invent

CAPTURING THE SOCIETAL VALUES OF CULTURE:
TOWARDS INCLUSIVE AND PARTICIPATORY EUROPEAN CULTURAL POLICIES

23 AND 24 SEPTEMBER 2021
ROTTERDAM, THE NETHERLANDS

PROGRAMME

Thursday 23 September 2021	Offline Sessions + Livestream, Forum Room, Erasmus University Rotterdam
9.30-9.45	Welcome and General Introduction
10.00-11.15	**SESSION 1: CULTURE FOR EVERYONE? SOCIETAL SUPPORT FOR CULTURE AND CULTURAL POLICY** Cultural Policy From Below: EU Agenda meets local contexts Mirko Petric (Institute of Social Sciences Ivo Pilar / University of Zadar) Citizens' Support for Public Funding of Culture across Europe Susanne Janssen (Erasmus University Rotterdam) & Željka Zdravković (Institute of Social Sciences Ivo Pilar / University of Zadar) EU cultural policy and audience perspectives: How attitudes towards European culture are related to media usage and country context Marc Verboord (Erasmus University Rotterdam)
11.15-11.45	Coffee and tea break
11.45-13.00	**SESSION 2: SOCIAL INEQUALITY AND UNEQUAL CULTURAL OPPORTUNITIES** Rising Social Inequalities in Europe: Implications for cultural policy Predrag Cvetičanin (Center for Empirical Cultural Studies of South-East Europe) & Frédéric Lebaron (Ecole normale supérieure Paris-Saclay) Cultural Tastes and Network Resources Roza Meuleman (Radboud University) Increasing Cultural Inequalities in the European Union: the unequal impact of the 2008 financial crisis on Europeans' cultural participation Jordi Sintas Lopez (Universitat Autònoma de Barcelona)
13.00-14.00	Lunch break
14.00-15.15	**SESSION 3: GLOBALIZING (EUROPEAN) CULTURES** Reconceiving Cosmopolitanism Ian Woodward (University of Southern-Denmark) Attitudes towards European Culture and European Integration Jörg Rössel (University of Zurich) European Cultural Cosmopolitans: Consumption and taste in diverse contexts Tally-Katz Gerro (University of Haifa)
15.15-15.45	Coffee and tea break
15.45-17.00	**SESSION 4: CULTURE AND WELLBEING** Understanding Wellbeing Data: revealing gaps and new possibilities for cultural policy, practice and research Susan Oman (The University of Sheffield) Livestreams and the collective potential of digitalized concerts Femke Vandenberg (Erasmus University Rotterdam)

Friday 24 September 2021	Online Sessions
10.00-11.00	**SESSION 5: MAPPING CULTURAL DIVERSITY** Definitely (Not) Belonging to Culture: European citizens' understandings of the contents and limits of "culture" Semi Purhonen (Tampere University) Talking about Culture on Twitter Franziska Marquart (University of Copenhagen) & Neta Yodovich (University of Haifa)
11.00-11.30	Coffee and tea break
11.30-13.00	**SESSION 6: DIVERSITY AND INCLUSION IN CULTURAL POLICY AND PRACTICE** Moving forward with the power of art: from a place to hide to a place of pride. Project presentation ForwArt Zsusza Kravalik (Urban Innovative Actions - Tilburg) Panel discussion *Moderator:* Sylvia Holla (Erasmus University Rotterdam) *Participants:* Bente Bergmans (Netherlands Museums Association), Janpier Brands (Worm – cultural venue and production house), Vinesh Oedai (Ministry of Education, Culture and Science), & Olga Smit (Municipality of Rotterdam)
13.00-14.00	Lunch break
14.00-15.30	**SESSION 7: CULTURE IS DIGITAL/BOUNDLESS** Culture Meets Digital Media: Broadening access or reproducing inequalities? Sabina Mihelj & Adrian Leguina (Loughborough University) Europeans' Engagement in Digital Cultural Practices Franziska Marquart & Nete Nørgaard Kristensen (University of Copenhagen) The Techno-Social Reproduction of Taste Boundaries on Digital Platforms: The case of music on YouTube Massimo Airoldo (EM Lyon Business School)
15.30-16.00	Coffee and tea break
16.00-17.00	**SESSION 8: METHODOLOGICAL CHALLENGES AND INNOVATIONS IN CULTURAL RESEARCH** Big Data and Cultural Participation. Comparison the Audience Finder and the Taking part survey (UK) Laurie Hanquinet (Université Libre Bruxelles), Dave O'Brien (University of Edinburgh) & Mark Taylor (University of Sheffield) Challenges of Interviewing in Cultural Research Riie Heikkilä (Tampere University)

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SESSION ABSTRACTS

SESSION 1: CULTURE FOR EVERYONE? SOCIETAL SUPPORT FOR CULTURE AND CULTURAL POLICY

CULTURAL POLICY FROM BELOW: EU AGENDA MEETS LOCAL CONTEXTS - MIRKO PETRIC (INSTITUTE OF SOCIAL SCIENCES IVO PILAR / UNIVERSITY OF ZADAR, CROATIA)

Abstract:

The prime strategic objective of The New European Agenda for Culture (2018) is described as "harnessing the power of culture and cultural diversity for social cohesion and well-being". Such an emphasis on the societal values of culture is bound to meet new challenges, especially since the New EU Agenda also implies a drift towards a higher degree of commonality in the implementation of cultural policies.
Following a brief overview of The New EU Agenda's highlights, this presentation discusses the challenges a unified definition of cultural policy objectives can meet in the context of individual member states, and potential ways of overcoming them. At the centre of discussion are the results of the exploratory research on citizens' bottom-up definitions of culture, carried out within the INVENT project in the nine participating countries. The importance of explicit cultural policy formulation is emphasized, as well as of a wide enough and flexible framework of its implementation.

CITIZENS' SUPPORT FOR PUBLIC FUNDING OF CULTURE ACROSS EUROPE - SUSANNE JANSSEN (ERASMUS UNIVERSITY ROTTERDAM, THE NETHERLANDS) & ŽELJKA ZDRAVKOVIĆ (INSTITUTE OF SOCIAL SCIENCES IVO PILAR / UNIVERSITY OF ZADAR, CROATIA)

Abstract:

Public opinion on government funding of culture is highly relevant to politicians, cultural policy makers, and other stakeholders in the cultural field. As such, social and culture surveys commissioned by the European commission or national governments occasionally examine to what extent citizens support or oppose public funding of culture or particular sub-areas thereof such as, for example, cultural heritage (Eurobarometer 2017). However, only few studies have looked more in-depth into the various factors that may shape people's attitudes toward government funding of the arts, pointing to the importance of education, political orientation, region of residence, arts attendance, aesthetic dispositions, and national cultural policy models. This prior public opinion research mainly focused on the United States and/or attitudes toward public funding of fine arts.
The INVENT project aims to extend the scope of these previous studies significantly. In this presentation, we will first examine to what extent different areas of culture should receive public funding according to residents of nine European countries. Second, we analyse how individual-level variables – e.g. social background characteristics, cultural participation, access to culture, and political orientation - affect attitudes toward public funding of culture. For our explorations, we draw on comparative survey data which were collected in 2021 among national representative population samples in Croatia, Denmark, Finland, France, The Netherlands, Serbia, Spain, Switzerland, and the United Kingdom.

EU CULTURAL POLICY AND AUDIENCE PERSPECTIVES: HOW ATTITUDES TOWARDS EUROPEAN CULTURE ARE RELATED TO MEDIA USAGE AND COUNTRY CONTEXT - MARC VERBOORD (ERASMUS UNIVERSITY ROTTERDAM, THE NETHERLANDS)

Abstract:

This presentation considers how people across Europe think about the value of European culture, including cultural heritage, and how this is related to their media usage. Drawing on data from the Eurobarometer in October 2017, which were designed with EU cultural policy goals in mind, we examine which cultural value orientations and attitudes are most prevalent among citizens in European Union countries, and how these are related to their use of institutionalized news media and social media, their trust in professional journalists and other institutional actors, and the media system their country belongs to. Our findings shows three distinct types of cultural value orientation among Europeans: valuing cultural heritage, valuing cultural exchange, and skepticism towards European culture. While individual media usage and trust are important predictors of these orientations and attitudes, we find limited effects of media systems, including market shares of public broadcasters.

SESSION 2: SOCIAL INEQUALITY AND UNEQUAL CULTURAL OPPORTUNITIES

RISING SOCIAL INEQUALITIES IN EUROPE: IMPLICATIONS FOR CULTURAL POLICY – PREDRAG CVETIČANIN (CENTER FOR EMPIRICAL CULTURAL STUDIES OF SOUTH-EAST EUROPE, SERBIA) & FRÉDÉRIC LEBARON (ECOLE NORMALE SUPÉRIEURE PARIS-SACLAY)

Abstract:

In Europe today - due to globalisation, migrations, digitalisation, and rising social inequalities - there are multiple, often mutually contradictory concepts of culture and understandings of culture's societal values among various demographic, socio-economic, ethnic, and religious groups. Drawing on the INVENT survey data from France, Spain, Denmark, Croatia, and Serbia, in this presentation we will first map the existing plurality of cultural microcosms in Europe. Using Multiple Correspondence Analysis and Hierarchical Cluster Analysis we will identify aggregates of people who share similar conceptions of culture, attitudes towards culture, cultural practices, and similar social values. Subsequently, we will compare these cultural aggregates to see the similarities and differences between different societies. Thirdly, we will analyse these cultural microcosms to establish whether they share specific demographic, socio-economic, ethnic, and religious characteristics. Fourthly, using Multinomial Logistic Regression, we will analyse how inequalities in terms of economic and cultural capital influence the probability of belonging to these cultural clusters. Finally, we will try to discern the implication of our findings - pointing out the multiplicity of cultural worlds and the influence of social inequalities in shaping them - for the creation of plural and inclusive cultural policies.

CULTURAL TASTES AND NETWORK RESOURCES - ROZA MEULEMAN (RADBOUD UNIVERSITY, THE NETHERLANDS)

Abstract:

By discussing and demonstrating cultural tastes, people identify shared preferences and group membership. Relatedly, policy makers often assume that cultural tastes and participation facilitate bonds between people. Nevertheless, it remains relatively unclear to what extent cultural tastes assist in the formation of social network relations. Previous authors have argued that highbrow tastes might assist in establishing social ties with high status members, while popular tastes might assist in the formation of diverse network ties. As individuals benefit from social network resources in various ways (e.g. employment, income, civic/political engagement, social trust, health), cultural tastes might thus play a role in overcoming or maintaining social inequalities and social boundaries between status groups. Based on Dutch panel data, this presentation therefore examines the relationship between individuals' cultural tastes and their socioeconomic network resources (i.e. the network's level and heterogeneity in terms of education and job status). Although cultural tastes were not related to network heterogeneity, they were positively related to the network's socioeconomic status level. Moreover, particularly people from lower status backgrounds seemed to benefit from cultural tastes in accessing higher status groups (i.e. cultural mobility). These findings underline the importance of cultural education and participation in reducing socioeconomic segregation and inequality.

INCREASING CULTURAL INEQUALITIES IN THE EUROPEAN UNION: THE UNEQUAL IMPACT OF THE 2008 FINANCIAL CRISIS ON EUROPEANS' CULTURAL PARTICIPATION - JORDI SINTAS LOPEZ (UNIVERSITAT AUTÒNOMA DE BARCELONA, SPAIN)

Abstract:

This presentation explores the impact of an economic shock, namely, the European debt crisis that unfolded from 2008, on cultural involvement. Using Eurobarometer data, we compared Europeans' cultural involvement in 2007 and in 2013. We grouped European Union countries in three clusters according to the cultural involvement levels of their citizens and explored the social distribution of the impact of the debt crisis. We found that inequality in cultural involvement increased in the aftermath of the crisis and that individuals and countries shared structural equivalence. Overall, Europeans with fewer cultural and economic resources experienced greater reductions in cultural involvement, and Europeans living in countries with higher cultural involvement and socioeconomic development levels were affected less than equivalent Europeans in countries with lower cultural involvement and socioeconomic development levels. Interestingly, wealth functioned as a buffer to cushion income reductions for Europeans in countries with low cultural involvement and socioeconomic development levels. We also found that the association between social and cultural s spaces tended to close once countries became more developed.

SESSION 3: GLOBALIZING EUROPEAN CULTURES

RECONCEIVING COSMOPOLITANISM: A MORE-THAN-REPRESENTATIONAL AGENDA - IAN WOODWARD (UNIVERSITY OF SOUTHERN-DENMARK)

Abstract:

The concept of cosmopolitanism is inextricably tied to normative practices of inclusion and a non-hierarchical politics of belonging. Cosmopolitanism has been often critiqued for being a western-liberal ideal, for obscuring social privilege and status, and for being an abstract concept bound up in the pursuit of lofty, unattainable ideals. Yet there has been a growing body of empirical research dedicated to 'actually existing' forms of cosmopolitanism in everyday cultural practices. These studies show that despite the critiques, cosmopolitan ideals retain relevancy and cosmopolitan practices remain part of everyday life. But, what is the best way to conceptualise the concept and to promote its application? Approaches emphasise identities, cultural capital, diversity practices, and scripts. Accessing cosmopolitan attitudes and values was a matter of asking about cultural diets, and idealised relations with difference. Non-representational theories of cosmopolitanism take explicitly tailored narratives out of play, and emphasise the orchestrated relations of body, emotion, space, and thing in making cosmopolitan objects. Combined with applying processual principles of relationality and acknowledging the dialectics of ethical practices, methodologies need to acknowledge political contradictions, cognitive processes, material-spatial settings, and the fluid dynamics of hospitality practices. Following such accounts, cosmopolitanism is less normative philosophy, more orchestration of hospitalities in domains of everyday practice.

ATTITUDES TOWARDS EUROPEAN CULTURE AND EUROPEAN INTEGRATION - JÖRG RÖSSEL (UNIVERSITY OF ZURICH, SWITZERLAND)

Abstract:

This presentation examines how individuals in different European countries perceive European culture and how this perception is related to support for the process of European integration. We focus on the question whether European respondents (a) perceive a common European culture; (b) consider this culture to be of higher value than other cultures; and (c) are open to other European cultures. Based on previous research on European integration, we hypothesize that individuals benefiting from the process of European integration and having many intra-European experiences and exchanges are open to the cultures of other countries and perceive a shared European culture. Thus, we review how individual differences in the perception of European culture covary with individual social background, as well as how such perceptions differ between individuals from different European countries. Finally, we examine if and how the perception of European culture is related to support for European integration, drawing on the INVENT survey that was conducted in 2021. Focusing on Spain, Switzerland, and the United Kingdom, we will compare perceptions of European culture and support for European integration between an EU member state, a non-EU member state, and a former EU member state.

EUROPEAN CULTURAL COSMOPOLITANS: CONSUMPTION AND TASTE IN DIVERSE CONTEXTS - TALLY-KATZ GERRO (UNIVERSITY OF HAIFA, ISRAEL)

Abstract:

Across the world, scholars have identified a general trend of an increase in stated cosmopolitan preferences or tastes, and actual consumption of globally diverse cultural products. This is often deemed a favourable development because of the alleged positive association between cosmopolitan cultural consumption and cultural openness and inclusiveness more generally. On the other hand, scholars have also found significant differences in cultural cosmopolitanism between social groups, to the extent that some scholars view it as a new form of cultural capital and cultural distinction. The potential impacts of cultural cosmopolitanism on social divides makes it particularly relevant in contemporary, globalized societies that are home to increasingly diverse populations. Differences between European societies in their degrees of cultural openness have been found in previous studies but explanations are limited. Here, we focus on the role of people's living environment as we expect within-country differences between residents of more of less culturally heterogeneous regions or areas. Our contribution in this paper is threefold. First, we present several different measures of cultural cosmopolitanism. Second, we analyse the way these different measures associate with a suite of socio-demographic characteristics. Third, whereas previous studies tend to focus on nationwide data for single countries, we analyse differences in these associations across three European countries with increasingly diverse populations (the Netherlands, Spain, and the United Kingdom) as well as different localities (e.g. urban vs. rural areas; more vs. less diverse regions or urban settings).

SESSION 4: CULTURE AND WELLBEING

UNDERSTANDING WELLBEING DATA: REVEALING GAPS AND NEW POSSIBILITIES FOR CULTURAL POLICY, PRACTICE AND RESEARCH - SUSAN OMAN (THE UNIVERSITY OF SHEFFIELD, UNITED KINGDOM)

Abstract:

Abstract: For thousands of years, what makes for the good society, or indeed the good life, the nature of happiness, contemplation, feeling empathy and escape, have all been articulated as a relationship between culture and well-being. In the last hundred years, with the formalisation of cultural policy, the 'culture – well-being relationship' has evolved from something experienced and theorised, to becoming institutionalised, operationalised, metricised and capitalised on. This presentation briefly historicises the role of data in this evolution. Examples of problematic data, practice and policy will be presented drawing on Susan Oman's new monograph, Understanding Well-being Data: improving social and cultural policy, practice and research. The book argues that the contexts of data and decision-making are critical for policy, practice and research that uses data in order to do good, or at least avoid harm. Through its comprehensive survey and critical lens, it provides tools to promote understanding of the power and potential of well-being data, and the limits of their application. The presentation concludes by reflecting on ways forward to better understand the culture – well-being relationship, and make for a more understanding society.

LIVESTREAMS AND THE COLLECTIVE POTENTIAL OF DIGITALIZED CONCERTS - FEMKE VANDENBERG (ERASMUS UNIVERSITY ROTTERDAM)

Abstract:

The social-morphological composition of music concerts – as densely populated sites of mutually focused people – makes them an excellent example of what Randall Collins named large-scale interaction rituals. When successful, this collective experience can leave participants with newfound individual confidence and stimulate a high collective sentiment. It is music's potential in generating solidarity and social resilience that makes it such a readily used tool during times of crisis, the current pandemic presenting no different. What does differ about this crisis, however, is the space live music was experienced in, with the global "lockdowns" meaning concerts quickly moved online. This presentation looks at the transition of live music to the virtual space, questioning the potential of livestreamed concerts in the establishment of a collective consciousness.

SESSION 5: MAPPING CULTURAL DIVERSITY

DEFINITELY (NOT) BELONGING TO CULTURE: EUROPEAN CITIZENS' UNDERSTANDINGS OF THE CONTENTS AND LIMITS OF "CULTURE" - SEMI PURHONEN(TAMPERE UNIVERSITY, FINLAND)

Abstract:

The concept of culture is notoriously multifaceted. In the past decades, hierarchical and 'universal' notions of culture have been challenged, and more attention is paid to how culture is experienced by lay persons and in various localities. Yet, little is systematically known about (1) how different understandings of culture are patterned among people in present European societies, (2) what kind of tensions and hierarchies there are between these understandings, and (3) to what degree the understandings (3a) depend on the national context and (3b) associate with sociodemographic divisions, thus potentially reflecting and even contributing to social conflicts and inequalities. The INVENT project applies a bottom-up, audience perspective in addressing these questions. In this presentation, we will review first results about Europeans' understandings of culture, drawing on the INVENT survey data that were collected in 2021 in in Croatia, Denmark, Finland, France, The Netherlands, Serbia, Spain, Switzerland, and the UK. We examine how citizens understand the concept of culture, by looking into their evaluations of cultural items varying in nature, popularity, and artistic legitimacy. The classical division between a narrow (exclusive) understanding of culture as the arts and a broad (inclusive) understanding of culture as the way of life, still appears to structure Europeans' understandings of culture, but with significant national and sociodemographic variations. Knowledge on such variations may come in useful for developing European cultural policies.

TALKING ABOUT CULTURE ON TWITTER - FRANZISKA MARQUART (UNIVERSITY OF COPENHAGEN, DENMARK) & NETA YODOVICH (UNIVERSITY OF HAIFA, ISRAEL)

Abstract:

In this presentation we review the findings of the first stage of the INVENT project's online data scraping taskforce, first by describing the rationale of examining social media and the cultural Twittersphere more specifically. We outline the role of Twitter as a platform which dictates its own current affairs and is used for discussions on cultural consumption and participation. Then, we discuss our methodology, and analysis approach, which primarily relied on topic modelling. Our results highlight the diversity of cultural conversations on Twitter. On the one hand, we found an overlap between countries regarding the ways in which people talk about culture on Twitter: Manifestations of culture in the "narrow sense" (TV, cinema, books), as well as in the "broad sense" (politics, belonging and inequality) are common across all INVENT countries. On the other hand, we identified country-specific topics, which reflect prominent discourses that occurred in each country (e.g. MeToo in Denmark, the NHS in the UK). We also looked at differences between tweets posted before and during the Covid-19 pandemic and observed trends in the discussed topics that fluctuated over time. We conclude our presentation by discussing our research's limitations and our thoughts on the next stage for the project's data scraping taskforce.

EUROPEANS' ENGAGEMENT IN DIGITAL CULTURAL PRACTICES - NETE NØRGAARD KRISTENSEN & FRANZISKA MARQUART (UNIVERSITY OF COPENHAGEN, DENMARK)

Abstract:

This presentation zooms in on citizens' consumption of and participation in digital culture across Europe. A key debate in the literature concerns the question whether digital media have democratized citizens' cultural participation, for example by making more cultural offerings easily available, facilitating engagement in debates about culture online, and lowering the threshold for being creative producers of digital culture. Contrasting viewpoints argue, however, that digital media may further reinforce the social stratification and thus amplify inequalities of cultural participation. So far, most studies investigating digital cultural participation have applied national perspectives and/or focused on a limited number of types of digital cultural participation. We apply a comparative, multifaceted approach to digital cultural participation and ask to what extent more every-day digital practices (e.g., sharing photos or searching for cultural information online) can be conceptually and empirically distinguished from digital cultural consumption (e.g., streaming of film or tv-series, playing computer games) and more active forms of digital cultural engagement (e.g., producing and posting creative content, or sharing opinions about arts and culture). While various sources have assessed classic forms of citizens' cultural offline participation, to our knowledge, no scale that can consistently measure digital cultural participation in a cross-country setting has been developed and validated so far. Using survey data from the international INVENT project, we aim at testing the underlying structure of 14 items measuring digital cultural consumption and participation in Europe.

SESSION 6: DIVERSITY AND INCLUSION IN CULTURAL POLICY AND PRACTICE

MOVING FORWARD WITH THE POWER OF ART: FROM A PLACE TO HIDE TO A PLACE OF PRIDE: PROJECT PRESENTATION FORWART - ZSUSZA KRAVALIK (URBAN INNOVATIVE ACTIONS - TILBURG)

ForwArt project, supported by the Urban Innovate Actions programme of the EU, explores how culture can become an agent for social transformation. Young people from North Tilburg, the Netherlands often perceive limited life opportunities and are hardly grasping their full potential in education or talent development. At a very young age, the street culture is dominant in influencing the behaviour of youth. Criminal activities are undermining the social structures of the neighbourhood and exposure to criminal behaviour is high. ForwArt creates a cultural ecosystem in North Tilburg to help youth express the intrinsic culture inherent in them. Supported by more responsive public services it works on the expressed challenges to turn the tide of criminal undermining in the area. ForwArt offers youth at risk wider perspectives, positive role models, and alternative pathways than those leading to criminality; it aims to explore, discover, engage, develop, support & exhibit talent from the fringes of society. ForwArt is implemented within the partnership of art groups (Corpo Maquina, Het Zuidelijk Toneel, Fashion Clash) and system players (such as youth services, housing association, police) led by the Municipality of Tilburg.

PANEL DISCUSSION DIVERSITY AND INCLUSION IN CULTURAL POLICY AND CULTURAL PRACTICE

Experts from The Netherlands will talk about current challenges and solutions to diversity and inclusion in the cultural sector. Questions that will be addressed are: what do we know about what works in creating more diverse and inclusive cultural organizations? What are the knowledge gaps when it comes to making an organization or an entire sector more inclusive? How do we go from internal organizational D&I towards reaching and truly engaging diverse publics? What can or should cultural policy makers do to meet the needs and interests of different groups in increasingly diverse societies? What are the best ways to deal with resistance to D&I policies, actions and interventions? What are the next steps in D&I that need to be taken in the upcoming years?

Panel participants:
Bente Bergmans (Netherlands Museums Association), Janpier Brands (Worm – cultural venue and production house), Vinesh Oedai (Ministry of Education, Culture and Science); Olga Smits (Municipality of Rotterdam)

Moderator:
Sylvia Holla (Erasmus University Rotterdam)

SESSION 7: CULTURE IS DIGITAL/BOUNDLESS

CULTURE MEETS DIGITAL MEDIA: BROADENING ACCESS OR REPRODUCING INEQUALITIES? - SABINA MIHELJ & ADRIAN LEGUINA (LOUGHBOROUGH UNIVERSITY, UNITED KINGDOM)

Abstract:

Digital media are often seen as important instruments of widening participation and increasing diversity in arts and culture. To examine whether this optimistic view is justified, this keynote first reflects on the findings of two separate studies, one focusing on the impact of digitalization in museums and galleries, and the other examining digitalization in public libraries. Theoretically, both studies combine the insights of two interdisciplinary bodies of research that have hitherto remained largely disconnected: research on cultural participation, and research on the digital divide. Empirically, we rely on the Taking Part Survey data on cultural participation in the United Kingdom between 2005/06 and 2015/16. Our analysis casts doubts on unreservedly optimistic accounts of digitalization, showing that increasing online cultural participation often reproduces, if not enlarges, existing inequalities. At the same time, our data also point to modalities of digitalization that do have potential to decrease social inequalities, as long as the use of digital media is carefully tailored to specific characteristics of different user groups. In the remainder of the keynote, we briefly address some of the recent methodological and empirical developments in research on culture and digital media, including the opportunities and challenges brought by digital data tracking, and recent research on the impact of streaming, prompted by a marked increase in digital access to art and culture during the COVID-19 pandemic. We conclude by highlighting the importance of considering the impact of increasing politicization of art and culture, driven by political polarization and rise of populism.

EUROPEANS' ENGAGEMENT IN DIGITAL CULTURAL PRACTICES - NETE NØRGAARD KRISTENSEN & FRANZISKA MARQUART (UNIVERSITY OF COPENHAGEN, DENMARK)

Abstract:

This presentation zooms in on citizens' consumption of and participation in digital culture across Europe. A key debate in the literature concerns the question whether digital media have democratized citizens' cultural participation, for example by making more cultural offerings easily available, facilitating engagement in debates about culture online, and lowering the threshold for being creative producers of digital culture. Contrasting viewpoints argue, however, that digital media may further reinforce the social stratification and thus amplify inequalities of cultural participation. So far, most studies investigating digital cultural participation have applied national perspectives and/or focused on a limited number of types of digital cultural participation. We apply a comparative, multifaceted approach to digital cultural participation and ask to what extent more every-day digital practices (e.g., sharing photos or searching for cultural information online) can be conceptually and empirically distinguished from digital cultural consumption (e.g., streaming of film or tv-series, playing computer games) and more active forms of digital cultural engagement (e.g., producing and posting creative content, or sharing opinions about arts and culture). While various sources have assessed classic forms of citizens' cultural offline participation, to our knowledge, no scale that can consistently measure digital cultural participation in a cross-country setting has been developed and validated so far. Using survey data from the international INVENT project, we aim at testing the underlying structure of 14 items measuring digital cultural consumption and participation in Europe.

THE TECHNO-SOCIAL REPRODUCTION OF TASTE BOUNDARIES ON DIGITAL PLATFORMS: THE CASE OF MUSIC ON YOUTUBE - MASSIMO AIROLDO (EM LYON BUSINESS SCHOOL, FRANCE)

Abstract:

How do algorithmic systems contribute to shape the taste patterns and classificatory imagination of platform users? To what extent are the "taste boundaries" dividing different cultural genres and consumers the result of techno-social feedback loops, now ubiquitous in streaming services such as Netflix, Spotify, and YouTube? And how can sociologists make sense, empirically as well as theoretically, of such opaque and widespread processes of techno-social reproduction? This presentation aims to address these broad questions based on the ground-up investigation of automated music recommendations and user interaction patterns on YouTube. By analyzing how the YouTube's recommender system and 202,509 users relate (to) 14,865 music videos, it is shown that genre boundaries tend to be reinforced in the digital circulation of culture – contrary to what has been long assumed in the sociological literature. The presentation will also discuss the theoretical implications of this techno-social interplay for research on cultural fields, taste and consumption. To this purpose, a theory of "machine habitus" will be outlined, aiming to extend Bourdieu's conceptual toolkit to the cultural analysis of artificial social agents.

SESSION 8: METHODOLOGICAL CHALLENGES AND INNOVATIONS IN CULTURAL RESEARCH

BIG DATA AND CULTURAL PARTICIPATION. COMPARISON THE AUDIENCE FINDER AND THE TAKING PART SURVEY (UK) - LAURIE HANQUINET (UNIVERSITÉ LIBRE BRUXELLES, BELGIUM)

Abstract:

Do ticketing data and national survey data on attendance tell the same story? This question is particularly important in the context of debates over the power of new forms of data to supplant the 'traditional' survey methods that have underpinned our understanding of the social stratification of culture. Using the results of a research undertaken with Dave O'Brien (University of Edinburgh) and Mark Taylor (University of Manchester), this talk will compare two British data sources on attendance: the Taking Part Survey, and Audience Finder. Ticketing data does not offer more information on social stratification than traditional social science sources. However, we extend the comparison through more detailed analysis of subcategories within less well-researched forms – literature and dance events – where numbers of attendees are lower, with accompanying uncertainty in survey sources. We find that the audiences for dance vary widely, with ballet attendance being heavily socially stratified but attendance at contemporary dance much more similar to the general population. However, we find that audiences for literature events are more heavily socially stratified than almost any other art form. The power of new datasets is in offering specificity about artforms, rather than overturning what we know about culture and inequality.

CHALLENGES OF INTERVIEWING IN CULTURAL RESEARCH - RIIE HEIKKILÄ (TAMPERE UNIVERSITY, FINLAND)

Abstract:

Interviewing has for long been the bread and butter of qualitative research. Different kinds of qualitative interviews have been considered a good and economic way of understanding better research subjects' opinions, behavior, experiences, meaning-makings and motivations. In our era of growing inequalities, new politics, lifestyle polarization and a "crisis of expertise", interview research might encounter new kinds of challenges such as participant bias, a reluctance to be interviewed for academic research, or different kinds of counter-talk from the part of the participants. Interviews on culture, a potentially elitist topic, might have further obstacles. The talk will cover these potential challenges through examples from recent empirical work and introduce some research-based innovations and strategies to overcome them.

SPEAKERS

Massimo Airoldi holds a PhD in Sociology and Methodology from the University of Milan and is currently Assistant Professor at Emlyon Business School, where he is a member of the Lifestyle Research Center. His research interests include boundary processes, algorithmic culture, digital research methods, consumption and taste. His book Machine Habitus: Toward a Sociology of Algorithms is forthcoming with Polity.

Bente Bergmans is Quality Advisor at the Netherlands Museums Association (Museumvereniging) and represents the interests of over 400 museums in the Netherlands. Through (inter-)national dialogue, codes of conducts and knowledge sharing amongst the members, Bente is involved in policy making that include ethics, governance, collections (de-accessioning, loans, looted art, restitution, colonial heritage) and diversity & inclusion. Bente has a background in Cultural Anthropology and Development Sociology and conducted an in-depth fieldwork research about the underground music scene of Yogyakarta, Indonesia, in 2016.

Janpier Brands is the director of venue and production house WORM at the Witte de With in Rotterdam. WORM has a program almost every day, which varies from exhibitions to concerts and club nights. Janpier is originally from Friesland, where he set up cultural venue Neushoorn in 2015 and worked for many years as a manager, lecturer, and coach at the Minerva Academy for Pop Culture in Leeuwarden. In 2017, he moved to Rotterdam to fulfil the role of director of WORM. Janpier Brands is one of the initiators of Culture/Inclusive, a network of cultural organisations, that aims to tackle institutional racism and exclusion in the Rotterdam cultural sector.

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 Nis 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.

Laurie Hanquinet holds a doctorate in Political and Social Sciences from the ULB. She served nine years at the University of York as a Lecturer then Senior Lecturer in Sociology, before joining the ULB again as a Professor in Sociology. Her research is interested in cultural institutions, socio-cultural inequalities and mixed methods in social sciences. She conducted research on visitors of museums of modern and contemporary art (see her monograph Du musée aux pratiques culturelles enquête sur les publics de musées d'art moderne et contemporain, Editions de l'Université de Bruxelles, 2014) and on the different dimensions of cultural and social participation in Belgium and Great Britain. She published the Routledge International Handbook of the Sociology of Art and Culture (2016), with Mike Savage. She also worked on European identity and intergroup relations, among others in the context of the EU-funded EUCROSS project.

Riie Heikkilä - member of the Finnish INVENT team - is a postdoctoral researcher at Tampere University. Her main research interests include cultural capital, cultural consumption and social stratification, and comparative sociology in general. She recently completed a three-year research project "Understanding Cultural Disengagement in Contemporary Finland", funded by the Academy of Finland and is currently leading a research project called "Redistribution of Cultural Capital in the Era of Algorithms: A Comparative Study of Finnish Libraries" (funded by Kone Foundation).

Sylvia Holla – member of the Dutch Invent team – is a postdoctoral researcher at the Department of Media and Communication at the Erasmus University Rotterdam. As a cultural sociologist she specializes in beauty, aesthetics and morality, labour conditions in creative industries, cultural globalization, gender and sexuality, and media representations.

Susanne Janssen – leader of the INVENT consortium - is Professor of Sociology of Media and Culture and Research Director at the Department of Media and Communication of Erasmus University Rotterdam and founding academic director of the Erasmus Research Centre for Media, Communication and Culture (ERMeCC). Her current research focuses on the impacts of increased diversity, globalization, migration, and digitalization in the fields of media, culture, education, and politics.

Zsuzsa Kravalik is a programme expert for ForwArt project (Urban Innovative Actions). Zsuzsa has been working with municipalities across Europe to foster sustainable living, increase well-being and self-esteem of urban dwellers. She has been designing and implementing and evaluating projects which aim to transform urban practices and to create change in individual behaviour

Frédéric Lebaron – leader of the French INVENT team – is Professor of Sociology at the Ecole normale supérieure Paris-Saclay, where he heads the social sciences department (economics, sociology, history). He is also a researcher at the research group "Institutions et dynamiques historiques de l'économie et de la société" (IDHES, CNRS and ENS Paris-Saclay). His main research themes are economic sociology, sociology of inequality, social sciences methodology, especially "social space" investigations. He recently co-edited Empirical Investigations of Social Space with J.Blasius, B.Le Roux and A.Schmitz (Springer, 2020).

Adrian Leguina (BSc Universidad Diego Portales, MSc Pontificia Universidad Catolica de Chile, PhD University of Manchester) joined Loughborough University in 2017 as a Lecturer in Quantitative Social Sciences and member of the Centre for Research in Communication and Culture. Prior to joining Loughborough, he was a Postdoctoral Research Associate at the Understanding Everyday Participation project. Adrian Leguina's scholarly interests lie at the intersection of sociology of cultural consumption, social stratification, and quantitative research methods. He is currently working on a reconceptualization of cultural capital and identities, interrogating existing national large-scale surveys in combination with qualitative data, and highlighting their relevance to understand social and digital inequalities, as well as life-course trajectories, education, politics, and everyday experiences. One of his current projects also includes working on the Arts and Humanities Research Council project, 'Widening access to arts and culture through video streaming', with Dr Richard Misek and in partnership with Arts Council England and digital arts agency The Space.

Tally Katz-Gerro – leader of the UK INVENT team is a sociologist of culture, consumption, environment, and inequality. Since 2017 she serves as co-Editor-in-Chief of the journal Poetics. She is honorary Reader at the University of Manchester, Visiting Professor at the University of Turku, and co-coordinator of the Sustainable Consumption Research and Action Initiative (SCORAI) in Israel.

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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.

Roza Meuleman is an Assistant Professor at the Department of Sociology at the Radboud University and an affiliate of the research institute Radboud Social Cultural Research (RSCR) and the Interuniversity Center for Social Science Theory and Methodology (ICS). She obtained her PhD in 2014 from Utrecht University with a dissertation on domestic and foreign cultural consumption and their relation to social stratification and nationalist attitudes. Her current research focuses on cultural and social capital, their consequences on the job market, and the differences herein between men and women.In 2017 she received an NWO Veni grant to study the role of cultural tastes in accessing social network resources and the consequences for social inequality and social cohesion. Roza Meuleman was involved in the coordination of several major international data collections, including several rounds of the European Social Survey.

Sabina Mihelj joined Loughborough University in 2004, having previously worked and studied in Slovenia, Hungary and Germany. She is a full professor of Media and Cultural Analysis, who is particularly interested in the comparative study of media cultures across both traditional and new media, with a focus on public culture, nationalism, identity, and audiences. She has written on the relationship between communication, nations and nationalism, Cold War media and culture, and comparative media research. Her research was funded by the Arts and Humanities Research Council, the Economic and Social Research Council, the British Academy, the Leverhulme Trust, the Norwegian Research Council, and the Ministry of Science and the Ministry of Culture of the Republic of Slovenia. Sabina Mihelj also has a track record of collaboration with non-academic stakeholders, among other in the context of her research on Cold War television and everyday life Her current work on the role of media in the rise of illiberalism in Eastern Europe, conducted with Dr Václav Štětka, involves collaboration with the European Broadcasting Union, European Federation of Journalists, and the European Platform of Regulatory Authorities.

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.

Dave O'Brien is Chancellor's Fellow in Cultural and Creative Industries, based in the School of History of Art at the University of Edinburgh, but working across several areas of study. He did his PhD in Sociology at the University of Liverpool, looking at European Capital of Culture. Before joining the University of Edinburgh Dave was Senior Lecturer in Cultural Policy at ICCE, Goldsmiths. He has a BA in History and Politics and an MA in Philosophy, both from Liverpool. Dave has published widely on all areas of cultural and creative industries, including cultural policy, urban regeneration, cultural work, public policy, and cultural consumption. He has also written on decision making in the British Civil Service, social mobility, and British urban policy. His most recent book, co-authored with Orian Brook and Mark Taylor, is Culture is bad for you: Inequality in the cultural and creative industries.

Vinesh Oedai is a senior policy officer at the Dutch Ministry of Education, Culture and Science. As policy officer he works on inclusive cultural policies, with a focus on policy for (national) museums. He started his policy career in 2014 and has been working in the area of cultural policy since 2017.

Susan Oman is a Lecturer in Data, AI, and Society at the University of Sheffield. Prior to this, she held two consecutive AHRC fellowships looking at data in the creative economy at the Sheffield Methods Institute (2019) and the University of Leeds (2018). She completed her PhD at the University of Manchester in 2017, which was an interdisciplinary study on the cultural politics of data, participation, and well-being. It was specifically concerned with the contexts of metrics and knowledge production for policy. Her monograph Understanding Well-being data: Improving social and cultural policy, practice and research will be published open access by Palgrave McMillan in October 2021.

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

Semi Purhonen – leader of the Finnish INVENT team – is a Professor of Sociology at Tampere University. He is an expert in the fields of cultural sociology, consumption, lifestyles, and social stratification; sociology of age, generation and social change; and comparative research and sociological theory. He has ample experience with developing and directing large-scale collaborative research projects.

Jörg Rössel – leader of the Swiss INVENT team – is Professor of Sociology at the University of Zurich. His research interests include economic sociology, sociology of consumption, migration and sociological theory. His publications appeared in European Sociological Review, Journal of Consumer Culture, Poetics, Rationality and Society, and Sociological Perspectives, among others.

Olga Smit is senior policy advisor for the City of Rotterdam. She works in the Culture department. Part of her portfolio is the development of diversity and inclusiveness policies. Inclusiveness is one of the spearheads of municipal cultural policy. With quality and the intrinsic value of culture as the starting point, the cultural sector must be a sector in which there is a place for every Rotterdammer without distinction, as a visitor, as a staff member, or as a maker. A sector in which talent can develop and present itself, a sector that all Rotterdammers embrace. The Culture department wants to support the culture sector in this and is currently developing, for example, a dashboard that charts the progress of the policy, considering the applicable privacy rules.

Mark Taylor is Senior Lecturer in Quantitative Methods, and AHRC Leadership Fellow (Creative Economy) at the University of Sheffield. He is interested in cultural and creative industries, with particular focuses on social inequalities in work and in participation. His background is in sociology, but his research interests are interdisciplinary, across sociology, cultural policy, cultural studies, music, and other fields. His most recent book, with Orian Brook and Dave O'Brien, is Culture Is bad for you: Inequality in the cultural and creative industries. Mark joined the SMI in 2014. Before that, he worked at the Universities of Manchester and York, and completed his DPhil in Sociology at the University of Oxford.

Femke Vandenberg is a PhD candidate and lecturer at the Department of Arts and Culture Studies at Erasmus University, Rotterdam. Her PhD research into the Aesthetic Dispositions of Cultural Audiences is part of the Erasmus Initiative Vital Cities and Citizens. Its primary focus is on the experience of live music for different cultural audiences. As a cultural sociologist, she is interested in the role music plays in society, focusing on the collective values of live music. Since the onset of the COVID-19 pandemic, her research has branched out to explore the growing domain of live music online, analysing the potential of livestreamed concerts in establishing the social components of live music for various audiences.

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.

Ian Woodward is full professor of Consumption, Culture and Commerce at the University of Southern-Denmark. He has published extensively in the areas of cosmopolitanism studies, material cultures, cultural consumption, and contemporary music economies. He is currently leading the HERA project on European Music Festivals, Public Spaces and Cultural Diversity project (FestiVersities) that critically interrogates the relationship between culture, public space and social integration in music festivals in Denmark, Ireland, the Netherlands, Poland, and the United Kingdom.

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.

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CAPTURING THE SOCIETAL VALUES OF CULTURE: TOWARDS INCLUSIVE AND PARTICIPATORY EUROPEAN CULTURAL POLICIES

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