitalization, globalization, and increasing social inequalities; how to unite and integrate policy needs of individual European countries and implement cultural policy effectively, taking into account have different national and local cultural policy models and diverging media systems.

The conference program on Thursday, September 23 will feature in-person presentations and discussions at Erasmus University Rotterdam that will be live-streamed for those who prefer to participate online. On September 24, the conference program will be held fully online. More information can be found on the [INVENT conference website](#).

## MEET THE MEMBERS

### ERASMUS UNIVERSITY ROTTERDAM, THE NETHERLANDS



SUSANNE JANSSEN - Leader INVENT consortium  
 MARC VERBOORD - Senior researcher and co-leader WP1 and WP8  
 SYLVIA HOLLA - Postdoctoral researcher  
 ALYSA KARELS - Junior researcher  
 CECILIA ARROYO - Student assistant

### UNIVERSITAT AUTÒNOMA DE BARCELONA, SPAIN



JORDI LÓPEZ SINTAS - Leader WP6 Unequal Cultural Opportunities  
 PILAR LÓPEZ BELBEZE - Senior researcher  
 JINJU KIM - Postdoctoral Researcher  
 GUISEPPE LAMBERTI - Postdoctoral researcher  
 JOAN LLONCH-ANDREU - Senior Researcher

### UNIVERSITY OF HAIFA, ISRAEL



TALLY KATZ-GERRO - Leader WP4 Globalizing European Cultures  
 NETA YODOVICH - Postdoctoral researcher  
 YEALA HAZUT YANUKA - PhD candidate  
 GEFFEN BEN DAVID - Junior researcher

### INSTITUTE OF SOCIAL SCIENCES IVO PILAR, CROATIA



INGA TOMIĆ-KOLUDROVIĆ - Leader WP7  
 Decoding Culture  
 MIRKO PETRIĆ - Co-leader Croatian team  
 LYNETTE ŠIKIĆ-MIČANOVIĆ - Senior researcher  
 AUGUSTIN DERADO - Researcher  
 ŽELJKA ZDRAVKOVIĆ - Researcher  
 DEA VIDOVIĆ - Researcher



## OF THE INVENT TEAM

### CENTRE FOR EMPIRICAL CULTURAL STUDIES OF SOUTH-EAST EUROPE, SERBIA



PREDRAG CVETIČANIN - Leader WP2 Empirical data collection  
VIŠNJA KISIĆ - Researcher  
GORAN TOMKA - Researcher  
DANIJELA GAVRILOVIĆ - Senior researcher  
MILOŠ JOVANOVIĆ - Researcher  
NEMANJA KRSTIĆ - Researcher

### ÉCOLE NORMALE SUPÉRIEURE PARIS-SARCLAY, FRANCE

FRÉDÉRIC LEBARON - Leader French team  
LUCAS PAGE PEREIRA - PhD candidate  
PHILIPPE BONNET - Researcher  
BRIGITTE LE ROUX - Senior researcher  
JOHS HJELLBREKKE - Senior researcher



### UNIVERSITY OF ZÜRICH, SWITZERLAND



SEBASTIAN WEINGARTNER - Leader Swiss team  
JÖRG RÖSSEL - Senior researcher  
SIMON WALO - PhD candidate  
VALENTINA PETROVIĆ - Postdoctoral researcher

### TAMPERE UNIVERSITY, FINLAND

SEMI PURHONEN - Leader WP3 Mapping Diversity  
RIIE HEIKKILÄ - Senior researcher  
OSSI SIRKKA - Junior researcher  
SARA SIVONEN - Junior researcher

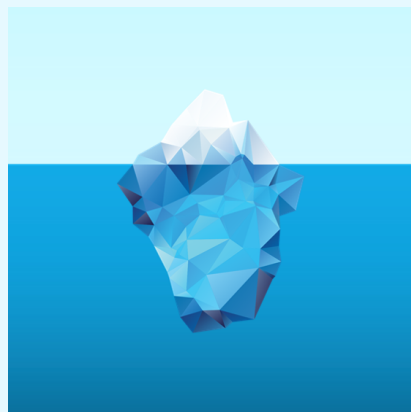


### UNIVERSITY OF COPENHAGEN, DENMARK



NETE NORGAARD KRISTENSEN - Leader WP5 Culture is Digital/Boundless and Danish team  
UNNI FROM - Senior researcher  
FRANZISKA MARQUART - Postdoctoral researcher

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Designed by [Cecilia Arroyo](#)