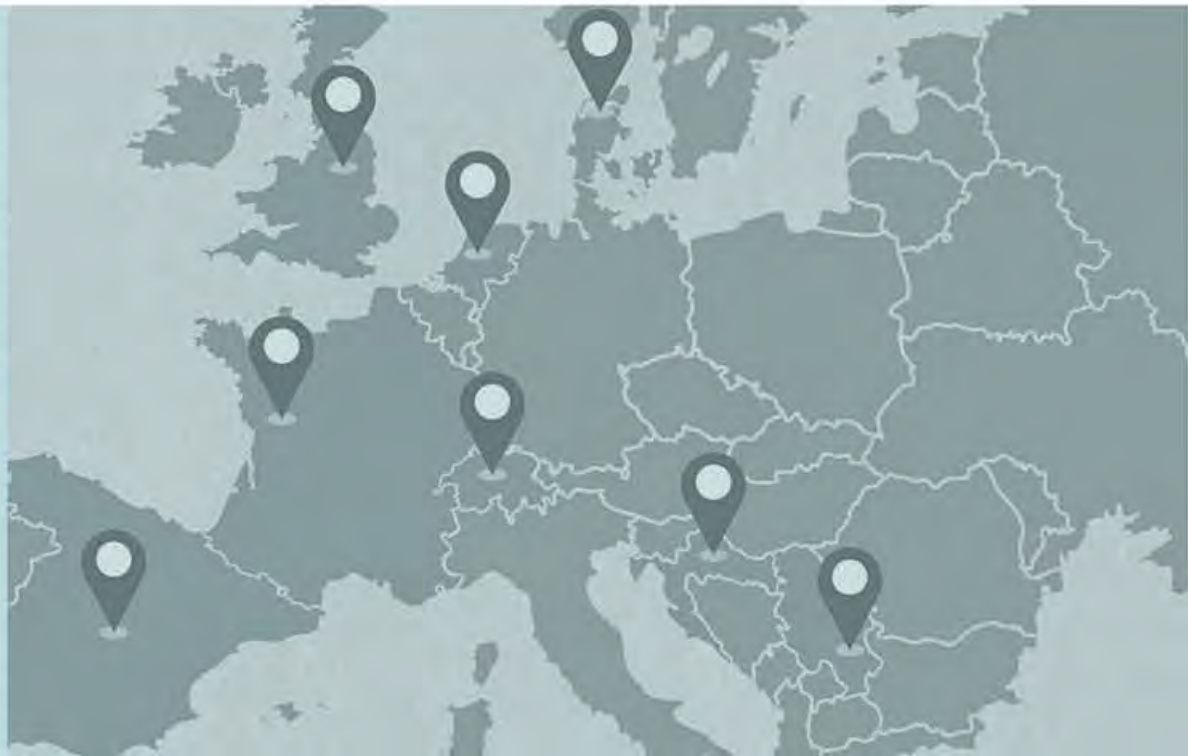


invent

EUROPEAN INVENTORY
OF CULTURAL VALUES



NEWSLETTER ISSUE II

AUGUST 2022



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1. Introduction

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



Susanne
Janssen



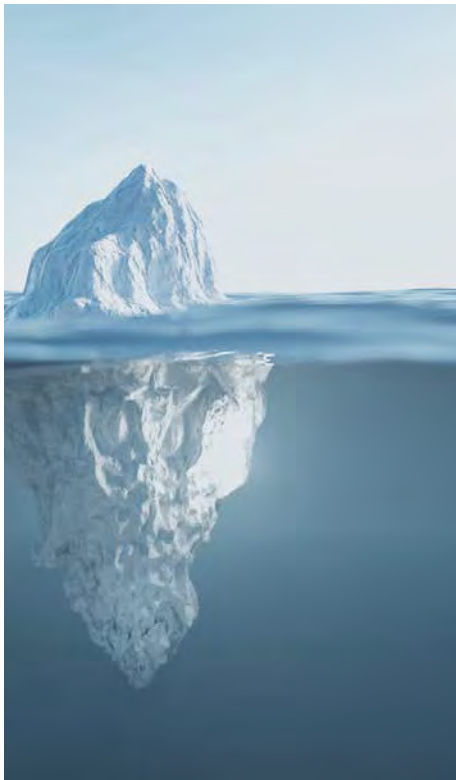
Europe and the world have undergone fundamental changes over the last thirty years, but cultural policies have not kept pace with these changes. In our project “European Inventory of Societal Values of Culture as a Basis for Inclusive Cultural Policies in the Globalizing World”, we study how globalization, 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 employs 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 focuses on nine European countries: Croatia, Denmark, France, Finland, The Netherlands, Serbia, Spain, Switzerland, and the United Kingdom. Our international team currently 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. 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 (read item 10 in this issue for more information on the inventory).

Other major project outputs include: a database with representative survey data for nine European countries (more than 14,000 respondents); transcripts from 200+ 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; a

report on consultative workshops with representatives of EU institutions, cultural policymakers and advisors at the national and local level and international networks of cultural professionals and educators; articles published in leading European or international scientific journals; a monograph in which the theoretical framework and research findings will be published; and a Policy Maker's Guidebook for the creation of participative and inclusive cultural policies at the local, national and EU level. 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.



2. INVENT 2022:

Where is the project now, and where are we heading?



Eva
Myrczik



Alysa
Karels

In this news item we will update you on the events and milestones that were realized since our first newsletter came out last summer. We will also look ahead and give you a glimpse of what you can expect from INVENT in the coming year.

Since summer 2021, the INVENT project has been in full swing. During the first phase, the project's focus was on data collection, notably the INVENT Survey and the [first wave of Data Scraping](#) on which we reported in our first newsletter. Since then, various additional empirical data collections have commenced to deepen our knowledge and understanding of Europeans' engagement with culture and the societal values of culture. Special attention is being paid to how the megatrends of digitalization, globalization, EU integration, migration, and social inequalities impact people's cultural activities and values across Europe. Addressing the many ways of expressing and understanding culture from various angles, the studies being conducted at the moment include qualitative interviews, a second wave of data scraping, and a smartphone study making use of experience sampling methods.

In this second newsletter you will get to read all about both the running data collections of the first phase and the deeper analysis of our findings during the second phase.

Coordinating the collection and analysis of data across 9 different countries is a challenge, as one might imagine. To help facilitate the cooperation and collaboration among INVENT's nine partner universities, the entire consortium comes together bi-annually to discuss progress. This past May 5-7, 2022, the INVENT team gathered at the University of Zurich, for the first time fully in person after having been restricted to online or hybrid meetings for almost two years due to the COVID-19 pandemic. The two days were dedicated to giving an overview of the current activities, data collections, and looking forward to important future milestones.



One of the highlights of the consortium meeting in Zurich was a panel discussion with cultural stakeholders from Switzerland and Croatia, which focused on the question *What should inclusive cultural policy look like?* The discussion revolved around the question of whether and how to include a more diverse and bigger audience to cultural activities, as well as on how to support cultural practice and creation. The panelists argued that pumping more money into the cultural sector is not always effective, especially considering the often narrow definition of culture frequently ensures it ends up in the same places, stifling a more inclusive approach. The panelists agreed that broadening the definition of culture, rendering it to include cultural practices that go beyond high-culture or culture in the narrow sense, might shed a new light on cultural participation and is likely to advance more inclusive cultural policies.

The consortium meeting initiated a new third phase of the project, leading towards the focus on insights that can support recommendations for a more inclusive social shift in European cultural policy. In the steps that lie ahead, each INVENT partner country will collect experiences from cultural projects and institutions as successful or otherwise informative cases of cultural policy implementation. The INVENT team will moreover conduct focus group interviews discussing changes and challenges in the cultural sector. Ultimately, the knowledge gathered through the multi-method research of INVENT will be shared with the public via a platform known as the “Inventory”. But before we get to that stage, we hope you will enjoy reading about the exciting findings that have emerged from our research in this newsletter.



3. What Europeans think belongs to culture and how these understandings differ geographically and socially



Semi
Purhonen



Nete Nørgaard
Kristensen



Marc
Verboord



Ossi
Sirkka



Sara
Sivonen

How do present-day Europeans envision the contents and boundaries of the concept of culture? Which objects and activities do they see as belonging and not belonging to culture, and with which objects do they remain ambivalent – and are there social and geographical variations in these boundaries? These questions are answered by analysing survey data collected in 2021 among more than 14,000 respondents from nine countries: Croatia, Denmark, Finland, France, The Netherlands, Serbia, Spain, Switzerland, and the UK. The question on which the key analysis was based listed twenty different cultural practices and objects and asked the survey respondents to indicate whether they see each of them belonging (or not) to culture or whether it depends. The items in the list ranged from opera to hip-hop and yoga to shopping malls; in other words, the list covered various levels of cultural status, popularity, traditionality and commercialism.

We wanted to identify any significant patterns through which groups respondents come to their understanding of what belongs and what does not belong to culture. Using so-called “Latent Class Analysis”, we found five groups or clusters of respondents (“classes”) that have distinctive understandings of culture. The analysis shows the relevance of the division between a narrow (exclusive) understanding and a broad (inclusive) understanding of culture. Also, we observed clear differences between survey participants in the level of cautiousness versus determination in deciding which items belong to culture and, particularly, which do not

ABOUT THE METHOD

The statistical method applied here is Latent Class Analysis (LCA), which we used to reduce and crystallize information from the long and complex patterns according to which our survey participants classified 20 cultural items. Important is that LCA clusters individuals (and not items) into mutually exclusive groups – or classes – that are characterized by their distinctive understandings of culture.

Five clusters of respondents

The first cluster of respondents is labelled as “Traditional Cautious”, while the second cluster of respondents is labelled as “Broad Cautious”; the difference between the two is that the first cluster of respondents have a more traditional understanding of culture, which is more often limited to items such as historical monuments, opera and literature, while the second cluster has a broader understanding of culture and is more likely to include items such as hip hop and rap music. The other three groups of respondents are much less ambivalent, or more determinate, in their understandings of culture. The fifth group demonstrates the broadest and the fourth group the narrowest understanding of culture – thus the fifth is labelled as “Inclusive Exhaustive” and the fourth as “Exclusive Determinate”. The third

cluster in the middle is a more moderate case, although it is distinctive in the sense that it cuts some activities and objects out of the sphere of culture while not showing cautiousness; that is why it is labelled as “Broad Distinct”.

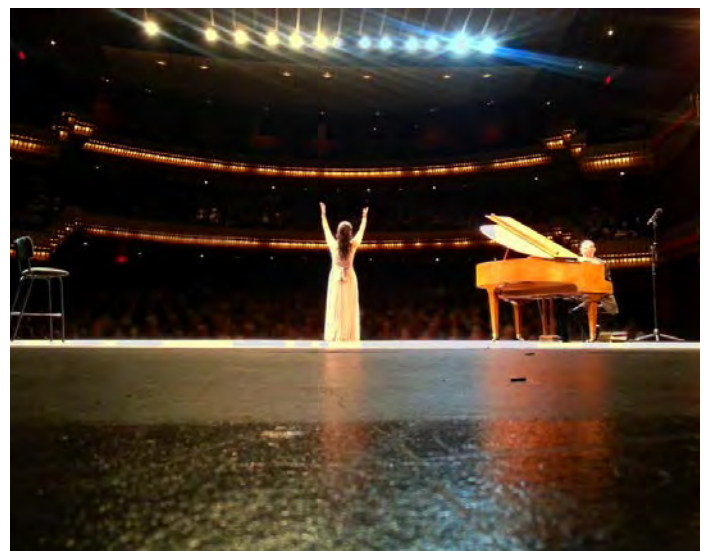
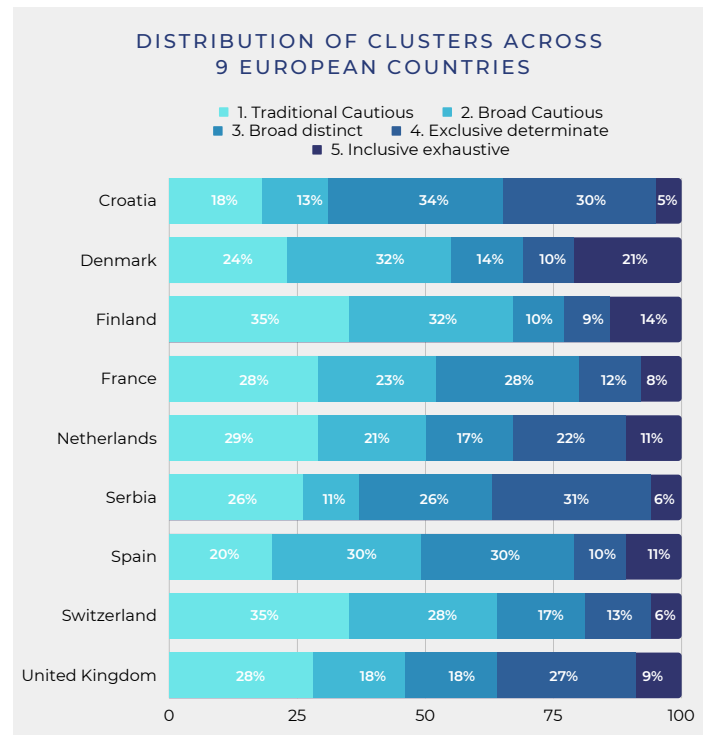
Country differences

While all five clusters can be found in each of the nine countries, the “Inclusive Exhaustive” and the “Broad Cautious” classes are the most common in Denmark and Finland, whereas the “Exclusive Determinant” and “Broad Distinct” classes are the most common in Croatia and Serbia. Switzerland and Finland, in turn, stand out by the remarkable size of respondents locating to the “Traditional Cautious” class.

Socio-demographic characteristics

Furthermore, age and education are key factors in predicting respondents' belonging to certain clusters. The “Traditional Cautious” and “Exclusive Determinant” classes are the most salient among the oldest age groups, whereas the “Broad Distinct” and “Inclusive Exhaustive” prevail among younger generations.

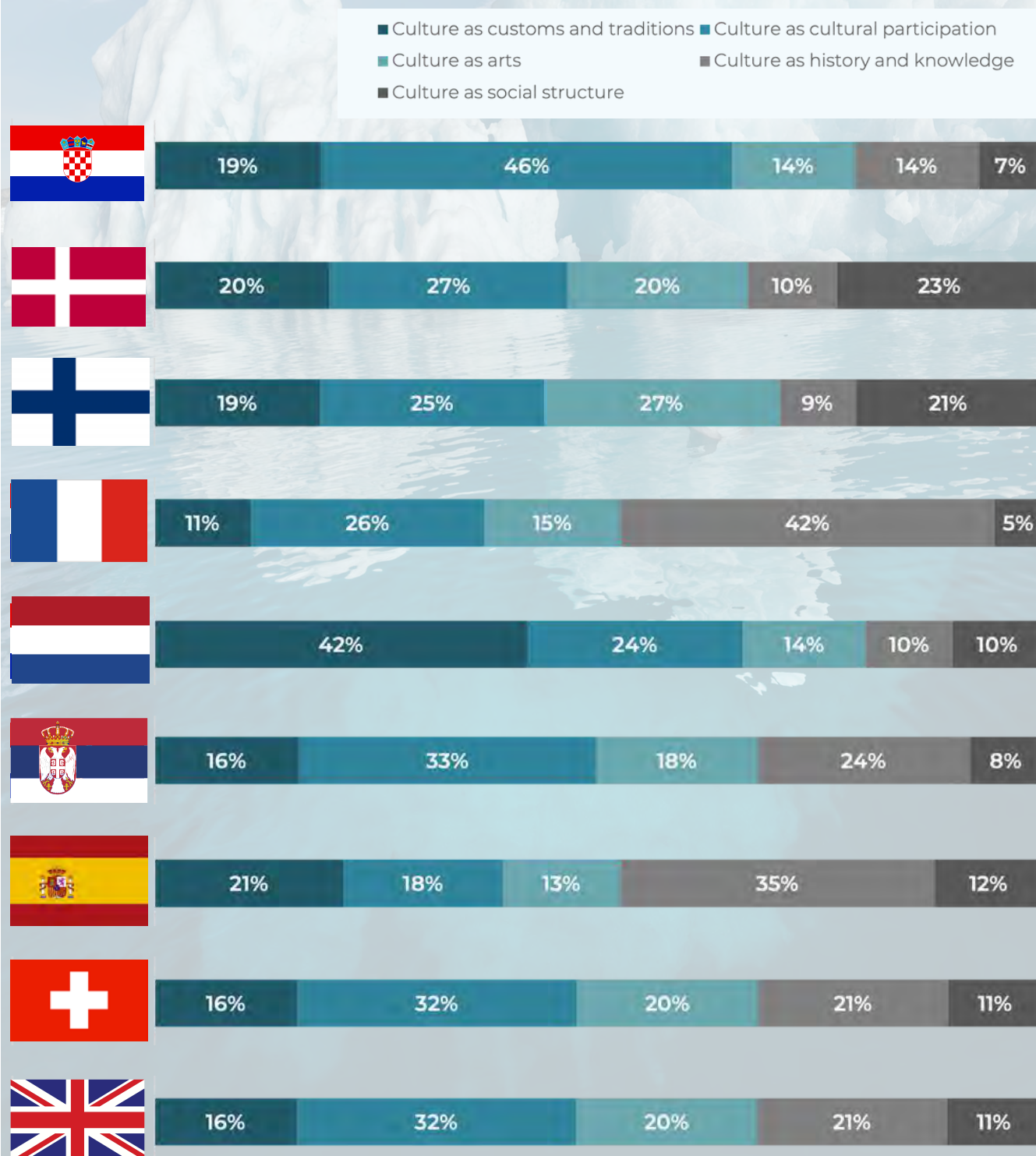
The “Traditional Cautious” and “Exclusive Determinate” clusters are associated with lower levels of education, while the “Broad Cautious” and, especially, “Inclusive Exhaustive” are clearly associated with high education. The fact that the “Exclusive Determinate” class is associated with lower educational levels goes against the classical idea that high-status groups would embrace narrow understandings of culture (culture as the arts). However, our results from present-day Europe show that highly educated respondents are relatively inclusive in their manifest understandings of culture and hesitant to delimit the area of culture. These findings indicate that if more inclusive perspectives on culture are integrated in cultural policy initiatives, the support base is likely to differ slightly across Europe, and – within countries – between citizens with different backgrounds.



4. Infographic:

What comes to mind first when you think of the word 'culture'?

Prevalence of understandings of "culture" in nine European countries



5. The Smartphone Study:

Sampling how Europeans experience cultural participation from the grand to the mundane



Alysa
Karels



Neta
Yodovich

Within our aim to inspire the creation of more inclusive cultural policy, the INVENT project challenges itself in many ways to capture the social value of culture from the bottom up. One such way includes employing new innovative methodologies for studying culture; the most apparent one being the Smartphone Study, that uses the “experience sampling method”.

The smartphone study collects data among European citizens from the convenience of their own smartphone. Many researchers have at some point wondered “What if I could pick my research subject’s mind right when the phenomenon of interest occurs?” Or perhaps, you yourself might once have thought “I don’t recall all the details, if only you had asked me earlier” when filling out a survey asking you to recall how excited or disappointed you were when you watched a movie in the past month. The method of experience sampling facilitated by a smartphone app allows us to overcome these quandaries: participants will receive notifications asking them to fill out a few survey questions about what they are experiencing right in that moment.

This simple, effective, yet logistically complex method opens up a variety of research inquiries to be explored. With the Smartphone Study, INVENT aims to get a better understanding of citizen’s cultural participation. We want to know how Europeans’ experience both mundane cultural practices in daily life as well as the bigger cultural undertakings — and consequently, how these impact wellbeing, openness, tolerance, and social cohesion.

Excited about the possibilities this method affords, the INVENT taskforce dedicated to the smartphone study chose to develop three

different research tracks. One track with an all-round approach to daily cultural participation and two tracks for studying cultural participation as it relates to a particular event. In the first track, the Free Format Track, we asked participants multiple times a day to reflect on their mundane cultural activities and conversations, such as practicing a hobby or discussing a popular TV show with a friend. In line with the goal of capturing experiences, also questions about wellbeing were asked in connection to these activities. In the second track, The Organizations Track, we worked alongside cultural organizations such as theaters, museums, and festivals to monitor visitors’ experiences before, during, and after attending a specific event. And in the third track, the Eurovision Track, we focused on the big European cultural event Eurovision. We examined the ways in which people communicate and socialize with others in relation to the contest, their sense of belonging to a European community, and their reflections on the implications of the war in Ukraine.



Data collection for the Eurovision Track took place from the 9th until the 15th of May 2022, making it the ideal pilot for exploring the method. Over the course of that week, participants from INVENT partner countries Denmark, Finland, France, and the United Kingdom responded to notifications for short surveys sampling their experience once a day on average. Some of the survey questions were repeated at different occasions to track changes in perceptions and feelings throughout the contest. For instance, we asked participants *“To what extent does the Eurovision Song Contest make you feel that you belong to a European community?”* twice: once before the semi-finals, and once during the grand finale. We found that in most countries, the percent of participants who responded *“to a high degree”* or *“to a very high degree”* increased during the competition in comparison to before the contest was held. For instance, In Denmark 73% of participants reported feeling like they belong to a European community to a very high degree during the event as opposed to only 33% who reported to feel this way prior to the contest. In Finland we found a similar pattern, where 58% replied *“to a very high degree”* during the grand finale, in comparison to only 26% who reported the feel part of a European community beforehand. In the UK, however, we found no major difference in feelings of belonging before (38%) and during (30%) the contest. French viewers had a similar response pattern to the UK, with minor differences before (20%) and during (27%) the contest.

After concluding the Eurovision track, all nine INVENT countries commenced the Smartphone Study through the two remaining tracks, from May until July 2022. Be sure to follow INVENT's social media channels to get updates on our findings and methodological reflections related to Smartphone Study!

ABOUT THE METHOD

- The methodology we are using in the Smartphone Study is commonly known as Experience Sampling Methods (ESM) or Ecological Momentary Assessment (EMA).
- The method was developed by Larson and Csikszentmihalyi in 1983
- Traditionally ESM and EMA are most frequently used in the fields of psychology and health sciences
- By applying this method to socio-cultural studies, INVENT's smartphone study is contributing to the growing body of exploratory research in this field.



6. To Cancel or not to Cancel:

How Cancel Culture disqualifies people and productions from the cultural stages of Europe



Sylvia
Holla

In the INVENT Project we examine the cultural and social preconditions required for making European culture(s) more open and inclusive to all people. Our researchers have come across a myriad of cultural phenomena that - according to our respondents - should become more central and important to European cultural policies and the cultural offerings available to people. At the same time, we see that not everyone and everything is welcome to the cultural arena: after allegations of immoral, transgressive or discriminatory behavior, cultural workers and their productions are increasingly 'cancelled' by their audiences or by particular media. In this newsletter item we ask: how does this culture of cancelling work? In which countries did our researchers see a prevalence of cancel culture

and in which ways is this phenomenon subject to debate?

Today, cancel culture has become a media buzzword, with a myriad of subjects that are (declared to be) canceled: from artists to their cultural productions to entire parts of a cultural or historical canon. At the same time, [scholarly understanding of this phenomenon](#) is still at its nascent stage. To contribute to the understanding of cancel culture INVENT researchers have looked into Twitter discussions on canceling and cancel culture. By scraping large amounts of data from this social medium, on which we then performed a 'topic modeling analysis', we found that the cultural phenomenon of canceling was a trending topic, particularly in North-Western European countries, such as Finland, Denmark, The Netherlands, Switzerland, and the UK.

HAVE YOU EVER BEEN CANCELED?

Hopefully not, because this cultural practice has developed into a powerful way to seriously dismiss a person or practice. Cancel culture has its roots on Twitter, where African American Twitter users started to use the term jokingly in 2015. Since then, its usage has evolved, being invoked in more serious contexts, in calling out, hating and shaming individuals for racist remarks, sexual transgressive or other forms of violent or immoral behavior. By now, canceling is no longer a joke, but a cultural activist practice, intending to highlight the wrongdoings of those in power and to combat social injustice in cultural fields.

Looking a little bit closer, this Twitter analysis shows that cancel culture is a highly polemic and normative matter. In discussions on Twitter we see that cancel culture is often mentioned alongside terms such as *opinion, criticism, mistake, wrong, statement, extreme, and censorship*. Twitter discussions mostly relate to cultural and social injustice but are also directed to politics. In the Dutch Twittersphere, for example, discussions on cancel culture contain many references to the political arena, involving terms like *party, politics, left, right, elections, voter, Marxism, communism, and fascism*. In Finland and Switzerland too, cancel culture is closely related to politics on Twitter, but with a special focus on gender issues. In Switzerland we also see that cancel culture is intertwined with discussions on social inequalities between genders (*woman*) and races (*black, white*). These

tweets rather highlight the cultural vehicles of inequality, such as the role of the media, and the importance of language, history and tradition. Here, cancel culture is also discussed in relation to the Black Lives Matter-movement.

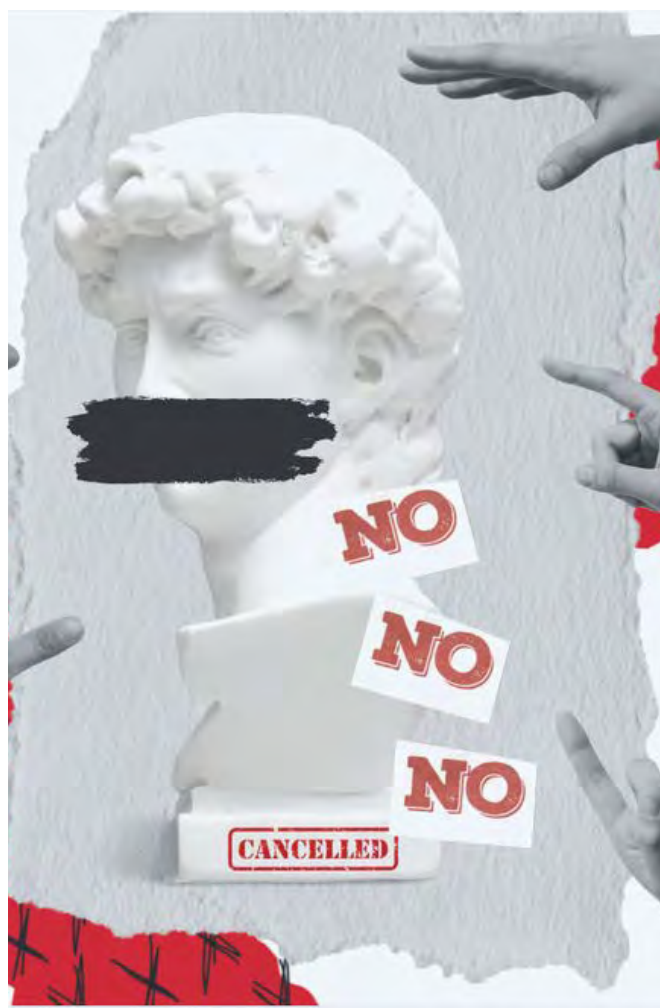
Cancelling seems a way to draw particularly sharp moral boundaries: so sharp that persons or parts of culture may be cut off. This is also a main point of criticism to the phenomenon of cancel culture: that it withholds those that are canceled from an actual, fair trial. Critics state that trial by media should not become the norm, but that this is increasingly the case due to the highly mediated form of dismissal that canceling entails. Another point of criticism to cancel culture is that it impedes the possibility of an open debate. Advocates of freedom of speech see cancel culture as [stifling the freedom of expression](#). The cancelling of best-selling author J.K. Rowling and researcher Maya Forstater illustrate this tension.

The Case of Rowling & Forstater

Rowling came under fire early June 2020 for controversial tweets about the transgender community. In some of these tweets, Rowling stood up for Maya Forstater, a British researcher who lost her job following a series of tweets that were also criticized as transphobic. In these tweets Forstater criticized proposed changes to the United Kingdom's Gender Recognition Act of 2004, which would allow people to self-identify their gender. She expressed concerns about the safety and privacy of women and girls in changing rooms, dormitories, prisons, and sports teams. In the online dispute that followed, freedom of speech advocates and transactivists stood head-to-head, the former stating that everyone has the right to express their own personal opinions in an open debate, the latter stating that Forstater's statements were deeply offensive and discriminatory to the minority group of transwomen.

The fact that the trans-community is already marginalized and often discriminated against, is significant here: the activist view is that cancel culture is a legitimate way to hold people in

power-positions accountable for abusing their power, while simultaneously taking seriously the perspective and experiences of the underdog: those that are disempowered, oppressed or victimized. It can be argued that this attention to power differences and abuse is important, especially in cultural fields. In sectors such as television, film, fashion and music, power is distributed highly unequally amongst professional groups, with often only a few people in power (producers, designers, directors) who decide over the chances for success of many others (aspiring models, starting music artists, actors) who are often in highly dependent positions. These dependencies and power-imbalances increase chances of abuse of this power. Not surprisingly, instances of transgressive behavior are increasingly coming to light in exactly these cultural sectors. Take as an example the recent controversy that took place surrounding a popular TV show in the Netherlands.



The Case of The Voice of Holland

In the winter of 2022, the Dutch version of The Voice was banned from national television, after a Dutch news show reported that two celebrity coaches and a band leader had sexually forced themselves upon multiple young and aspiring artists who participated in the singing competition over the years. Although it seemed almost impossible to stand up against those who can make or break your career, many victims have now collectively come forward with charges of sexual harassment and rape. The accused professionals in question have been shunned and shamed in national media and beyond, in their private lives as well. Relationships are broken off, their concerts cancelled, and their music no longer played by radio stations. The entire production of Voice of Holland is canceled from television for an undetermined time. Considering all these viewpoints, what do you think? Is canceling a strong but justified way to nip injustice and abuse of power in the bud, or is it rather a form of censorship?

METHOD

Data scraping was performed on the social media platform Twitter in January 2021 using R programming language. Twitter is prominently used for sharing news stories, but also enables the emergence of stories from “the bottom-up”, based on individuals’ experiences, opinions, and struggles. 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 analyzed the tweets through topic modelling, a powerful and effective method for detecting relevant hidden structures in the data.



7. Europeans think that European Integration needs a European Demos



Valentina
Petrović



Jörg
Rössel



Tally
Katz-Gerro



Sebastian
Weingartner



Pilar
López



Simon
Walo

The recent history of the European Union, marked by geographical enlargements and deepening of its policy capacity, also calls for knowledge about the extent and nature of public support for its very existence. Can culture explain a process as complex as European integration? Not only could this be a hypothesis, but Europeans themselves seem to think it does.

A recent INVENT analysis investigated the relation between culture and European integration. The researchers argue that a “European Demos”— i.e., a European people self-aware of its own culture and identity— is desirable for the success of the European project for three reasons. Firstly, a shared culture makes it possible to overcome obstacles in decision-making, while also making it less costly and more efficient. Next, the fact that many people recognize common traits allows a greater feeling of solidarity towards others, which is especially useful in times of crisis. Thirdly, the awareness of being a single *Demos* makes it possible to harmonize conflicts between majorities and minorities under democratic procedures, by agreeing on decision-making.

The reasons for supporting European integration can be of a utilitarian nature, meaning that citizens can perceive potential benefits and costs of belonging to the EU, which are called utilitarian factors. But also, how people perceive European culture (in an inclusive or exclusive way) may influence the extent to which people support European integration. In the 2021 INVENT survey, inhabitants of nine European countries were asked about their support towards European integration.



Figure 1: Explanatory factors in the survey

The survey participants were asked to what extent they 1) believed in the existence of a common European culture; 2) take pride in culture of other European countries (inclusive vision); and 3) consider European culture to be superior to other cultures (exclusive vision), as shown in Figure 1. The researchers expected that the perception of a common European culture and being appreciative of cultures from other European countries would increase the support for integration. In contrast, if citizens considered European culture to be superior to others, the researchers anticipated to find lower levels of support for the European project.

The preliminary findings confirm the first expectation. The more people perceive a common European culture, the stronger they support European integration. Similarly, appreciation of the cultural heritage, arts and traditions from other European countries is significantly associated with higher levels of support for integration. Contrary to our expectation, people who perceive European culture as superior to other cultures (exclusive European culture) are also more likely to support European integration.

In addition, the researchers looked at the impact of various cultural variables and socio-demographics on people's sentiments toward European integration. For example, support for same-sex marriage and cultural diversity is associated with a more positive attitude towards European integration. Of the socio-demographic factors, only educational level has a significant impact. European citizens with a higher educational level more strongly support European integration than those with a lower educational level. This is usually seen as an indicator that persons with higher education tend to benefit more strongly from the process of European integration and thus tend to support it to a higher degree.



8. Plurality of Cultural Worlds – Cultural Microcosms in Europe



Predrag
Cvetičanin

In Europe today, due to social differentiation, globalization, and migrations, there are multiple, often mutually contradictory concepts of culture and understandings of the societal values of culture among various social groups — demographic, socio-economic, ethnic, religious. For that reason, in our project, instead of moving from some predefined concept of culture, we gradually, through explorations and comparisons, identify these manifold notions of culture, and in this way take the first step toward the creation of participatory and inclusive cultural policies.

In this study we pinpointed aggregates of people who share similar conceptions of culture, similar social values, and similar cultural practices in France, Spain, Denmark, Croatia, and Serbia. The inspiration for this paper comes from Herbert Gans' book "[High Culture and Popular Culture](#)" in which he described five different taste cultures and taste publics in the US. However, in contrast to Gans, whose analysis is mostly theoretical, we used multiple sophisticated statistical methods — a Multiple Correspondence Analysis, Fuzzy Cluster Analysis, and Hierarchical Cluster Analysis — in order to identify and analyze the existing plurality of cultural microcosms in these five European countries.

So, for example, in Serbia, we came across respondents whose conception of culture is very broad and includes the activities of the elite, popular, and everyday culture, and who take part in all types of cultural activities with very high intensity. These individuals belong to the younger generation and live in large cities. They have a higher education, high income and significant possessions, and in terms of social values, they show a cosmopolitan orientation. We labelled them "Voracious consumers". We also identified a cluster of respondents whom we named "Alternative seekers". Their conceptions of culture and cultural practice are focused on alternative cultural forms (yoga, graffiti, tattoos, comics, political cartoons). They are highly educated, but of average economic means. In value terms, they oppose all forms of conservatism and traditionalism. Or, there is a cluster of respondents characterised by complete agreement with neoliberal dogmas. Their cultural participation is focused on the cultural activities that they estimate might bring them higher social status. In socio-economic terms, these are individuals with a college education with average income and possessions. We labelled them "Neoliberal wannabees".

ABOUT THE METHOD

To capture the plurality of the cultural worlds present in Europe, it is only natural that a plural range of statistical methods was used to investigate these worlds. Multiple Correspondence Analysis is a method used to detect underlying structure that are at play and how they correspond to one another. Additionally, two forms of cluster analysis were used: Hierarchical Cluster Analysis to form separate distinct clusters naturally occurring in the data, and Fuzzy Cluster Analysis to explore the relation a certain data point could have to multiple clusters.

Depending on the nature of the variables involved, these analytical methods were applied to gain a comprehensive understanding of the apparent microcosms.

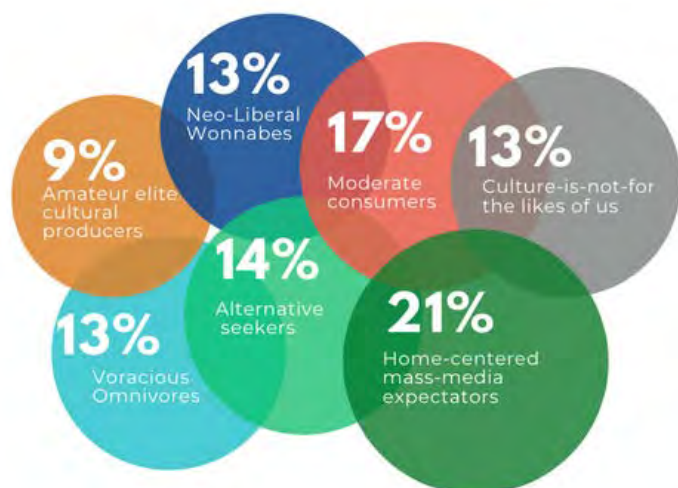


Figure 1. Cultural microcosms in Serbia

In France, we found six cultural microcosms. We recognized, for example, representatives of the “Cosmopolitan cultural elite”, who belong to the older generations, live either in Paris or in rural areas, hold a university or even higher educational credentials, and have the highest incomes and substantial wealth. On the other hand, there were those that we labelled “Youthful amateur cultural producers”. They live in big cities, have a university education, average income, and meagre possessions. In France, this group includes more people with migrant backgrounds than the other clusters

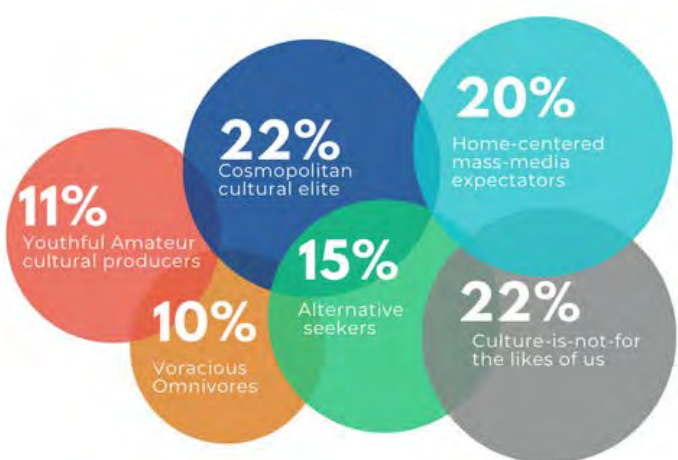


Figure 2. Cultural microcosms in France.

In Croatia, in addition to the previously identified clusters, we also found aggregates of people whom we labeled “Conservative champions of national culture”. They have xenophobic tendencies, belong to older generations, live in small towns and villages, have an elementary education, low income, and a somewhat higher level of possessions. On the other hand, there is a cluster that we named the “Urban Pop Squad”. They are young, live in the capital city, have a university or high school education, and the highest income and second highest level of possessions in Croatia.

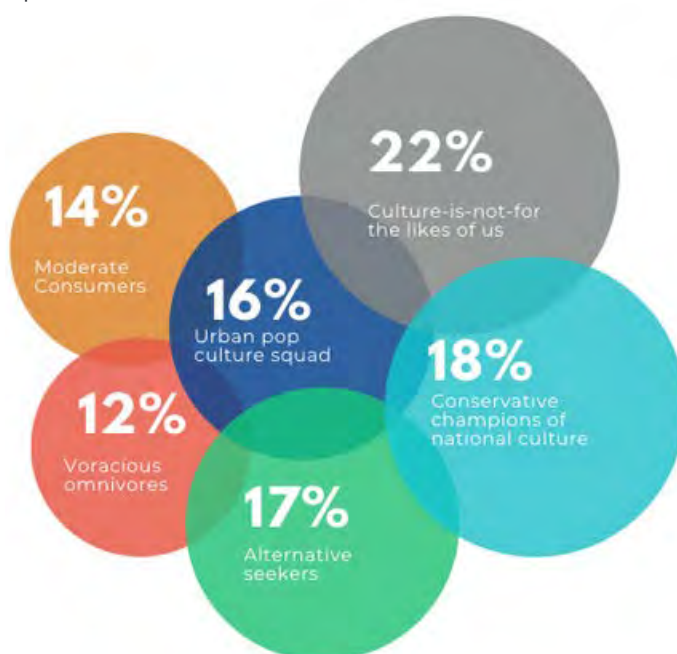


Figure 3. Cultural microcosms in Croatia

In Spain and in Denmark, we spotted a group of young people we named “Internet geeks” because their conception of culture and cultural practices revolves around the internet. Most of them have a high-school education, average income, and low level of possessions. In Spain we also located a cluster of “Avid popular culture consumers” who are middle-aged, are comprised mostly of women with a university or even higher education and have the highest level of income and possessions.



Figure 4. Cultural microcosms in Spain

In Denmark, we encountered a cluster that gathers middle-aged people whose conception of culture and cultural practices is centered on physical activities (sports, recreation, visiting recreation areas and parks). For that reason, we labelled this cluster “Let’s get physical”.

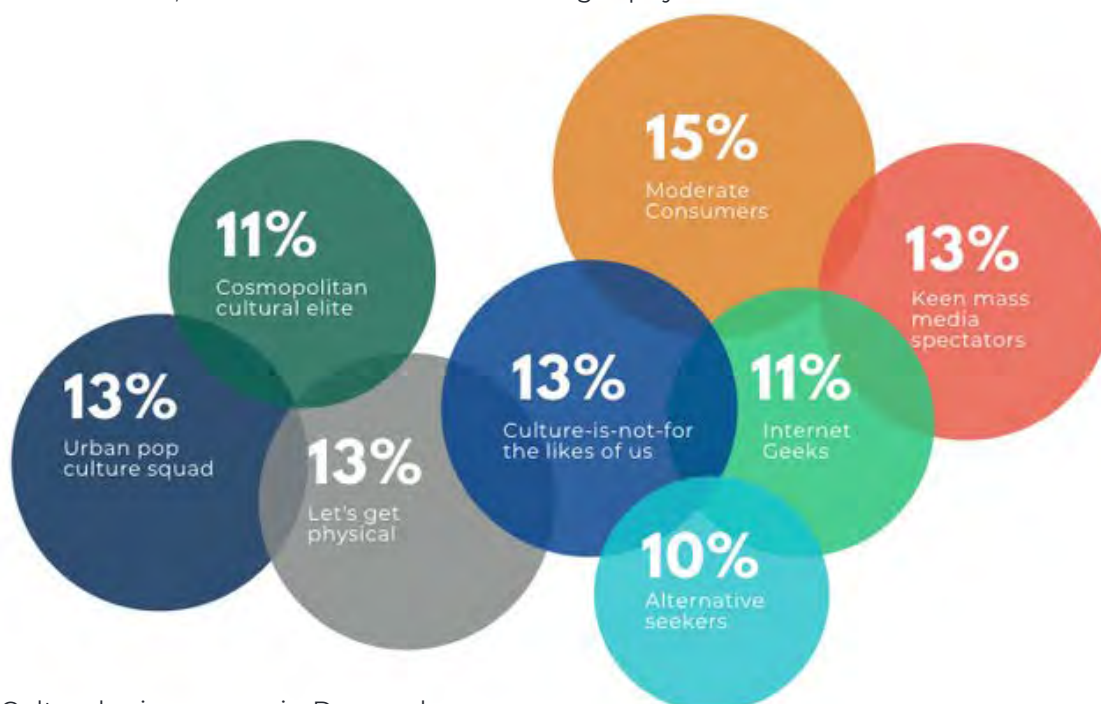


Figure 5. Cultural microcosms in Denmark

All in all, in these five European countries, we identified 14 different small cultural worlds or cultural microcosms. Some of them can be found in almost all the countries, such as the “Voracious consumers” who intensely participate in all forms of art, “alternative seekers” who are in search of alternative forms of culture and life, or the “Culture-is-not-for-the-likes-of-us” in whose lives culture does not play an important role. On the other hand, we have identified small cultural worlds which are characteristics of certain countries, such as the “Cosmopolitan cultural elite” in France, the “Internet geeks” in Spain or the “Let’s get physical” in Denmark.

9. The Nordic welfare approach to cultural political initiatives during the pandemic:

Finnish and Danish examples of funding measures to support cultural participation during COVID-19



Eva
Myrczik

The following overview is an excerpt of a recent publication in the special issue “The Covid-19 pandemic and the field of Cultural Policy” of Nordisk kulturpolitisk tidsskrift / Nordic Journal of Cultural Policy (July 2022)

As part of an analysis that explores the Nordic cultural participation patterns before and after the COVID-19 pandemic, the Finnish and Danish INVENT teams have compiled an overview of cultural policy measures in the two countries initiated to balance out the deficits that the cultural sector experienced and to stimulate citizens' cultural participation. This newsletter item will give a short overview of the overall findings, characterizing the cultural political funding schemes during the COVID-19 pandemic.

Non-participation in culture and a lack of diversity in cultural participation has led to both criticism and, as a reaction to that, a cultural political participation paradigm, setting both access to culture and the participation in cultural activities on political agendas. This democratic ambition is epitomized by the Nordic welfare approach to cultural policy. For this reason, we wondered what cultural-political measures and initiatives were set in motion as a direct reaction to the COVID-19 pandemic.

Cultural-political funding schemes during COVID-19

Overall, the cultural-political measures were defined by immediate compensation schemes to help cultural institutions and actors in times of

recurring closures, a significant decrease in visitor numbers, and unstable work and employment conditions for artists. Numerous specific COVID-19 help packages and pools were introduced early on in April 2020 and throughout all phases of the pandemic (until 2022).

The public funding measures can be divided into two main types of goals: Firstly, and mainly (in terms of the amount of money and pools), compensation schemes, help packages, and subsidies – to balance out financial losses. Cultural institutions had to follow the official COVID-19 guidelines, which long included a limited number of visitors to ensure safe distancing. So even when institutions could reopen, they would not be able to reach previous visitor numbers.

The second category includes specific audience-related funding schemes to create new opportunities and activities that were adapted to



COVID-19 restrictions. Especially in the Danish context, several schemes directly addressed cultural participation. The “activity pools” either focused on specific groups of the society, considered vulnerable — both socially and health-wise — or supported specific cultural products and activities to ensure the accessibility of cultural and sports offerings to a wider public.

The analysis of types of funding has moreover shown differences in financial support in the two countries. [Numbers from 2020](#) show that Finland spent significantly less money on compensation and activation packages. This is due to the different handling of restrictions in the countries, which have resulted in fewer, and more regional, closures in Finland. In Denmark, we have seen a more focused approach, which was guided by specific aims; those have been identified as social and accessibility targeted.

Cultural policy thus seems to have been an integral part of the broader political handling of the crises in both countries – a political handling, which, compared to other regions, has overall been relatively successful, both health wise and financially.

For more information about the Nordic welfare approach to cultural policy, see the report [Cultural Policy in the Nordic welfare states \(2022\)](#).

For more information about the influence of the COVID-pandemic on the Nordic cultural sector, see the report [COVID-19-pandemiens effekter på kultursektoren i de nordiske lande \(2021\)](#).

10. The European Inventory of Societal Values of Culture:

An interlinked e-dictionary for citizens and cultural experts alike



Mirko
Petric

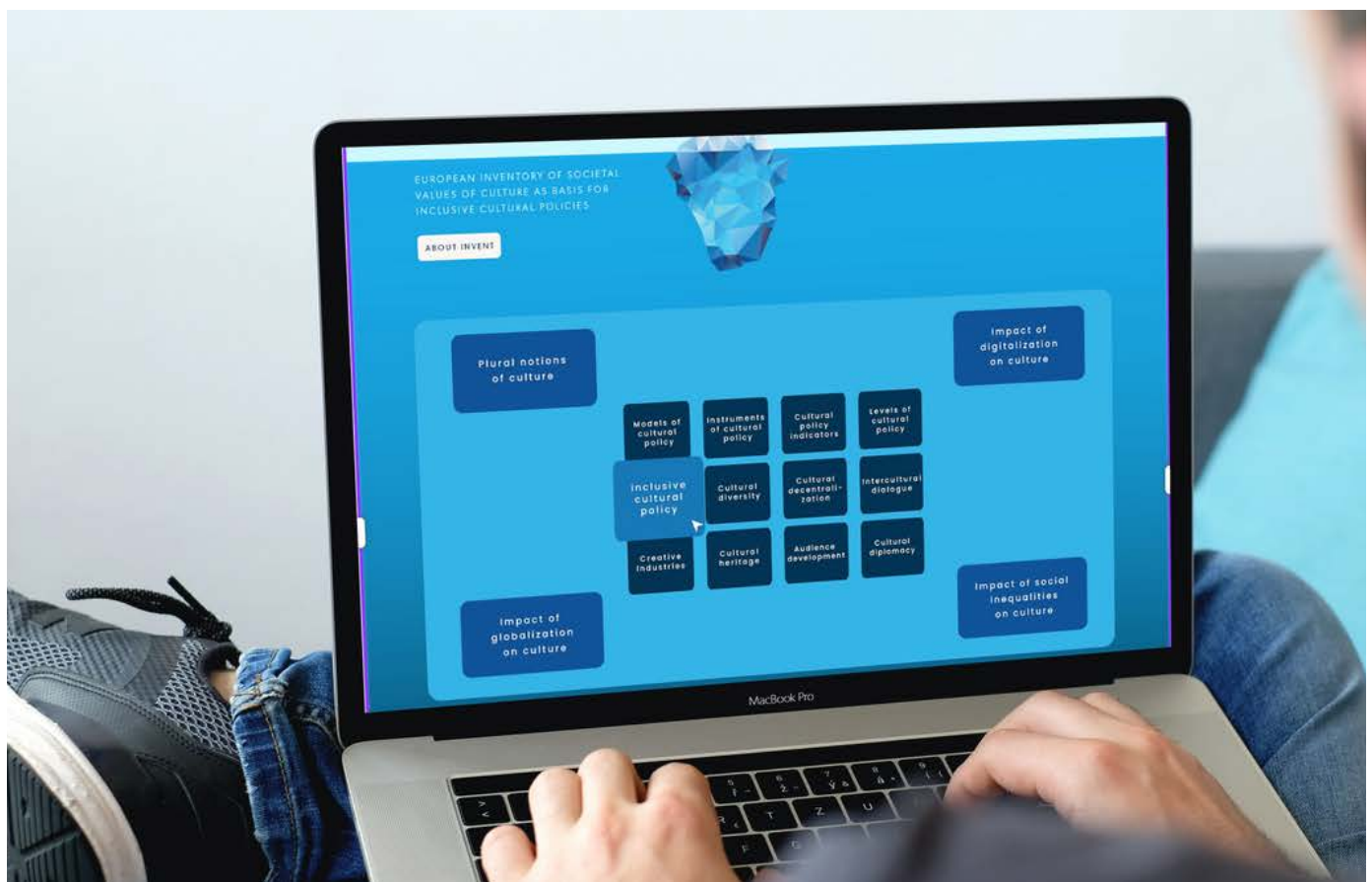
Diversity, inclusiveness, participation, well-being and tolerance – what exactly do these terms mean in the context of cultural policy? And how are they connected to active citizenship, audience development and democratization of culture? What are societal values of culture in the first place, and how to achieve social cohesion in a context of dramatic changes brought about by globalization, digitalization, increasing migration and growing social inequalities?

These questions are not easy to answer, neither to cultural practitioners and policy experts nor to the growing number of interested citizens. The aim of The European Inventory of Societal Values of Culture, one of the central outputs of the INVENT Project, is to facilitate a better understanding of these complex issues in an accessible way. This will help realising the objectives of the New European Agenda for Culture, aimed at strengthening European identity, increasing cultural participation, and building a more inclusive and fairer Union.

The European Inventory of Societal Values of Culture is conceived as an inter-linked e-dictionary, based on the INVENT Project results, but also allowing further expansion and linkages to relevant materials. In other words, this web platform is seen as a dynamic tool rather than an inert storage of various data. Its core consists of the insights gained by INVENT team members in comprehensive research carried out in nine European countries and based on different data collection methods (surveys, interviews, focus groups, social media analysis, smartphone studies), focusing on the opinions, perceptions and behaviours of citizens with regard to developments in contemporary culture.

Such “bottom-up” accounts of what citizens consider important will doubtlessly contribute to formulating effective strategies in the field of cultural policy and offer a number of innovative tools for measuring, understanding and enhancing their impact. However, in addition to projects results, presented in the form of data, articles, and case studies, the Inventory will also include links to selected existing materials connected to research carried out within the INVENT Project. Succinct explanations for these entries will help users understand the nature of the connection of these materials to societal values of culture and our “bottom-up” approach to studying it. Likewise, there will be links to relevant national, EU and international databases and institutions.

The editorial work on the Inventory is based on the belief that societal values of culture can be facilitated by means of effective cultural policy tools and strategies, which take into account citizens’ perceptions and needs. Furthermore, our insights so far indicate that citizens’ participation is enhanced when different aspects of the policy process are discussed. That is why the Inventory is by no means targeting only cultural policy experts and cultural researchers, but also citizens and policy makers. Its digital format will make it globally accessible, contributing to the visibility of excellent European research and its role in the development of democratic dialogue on the value of culture in society.



11. Calendar and upcoming events

PORTSMOUTH, UK
AUGUST 31
SEPTEMBER 2
2022

EUROPEAN SOCIOLOGICAL ASSOCIATION RN07 MID-TERM CONFERENCE

ESA 2022: RN07-CULTURE(S) ON THE MARGINS

Cultural capitals, cultural practices

Presentation: The influence of cultural capital on the perception of globalizing processes in nine European countries

Inga Tomić-Koludrović; Mirko Petrić; Željka Zdravković; Predrag Cvetičanin; Tally Katz-Gerro

Presentation: Do social inequalities influence different types of cultural practices in the same way?

Predrag Cvetičanin; Frédéric Lebaron; Lucas Page Pereira; Inga Tomić-Koludrović; Željka Zdravković

Presentation: In culture we are all equal? Leisure activities and social inequalities in nine European countries in the times of covid-19

Željka Zdravković; Inga Tomić-Koludrović; Mirko Petrić; Lucas Page Pereira

PORTSMOUTH, UK
AUGUST 31
SEPTEMBER 2
2022

ESA 2022: RN07-CULTURE(S) ON THE MARGINS

Marginality, communication and trust

Presentation: Institutional trust and media use in times of political turmoil: a cross-national comparison of nine European countries

Marc Verboord, Susanne Janssen, Nete Nørgaard Kristensen, Franziska Marquart, Jordi López-Sintas

Presentation: Bottom-Up Conceptions of Culture: A Cross-National Comparison across Europe

Semi Purhonen, Ossi Sirkka, Susanne Janssen, Marc Verboord, Eva Pina Myrczik, Simon Walo, Valentina Petrović, Višnja Kisić; Goran Tomka, Philippe Bonnet

PORTSMOUTH, UK
AUGUST 31
SEPTEMBER 2
2022

ESA 2022: RN07-CULTURE(S) ON THE MARGINS

Culture, belonging and integration

Presentation: Understanding the meanings of Culture: A comparison between the Spanish and British societies
Jinju Kim, Neta Yodovich, Jordi López-Sintas, Tally-Katz Gerro:

Presentation: Religiosity and cultural practices: a comparative study of five European societies
Danijela Gavrilović, Frédéric Lebaron, Nemanja Krstić

ANTWERP, BELGIUM
SEPTEMBER
19-23, 2022

ICCPR 2022

12th International Conference on Cultural Policy Research

Panel: Imagining postcapitalist cultural policies (UK & Serbia)
Goran Tomka, Milena Dragičević Šešić, Steven Hadley, Višnja Kisić

Presentation: Beyond green: towards ecological politics of mobility in arts and culture
Višnja Kisić & Goran Tomka

Presentation: Post-pandemic forms of mobility in culture and transformations in cultural policy
Dea Vidović, Ana Žuvela

ZADAR, CROATIA
OCTOBER 6-8,
2022

INVENT TEAM MEETING

AARHUS, DENMARK
OCTOBER 19-
22, 2022

ECREA 2022

Political Communication

Presentation: Institutional trust and media use in times of political turmoil: a cross-national comparison of nine European countries

Marc Verboord, Susanne Janssen, Nete Nørgaard Kristensen, Franziska Marquart, Jordi López-Sintas

AARHUS, DENMARK
OCTOBER 19-
22, 2022

ECREA 2022

Digital Culture and Communication

Presentation: Cultural participation in a digitized society: Comparing repertoires of online and offline cultural participation and their social correlates across Europe

Susanne Janssen, Marc Verboord, Nete Nørgaard Kristensen, Riie Heikkilä

AARHUS, DENMARK
OCTOBER 19-
22, 2022

ECREA 2022

Audience and Reception Studies

Presentation: European citizens' digital cultural participation

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

ONLINE
NOVEMBER
2022

INVENT-MESOC-UNCHARTED JOINT PROJECT WORKSHOP

For EU cultural policy makers and other stakeholders

BARCELONA, SPAIN
APRIL 20-22
2023

INVENT PROJECT CONFERENCE

THE INVENT TEAM



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
NYOTA KANYEMESHA - Junior researcher
CECILIA ARROYO - Communication and Media 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
AVI ASTOR - Senior researcher
OYKY HAZAL ARAL - Postdoctoral 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

UNIVERSITY OF COPENHAGEN, DENMARK

NETE NORGAARD KRISTENSEN - Leader WP5 Culture is Digital/Boundless and Danish team
UNNI FROM - Senior researcher
FRANZISKA MARQUART - Researcher
EVA PINA MYRCZIK - 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 ZÜRICH, SWITZERLAND

JÖRG RÖSSEL - Leader Swiss team
SEBASTIAN WEINGARTNE - Researcher
SIMON WALO - PhD candidate
VALENTINA PETROVIĆ - Postdoctoral researcher
JAVIER OJEDA RODRIGUEZ - Junior researcher
LARISSA FRITSCH - 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

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
RATKO NIKOLIĆ - Researcher

ÉCOLE NORMALE SUPÉRIEURE PARIS-SARCLAY, FRANCE

FRÉDÉRIC LEBARON - Leader French team
LUCAS PAGE PEREIRA - Postdoctoral researcher
PHILIPPE BONNET - Senior researcher
BRIGITTE LE ROUX - Senior researcher
JOHS HJELLBREKKE - Senior researcher
BERTILLE DECOUPIGNY - Junior researcher

invent



Designed by [Cecilia Arroyo](#)
Edited by Sylvia Holla, Alys Karelis & Susanne Janssen