TOWARDS
A SOCIAL TURN
IN CULTURAL POLICY

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The study *Towards a Social Turn in Cultural Policy: A Policymaker's Guidebook* is one of the outputs of the Horizon 2020 project *European Inventory of Societal Values of Culture as a Basis for Inclusive Cultural Policies in a Globalizing World* (No. 870691)

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TABLE OFCONTENTS

INTRODUCTION

Europe and the world have undergone fundamental changes over the last thirty years. Social and economic inequalities have continually increased; new digital technologies have opened vast possibilities but also led to new challenges in understanding, producing, disseminating, and consuming culture; globalisation and migrations have shaken the homogenised views of culture and tested the limits of multiculturalism. Even though all those changes have critical implications for cultural policymaking, the practices in the field have not changed much; they are still mostly aligned with national boundaries and often oriented towards a narrow understanding of culture as the arts. Likewise, in many cases, cultural policies cater primarily to the needs of middle-class citizens.

The Horizon 2020 call *The Societal Value of Culture and the Impact of Cultural Policies* in Europe aimed at enhancing the potential of culture to increase the well-being of European citizens, developing their identities and sense of belonging, promoting inclusiveness and tolerance, and contributing to social, cultural and political cohesion in European societies. The challenge met was to develop new perspectives and improved methodologies for capturing the wider societal value of culture, including but also extending beyond its economic impact, and to create effective and inclusive policies and institutional frameworks that offer a convincing vision for citizens to cope with current cultural and societal transformations.

This was the starting point of the project *European Inventory of Societal Values of Culture as a Basis for Inclusive Cultural Policies in a Globalizing World* – INVENT (2020–2023). The basic premise of the project was that, in order to help realise the objectives addressed by the call, cultural policies in the European Union and elsewhere cannot focus only on the arts and on the creative industries and their beneficial effects. Furthermore, our claim was that a convincing vision for citizens to cope with current cultural and societal transformations can only be created through a comprehensive analysis of the social and cultural changes that affect the way of life of European citizens in the 21st century. Likewise, our position was that, to capture the societal value of culture in contemporary societies, one needs to apply methods suitable for the analysis of novel modes of cultural production and participation.

In sum, in the INVENT project, we aimed to rethink some postulates of current European cultural policymaking and research. We considered social factors that influence cultural policy creation and practice, with a view to reconnecting cultural policymaking with the ways citizens across the continent perceive and experience culture and its societal role. Our intention was to contribute to, and advocate for, what we see, as a much-needed 'social turn' in cultural policies.

With such objectives in mind, we set out to study how citizens in nine European countries (the Netherlands, Spain, France, Denmark, Finland, Croatia, Serbia, Switzerland, and the UK) perceive and understand changes that globalisation, European integration, an ever-increasing digitalisation, as well as mass migrations and rising social inequalities, have brought into their everyday lives, everyday culture, and cultural participation. Our aim was to obtain a bottom-up insight into multiple, often contradictory, concepts of culture and understandings of societal values of culture among various social groups within and across European societies. Such an insight would then serve as a basis for the development of socially relevant cultural policies rising to current geopolitical, socio-economic and technological challenges.

In addition to quantitative and qualitative methods usually applied in cultural participation and cultural policy research, such as surveys, interviews, and focus groups, we also used different exploratory techniques as well as innovative approaches to studying digital trends, such as data scraping and experiential stimuli studies. The insights obtained by these studies are presented in the theoretical monograph and journal articles resulting from the project.

In this publication, intended as a *Policymaker's Guidebook*, we offer some inputs that we hope might be helpful for all those dealing with cultural policy in the contemporary European context. These inputs are based on our findings, one of which was that in European policy documents, the societal values of culture are frequently invoked in a rather abstract manner. This means that they are presented as normative ideals, as a rule, without instruments and indicators that could be used in everyday practice, but frequently also without a detailed definition and contextualisation.

That is why we devote the central part of this publication to the accounts of nine societal values of culture (diversity, inclusion, participation, well-being, tolerance, solidarity, equality, identity, and creativity), whose descriptions and contextualisations are accompanied by suggestions of sets of instruments and indicators that could facilitate their becoming parts of concrete cultural policy practices. The listed values have gained in prominence over the last quarter of a century, in response to the social changes instigated by the megatrends (globalisation, migrations, digitalisation and rising social inequalities) the effects of which we studied within the Invent project.

One should not forget that the content of this *Guidebook* is to be read in conjunction with the entries of the web-based *European Inventory of Societal Values of Culture* (https://inventory.inventculture.eu/). In addition to the more extensive descriptions and contextualisations of societal values of culture as well as concepts, instruments and indicators related to their cultural policy application, this dynamic e-dictionary features links to numerous publications (textual, video, and audio) and offers multiple search possibilities. The final section of the Guidebook provides instructions on how to use this cultural policy platform, which will be continually expanded in the future.

In the text that follows, we first analyse how values are presented in the relevant EU documents. We then outline what we understand as a social turn in cultural policy. The main part of the book comprises the analysis and contextualisation of nine societal values of culture, while in the final chapter, we explain the link between the main outputs of the Invent project and this publication.

Understandings of culture in the EU's cultural-policy-related documents

Cultural policy, as any other public policy, is a set of means – policy initiatives, instruments, funding schemes – implemented to reach the designed social, cultural, economic or political goals. The institutional support that public policies offer is announced in regulatory guides to action adopted by organisations. This is why, at the very beginning of this publication, we briefly outline how social impacts and values of culture are seen in the EU's cultural-policy-related documents.

Before embarking on our brief analysis, we should mention that, following the subsidiarity principle in the field of culture and respecting cultural differences among the EU member states, the European Commission had been reluctant to set its own explicit cultural policy for a long time. However, in the early 2000s, as part of the European integration process, EU policymakers reached for education and culture as means of supporting the European project.

The first proper EU cultural policy document is the 2007 *EU Agenda for Culture in the Globalising World* (EC, 2007). This is also our departure point for analysis. The agenda was followed by three subsequent work plans (EC, 2007, 2010, 2014), which fall into our analytical pool as well. In 2018, the Commission published a *New European Agenda for Culture*, seeking to further promote cultural policy as a useful part of the EU policy toolbox. This document was again followed by two work plans (EC, 2018b and EC, 2022). The texts of these seven documents form the base of our data pool. They are supplemented by other documents that focus on a particular policy topic and were published by the EU Commission, like the reports of the joint work of member states' experts (OMC, or Open Method of Coordination).

Within this pool of texts, we were looking for emerging patterns of perception of the social value of culture in the EU. For this purpose, we used thematic analysis as a qualitative research method for analysing patterns in qualitative data (Braun & Clarke, 2006). All the texts were coded. Following that, these codes were grouped and interpreted as themes, keeping in mind our research goal and the context in which the analysed texts were produced and circulated. In what follows, we present these themes with some illustrative examples. We have recognised eight themes in which culture is considered socially valuable: (1) diversity; (2) social cohesion; (3) peacebuilding; (4) diplomacy; (5) innovation and economy; (6) social inclusion; (7) well-being; and (8) the climate crisis.

Culture means diversity

In Article 167 of the *Consolidated version of the Treaty on the Functioning of the European Union* (Treaty, 2008), a constitutional EU document, the complex and challenging role that culture is expected to play in European societies is clearly expressed:

> *The Community shall contribute to the flowering of the cultures of the Member States while respecting their national and regional diversity and at the same time bringing the common heritage to the fore.*

We can see here that respecting and supporting cultural diversity is positioned at the heart of the EU's cultural project. This is visible in virtually all EU's planning documents in culture and beyond. As an example of this theme, in *the Rome Declaration* (2017), adopted on the

occasion of sixtieth anniversary of the Rome Treaty, the leaders of the EU member states declared that they *'pledge to work towards a […] Union which preserves our cultural heritage and promotes cultural diversity'* (EC, 2017). Likewise, in the Work Plan for Culture 2019-2022 (EC, 2018b), it is stated that *'Cultural and linguistic diversity is a key asset of the European Union and its protection and promotion is central to cultural policy at European level'*. This claim is repeated in many other EU policy documents.

At the same time, the authors of these documents are aware that cultural diversity, left to its own devices, can be potentially divisive. It is, therefore always paired with commonality and togetherness. Fear of political instability fed by a completely unchanneled cultural diversity is explicitly present in the first EU Agenda for Culture. Speaking of new global technological changes and migrations, authors suggest a cautious approach to diversity (EC, 2007):

> *This has heightened our curiosity and capacity to exchange with and benefit from other cultures and contributed to the diversity of our societies. However, this has also raised questions about Europe's identity and its ability to ensure intercultural, cohesive societies.*

This European version of the old concept of 'unity in diversity', means that diversity is good as long as it does not threaten unity and stability. This is why a cohesive force of culture is so important for EU policymakers.

Culture brings people together

Bearing in mind that the EU as a political project is about bringing closer together diverse nation-states, it is no wonder that unity, togetherness and social cohesion are frequently invoked in the Union's political vocabulary. Together with other policy areas like transport, education or tourism, culture is entrusted with an important task. Linking culture with social cohesion is one of the most common themes in these documents. 'Bringing people together' as an important societal value of culture appears in most of them in many variations.

Here are two examples:

> *It is what brings people together, by stirring dialogue and arousing passions, in a way that unites rather than divides.* (EC, 2007)

> *It brings people together, including newly arrived refugees and other migrants, and helps us feel part of communities.* (EC, 2018a)

The authors of the quoted phrases seem to be guided by a strong belief that culture is a social practice that produces various forms of sociability. In their own words, an important role of cultural policy is 'harnessing the power of culture and cultural diversity for social cohesion' (EC, 2018a). However, this particular mechanism is not explained in any detail, so how exactly culture manages to bring people together remains rather vague. As in the example below, culture seems to be expected to work even across deep social divides, as in the case of migrants (EC, 2018a):

> *Cultural participation brings people together. Culture is an ideal means of communicating across language barriers, empowering people and facilitating social cohesion, including among refugees, other migrants and host populations.*

Culture as a cohesive force is also projected into the past: despite the wealth of opposite historical examples, when explaining the rise of a unified Europe, the authors of the first EU Agenda for Culture claim (EC, 2007): 'It was culture that united all the countries of Europe.'

Conflict resolution and peacebuilding

Related to the previous theme of social cohesion, a theme of conflict resolution and peacebuilding is also very present in policy documents. There is a belief that not only in times of peace and stability, but also in troubled times, culture can bring people together and prevent further escalation of conflicts. In the first EU Agenda for Culture, the authors claim that 'Culture is essential for avoiding conflicts and for conflict resolution' (EC, 2007) and quote the great violinist Yehudi Menuhin who sees the power of art to 'structure the personalities of young people with a view to open their minds, to instil the respect of others and the desire of peace.'

Seeing itself as a good example of securing peace through integration, the EU is taking part in many peace negotiations and reconciliations around the globe. In those efforts, culture and art are also considered to play an important role. In the 2018 New Agenda, cultural projects, artistic events and even more protection of cultural heritage are expected to be deployed in 'conflict-afflicted zones, to protect and rehabilitate damaged cultural heritage, promote job creation and better livelihoods.'

The peace-building faculties of culture are again approached in a rather vague way. However, one can suppose that bringing people together around cultural projects and heritage sites is expected to promote peace, as this quote suggests (EC, 2018a):

The New Agenda enables culture to be promoted more effectively as a vector of identity and cohesion, a driver of socio-economic development, and a factor directly nurturing peaceful relations, including through the people-to-people contacts.

EU, an example of soft power

EU policymakers stated in the first Agenda for Culture that 'The EU is, and must aspire to become even more, an example of a 'soft power'. (EC, 2007). The theme of cultural diplomacy and culture's role in external relations is almost always present in the EU's cultural-policy-related documents. It is one of the three strategic objectives of both the 2007 and 2018 agendas, and it is also present in most work plans.

In the New Agenda, culture is claimed to be 'an indispensable feature to achieve the EU's strategic objectives of prosperity, solidarity and security, while ensuring a stronger presence on the international scene' (EC, 2018a). It is expected that this 'presence on the international scene' is precisely what Europe's arts, heritage and culture should provide. The result, the argument goes, is that people living outside of Europe will positively value the EU and its member states in return. As the following quote reveals, European culture is seen as an inspiration for others to follow (EC, 2007):

[Europeans] enjoy and value a rich cultural and linguistic diversity, which is inspiring and has inspired many countries across the world.

Again, the actual mechanisms by which the desired cultural influence should be achieved are not defined. However, a look at the actual policy measures might offer some hints: it is hoped that investing in festivals, cultural

tourism, and the touring of European artists will offer chances for non-EU citizens to encounter EU-made culture.

Apart from the efficacy of such cultural encounters, the challenges for the EU's cultural diplomacy are not discussed. They are represented by Europe's wider and longer reputation in the world, which is not without stains of colonialism, as well as by newer forms of cultural hegemony and asymmetrical international arrangements. Despite that, cultural practitioners from the EU are expected to 'convey important messages' to other countries and ensure that the European image is associated with peace. Here is an illustration of such an understanding of culture (EC 2007):

> The Commission has also recently begun to reinforce its public diplomacy, including cultural events, often involving cooperation with and among Member States' cultural institutions to convey important messages in third countries about Europe, its identity and its experience of building bridges between different cultures.

Culture means innovation

Policymakers' turn towards creative industries has been extensively reported and debated in academic and professional circles in many European countries and in the EU. It therefore comes as no surprise that innovation and economic growth are prominent themes in the analysed EU's cultural-policy-related documents.

There are two distinctive ways in which culture is seen as bringing about economic growth. On the one hand, culture is perceived as an economic sector, an industry (differently called 'cultural industries', 'the creative sector', or 'cultural and creative industries'). As such, it

generates revenues, pays taxes, exports, and employs. Many studies commissioned by the EU have gone to great lengths to measure such an impact. Such measurements are the backbone of statements like the following (EC, 2007):

> Cultural industries and the creative sector are substantially contributing to European GDP, growth and employment. (EC, 2007)

> Culture and creative industries also have the power to improve lives, transform communities, generate jobs and growth, and create spillover effects in other economic sectors. (EC, 2018a)

> Culture contributes directly to jobs, growth and external trade. (EC, 2018a)

On the other hand, a narrative that goes beyond cultural industries and companies that are labelled creative or cultural is the one that claims that culture, being a cradle of creativity, is essential for innovation, which is, in turn, a very valuable economic asset. The following quotes are good illustrations of this narrative:

> The role of culture in supporting and fostering creativity and innovation must be explored and promoted. Creativity is the basis for social and technological innovation, and therefore an important driver of growth, competitiveness and jobs in the EU. (EC, 2007)

> [Cultural policy] aims to harness the full potential of culture to help build a more inclusive and fairer Union, supporting innovation, creativity and sustainable jobs and growth. (EC, 2018a)

As one can see, the policy formula for linking culture with the economy is as follows: culture aids creativity, creativity aids innovation, innovation aids economic growth, and economic growth aids employment. This chain reaction is far from simple, with every step being potentially questionable. However, as far as policy beliefs go, one of the most important societal values of culture is its ability to generate economic growth.

Culture and social inclusion

Although a less developed theme in comparison with previously analysed ones, supporting social inclusion nevertheless plays an important role in many EU cultural programmes. When it comes to policy documents, it is mentioned in several plans (EC, 2010, 2014, 2018b, 2022) and the first EU Agenda for Culture (EC, 2007). As can be seen in this case, social inclusion is often paired with combatting poverty: 'Cultural activities also help promoting an inclusive society and contribute to preventing and reducing poverty and social exclusion.'

This theme is explored in more detail in the commissioned report by the group of experts in 2017 (OMC, 2017), entitled From social inclusion to social cohesion – role of cultural policy. Here, the authors are rather critical of using culture as a means of combatting poverty. One reason for this is that social exclusion is a structural problem, often beyond the reach of cultural programmes. Another reason is that culture and the cultural sector themselves are not always champions of inclusion. The authors emphasise the need to notice many exclusive practices within the field itself:

> *While promoting the role of culture for social inclusion in other areas, we must not forget the excluding mechanisms that also exist in the cultural field: the*

more abstract ones, such as artistic hierarchies and exclusive habitus, programming practices, traditions and symbolic barriers; and those that are more concrete, such as economic and information barriers, as well as pure discrimination.

Culture contributes to people's well-being

The introduction of well-being as an outcome of cultural participation is a result of long-term research and advocacy by many cultural professionals. The first claims of this kind have been made as early as Kant or even Aristotle (in the form of catharsis), so the evidence has been pilling for quite a while. EU policymakers are also supporting their claims through recent research (EU, 2018a):

> *Cultural participation also improves health and well-being. 71% of Europeans recently surveyed agreed that 'living close to places related to Europe's cultural heritage can improve quality of life'. And research confirms that cultural access is the second most important determinant of psychological well-being, preceded only by the absence of disease.*

This theme is more extensively explored in special reports on culture and well-being (e.g., EC, 2022). In the introduction to the publication *Culture – driver for health and well-being in Europe*, Mariya Gabriel, European Commissioner for Innovation, Research, Education, Culture and Youth states that:

> *Engaging with culture can help us reduce anxiety and depression, and it can improve our capacities to regulate emotions. Culture also has the capacity to bring us together, and thus improve our physical and social*

well-being, as well as help us cope with degenerative diseases.

Culture and the environment

The most recent theme in terms of its appearance in policy documents is dealing with environmental issues, such as environmental awareness or sustainable development. Here we see the hope that taking part in cultural events can inspire people to take a more proactive role in addressing environmental issues like excessive consumption, pollution, or the protection of nature.

> *Culture, including the arts and cultural heritage, can play a key role in triggering climate action and promoting sustainable consumption and production patterns. Culture can take an active role in climate action and stimulate a change of mindset towards the climate crisis. Our cultural heritage can be safeguarded through sharing best practices on targeted protection measures and, at the same time, it can be a source of good practice and knowledge regarding climate adaptation* (EC, 2022).

Intrinsic values of culture

Finally, a brief mention of the 'intrinsic value of culture' can be found in the two most recent policy documents: work plans for culture for the 2019-2022 and the 2023-2026 periods (EC, 2018b, EC, 2022). As the first 'guiding principle' of both work plans, the notion of intrinsic value is added. In the first of them, it is stated that 'Culture has an intrinsic value' (EC, 2018b) and in the second one, it is stated that 'Culture, including cultural heritage, has an intrinsic value and contributes to strengthening European identity' (EC, 2022).

Adding such an understanding of the arts is a very common request of the art scenes across

Europe. It can be seen as part of a long-standing narrative stretching back to the l'art pour l'art discourse of the 19th century. The basic premise is that art (and, later, culture) should not be valued against any non-art measures, such as income, number of visits or sales, or its contribution to national identity and similar.

Societal values of culture

As we have shown, EU cultural-policy-related documents mention the role of culture in contributing to a set of recognised societal values. We have mapped eight such values at a minimum. Such a wide range of societal values of culture speaks both of the complexity of culture as a concept and a sector and of the particular strategy of policymakers in culture to create a very complex image of culture's role in society, even if it means ambiguity and vagueness (Gray, 2015).

However, such a large number of values and objectives also spell out the difficulties of running a coherent cultural policy. In the following example, the authors of the New Agenda for Culture (EC, 2018a) bring many of the mentioned values together, despite their diversity and, in some cases, their being opposed to each other:

> *Europe's rich cultural heritage and dynamic cultural and creative sectors strengthen European identity, creating a sense of belonging. Culture promotes active citizenship, common values, inclusion and intercultural dialogue within Europe and across the globe. It brings people together, including newly arrived refugees and other migrants, and helps us feel part of communities. Culture and creative industries also have the power to improve lives, transform communities, generate jobs and growth, and create spill over effects in other economic sectors.*

In other cases, it is the vagueness of the actual mechanism of impact and social circumstances that makes setting objectives and implementing policy instruments a daunting task, like in the case of social cohesion or cultural diplomacy.

Workings of cultural policy

Besides trying to identify the main themes, we also analysed cultural policy documents looking for the concrete mechanisms, forms and programmes through which societal values of culture could be realised. Likewise, we tried to identify who was recognised as being an agent in culture. Namely, this helps to shed light on who is imagined to bear responsibility and enact actions that lead to the realisation of the societal values of culture mentioned in the Agendas and Work Plans.

Who are the stakeholders of culture and cultural policy?

In both the 2007 and 2018 agendas, besides the member states and bodies within the European Commission, the main stakeholders listed belong to the traditionally defined cultural sectors: professional organisations, foundations, and European networks. Citizens are positioned as beneficiaries and audiences who consume culture, mostly in the narrow sense of works of art, and thereby become more open, cohesive, intercultural, peaceful and creative.

The first EU Agenda for Culture states that its programme aims to 'help thousands of cultural organisations to create and implement cultural and artistic projects' (EC, 2007: 4), while recognising that 'for stakeholders in the field of culture, such as professional organisations, cultural

institutions, non-governmental organisations, European networks, foundations, etc., this [implementation of the Agenda] would mean a close engagement in dialogue with EU institutions and support for the development of new EU policies and actions, as well as developing dialogue among themselves' (EC, 2007: 8).

Also, it is stated that means are being envisaged to promote 'capacity building of cultural sector', and 'cooperation between cultural and other sectors' (EC, 2007: 8), while the 'cultural sector should continue organising itself as far as possible to in order to permit the identification of representative interlocutors' (EC, 2007: 11).

A New European Agenda for Culture from 2018, on the other hand, offers a wider spectrum of stakeholders, including 'opening up to relevant organisations outside cultural and creative sectors on a case-by-case basis' and proposes 'a more active role for civil society in preparing the biennial European Cultural Forums' (EC, 2018: 9). Outside of these formal organisations and actors in culture, most of those about whom these agendas speak are referred to as 'people', 'citizens' and 'audiences'.

When it refers to access to culture within the EU, the first Agenda from 2007 uses the term citizens to signify beneficiaries, who need to have access to culture and cultural works in order for social values of culture to be achieved. However, people, citizens and audiences that are mentioned are seen as passive recipients or consumers of culture. Likewise, practices such as legislation for the protection of the rights of authors or the mobility of artists and artworks are legitimised as ways of widening access to culture. This access, in turn, is perceived as almost automatically allowing for diversity, employability, the promotion of creativity, and intercultural dialogue. 'Reaching out',

'disseminating', and 'promoting' are the usual verbs that go hand in hand with culture and citizens as audiences.

Thus, objective 3.1. of cultural diversity and intercultural dialogue recognises that citizens are beneficiaries who need to have access to cultural works in order to develop cultural diversity and openness: 'As citizens are among the main beneficiaries of developing cultural diversity, we need to facilitate their access to culture and cultural works' (EC, 2007: 5). Likewise, 'the legislation protects the rights of authors, producers and artists to ensure they receive adequate revenue for their works while allowing a wide dissemination of protected works or phonograms, thereby promoting citizens' access to Europe's rich and diverse cultural heritage' (EC, 2007: 5).

On the other hand, the New Agenda from 2018 mentioned citizens and citizenship only in the introductory paragraph (EC, 2018a: 1) by stating that culture enables active citizenship. It does not mention citizens or audiences anywhere else in the document. It does, however, mention the word 'community', when stating that 'culture tops the list of factors most likely to create a feeling of community' (EC, 2018a: 1) or that 'culture is a transformative force for community regeneration' (EC, 2018a: 3) as seen through the European Capitals of Culture programme, without much further elaboration on how and why this is the case.

However, the New Agenda uses the term people in a new way to signify those who should be encouraged to discover, engage, and participate, both in 'using participatory arts to promote understanding, empower people, and increase self-confidence' (EC, 2018a: 3) and in cultural and natural heritage where 'integrated management encourages people to discover and engage with both' (EC 2018a: 5). Therefore, we can see a slight move from the more passive imaginations of people and citizens towards more participatory ones.

The social turn in cultural policy

In light of the results of our research within the project *European Inventory of Societal Values of Culture as a Basis for Inclusive Cultural Policies in the Globalizing World* (INVENT), our analysis of EU cultural policy documents and previous theoretical work dealing with societal values of culture, we are now in a position to offer our take on how to formulate policies conducive to a social turn in cultural policy beyond the postulates of already existing attempts to do so.

The social turn in cultural policy, as we see it, should be viewed as an invitation for the new epistemic, theoretical and methodological approach to cultural research and cultural policymaking that recognises how diverse social actors and social issues affect culture and bring changes to how it is understood, practised and created. We would like to emphasise that there are important aspects of cultural practices that get overlooked and marginalised in cultural production and reception. These overlooked practices can significantly contribute to the social benefits that culture brings.

At the outset, it is important to clarify that we do not advocate for the 'social turn in art and culture', in which there would be a tacit expectation from artists and cultural practitioners to produce work that would create social benefits for the community. Namely, as argued by Matarasso and Landry (1999), impacts and developmental consequences arise unavoidably from any cultural activity. What is more, historical evidence shows that explicit dictates to artists and cultural practitioners to produce socially beneficial art most frequently result in poor art deprived of any social relevance.

Instead, we advocate for a 'social turn in cultural policy', which provides discursive, financial and organisational support to multiple actors, programmes and practices, if they can help to bring about social values, even if they have no commercial value or have no value in canonical artistic terms.

Furthermore, we would like to emphasise that we advocate for a pluralistic cultural policy that arises from a multiplicity of social actors, manifold understandings of culture, and an inclusive cultural policy that responds to and supports such pluralism. Our approach recognises the existence of a multitude of cultures in societies, including minority cultures, fringe cultures, as well as everyday and intimate cultures.

However, we should make clear that we do not support de-professionalisation of culture or populism in cultural policy. We argue that cultural value cannot be eliminated from the cultural field or as a criterion in cultural policy. This does not mean that cultural value is used to distinguish between elite culture and all other cultures, which are supposedly a priori less valuable. Instead, in our approach, cultural value is sought after in all forms of culture, including elite, popular, and everyday culture. In other words, excellence can exist in various forms of culture.

Likewise, we should emphasise that for a social turn in cultural policy that we advocate, populism is just as dangerous as elitism. Namely, populism's basic tendency is homogenisation on ethnic, religious, and racial grounds, while we advocate for a pluralistic and inclusive cultural policy, aspiring to contribute to more democratic, just, equal and pluralistic societies. Unfortunately, so far, different forms of populist policies have been more prone to dealing with social issues and struggles in designing policies and discussing culture than democratic ones. By doing so, they have flattened the idea of what culture can be, narrowing it to a specific ideological outlook that served their purposes. If democratic cultural policy wants to keep its

relevance, it needs to pave away from seeing culture as primarily a tool towards economic goals. Instead, cultural policies should engage in social issues through multiple forms, actors and ways of practising culture. The objective of such cultural policies should be the building of civic solidarity instead of solidarity on ethnic or religious grounds.

The social turn in cultural policy calls for the establishment of a balance between the different paradigms that shape cultural policy in the contemporary world and for the reinterpretation of the concept of creative industries. We agree with the thesis put forward in the book *Cultural Policies in Europe: A Participatory Turn?* (Dupin-Meynard & Négrier, 2020) that in the field of cultural policy, the emergence of a new paradigm does not eliminate the previous ones and that in contemporary cultural policies, overlapping paradigms of cultural excellence, the democratisation of culture, cultural democracy, and the creative economy coexist. However, we believe that the current discursive, organisational and financial favouring of a very narrowly understood concept of creative industries does not contribute to cultural development[1].

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1 In our bottom-up study of how 'ordinary' citizens living in Europe understand culture, it was obvious that a small number of people see culture through the concept of creative industries despite its policy dominance for more than a quarter of the century. For citizens of Europe, not only culture definitely includes what is usually considered 'legitimate' highbrow culture, such as historical monuments (90.7%), opera (80.7%) and literature (79.4%), but according to the majority opinion of people who live in Europe, culture definitely includes forms of everyday culture, such as folk dances (82.2%), food festivals and food fairs (57.6%), pilgrimages (53.8%), antique shops (52.6%). However, only a small percentage of them consider that TV reality shows (15.8%), video and computer games (18.6%), designer clothes (28.2%), and even such an established form as Hollywood blockbuster movies (43.5%) belong to culture (cf. Purhonen, 2023).

This does not negate the vital and indisputable importance of creative industries for an innovation-driven economy and society. It is just that we argue that in current conceptions, the narrow focus on the profit and employability enabled by the creative industries is misplaced. Following what Pierre Luigi Sacco and colleagues advocate in their report *Culture 3.0* (2011), instead of focusing on the narrowly understood direct financial effects of creative industries, the emphasis should be placed on the bottom-up capacity building that the availability of production technologies enables. According to Sacco, in this way, creative industries, which represent a relatively minor sector of the economy, would be transformed into an ecosystem that establishes complex relations with all other sectors of the economy. Active cultural participation of citizens thus enabled would certainly have positive macroeconomic effects that are at least equal to the direct earnings generated by the creative industries.

Since the most recent technological revolution created possibilities for practically everyone to have access to production technology that allows professional treatment of text, sound, photographs, video, and multimedia, it is important to create social conditions for active cultural participation. Namely, the removal of social barriers to cultural participation and the resulting increase in the active creation of cultural content would lead to a large-scale increase in creative producers.

Furthermore, it is crucial to understand that participation cannot be compartmentalised. It is impossible to expect that a low level of cultural participation, as well as a low level of participation in educational practices or urban planning, would result in a high level of political participation, much sought in contemporary politics. In other words, if participation is not genuinely supported in all segments of social life, the democratic deficit will always be present.

Finally, the social turn invites cultural policy to recognise that structural issues within societies cannot be overcome just by changes in cultural policy. More equal and inclusive cultural participation requires the synergy of cultural policy measures with measures of educational, media, economic and social policies. Only in such a context can cultural policy contribute to the struggles for more inclusive, just and plural societies. While this requires the investment of significant resources, the inclusive and participatory policies that nurture diverse cultures existing in European societies certainly help build a bulwark against the rise of xenophobia, radicalism and fascism.

VALUES

ACTIVE CITIZENSHIP AND PARTICIPATION

Active citizenship or engaged citizenship refers to the active participation of a citizen in political and social life. This participation can take various forms, from voting and advocacy to volunteering and standing for political office. Active citizenship is not just about participating in these activities, but it is also about feeling a sense of belonging to a community, showing solidarity with others, and having the desire to change society for the better.

Cultural participation of citizens has been an important dimension of contemporary cultural policies since the 1960s and 1970s. In a narrow sense, the term refers to the different ways and forms in which citizens access or create cultural goods and experiences. Initial descriptions of cultural participation included discussions about active and passive participation, the first referring to activities such as amateur performances and productions and the latter to theatre and cinema attendance or museum visits. However, it is hard to define a precise limit between these two dimensions of cultural participation, especially when it comes to activities such as reading books, listening to music, or playing video games. Namely, all these practices obviously include some activity on the part of the user of cultural content. Furthermore, digital forms of culture (e.g., open platforms) are merging the production and consumption of culture in new ways, changing our understanding of co-creation.

These new media and social realities represent a challenge to cultural policymakers in that they need to rethink the traditional mechanisms of distribution of funds as well as the previously established approaches to the assessment of achieved results. An additional consideration is the emergence of new forms of political participation, coming about in the 21st century as a response to the perceived 'democratic deficit' in contemporary politics and aimed at a renewal of democracy in a broader sense. Such bottom-up initiatives have resulted in a renewed interest in promoting cultural participation, but this time also demands an active role of the citizens in the governance of institutions and cultural programming.

In the meantime, this new participatory agenda has become a part of numerous governmental and institutional strategies. However, new standards in the field still need to be developed. While some practitioners have warmly welcomed and intensely promoted the 'participatory turn' in cultural policy, others have questioned 'the participation myth' and criticised the new trend of 'participationism'.

Participatory arts

Participatory arts are those instances of art practice that engage audiences in some way in the conception and realisation of artwork. Although the term itself has seen increasing usage since the 1990s, the roots of such practice can be traced to the European avant-gardes, the participatory politics of feminism and the civil rights movements of the 1960s, or even further back in history. Since they are a part of emancipatory social and artistic traditions, participatory arts are broadly related to attempts at decentralisation, participation of amateurs and non-professionals, decolonisation and overcoming the regime of contemporary art institutions. Such practices thus potentially open and expand art worlds for new knowledge, regimes, aesthetic, political and ethical transformations of social constellations, communities, and spaces of new articulation. Participatory arts can be media-specific, like participatory theatre or visual arts, but they can also be interdisciplinary.

Participatory arts are very important for any kind of emancipatory cultural policy. They are at the forefront of experimentation with citizen participation and cultural democracy, and many issues raised within participatory art projects are at the same time crucial for democratic cultural policy as well.

Participatory heritage

Participatory heritage, in its multifaceted aspects, has been a rather novel concept within cultural policy since the early 2000s. The term gained prominence in cultural policy with the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003) and the *Council of Europe's Convention on the Value of Cultural Heritage for Society* (Faro Convention, 2005). However, discussions about citizens' involvement in heritage have been present in museum and heritage practice and studies for much longer, especially since the 1960s and 1970s.

At its core, the term signifies that heritage is not and should not be just a matter of institutions and trained professionals but a matter of ordinary citizens' engagement in archiving, collecting, safeguarding, interpreting, and presenting heritage. Some approaches use the term in a very narrow sense, as 'participatory consumption of heritage'. In practice, this means that institutions and professionals keep all authority for the valorisation, selection, and curation of heritage and involve citizens inasmuch as they use new technologies to explore, like, or comment on the offered content. Other approaches see participatory heritage as numerous ways and methods in which institutions and professionals share rights and responsibilities with citizens, actively engaging and encouraging them to take part in co-curating, archiving, maintaining, and safeguarding heritage.

There are participatory heritage approaches based on reclaiming rights to heritage by citizens. These approaches treat heritage as a common in which citizens organise to take care of, value and safeguard aspects of memory, heritage, and history that they find important. They are particularly relevant for migrant or marginalised social groups since such groups, through participatory heritage practices, can protect and communicate heritage that has been marginalised or neglected by dominant institutions and memory politics.

Participatory heritage practices bring new challenges as well as new opportunities to policymakers, especially when it comes to questions about how to recognise, encourage, and support participation in heritage. When it comes to opportunities, one should point out that participatory heritage, in its broadest sense, encourages citizens to be active players in heritage safeguarding. It contributes to the social protection of heritage and a sense of cohesion among communities. It also widens the scope of heritage to include those aspects, practices, identities, narratives, and

knowledge from the past that are neglected by public institutions and professionals. On the other hand, the challenging aspects of participatory heritage lie in reinforcing the exclusive identities of social groups and a failure to safeguard heritage according to legal and professional standards.

Participatory budgeting

Participatory budgeting is a joint decision-making process on the distribution of public funds, with the aim of making this process more inclusive. The idea is that ordinary residents can actively participate in policy proposals' development and selection. Participatory budgeting is, therefore, related to participatory democracy, direct democracy, and citizen sourcing.

The concept of participatory budgeting was developed in the late 1980s by the Brazilian Workers' Party. It was first fully implemented in the City of Porto Alegre. Since then, the concept has spread mainly in South America, but has also been taken up in North America and several European countries, especially at the community level.

Just as in the case of other forms of participatory democracy, the main challenge of participatory budgeting is mobilising huge citizen participation in deliberation and decision-making. This should go beyond the social groups that are already engaged in representative democracy and citizen participation, especially those consisting of highly educated, high-income males connected to civil society organisations.

The concept of participatory budget development is potentially of outstanding importance in the field of cultural policy. It could respond to many contemporary societal challenges brought about by globalisation, migration, greater cultural diversity, digitalisation, and demands for greater participation and proximity to citizens. Furthermore, given the stability prevailing in cultural offerings, participatory budget development could lead to not only greater inclusion of previously marginalised groups but also greater innovation and diversity in the cultural field. Namely, it is premised on citizens' spontaneous contributions of their ideas and preferences to the discussion. In addition to leading to better policy outcomes, participatory budgeting could also increase the legitimacy of cultural policy.

Towards increased citizen participation and inclusion: The example of participatory budgeting in the city of Zurich

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In this case study, the focus is on an example of participatory budgeting in the city of Zurich that was carried out in 2021 and 2022. This was the Stadtidee (Ideas for Zurich) project, in which city residents were invited to contribute their own suggestions for events, infrastructures and other changes in their neighbourhood during the summer of 2021. This pilot project was intended to achieve greater participation of the city's residents and inclusion of otherwise marginalised groups.

Regarding the goal of participation and inclusion, the project must be judged ambivalently. The fact that many people have submitted interesting ideas and realised them with great commitment can be chalked up to success. Participatory budgeting thus serves to generate ideas about the diversity of needs and preferences of people living in the city of Zurich. On the other hand, if we look at the number of people who participated in the vote, it did not turn out to be as high.

It should certainly be taken into account here that the groups most likely to get involved in such projects are those who are also involved in other ways: these are primarily people with higher education and urban left-wing orientation. While it is generally males of higher age who are more likely to volunteer, in urban areas, it is likely to be younger individuals with a more balanced gender profile (Lamprecht et al., 2020). In the context of the pilot project, these presumably also take up the typical topics of the academic milieu, ecological sustainability, gender issues and LGBT, while disadvantaged groups are given little consideration. This clearly shows the possibilities and limits of participatory budgeting in a direct democracy.

The pilot project also showed very clearly that any form of participatory budgeting, in which the needs and preferences of citizens emerge bottom-up in a creative way, must necessarily be incorporated into the routines and regulations of the municipal administration. Namely, questions of responsibility or questions of the classification of projects are usually not considered by the people who develop ideas. In this regard, one should be aware that the question of what exactly culture is, is also shaped by administrative regulations and political models and not only by the ideas that committed people bring into the discourse.

Please read more about this in the case study by Jörg Rössel and Larissa Fritsch from the University of Zurich

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Audience development

The term 'audience development' appeared in cultural policy debates in the 1990s, originally in the UK. Since then, it has become a dominant way of describing attempts by cultural institutions, organisations, and policymakers to make arts, culture, and heritage accessible to the widest range of citizens across Europe. Audience development describes activities undertaken to attract, support, and engage audiences within the work of cultural organisations and make their programmes and activities accessible and desirable. It is entwined with a whole range of other practices within the field of culture, like marketing, social inclusion, cultural mediation, intercultural dialogue, and participatory arts. Since it is used widely and in many different cultural settings, the meaning and practice of audience development can differ widely. Nevertheless, it is hard to find a policymaking body in Europe today that is not actively promoting and supporting audience development.

As a complex undertaking, audience development can include various aspects of communication, research, programming, mediation, education, customer relations, and similar. Various audience development approaches prioritise different methods and activities. Those depend on the understanding of audiences and their behaviour (e.g., active or passive); of their relation to content or artwork (e.g., spectating or contribution); or the needs of organisation (e.g., making a profit, education, or public outreach).

In the case of public arts and cultural institutions, audience development seeks ways to reach much broader audiences than those that would be defined as 'demand' (i.e., those who have a desire and means to purchase). In these cases, approaches often involve presenting in open and accessible public spaces (streets, parks, markets, squares, and public transport); extending opening hours (as in the case of *Museum Nights*); or collaborating with other institutions whose reach is wider than that of cultural institutions (e.g., schools, factories, TV, and radio). Finally, for many cultural professionals, audience development is about removing barriers to public cultural participation for marginalised or special interest groups. Those could be rural or suburban audiences, people with disabilities, or the poor. In these cases, audience development would accordingly entail providing easier transport to city centres, audio guides, tactile exhibitions or labels, discounts or free admissions, and the like.

Time as a Structuring Factor of Cultural Participation

Results of the INVENT research point to the new importance of time as a structuring factor of cultural participation. And in two interrelated aspects: availability of leisure time and respondents' age. Our research findings indicate that the impact of economic capital on cultural practices today is manifested primarily through the availability of leisure time. Those working long hours or those forced to work two or three jobs to survive simply do not have the time to participate in cultural activities. On the other hand, employed middle-aged persons with enough resources also appear not to have time for cultural activities due to small children needing to be cared for or having old parents needing attention. Our results indicate that respondents aged 28 to 44 participate less than any other age group in art-related practices. The same is true for the generation of respondents aged 45 to 65 for everyday cultural practices. This points to the link between the life phase and the level of cultural participation. It could, to a considerable extent, also explain the emergence of a new mass audience in Europe of those over 65 who have sufficient resources and enough time for cultural activities. They, along with the largest audience of those aged between 18 and 27, represent an audience whose needs cultural policy should pay special attention to.

More in the book chapter: *Social Differentiation in Cultural Participation in Europe* by Predrag Cvetičanin, Tally Katz-Gerro, Frédéric Lebaron and Lucas Page Pereira

Amateurism

Despite coming in and out of fashion within the dominant policy discourse, amateurism has been present since the early days of cultural policy. Amateurs are those who enjoy and practice a certain skill or activity without being remunerated for it and often without being formally educated about it. In many instances, amateurs open new artistic and cultural disciplines before they become professionalised.

Typically, in the early days of national cultural policies, amateurs played an important role. Those were the times when the leadership of new nation-states across Europe understood the importance of institutionalising cultural practices for the creation of social cohesion and national identity. Amateur clubs, associations, and individuals were recognised and invited to contribute to the formation of the first national cultural institutions. These developments took place in different countries, spanning from the second half of the 19th century to the first decades of the 20th. What follows often is a period of professionalisation and a heightened focus of policymakers on the creation of professional frameworks – academies, licenses, and other institutions.

During the late 1960s and 1970s, professionalisation was brought into question, and calls for increased support for non-professional actors became much more prominent, like in the case of Michel de Certeau, who tried to steer the French cultural policy towards more mundane, everyday practices of 'bricoleurs'. However, with the rise of neoliberal cultural policies in the late 1980s and 1990s, amateurs again lost their significance while creative professionals gained centre stage. Knowing that cultural policies emphasising the role of

creative industries are most concerned with the economic impact of cultural activities, it is no wonder that amateurs played no role in their discourse. Finally, in recent times, it is apparent that amateurs are returning to cultural policymakers' focus with heightened interest in cultural participation, audiences, and the non-economic impacts of culture.

Petitioning and Social Media Platforms for Culture Advocating

In most countries, the 'online petition landscape' is strongly fragmented and comprises commercial, non-profit and (semi-)governmental platforms. When examining the data collected in the INVENT survey, a disparity in citizens' engagement with culture-related petitions appears. In Croatia, Denmark and Switzerland, petitions relating to culture generated less commitment compared to petition posts in general. Contrarily, petitions relating to culture yielded, on average, more engagements in Finland, France and the Netherlands.

When topically compared, nine countries appeared to share seven petition themes: 1) children and education, 2) social/cultural equality and human rights, 3) contested heritage and cancel culture, 4) national/international rifts, 5) climate change/sustainability, 6) COVID-19 pandemic and 7) popular culture. The ways citizens suggested tackling them differed across countries.

The diversity of topics, from traditional political issues to popular culture, demonstrates the different arenas covered through online petitions. If activism is understood

in the narrow sense, it could appear that citizens are indeed disengaged with politics. However, if activism could also be read through calls to boycott or revive artists or popular culture content, then it seems that online petitions serve multiple causes and various kinds of activism.

A big gap exists between e-petitions' popularity on Facebook and 'success' in bringing a change. This points to an alternate use of e-petitions. Rather than aiming for concrete (legal) change brought about by addressed decision makers and politicians, these 'non-directed' petitions seem to have an alternative purpose of raising societal awareness, creating a space for expressions of dissatisfaction and frustration, or building a community around a specific problem or cause.

More in the book chapter: *Amplifying Voices through Petitions: Studying Trending Culture-related Petitions on Facebook* by Neta Yodovich, Sylvia Holla, Eva Myrczik and Lucas Page Pereira

Digital cultural participation

Digital cultural participation refers to the engagement and interaction of individuals with cultural activities and resources through digital platforms and media. It encompasses various forms of creative expression, cultural consumption, and collaborative endeavours facilitated by digital technology and online environments.

Research on the influence of digitalisation on citizens' cultural participation has expanded across various disciplines and shed light on the ways in which digital media and communication technologies have reconfigured people's cultural practices. Digital cultural participation has transformed the cultural landscape, providing opportunities for individuals to engage in, create, and connect with diverse forms of culture. It has enhanced access opportunities, empowered creators, and enriched the cultural experiences of people around the world. Research has also demonstrated that digitalisation has made the notion of cultural participation broader, more diverse, and more complex. As technology continues to advance, digital platforms will play an increasingly significant role in shaping and evolving cultural participation in the future. However, empirical research also suggests that the digital reproduces and perhaps even strengthens inequalities that are already present in society.

Non-participation

What is cultural non-participation? One of the main challenges in the scholarly debate on cultural non-participation has been the fact that there are many different yet partly overlapping definitions for it. Most of the operationalisations of cultural non-participation have been tied to more institutionalised forms of culture: a non-participant would be a person who never attends, for instance, the theatre, concerts, or museums, be they more high-brow or more popular.

This approach has been criticised by several scholars for being derogatory, as the more informal cultural practices, especially of groups low in social hierarchies, have largely been invisible in many studies. Such practices include activities like handicrafts, gardening, watching gameshows, and the like. However, recent studies have often tried to use broader conceptualisations of participation than before. This means that they have included a larger number of indicators beyond more institutionalised items to measure cultural participation.

The flourishing debates on 'everyday participation', which have put more emphasis on the value of the mundane pastimes of many people, have played a significant role in this context.

Who is a cultural non-participant, then? In the light of many studies across different national contexts, cultural non-participation and scarce cultural participation are extremely common. Typical predicting factors for cultural non-participation or very low participation are low education, low cultural competence, an occupation in working-class jobs or intermediate positions, male gender, not having suitable venues within a reasonable distance, or not having enough money to participate in culture. Furthermore, this seems to be a form of self-reinforcing behaviour, with low preferences for and a cultural distance towards cultural participation being reinforced by non-participation and vice versa.

Cultural non-participation is a complex phenomenon that cannot be explained but is, at best, predicted through certain standard background factors. Recently, researchers have paid more attention to the fact that

cultural non-participation could also be related to moral defiance and anger related to downward social mobility. Research has shown that groups with low amounts of capital more easily embrace ideals about anti-establishment and beliefs about not properly benefitting from how society works.

Problems with participation

In many areas of cultural policies and activities, but also in education, local development, and urban planning, participatory processes are seen as desirable to such an extent that they become prescribed by institutions, governments, or donors. This, in turn, creates many tensions that have lately been debated in cultural policy literature.

Problems with participation include:

- 'Pseudo-participation', which stands for acts of empty democratic performance in which only superficial and marginal decisions are left to participatory decision-making.

- 'Participation-washing', which is a practice of legitimising certain controversial programs or institutions with a bad reputation through engaging with the audience.

- 'Participation fatigue', which is about disillusionment with participatory processes and reluctance to engage with them, usually as a consequence of previous experiences of tokenisation and/or 'participation-washing'.

- 'Tyranny of participation', which relates to cases in which the public or participants are forced into participation processes in order to get support or maintain a certain status.

In all these instances, participation processes are not necessarily desired or initiated by different publics. Instead, they are used to achieve institutional, private, or political goals. In other words, participants and their time, effort, and contributions are instrumentalised in producing outcomes that are not in their own interest. In that sense, no empowerment or emancipation takes place, which is at odds with the theoretical promise of participation.

The notions listed above represent a valuable critique of participatory practices and policies. They shed light on some important yet weak spots in many participatory processes, including key reasons and motives for initiating participatory processes as well as the power imbalance between participants and initiators of these processes. The power imbalances also include institutional settings in which participatory processes take place. The question is also, to what extent are participants aware of the process and its outcomes, and what kind of contribution and behaviour is desired from them? Finally, it is important to establish how the individual positions and statements of participants are represented in participatory processes.

While it is hard to argue against participation within cultural policy and cultural management, there is a growing concern that many attempts to involve citizens in creative processes or governing are failing. This means that continued debate, learning, and experimentation are needed to advance standards and methods of participation in the arts and culture.

The impact of the level of socioeconomic development on highbrow cultural participation in EU countries

Using two Eurobarometer survey datasets conducted before and after 2008, we showed that the country's socioeconomic development level is the most significant predictor of the level of highbrow cultural involvement of citizens of individual countries. The conception that social position, determined by economic, cultural and social capital, has a crucial influence on participation in high culture is challenged by the claim that this trend is declining in EU nations with higher Human Development Index (HDI) scores. In order to test this idea, the authors hypothesised that the global economic crisis of 2008 had a different impact on cultural participation in different countries and that 'the more robust the welfare state (higher level of resources and better redistribution), the lower the impact of a debt crisis on cultural involvement'.

Differentiating the EU countries according to indicators of socioeconomic development, three groups were identified. In Group A (e.g. Denmark, Sweden, Finland, Netherlands), which is characterised by the highest index of socioeconomic development, highbrow cultural involvement is least influenced by economic and cultural capital, as well as the 2008 debt crisis. In Group B, countries with slightly worse socioeconomic indicators (e.g. Spain, Ireland, Austria, Slovenia, Czech Republic), economic capital and institutionalised cultural capital strongly influence highbrow cultural involvement. Finally, in Group C, which consists of countries with a lower level of socio-economic development (e.g. Portugal, Greece, Bulgaria, Hungary, Romania, Slovakia), there is a strong influence of institutionalised cultural capital, embodied cultural capital and economic capital on highbrow cultural involvement. The results indicate that a higher degree of socioeconomic development in the country affects the reduction of the influence of economic and cultural capital on inequalities in cultural participation.

More in the book chapter: *Drivers of Unequal Access to Culture and its Social Effects* by Jordi López-Sintas, Giuseppe Lamberti, Jörg Rössel, Željka Zdravković

Cultural policy instruments related to participation

Cultural participation includes three groups of activities that are rather different from each other: public (outdoor) cultural participation through visiting programs of cultural institutions or, more broadly, cultural events; private (indoor) cultural participation, which most often takes place in the recipient's home through the media (computers, smartphones, television, radio, etc.) and amateur cultural production, which include creative art practices or engaging in some creative hobby.

Research on cultural participation *European Cultural Values* (2007), *Cultural Access and Participation* (2013) and *EU-SILC* (2015) show a trend of decreasing level of public cultural participation in Europe. The reasons for this are manifold, including the lack of leisure time, the lack of financial resources, but also the growth of private cultural participation made possible by the development of digital technology.

To increase participation in culture, a combination of strategies is needed to engage and involve people in cultural activities. The usual approach is to try to remove the physical, geographical, economic, and psychological barriers, which will make culture more accessible. The idea is that in such a way, currently under-represented segments of the population will have a higher profile in the audience.

Thus, it is necessary to invest in the development and improvement of cultural infrastructure, such as theatres, museums, libraries, concert halls and community centres, particularly in underdeveloped regions and rural areas. This can create more opportunities for cultural participation. In the case of marginalised communities and demographic groups, conducting targeted outreach campaigns can help to increase participation.

Providing financial support, grants, and subsidies to cultural organisations, artists, and events can help to make cultural experiences more affordable and accessible to everyone. Also, when organising cultural events and activities, it's important to consider factors like location, timing, and cost. By doing so, barriers to entry will be minimised, and it will be easier for people to participate in these types of activities. This is especially important for those who may not have the resources to travel long distances or pay high admission fees.

But this is not sufficient. Simply giving people the opportunity to see and hear works of art is not enough. Preparation and knowledge of the codes of art are necessary for such actions to have any effect. Therefore, audience development programs and initiatives, including integrating cultural experiences and education into school curricula, development of educational programs in media, organising field trips to cultural institutions, and offering cultural passes or vouchers that provide discounted or free access to cultural venues, performances, exhibitions, and events, represent a necessary first step.

Research studies show that one of the key barriers to participation is a lack of leisure time. So, it is worth trying to develop cultural policies for the workplace. For instance, companies could establish cultural policies that promote employee participation in cultural activities, and employers could implement flexible scheduling or cultural leave policies to enable individuals to attend events without compromising their work responsibilities.

At the beginning of the 21st century, there were high hopes related to the democratising effects of digital media. They were seen as important instruments for increasing

participation and diversity in arts and culture. Developing online platforms for virtual exhibits, live streaming of cultural events, and interactive experiences can definitely widen the reach of cultural activities beyond physical locations, making participation possible for a broader audience. However, numerous studies in the last twenty years show that although digital media provide an important means of engaging new audiences, they also seem to reproduce existing social inequalities, if not enlarge them.

Increasing cultural participation also means creating preconditions for the development of productive capacities of citizens. According to Pierre Luigi Sacco (2011) in the Culture 3.0. phase today, everyone has access to production technology that allows professional treatment of text, sound, photographs, video, and multimedia. To that extent, technological possibilities exist that can turn passive audiences into active practitioners. However, there are still social factors that prevent this from happening to the full extent. It's crucial to address these factors to realise the potential of cultural participation fully.

In general, the most important thing to recognise is that cultural policy measures alone cannot contribute to raising the level of cultural participation. The causes of its decline are multiple, so reversing the trend is only possible if measures of educational, media, economic, and social policies are included.

Indicators that can be used to assess the level and impact of cultural participation

Understanding the effectiveness and impact of cultural policies in promoting public engagement with the arts, heritage, and creative expressions requires paying attention to indicators of participation. These indicators are crucial for assessing the public's level of involvement and interest.

Common indicators of participation in cultural policy are:

- Attendance and participation rates, which involve keeping track of the number of people who attend various cultural events, programs, and activities.

- Monitoring how many people subscribe to programs of cultural institutions, become members of cultural organisations, or join cultural clubs and societies.

- Analysing digital participation through website visits, social media interactions, online exhibitions, and virtual events.

- Measuring how much various communities are involved in the planning, design, and implementation of cultural initiatives. This can be done through consultations, focus groups, and public forums.

- The extent to which individuals voluntarily contribute to and participate in cultural institutions, events, and activities.

- The number of collaborations and variety of partnerships formed between cultural institutions, government entities, private businesses, and community organisations

- Access to cultural activities for marginalised or disadvantaged groups, such as low-income individuals, people with disabilities, and rural communities.

The most often used methods for measuring cultural participation include:

- Surveys and Questionnaires: One of the most popular ways to measure cultural participation is through surveys and questionnaires. Participants can be asked about their involvement in a variety of cultural activities, their impressions and opinions. These surveys can be conducted in person, over the phone, or online.

- Attendance Records: Attendance records can serve as a useful indicator of participation in cultural events and venues, especially those that involve ticketing or registration.

- Social Media and Web Analytics: By analysing social media and web engagement, it is also possible to gain insights into cultural participation. Tracking various metrics such as hashtags, mentions, likes, shares, and event RSVPs on platforms like Twitter, Facebook, and Instagram can provide a good estimate of the level of interest and engagement in cultural activities.

- Interviews and Focus Groups: Conducting qualitative methods such as interviews and focus groups can provide deep insights into the motivations, attitudes, and experiences of individuals with regard to cultural participation. This approach can add valuable context and detail to supplement quantitative data.

- Case Studies: Studying cultural events or initiatives in detail can help us understand the reasons behind participation and how cultural activities affect people and communities.

- Participation Metrics: Creating targeted metrics to measure cultural activity participation can effectively gauge engagement levels. Cultural institutions could track the frequency of repeat visitors, the duration of time spent per visit, or the percentage of visitors who actively participate in interactive programs.

- Arts Education and Outreach Programs: By keeping track of enrollment and participation rates in arts education and outreach programs, it is possible to gain valuable insights into the level of interest and involvement in cultural activities among different demographics.

SOLIDARITY

Dictionary definitions define solidarity as the willingness of one person or a group to provide support to each other or another group in times of need. It is frequently added that such support is based on a bond of unity or agreement based on an awareness of shared interests, objectives, standards, or sympathies.

Sociological approaches help us understand the nature of these bonds of unity and explain how they come about. We learn from these approaches that solidarity points to the existence of social interactions includes means of establishing connections, and presupposes reciprocity between social agents (Smith and Sorrell, 2014). It is a mode of group cohesion that is not based on force. Rather, solidarity 'forges a group out of individuals' by tying them to one another based on 'positive obligations' (Borger, 2020). An important defining characteristic of solidarity is that, unlike collectivism, it does not reject but positively values individual needs.

Individuals connected by the bond of solidarity can be united around a common goal (e.g., in the case of the labour movement) or a common interest (e.g., in response to outside pressure or danger). Solidarity can be based on common ideological principles (as in the case of working-class solidarity) or religious values (e.g., in the case of Christian or Muslim solidarity).

One should also bear in mind that solidarity can exist at a community or national level but also extends to supranational levels, where it is sometimes mentioned in formal declarations. For example, it is defined as the fourth title of the *Charter of Fundamental Rights of the European Union*, whose purpose is to improve the lives of citizens in the entire Union but also motivates actions beyond its borders. Likewise, international and global solidarity play a prominent role in a number of programmes organised and promoted by UNESCO. Finally, it should be said that the nature of solidarity changes along with society, and it is possible for various forms of solidarity to exist simultaneously (Schiermer, 2014; Borger, 2020).

Why solidarity is important in the contemporary context and what changes it has undergone can arguably be best understood if one returns to its initial and by far the most important conceptualisation in the social sciences, that of the French sociologist Émile Durkheim (1858–1917).

Studying how societies can maintain their integrity and coherence in view of the changes brought about by industrial modernity, Durkheim distinguished between mechanical and organic solidarity. He argued that these two types of solidarity can be distinguished based on a number of their features and that they correlate with two different types of society, i.e., with either mechanical or organic society.

According to Durkheim, mechanical solidarity is found in traditional and small-scale societies and comes about as a result of the homogeneity of the individuals who

make them up. It is frequently based on kinship ties or familial networks or by people connected through similar kinds of work and a common religious, educational, and lifestyle background.

In contrast, organic solidarity is found in societies in which there is a higher level of specialisation of work. Due to their ever-increasing division of labour, these modern, industrialised societies are characterised by a higher level of interdependence among their members. Their social order depends on the reliance of these members on each other and their ability to perform different tasks needed for securing essential goods and services.

The need to regulate interdependence in some ways led to the 20th-century welfare state redistribution, which culminated in Europe in the period between 1945 and 1975. In this period, the justifying rhetoric included the notion of solidarity towards the weaker members of the labour market and society more prominently than has been the case since the 1980s, when neoliberal marketisation and promotion of individual responsibility replaced the logic of redistributive justice.

In this new context, rather than being based on abstract appeals, calls for solidarity have resurfaced in the form of claims for rights. For example, the previously mentioned *Charter of*

Fundamental Rights of the European Union (2000/2009) lists workers' rights, the rights to social security and social assistance, and environmental and consumer rights as those that should be secured under the title of solidarity. In addition to such codifications, however, calls for solidarity continue to be the motivation for numerous actions of civil society organisations advocating for social Europe, citizens' and migrants' rights, and care-based society in general.

New social realities, coming about in response to an increasingly complex global division of work and the numerous crises that accompany it, pose questions regarding the foundations on which it is now based (Brunkhorst, 2005). Authors problematising the possibility of establishing positive sentiments and solidarity in contemporary society (Giddens, 1998, 2005; Wilson, 2003) point to cultural pluralism as one of its important factors.

Consequently, the contribution of contemporary cultural policies to developing solidarity in society should relate to supporting cultural pluralism and promoting the imaginaries of care and solidarity. In a narrower sense, the tasks of cultural policies also relate to securing better working and living conditions for artists and cultural workers in the spirit of Title IV of the *Charter of Fundamental Rights of the European Union*.

" *Solidarity and Cultural Participation*

The connection between religiosity and social solidarity is a classic topic in sociology (Durkheim 1995 [1912], Putnam, 2000). On the other hand, the connection between religiosity and cultural participation has been studied to a considerably lesser extent. (e.g. Katz-Gerro and Jaeger, 2012; Van Eijck, 2011).

This book chapter aimed to examine the relationship between religiosity, personal solidarity, perceptions of solidarity in society, and the cultural practices of the respondents. By analysing INVENT survey data using Multiple Correspondence Analysis (MCA) and Hierarchical Agglomerative Cluster Analysis (HAC), four clusters were identified based on the respondents' solidarity and their perception of the state of solidarity in their society. These clusters were labelled as follows: 1) 'Trustful', respondents who are ready for social solidarity, trust others, and perceive a high level of solidarity in their society; 2) 'Disillusioned', those who are ready for social solidarity but disappointed in the state of solidarity and trust in society; 3) 'Cautious', respondents who do not show a high level of trust and are not entirely sure about the state of solidarity in their societies; and 4) 'Alienated', those who do not show signs of openness, are mistrustful, and xenophobic.

The analysis revealed that those classified as 'Trustful' are also highly involved in cultural activities. Conversely, culturally disengaged people are mostly found in the 'Alienated' cluster. Additionally, there are significant differences in cultural practices among various religious groups. There is an above-average number of Protestants, Christian Catholics, and Muslims among those who are culturally active, while Orthodox Christians are above-average culturally disengaged. A significant number of the Catholics were also culturally inactive, while the fewest culturally disengaged respondents in the sample were found among the Protestants.

Our findings suggest that there is a connection between religiosity, social solidarity and cultural participation but that it is mediated by several factors such as one's ethnic background, membership in majority or minority communities, education, income, and other indicators of cultural and economic capital.

More in the book chapter: *Religiosity, Social Solidarity and Cultural Participation* by Danijela Gavrilović, Tally Katz-Gerro, Frederic Lebaron, Predrag Cvetičanin, Avi Astor and Nemanja Krstić

New organisational and funding models (coops, unions, solidarity funds)

Cultural production refers to the creation, dissemination, and preservation of various forms of cultural expression, including art, literature, music, film, theatre, and more. Traditionally, cultural production has been organised and funded through established models such as government support (mostly in Europe), private patronage (mainly in the US through donations), ticket sales, publishing deals, and grants. However, new organisational and funding models have emerged in recent years, driven by technological advancements, changing audience behaviours, and evolving cultural landscapes.

One significant development is the rise of digital platforms and the internet, which have enabled new cultural production and distribution forms that have transformed the market for cultural industries. Artists and creators can reach global audiences through online platforms, bypassing traditional gatekeepers and intermediaries. (This has sometimes been referred to as 'the Bowie theory', named after the musician because he was the first to foresee the market transformation.) These new developments have facilitated the emergence of independent and self-publishing models, crowdfunding platforms, and online marketplaces that allow artists to fund and distribute their work directly to consumers.

Crowdfunding platforms like *Kickstarter* and *Indiegogo* have become popular ways for artists to engage their audience and secure project funding. These platforms allow individuals to contribute financially to support the creative work of their favourite artists, often in exchange for exclusive content or other rewards.

Another trend in cultural production is the growth of collaborative and community-based models. Artists and creators are increasingly collaborating with each other and audiences to co-create and co-fund projects. This approach fosters a sense of community ownership and participation in the cultural production process.

Furthermore, cultural organisations and institutions are exploring new funding models beyond traditional government grants and private donations. Some diversify revenue streams by generating income through merchandise sales, ticketed events, partnerships, sponsorships, and licensing agreements. Others are adopting social entrepreneurship models, combining their cultural mission with commercial activities to generate revenue and achieve financial sustainability.

New organisational and funding models have emerged in recent years to address the challenges and opportunities faced by cultural producers and promote alternative approaches to support their work. These models include cooperatives (coops), unions, solidarity networks, and funds.

Cooperatives (coops): Cultural cooperatives are organisations owned and democratically governed by the individuals producing or distributing cultural goods and services. Cooperatives enable artists, writers, musicians, and other cultural workers to manage their work and share resources collectively. By pooling their skills, knowledge, and financial resources, coops provide a framework for mutual support, collective decision-making, and equitable distribution of profits. The stability and growth of coops depend on the strength of their founders' ideological bases.

Unions: Cultural worker unions have been established to advocate for the rights and interests of workers in the cultural sector. These unions aim to protect the rights of artists and cultural professionals, negotiate fair working conditions, and advocate for better wages, benefits, and job security. Unions are crucial in promoting collective bargaining, advocating for cultural workers' rights, and fostering solidarity within the industry.

Solidarity networks: Solidarity networks are informal or formal associations of individuals or organisations collaborating to support cultural production. These networks foster cooperation, mutual aid, and resource sharing among cultural workers. Solidarity networks can also advocate for policy changes and promote the value of cultural production within society.

Cultural funds: These are financial mechanisms supporting cultural projects, initiatives, and artists. Cultural funds often have specific criteria for funding, such as supporting emerging artists, promoting cultural diversity, or addressing social issues through artistic expression.

The digitalisation of cultural expressions and these new organisational and funding models aim to empower cultural producers, address inequalities within the sector, and create more sustainable and inclusive environments for artistic and cultural expression. They reflect a shift toward more direct, participatory, community-oriented, and equitable cultural production and support approaches.

Cultural commons

Cultural commons emerged as a topic within the cultural policy field during the wave of academic and activist writing related to the resurrection of the commons in the mid-2000s. It has been gaining prominence ever since, especially among non-institutional cultural actors.

The term 'commons' refers to the cultural and natural resources accessible to all members of a society for individual and collective benefit. These are resources, such as air and water, and other resources of a habitable Earth, held in common even when privately or publicly owned. 'Commons' can also be defined as a social practice governing a resource not by a state or market but by a community of users, creating their own self-governing institutions. In the cultural field, commons are defined as processes and relations aiming to re-appropriate what is seen as having been robbed by the capital, be it state or private. Consequently, cultural commons encompass a range of practices, concepts, and issues positioned against the profit-centred, neo-liberal, commodifying capitalist paradigm of culture. In their essence, cultural commons can be seen as ways of reasserting culture as a collective, shared, mutually owned field and practice – a common.

The terms frequently associated with cultural commons are commoning, community, self-organising, non-hierarchical organisational models, shared means of production and distribution of culture, and collective action. An important contribution of the cultural commons is bringing questions of ownership, sharing, and caring for resources to the forefront of inclusive cultural policies.

One stream of literature on cultural commons defines them as intangible but collectively shared and owned resources, such as knowledge, values, traditions, images, digital contents, and conceptions. In contrast, the other group of authors insists it is crucial to link these intangible aspects with material ones. Namely, in their view, it is impossible to practice the commoning of culture without material means to do so. Consequently, according to these authors, most tools,

means, and spaces for cultural production and dissemination should be treated as cultural commons.

The culture of the commons has exerted a big influence within the field of digital creation. The internet has indeed encouraged new forms of creation and distribution of knowledge and content through decentralised power relations, collaboration, and open production. However, in this context, one should be especially wary of what is known as 'commonswashing', i.e., the appropriation of the message of the commons for commercial purposes without endorsing its values. In the world of digital creation, cultural commons are often associated with inexhaustible cultural resources or economies of collaborative production, but without shared governance, shared ownership, and egalitarian relations.

Presently, the politics of cultural commons are mostly practised by independent, non-institutional, and non-profit actors, communities, and groups aiming to find new ways and structures for practising culture. The actions of these actors include setting up independent cultural policy frameworks and mechanisms for introducing collective governance of shared resources, occupying public spaces for cultural use, and caring for common heritage and identity collectively. All of these emphasise solidarity, as practices of commoning, by definition, rely on establishing and nurturing social relations of care and shared stewardship for goods, spaces, ideas, and knowledge.

Social movements and citizen initiatives

The term 'social movements' describes the phenomenon of a network based on informal interactions between a plurality of individuals, groups, and/or organisations that share collective identities and engage in political or cultural conflicts. Sociologists have increasingly used the term since the 1960s in light of the rising collective actions and protests on a global scale. While labour and/or socialist movements predominated during the beginning of the 20th century, the post-World War II period saw the emergence of a plethora of different social movements, such as environmental, peace, women's rights, and anti-racism movements.

Existing literature typically emphasises three dimensions of social movements: collective action with some degree of organisation and temporal continuity, change-oriented goals, and extra- or non-institutional collective action. First, social movements are networks that are informally coordinated but nonetheless require a certain degree of organisation and temporal continuity to achieve their goals. Second, social movements aim to either promote or halt change against existing institutional or cultural authorities. Third, social movements may use various methods when expressing their discontent and demands, such as sit-ins, the collection of signatures, or protests.

Social movements are important for cultural policy since they form an integral part of bottom-up mechanisms for transforming culture. They may pressure existing institutional and cultural authorities for change and, ultimately, more diversity and inclusion in culture. Social movements also produce cultural resources such as art, music, literature, research, and food as part of their ideological agendas. A well-known example is the Guy Fawkes mask, which emerged as part of anti-establishment movements.

Social movements can produce important cultural outcomes, but they also produce other societal and political outcomes. Recent research has indeed proposed linking cultural outcomes to movement efforts in broad areas of social life.

At the intersection of artistic and social practice: Trampoline House community centre in Copenhagen

This case highlights a community centre that operates at the intersection of artistic and social practice. Since 2009, *the Trampoline House* (TH) in Copenhagen has been working with and advocating for asylum seekers and refugees in Denmark and internationally.

Trampoline House actively seeks to create societal values of culture through a participatory practice, especially for those who due to their legal (immigration) status, have the least chances of an active participation in the Danish society. This case study explores an initiative founded and organised by artists, which works as a reaction to specific trends in immigration politics. Their focus is on integration by inclusion and participation.

The project's practice is spanning across many different spaces and actors. The case description focuses on three aspects in relation to its main characteristics: Multi-platform; Artistic practice with a social impact; Participatory, emancipatory, democratic, and inclusive. This study further explores the role of (public) funding and the lack thereof for a cultural centre that combines artistic and social practice.

Trampoline House exemplifies an understanding of culture in the broadest and most inclusive sense: being together, and negotiating a 'culture of democracy', while at the same time contributing to established art exhibitions such as documenta fifteen.

It is a particularly interesting case, as many different aspects of *the Trampoline House* practice have culminated in 2022: On the one hand, their participation at the documenta fifteen art exhibition has further established their standing in the art world. On the other hand, Trampoline House as a core institution has not been able to re-establish itself (in terms of having a permanent physical venue) after the bankruptcy in 2020.

The case describes instances of real participation, facilitated and, most importantly lived by the organisers of *Trampoline House*, i.e. participation in decision-making processes and power relations (Carpentier, 2016). The founders of *Trampoline House* take their democratic approach seriously, saying that they have created a 'culture of democracy' through their inclusive and artistic practice. At the centre of this culture of democracy is the commitment to letting people engage and giving them the opportunity to be who they want to be while providing a safe environment for everybody. As described in this case, the TH is in a constant negotiation process of establishing a society where people feel included, respected, and of use.

Trampoline House is an example of successful artistic practice and successful participatory practice. On the other hand, its multi-faceted activities are hard to categorise according to existing funding schemes, which might be the main reason for a rather unsustainable economic situation'.

Please read more about this in the case study by Eva Myrczik from the University of Copenhagen

Socially engaged art

Socially engaged art is a form of art that is focused on addressing social and political issues. It is a collaborative effort between artists and communities, with the goal of creating awareness and promoting positive change. Unlike traditional art, socially engaged art is not created for individual expression or aesthetic purposes but rather to engage with and address important issues facing society. Socially engaged art encourages people to think critically about the world they live in. It creates a space for individuals to actively participate in shaping their own communities, blurring the boundaries between art, activism, and community engagement.

The 20th century saw the emergence of numerous socially engaged art movements and projects that addressed pressing social, political, and cultural issues. The most famous were avant-garde movements such as Dada, futurism, surrealism, constructivism, and Bauhaus.

Some of the examples from the second part of the 20th and the beginning of the 21st century include:

The Theatre of the Oppressed – developed by Brazilian playwright and director Augusto Boal. It is a theatrical and participatory methodology designed to empower individuals and communities to explore and address social, political, and cultural issues and challenge systems of oppression through the medium of theatre.

The Bread and Puppet Theater – a politically radical puppet theatre, active since the 1960s. The theatre was co-founded by Elka and Peter Schumann. It was active during the Vietnam War in anti-war protests, primarily in New York City, and its enormous puppets (often ten to fifteen feet tall) were a fixture of many demonstrations.

The Freedom Riders – civil rights activists who rode interstate buses into the Southern United States to challenge racial segregation in bus terminals. Their actions and the subsequent response from authorities brought attention to racial inequalities and inspired broader activism.

The Guerilla Girls – an anonymous group of feminist artists who use art to raise awareness about gender and racial inequalities in the art world. Through posters, billboards, and public interventions, they challenge museums, galleries, and institutions to address their lack of diversity and representation.

The Green Belt Movement – founded by Wangari Maathai, used tree planting and environmental conservation as a way to empower women and address ecological and social issues. The movement was initiated in Kenya and later expanded to other African countries.

Graffiti and Street Art – which serve as platforms for social and political commentary. Artists like Banksy have used their work to address topics such as war, capitalism, and human rights, reaching audiences beyond traditional art spaces.

Cultural policy instruments related to solidarity

Multiple factors can contribute to strengthening solidarity. Collaboration and cooperation can create a sense of collective purpose and achievement. Working together toward shared objectives fosters solidarity and strengthens social bonds. On the other hand, recognising and embracing diversity can help create solidarity. Showing appreciation and respect for different cultures, perspectives, and backgrounds fosters a sense of unity among diverse communities. Also, when individuals or groups share common identities, values, or goals, they are more likely to feel connected

and exhibit solidarity with one another. Furthermore, addressing issues of inequality and working towards equitable opportunities can create a society where individuals feel responsible for each other's welfare.

Solidarity is often rooted in empathy and compassion. Understanding and caring about the well-being of others can lead to acts of support and solidarity in times of need. Sometimes, crises and challenging circumstances can bring people together, fostering a spirit of mutual support. Facing difficulties as a community can lead to increased cohesion and collective action. Finally, effective leadership that promotes unity, inclusivity, and collective well-being can inspire others to follow suit and contribute to solidarity.

A cultural policy can contribute to nourishing solidarity in many ways. One way is by involving community members and stakeholders in developing cultural policies, which can create a sense of ownership and collective responsibility for their implementation. The second would be implementing policies that promote social inclusion in cultural spaces and activities that empower marginalised groups and increase their social involvement. The third refers to promoting intercultural dialogue through cultural exchange programs, festivals, and events that allow individuals from different backgrounds to interact, share experiences, and build connections.

Culture in a narrow sense, can also contribute to strengthening solidarity. Encouraging artistic and cultural projects that involve collaboration within the community can enhance social connections and promote a feeling of unity. Collaborations between artists, cultural organisations, and social service providers to address community challenges creatively also nourish solidarity. In underserved areas, investing in cultural infrastructure is an effective way to empower communities and

promote a sense of solidarity. Preserving and protecting cultural heritage sites, practices, and traditions can instil a sense of pride, belonging, and solidarity among individuals with shared cultural identities.

Educational and media policies can also make significant contributions. By incorporating education programs that emphasise the importance of solidarity, empathy, and community responsibility, these values can be instilled in the younger generation. It is possible to challenge negative narratives, combat polarisation, and promote solidarity between different social groups by encouraging responsible and diverse media representation.

Indicators of solidarity in cultural policy

Social solidarity refers to the cohesion and mutual support among individuals within a society or community. It is a concept that reflects the degree of unity, cooperation, and interconnectedness among people, as well as their willingness to work together toward common goals and interests. Social solidarity is an essential part of social life, as it helps create a sense of shared identity and belonging and promotes the well-being of individuals and the community as a whole. It can be identified by the presence of legal and moral norms and good customs that promote solidarity.

Social solidarity expresses itself in high levels of social capital; the presence of social support networks, both formal and informal; participation in collective actions (such as protests, community events, or shared initiatives); the willingness of individuals to volunteer their time or donate resources to help others in need, support for marginalised or vulnerable groups; the way a community comes together and responds during times of crisis or disaster and many other ways.

Indicators that measure solidarity in the cultural field include increased involvement of local communities in decision-making processes related to cultural development, partnerships with community-based organisations, and programs that encourage active participation in cultural activities.

One of the major indicators of solidarity is the degree to which community members and stakeholders are involved in developing cultural policies and implementing policies that promote social inclusion in cultural spaces and activities.

The second would be the number and quality of collaborations between cultural organisations, community groups, and government entities. Many of these collaborative projects achieved results, and the relevant experiences of participants can be valuable indicators of attempts to raise solidarity to a higher level.

The third refers to programs that encourage active participation in cultural activities. Progress indicators in this area include more significant participation of diverse communities in cultural activities and events, removing barriers to accessing cultural resources, and targeted outreach to marginalised groups.

Although it is not easy to measure solidarity with complete accuracy, some methods can provide an estimate of its existence and influence. These include:

■ Social network analysis, which involves mapping relationships, communication patterns, and identifying key nodes of support.

■ Carrying out surveys or questionnaires to gauge people's perceptions of solidarity within a group or community.

■ Conducting qualitative observations in real-life settings to observe and document instances of solidarity in action.

■ Case studies to analyse historical or contemporary cases where solidarity played a significant role in achieving common goals.

■ Analysis of documents, speeches, or social media content related to a specific group or community to identify language or themes associated with solidarity.

■ Creation of composite Indices that combine multiple factors related to solidarity, such as participation in community activities, volunteering rates, and charitable donations.

EQUALITY

At least since the French Revolution in 1789, equality has been treated as one of the key values of modern, democratic societies. While until the eighteenth century, it was assumed that human beings were unequal by nature, 'under conditions of modern social citizenship, it is inequality, not equality, which requires moral justification' (Turner, 1986).

A distinction is usually made between equality of outcome and equality of opportunity. Equality of outcome is most often interpreted as a state in which all people have approximately the same life conditions measured by wealth and income. It presupposes some sort of state intervention, usually a transfer of income or wealth from those who are better off. Today, this appears to be generally rejected as both untenable and undesirable. It is frequently stated that equalising outcomes denies the importance of individual responsibility and choice, frustrates ambition, and prevents achievement. Likewise, it is frequently stated that it is unclear what should be equalised: income, wealth, welfare, or happiness. Because of this, most egalitarians do not advocate equality of outcome, but different kinds of equality of opportunity. They claim that it is not resources or well-being that should be equalised but opportunities to gain the well-being or resources one aspires to.

According to Adam Swift (2001), conceptions of equality of opportunity can be divided into minimal, conventional, and radical. What they all have in common is that they state that equalising circumstances beyond our control is needed, while inequalities resulting from the exercise of personal choice and our own efforts are legitimate. Advocates of minimal conceptions believe that it is enough to eliminate overt discrimination on the grounds of race, ethnicity, religiosity, or gender discrimination in education and employment. Accordingly, school enrolment and job hiring should be based on individual competencies, skills, and qualifications. Conventional conceptions, on the other hand, also deal with indirect discrimination. According to them, the competition will become fair only when everyone is given equal chances to acquire the relevant competencies, skills, and qualifications. Finally, in radical conceptions, represented, for example, by Rawls (1971) and Dworkin (1981a, 1981b), unequal innate gifts are also not seen as something that individuals deserve; they are held to be arbitrary from a moral point of view. According to the proponents of radical conceptions, a genuine conception of equality of opportunity should be 'ambition-sensitive' but 'endowment-insensitive'.

Liberal egalitarian conceptions of equality of opportunity, outlined above, are criticised for their individualism. Namely, according to Young (2001), individualism marginalises the impact of social structures, ignores the significance of social groups, and fails to identify the causes of structural inequality. As stated by Anne Phillips (2004), 'In a world where the three hundred wealthiest individuals control assets equivalent to those of the poorest three billion, the distribution of resources is clearly about something more than the distribution of tastes or talents or the propensity for hard work'. Moreover, according to Phillips, equality of outcome and equality of opportunity should not be presented as

opposites. Instead, equality of outcome 'across the broad spectrum of resources, occupations, and roles—has to be taken as a key measure of equality of opportunity' (ibid.). A key theme related to the relationship between culture and inequality in our time is reflected in the dominance of 'identity politics'. In such egalitarian politics, cultural recognition took precedence over issues of redistribution, which had previously held the highest priority. According to Judith Squires (2006), 'those who are considered to be 'unequal' are increasingly seen to be ethnic minorities, disabled, the elderly, gays and lesbians, religious minorities, and so on, rather than the poor'. This shift in concern from economic to cultural inequalities is accompanied by a shift in emphasis from similarity to difference. It appears that equality now necessitates appreciation for differences rather than a search for similarities. In addition, it emphasises equality between groups rather than individuals.

In relation to the narrow definition of culture, equality in culture includes making cultural experiences, venues, and resources accessible to all individuals, regardless of socioeconomic status, physical abilities, or geographic location; ensuring that diverse cultural voices and perspectives are represented and included in cultural production; and providing opportunities for individuals from marginalised communities to participate in and shape culture actively.

Cultural policies advocating the democratisation of culture, cultural democracy, decentralisation of culture, universal access to culture, equal pay, and overcoming the digital divide represent significant attempts to implement the value of equality.

Democratisation of culture

The conception of 'democratisation of culture' came about as part of substantive political changes aimed at achieving a more evolved democracy after WWII. It was formulated in 1959 and put into practice by the French Ministry of Culture, headed at the time by the famous writer André Malraux. The democratisation of culture was inspired by a belief in the civilising value of the arts and culture and a desire to democratise access to them. In practical terms, cultural policies based on this conception made cultural activities accessible to a broader section of the population through reduced admission prices, free entry to museums and galleries, and the touring of top theatre, opera, and ballet performances, as well as visual arts exhibitions. The culture was also popularised through educational programs and state media broadcasting.

From today's vantage point, it can be said that the democratisation of culture played a highly important role in familiarising broad circles of the population with the achievements of art, especially modern art.

However, the concept of democratisation of culture has also been criticised on several counts. To begin with, it can be considered 'insufficiently democratic'. Namely, it represents a top-down approach that can be seen as an example of cultural elitism. Such an approach seems to assume that there is one valuable culture – the culture of privileged social groups – that satisfies the cultural needs of all members of society and that, accordingly, is the only one that deserves to be disseminated. Another reason for criticism is that the concept aiming to democratise culture was, in practice, reduced mainly to the democratisation of the reception of art, while production and distribution remained in the hands of 'professional' cultural actors.

Furthermore, it was assumed that a mere encounter between the work and the audience was enough for the development of artistic enjoyment. Contrary to that assumption, research and policy practice has shown that

to enjoy works of art, it is necessary to be familiar with the codes of those arts. Without knowing this 'language' of art, which is learned from early childhood or through the educational process, visitors to concerts and exhibitions feel lost in the chaos of sounds and visual experiences. And finally, cultural policy practices based on the concept of democratisation of culture have shown that barriers to accessing culture are not merely material but also symbolic. Many people do not enter theatres, museums, or galleries because they feel as if they do not belong there.

The criticisms of democratisation of culture have led to new conceptualisations of the relationship between democracy and culture. The first challenge came from the counter-cultural movements of the 1960s, which questioned traditional hierarchies between elite and popular culture. In the 1970s, the alternative concept of cultural democracy (or cultural pluralism) appeared.

Cultural democracy

The concept of 'cultural democracy' (or 'cultural pluralism') was formulated for the first time in the now already classic work of Augustin Girard and Geneviève Gentil, *Cultural development: experiences and policies*, published in 1972. The starting point of the concept of cultural democracy is that there is a multitude of cultures in a society. Consequently, in this view, the task of a genuinely democratic cultural policy should not be to acculturate all members of the community with the elite culture, as was the case in the democratisation of culture approach. Instead, cultural policy should strive to create prerequisites for all citizens to produce and participate in the culture in which they are socialised.

The differences between the concepts of democratisation of culture and cultural democracy are manifold. Democratisation of culture equates culture with elite art, which represents the legitimate culture and is transmitted through public education. On the other hand, cultural democracy adopts an anthropological understanding of culture: culture is seen as constituted of multiple values, practices and objects. In other words, in this view, all cultures are seen as legitimate. Secondly, in contrast to the top-down approach characteristic of the democratisation of culture, cultural democracy works bottom-up. It presupposes that various communities produce, disseminate, and communicate their own forms of culture. Thirdly, besides democratising the reception of the arts, cultural democracy is concerned with providing access to the means of cultural production and distribution. Furthermore, in the understanding of cultural politics implied by cultural democracy, it is important to recognise that everyday expressions of people represent culture and involve people in debates about values, identities, and society. To that extent, it can be said that if the democratisation of culture approach strives to make culture available to people, cultural democracy is about making democracy through culture.

In contrast to numerous theoretical discussions about cultural democracy, public funding agencies did little to support its practical application. One of the main reasons for this was the difficulty in limiting the domains of culture deserving governmental support. The comprehensiveness of the cultural democracy agenda also made it financially unsustainable, especially during the oil crises of the 1970s. Over time, this led to the emergence of new cultural policy paradigms, such as the conception of culture as a tool of sustainable development in the 1980s and the conception of creative industries in the 1990s.

" *What Shapes Perceptions of Inequality?*

The impact of increasing social inequalities on culture was one of the main topics of the INVENT project. Among other things, we investigated how respondents perceive social inequalities and how this relates to their cultural practices. Following Pierre Bourdieu's (1989) dictum that a point of view is always 'a view from a determinate position within social space' we anticipated that differences in respondents' perceptions of inequality would be influenced by their respective levels of education, income, and possessions. Furthermore, that there would be differences in this regard between genders, generations, and people living in settlements of various sizes.

Using Hierarchical Cluster Analysis, three groups among survey respondents were identified concerning the perception of inequality. The first holds that the vastly widening gap between the rich and the poor impacts all aspects of life in their societies. The second group comprises respondents who notice that the inequalities between the rich and the poor have increased but are unsure about what kind of effect this has on society as a whole. The third group consists of those who do not notice the increase in social inequalities or any adverse effects.

To our surprise, the statistical analysis showed virtually no differences in respondents' socio-demographic characteristics between these groups. Nor any differences in their cultural practices. Differences appeared when we introduced their ideological profiles into the analysis. Respondents who agreed with the views that unemployed people should not get benefits if they do not try to find work and that government regulation of business usually does more harm than good - are those who overlooked social inequalities. And they were more often present in Great Britain and Denmark. On the other hand, those who disagreed with these views perceived significant social differences and their strong influence on social life. They were more present among respondents from France, Spain, Croatia, and Serbia. The third group consisted of respondents from the Netherlands, Finland, and Switzerland, undecided regarding ideological attitudes and the perception of social inequalities. Our analyses seem to indicate that ideologies have separated from their socio-demographic base, that is, from the respondents' position in the social space. And that the perception of inequality depends to a large degree on how normalised neoliberal ideology is in certain societies.

More in the book chapter: *Citizens' Perspectives on the Impact of Social Inequalities on Cultural Participation* by Mirko Petrić, Predrag Cvetičanin, Inga Tomić-Koludrović, Valentina Petrović and Željka Zdravković

Access to culture

In the *Recommendation on Participation by the People at Large in Cultural Life and their Contribution to It* (UNESCO, 1976), access to culture is defined as 'concrete opportunities available to everyone, in particular through the creation of the appropriate socio-economic conditions, for freely obtaining information, training, knowledge and understanding, and for enjoying cultural values and cultural property'.

A common and effective method for improving access to culture involves identifying and removing obstacles preventing individuals from participating. These barriers can take many forms, including physical obstacles that may impact disabled individuals, financial obstacles such as entrance fees or transport tickets, geographical barriers that may affect those living in rural areas, as well as intangible barriers such as cultural interests and life choices, linguistic barriers, institutional attitudes, and perceptions of cultural institutions as elitist. Addressing these obstacles is important to ensure that everyone has an equal opportunity to participate in cultural activities.

However, this is not enough. In the past, funding authorities and cultural institutions have focused on the supply side, but research results show that the issue of access and participation in the arts is more of a demand issue than a supply issue. Therefore, efforts to encourage audience development must focus on creating a demand for artistic and cultural production.

Access to culture is the prerequisite for achieving other social values of culture. Council of Europe publication, *Making culture accessible* (2010), stresses the role of access to culture in achieving social cohesion, safeguarding minorities' rights and freedoms and supporting the building of one's identity. Also, cultural diversity is impossible to achieve without universal access to cultural education, creation and participation. Thus, policies and initiatives to enhance access to culture are essential for building cohesive, inclusive and democratic societies.
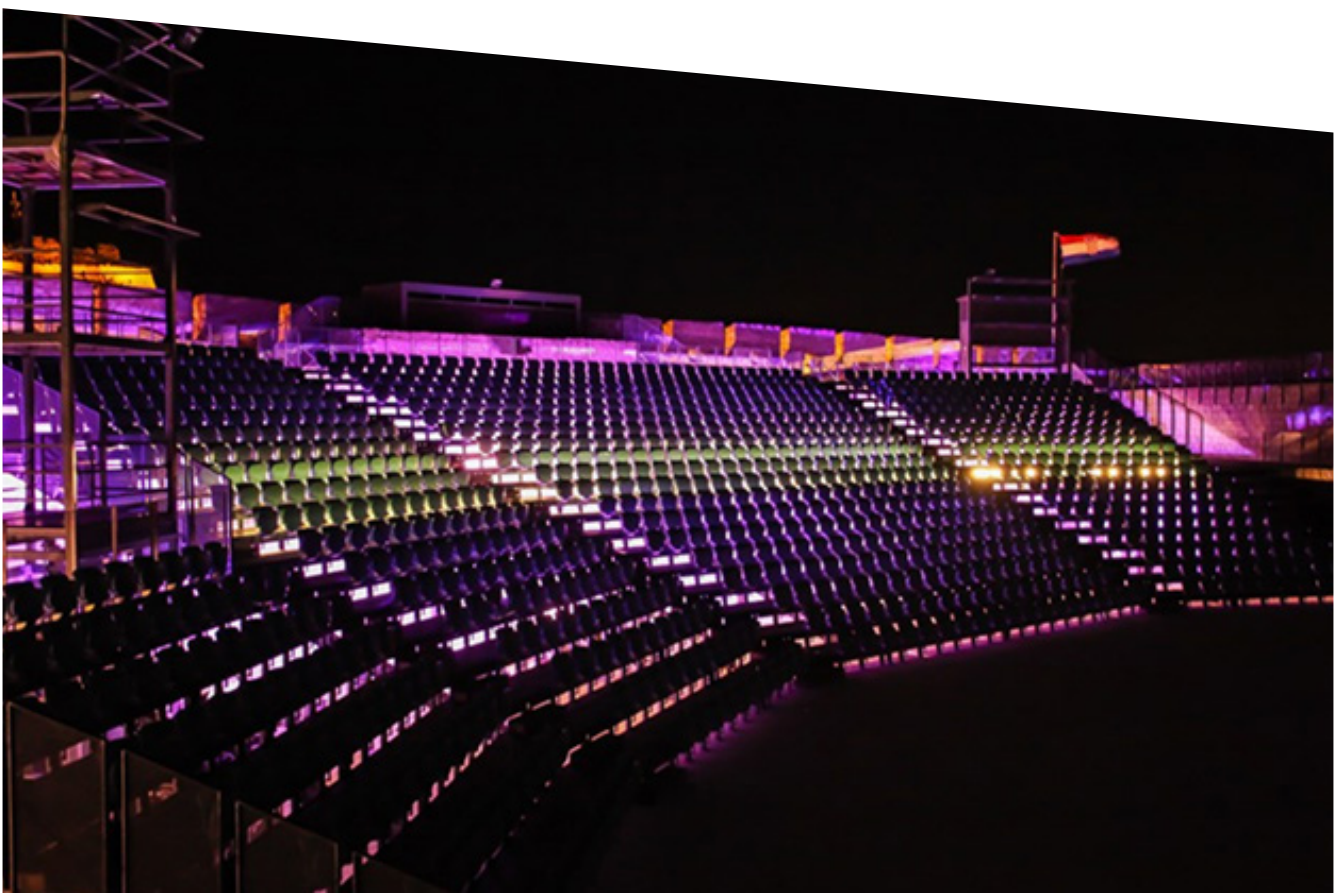
Social Inequalities and Cultural Practices

While the survey data analysis results indicated that individual perceptions of inequality are largely unresponsive to the conditions characterised by very high levels of inequality and that differences in the perception of inequality have no influence on cultural practices, a completely different picture emerged through the analysis of the interviews. It was revealed that the interviewee's cultural practices are strongly affected by social inequalities and that their perception of inequalities is much more acute when it relates to their practices in everyday life. Furthermore, the analysis exposed that interviewees' narratives are clearly connected to their position in social space.

In the analysis of interview data, we identified three types of narratives: 1) Narratives of impossibility, 2) Narratives of conditional impossibility; and 3) Narratives of possibility. The narratives of the impossibility of engagement in cultural activities revolve around the lack of money, time, cultural and transport infrastructure, and geographical barriers separating interviewees from what they consider quality culture. Interviewees who are culturally disengaged due to these barriers show a strong desire to participate in culture but are prevented from this because of different aspects of social inequalities. Similar barriers were mentioned in the case of the narratives of the conditional impossibility of cultural engagement, with the twist that they could be overcome by putting in extra effort or rearranging one's priorities. When it comes to the narratives of possibility, interviewees state that nothing is preventing them from participating in culture, and it was interesting that the barriers to culture experienced by others are largely not perceived or thematised.

The contradictory results obtained using different methodologies point to the exceptional importance of the methods used in obtaining relevant evidence. Namely, the usual quantitative approaches to evidence-based cultural policy are based on very narrow and simplifying assumptions of what constitutes 'evidence', leading to instrumentalism in cultural policy revolving around efficiency and effectiveness. In contrast, this part of our research points to the high importance of qualitative methods, which expand the scope of what counts as 'evidence relevant to cultural policy' and may throw a different light on the quantitative findings, which sometimes can be misleading.

More in the book chapter: *Citizens' Perspectives on the Impact of Social Inequalities on Cultural Participation* **by Mirko Petrić, Predrag Cvetičanin, Inga Tomić-Koludrović, Valentina Petrović and Željka Zdravković**

Decentralisation

Decentralisation is one of the ways cultural policies embody the value of equality. Although the concept is frequently linked to combating unequal provision of the arts in geographical terms, decentralisation policies are, in fact, concerned with providing equal opportunities for participation in culture and the arts for every citizen, regardless of his/her residence, physical ability or disability, income, social class, or cultural attributes such as race and gender.

Nobuko Kawashima differentiates between three types of decentralisation: cultural, fiscal, and political. These types of decentralisation bear different relations to the cultural policy process and the equalisation of cultural actors' opportunities. Cultural decentralisation is a policy objective. It aims to combat inequality in cultural opportunities among citizens and to promote 'fair' distribution of the arts to a wider population. Fiscal decentralisation, on the other hand, is a policy input. It has to do with investing in culture at various levels of government – central, regional, and local – and the uneven distribution of public funds among cultural producers. Political decentralisation is about political and administrative power for making and implementing cultural policy. It is concerned with the disparity of power between different levels of decision-makers and refers to how policy administration is organised.

The value of decentralisation policies is rarely questioned, and it is frequently assumed a priori that they are intrinsically valuable. However, it has been pointed out that local governance is too often romanticised and portrayed as 'efficient', more flexible, and more responsive to the needs of citizens, while in actuality, it is susceptible to oligarchic tendencies, inefficiency, and low accountability. The danger of identifying decentralisation

with changes in the volume of cultural funding between central and sub-central authorities should also be highlighted. The withdrawal of the central authority and the transfer of cultural funding to local authorities could have catastrophic consequences.

We should note that, since the 1990s, new principles and organisational strategies have challenged traditional models of decentralisation. Subsidiarity, which presupposes that decisions are taken at the most competent local level, replaced the principle of autonomy. In addition to 'vertical' and 'horizontal' decentralisation, practices of diagonal decentralisation, contractual and project-based financing, and the use of quasi-market mechanisms have appeared. At the same time, different policy goals, such as 'efficiency' (in economic terms) and individual choice and freedom, have surfaced.

Equal pay

'Equal pay' has become a classical issue in the discussions on the need for a more social Europe. These discussions centre on the reduction of pay gaps between men and women but also relate to the issue of unpaid labour in some sectors of activity, including creative industries and culture.

The issue of gender-based unequal pay is important in the sector of culture. Namely, many unpaid labour activities in this sector are predominantly carried out by women. In addition to casual and freelance work characteristic of creative professions, it should be said that creativity necessary for creative labour is largely the result of women's engagement in unpaid care practices, which are often made invisible.

However, the issue of pay gaps and unequal labour affects all cultural workers and creative professions; systematic solutions are

also needed to improve the creative sector in general compared to other, more regulated sectors. Namely, as observed by Kong (2011), what is known as 'precarious labour' shows a tendency to gradually become a 'precarious economy'. Such an economy would be based on 'portfolio careers', in which different work roles are performed simultaneously, often for different clients at the same time. Moreover, so-called 'independents', 'self-employed', 'consultants', or 'freelancers' are in a specific position in which they combine the roles of entrepreneur and employee, becoming what has been referred to by Voß and Pongratz (1998) as *Arbeitskraftunternehmer* and translated into English as the 'entreployee' (Haunschild & Eikhof, 2009).

Cultural work and precarity

The word 'precariousness' was used to describe the working conditions of the working classes as early as the beginning of the Industrial Revolution. However, the use of the term on a broader scale has become much more prevalent since the late 20th century, and in particular after the 2008 financial crisis. This is also when the notion became common in the field of arts and culture.

When a working condition is described as precarious, it means that it is poorly paid, unstable, insecure, temporary, and/or exploitative. With cultural work becoming more and more characterised by such attributes, precarity is also becoming an important topic of debate for cultural policymakers, researchers, and activists.

The precarity of cultural work, just as precarity in general, is set within a wider social context of 'late capitalism', 'neoliberalism', and 'fluid modernity'. It is related to and fostered by several wider trends in technology, politics, and economics.

One of these trends is disaggregation of work. Namely, due to new communication technologies, parts of the production process can be performed in different settings, including outsourcing and automation. This shapes demand for work in the way that jobs are split into smaller, short-term tasks, which are even more prone to outsourcing. As a consequence, working relations are becoming much more flexible, while working contracts are getting shorter, more diverse and less stable.

With more and more short-term contracts, the work of more and more cultural workers resembles freelancing. The latter brings more working choices and often higher initial earnings, but less social benefits, fewer opportunities for unionising and less foreseeable working conditions. This is also a context in which multinational platform corporations thrive and offer a digital labour market under their own supervision. The 'platformisation' of creative and cultural work brings new challenges to workers in terms of their own autonomy, socialisation and security. Finally, austerity measures introduced across Europe in the 21st century further aggravate working conditions and reduce any form of labour security.

Precarious working conditions come in many forms and are highly contingent on the sector (whether it is photography, theatre, or dance), the social position of workers (whether they have any kind of security net), and national and local frameworks (with many cities or countries adopting anti-precarity measures). They encompass short-term contracts; working from home and/or frequent changes in the location of living (often romantically depicted as new nomadism); flexible working hours, including working over weekends, evenings, or holidays; and similar. Such working conditions open important questions for workers, employers, and policymakers.

One of them is the question of work-life balance and well-being, with more and more workers reporting fatigue, burnout, and loss of free and/or family time.

The lack of social security is another issue that can have a negative effect on well-being and is often related to the increased precarity of work. Finally, socialising and skill transfer within the workplace are also important issues. Namely, the workplace has always been not only a place of production of materials and products but also of social relations as well as the transfer of knowledge and skills. With more people working from home and in constantly changing work relations, the lack of time spent together leads to feelings of isolation and loneliness, as well as difficulties in performing work tasks.

Responses to the increasing precarisation of work have been very diverse. In some cases, workers have embraced new forms of solidarity and collective action by forming collectives, support groups, solidarity funds, and even new workers unions (like Art Workers of Italy). International cultural workers initiatives have also taken shape. In contrast, the policy response has been less vigorous. The EU Commission has commissioned several research projects on the topic. Likewise, round tables and conferences on the precarisation of cultural work are relatively common across Europe. However, the existing frameworks of support for artists (such as social security funds or pensions paid by the city or state) have largely been formed as part of previous welfare or socialist policies. As such, they have not been able to address the rising precarisation of cultural work in the 21st century.

Digital (in)equality

In an increasingly digital world, we are confronted with new and reinforced inequalities that exclude and disadvantage parts of our societies. These new inequalities are determined by access to the internet, engagement with digital media, and the skills to navigate the plethora of available digital devices, platforms, and services. Scholarship has been exploring the digital forms of inequalities since the mid-1990s, and the discussion frequently centred on the notion of a 'digital divide'.

The research on the 'digital divide' addresses internet access among citizens (referred to as the 'first-level digital divide'), disparities in their internet skills for different purposes (known as 'the second-level digital divide'), and the tangible consequences of these digital divides in terms of people's opportunities for success in life (referred to as 'the third-level digital divide').

Digital literacy is increasingly crucial in education and the job market. Students and workers with better digital skills are more likely to succeed in their studies and careers. On the other hand, individuals lacking digital literacy struggle to find employment or can only take up lower-paying jobs that do not require advanced digital skills.

Digital literacy also opens doors to broader cultural participation and engagement. It enables individuals to access, interact with, and contribute to cultural content, communities, and discussions in the digital realm. However, it is essential to address digital literacy disparities to ensure that all individuals have equal opportunities to participate in and shape digital culture.

The concerns raised by critics regarding the negative implications of the high degree of digitalisation on the daily lives of many individuals, particularly those who may not have the necessary means to keep up with these developments, have prompted actions aimed at 'bridging the digital divide'. Proponents of such actions argue they could improve digital literacy, digital skills for democracy, social mobility, economic equality, and economic growth. This is, of course, especially relevant for those segments of society that have been marginalised or disadvantaged by the process of digitalisation.

Instruments of cultural policy related to equality

Achieving any of the social values requires a comprehensive and coordinated approach involving collaboration between various public policies and sectors. Social equality is an area where this is particularly true. These policies should address root causes, break down barriers, and create a more inclusive and just society for all.

A coordinated effort is needed in educational, economic, employment, labour, housing, healthcare, and environmental policies and in encouraging political participation and representation.

Cultural policy instruments can also contribute to promoting social equality by creating an environment that values diversity, empowers marginalised communities, and provides equal access to cultural opportunities.

Specific instruments include:

■ Allocating cultural funding in a way that promotes social equality and reaches a broader range of cultural projects and initiatives. Funding opportunities for smaller organisations and grassroots initiatives should be encouraged.

■ Helping underrepresented artists and creators, particularly those from marginalised communities, to develop their careers and access opportunities.

■ Encouraging cultural institutions to adopt equitable employment practices and to promote diversity on their boards, staff, and leadership teams.

■ Investing in cultural infrastructure in areas lacking access to adequate services or resources promotes social equality by providing cultural opportunities to all communities.

■ Working closely with community-based organisations representing different cultural groups to develop policies that meet their needs and aspirations.

■ Assuring accessibility of cultural venues and providing accessible formats for content (e.g., sign language interpretation, audio description) for people with disabilities.

It is important to regularly analyse the effects of cultural policies on equality and make necessary adjustments to strategies.

Cultural stations in Novi Sad: Decentralising cultural infrastructure to foster accessibility and citizen participation

A network of Cultural Stations was proposed by a group of local independent experts to serve as new cultural spaces in the city of Novi Sad (https://kulturnestanice.rs/en/). They were first conceptualised within the framework of bidding for the title of European Capital of Culture in 2013. The NS 2021 ECoC formal Bidbook in 2016 also featured it as one of the key components, and, following the city winning the above title, the creation of such a network commenced in 2018 and lasted until 2022.

The functioning of these cultural venues brings up many issues of relevance for cultural policy and management, and those are the key takeaways from this study. In this case study and for the INVENT project, the following are particularly interesting.

First, since this is a very open platform encouraging everyone to participate and propose the programme for these venues, it invites the question of the right balance between amateurism and professionalism. Many programmes are banal and socially irrelevant, even overly private. This, in turn, begs the question of whether participation means the 'death of programming' and what the dangers are of such populist management.

Second, vague programming and management procedures reveal issues surrounding another assumption of cultural policies, which is that decentralised cultural infrastructure, as such, brings cultural democracy. The case raises the important question of what else is needed, in terms of education, community building, sensitisation and so on, that can genuinely enable meaningful participation in cultural life.

Third, it demonstrates the important role and value of sociological research, knowledge and expertise for a socially relevant cultural policy. The key argument for this significant investment came through research on cultural participation in the city of Novi Sad, implemented during the creation of the Strategy for Cultural Development of Novi Sad 2016-2026. It showed that most cultural content and public cultural institutions are located in the very centre of the city, while numerous other areas, neighbourhoods and suburbs remain without cultural content. In response to the need to make culture more accessible, participative and inclusive, the idea of Cultural Stations was adopted and developed, as a way of reviving abandoned spaces outside the centre and inviting local citizens to take part in programme creation and implementation. What are some other areas of cultural policy where sociological research could play an important part?

Overall, the case is an interesting example of city-level cultural policy aimed at decentralising cultural life and reaching out to citizens in the suburbs and on the peripheries, while at the same time using neglected buildings and engaging in adaptive reuse of heritage assets.

Please read more about this in the case study by Goran Tomka from the Faculty of Sport and Psychology, TIMS

Indicators of equality in cultural policy

Achieving equality in cultural policy means ensuring that everyone has access to cultural opportunities, resources, and representation without discrimination. This presupposes that factors like social class, income, wealth, physical ability or disability, race, ethnicity and gender should not limit one's ability to engage with culture.

Common indicators of equality achievement in cultural policy include those measuring:

■ accessibility and inclusivity,

■ fair distribution of funding,

■ diverse representation in cultural programming,

■ employment diversity and representation in cultural policy development.

It is necessary first to determine the level of accessibility and inclusivity of cultural venues, events, and programming for marginalised groups and individuals with disabilities. This should be done by monitoring their participation rates in cultural activities and programs. There is also a need to pay attention to the affordability of cultural activities, ensuring that financial barriers do not prevent people from diverse backgrounds from participating.

Secondly, attention should be paid to allocation of resources. Funding should be allocated in such a way as to support cultural activities equitably and projects from various types of organisations (public, private, and civic), from different parts of the country, and from diverse communities.

However, this is not sufficient. One should also monitor whether diverse cultural content, narratives, and artistic expressions are included in cultural programs and exhibitions. This could be achieved by including cultural practitioners and members from marginalised communities in developing and evaluating cultural policies.

It is also vital to ensure that there is a diversity of the cultural workforce, with representation across different cultural backgrounds and identities. There is also no need to say that cultural policies should promote gender equality and representation in cultural institutions and activities and that this is one of the crucial indicators of equitable cultural policy.

It's important to establish a framework for ongoing monitoring and evaluation of the impact of cultural policy on equality. Regularly reviewing collected data and adjusting policies to address any identified disparities is crucial. It's also important to compare cultural policy achievements with national and international standards and agreements that promote cultural diversity and equality, such as UNESCO's *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

TOLERANCE

Tolerance refers to the ability and willingness to accept, respect, and coexist with beliefs, practices, or individuals that differ from one's own. It involves recognising and acknowledging diversity in opinions, cultures, religions, races, and lifestyles without necessarily agreeing with or adopting them. Tolerance is essential for promoting diversity, inclusivity, and peaceful coexistence in the globalising world.

Key elements of tolerance include: acceptance of the existence of diverse perspectives, cultures, and identities without judgment or prejudice; respect for others and their right to hold different beliefs or live according to their cultural norms; open-mindedness, which includes being receptive to new ideas, and willing to listen and learn from others; empathy, expressed in attempts to understand the experiences and feelings of others; rejection of any form of discrimination or prejudice based on characteristics like race, ethnicity, religion, gender, or sexual orientation; and peaceful conflict resolution, resolving differences through dialogue, compromise, and peaceful means rather than resorting to violence or hostility.

Within the study of culture, tolerance is usually understood as an attitude linked to openness, diversity, heterogeneous cultural practices, and a cosmopolitan or culturally globalised mindset. These attributes are usually seen as positive and highly useful resources in a globalising society and as the opposite of closed or narrow-minded attitudes.

In cultural sociology, the most well-known conceptualisation of tolerant cultural practices is that of the 'omnivore'. As Richard Peterson and his collaborators claimed in the 1990s, highbrow snobbery was being replaced by new open-minded, broad, and especially tolerant cultural practices. While the original conceptualisation of the omnivore received many critiques, the scholarly literature largely agrees that tolerance, as an attitude directing cultural practices, is itself distinctive. A logical counterpoint to high levels of tolerance is, according to many studies, found in the lowest status groups, which show many more intolerances than other groups. At the same time, research has pointed out that it is a simplification to claim that all high-status groups are tolerant, while all low-status groups are intolerant: omnivorous and tolerant cultural practices seem to be situated in the middle regions of the social space rather than at the uppermost layers.

Recent research has highlighted how openness includes cultural, interpersonal, and political dimensions. It has also been shown that differences in openness are connected primarily to individual background factors. In particular, researchers have demonstrated that openness is linked to the consumption of foreign culture, book reading, and foreign news consumption. For cultural policy, this suggests that in order to foster openness, it would be key to broaden horizons beyond purely national causes. Many cultural policy researchers have criticised cultural policies for continuing to view public cultural policy as a national issue despite the globalisation of cultural production, dissemination, and supply chains.

Cordoba's Mosque-Cathedral as contested cultural heritage

Cordoba's iconic Mosque-Cathedral (MC) receives millions of visitors each year and has been recognised by UNESCO as both a 'World Heritage Site' and a monument of 'Outstanding Universal Value.' The original mosque was constructed in stages between 784 C.E. and 987 C.E. during the period of al-Andalus. It was consecrated as a church in 1236 C.E. when Cordoba fell to the Christians. In 1523 a massive cathedral nave was built into the centre of the structure, and it continues to function as a church to this day. The Cordoba's Mosque-Cathedral mixed religious history and architecture makes it a unique site of national cultural heritage. As a historical zone and space of contact between Christianity, Islam, and Judaism. Cordoba and the MC have become important symbols of intercultural coexistence and tolerance. The 'Cordoba Paradigm' has been used as inspiration for projects aimed at promoting peaceful conviviality in settings across the globe.

In recent years, however, controversies have emerged regarding the use, ownership, management, and representation of the MC, undermining its symbolism and practical functioning as a site of plurality and social openness. UNESCO has sought to remain at a distance from these controversies, but its representations of the MC have been mobilised by competing sides to legitimise their respective positions. The contention surrounding the MC raises a series of questions about cultural heritage and to whom it belongs, as well as the mechanisms in place for adjudicating such questions. Despite a Change.org petition calling for the MC to become public property (over 390,000 signatures in 2011), the main concession Cordoba's Cathedral Chapter has been to alter the information leaflets distributed at the entrance to the building to make them more ideologically neutral. This study highlights certain democratic deficits in the realm of cultural heritage and the challenges of managing contested heritage in contexts characterised by high levels of social and political polarisation.

Please read more about this in the case study written by Avi Astor from the Universitat Autònoma de Barcelona

Intercultural dialogue, intercultural sensitivity

A key societal value of culture is its ability to connect people. But cultures also differ among themselves and are sometimes opposed regarding some central features, such as fundamental beliefs, relevant symbols, and historical and collective memory. Cultures can differ in a number of other variable elements, including languages and linguistic variations. These differences create distances and sometimes real obstacles to communication and shared identity.

Intercultural dialogue is the basic process of overcoming cultural distances and differences. It facilitates removing obstacles to common identification and shared values or representations. However, this kind of activity not only implies declarations of interest in dialogue but also requires concrete institutional settings and enhanced mechanisms for facilitating communication.

From a cultural policy point of view, the objective of intercultural dialogue should be to develop intercultural sensitivity among citizens. The main prerequisite for this is a sensitivity to the languages and collective memories of others. Such sensitivity can be built based on concrete interactions and exchanges and further developed, especially through education and the media.

To be socially inclusive, intercultural dialogue should not be limited to narrow sectors of cultural production such as literature, theatre, or particular musical genres but should become part of a general strategy of cultural policy directed toward inclusion.

Developing intercultural sensitivity requires particular attention to all sorts of cultural variations potentially dividing societies between ethnic and social groups, generations, or across various principles of differentiation.

Immigrant cultures

Immigrant cultures refer to the diverse customs, traditions, languages, and practices immigrants bring when they settle in a new country or region. The heritage, history, and values of the immigrants' home countries may impact the host country's culture. Immigrants often bring their unique cultural identities and perspectives, contributing to the cultural tapestry of their adopted home. To what extent immigrant and host cultures will become intertwined depends on the government's cultural and social policies.

The impact of immigrant cultures can be seen in various aspects of society, including language, cuisine, art, music, religion, and social customs. For example, neighbourhoods with a significant immigrant population may have ethnic restaurants, shops, and festivals that showcase the traditions and flavours of different cultures. Immigrant communities often maintain close ties to their home countries, particularly the first and second generations, preserving their language, customs, and heritage through community organisations, religious institutions, and cultural celebrations. To what extent immigrant cultures will become an asset for immigrant people depends on the social permeability of the host country.

Immigrant cultures also profoundly influence the host country's culture, leading to cultural exchange, fusion, and adaptation. This dynamic process can result in the creation of new cultural expressions and hybrid identities. It is not uncommon for immigrant cultures to have a lasting impact on their adopted countries' arts, literature, fashion, and popular culture. Finally, cultural fusion will be incorporated into the host country's cultural repertoire.

It is important to note that the integration, acculturation, and adjustment processes differ from one immigrant group to another and can significantly impact how immigrant cultures are preserved or integrated into the host society.

It is essential to recognise and appreciate the contributions of immigrant cultures as they enrich societies, foster understanding, and promote cultural exchange. However, some host-country social groups see the rich diversity of cultures as a threat to their traditional way of life. Extremist political parties also use immigration as a weapon to take advantage of social groups that feel their traditional way of life is threatened. Cultural and social policies have an important role in attenuating tensions of this kind by providing civic education and intercultural literacy.

Cultural Participation, Openness and Tolerance

The context of globalisation has created more complex relations between cultural and social stratification at all levels. However, social and cultural hierarchies have not disappeared. A strong divide exists between global and local cultures, and generational differences are noted. Open and tolerant attitudes are typically connected to broad patterns of cultural practices (encompassing both highbrow and popular culture) and traditional, conservative attitudes to narrow patterns (focusing on only one). Cultural tolerance and openness are clearly recognised as social status symbols in the upper-middle class and can be understood as new status markers and a means of distinction.

Data-driven content analysis of interviews conducted within INVENT research yielded three groups that differ in the way they combine cultural participation and attitudes reflecting openness and tolerance:

'Culturally open-minded' is characterised by a combination of broad cultural participation and an idea of such cultural practices as a vehicle for achieving openness, which has intrinsic value (typical of highly educated women).

'Liberally open-minded' with a broad palette of different kinds of cultural participation, but skewed towards slightly more popular forms of culture, with openness based on and articulated through phenomena related to politics and morality.

'Criticals' – composed of people with slightly narrower and often less outside-home oriented cultural participation patterns, who speak about openness in less optimistic tones and are of typically lower class status. A ubiquitous feature of the 'criticals' is an emphasis on popular and mundane activities and an aversion towards highbrow culture.

More in the book chapter: *Cultural Participation, Openness, and Tolerance* by Riie Heikkilä, Sylvia Holla, Guiseppe Lamberti & Željka Zdravković

Agonistic politics, dissonance and disagreement

The existence of democratic institutions does not imply the absence of antagonisms in the political field. On the contrary, conflicts are better regulated when they are institutionalised at different levels through various channels, such as the electoral arena. Agonistic politics refers to a political approach or framework that acknowledges and embraces conflicting viewpoints, ideas, and interests within society as essential aspects of a democratic society rather than seeking to eliminate or suppress them. The term 'agonistic' is derived from the Greek word 'agon,' meaning contest or struggle.

In the context of culture, agonistic politics involves creating spaces for open and respectful debate, dialogue, and engagement among different cultural perspectives, even those that might be opposing or contradictory. It emphasises the importance of allowing various cultural groups, ideologies, and identities to coexist and express themselves within a broader societal framework. Rather than viewing conflict as inherently negative, agonistic politics sees it as a catalyst for growth and improvement. When acknowledged and managed constructively, cultural conflicts can lead to new insights, compromise, and creative solutions. This approach contrasts with consensus-based politics that aim to achieve uniformity or homogeneity of ideas.

Key aspects of agonistic politics in culture include: the recognition that societies are composed of individuals and groups with diverse cultural backgrounds, beliefs, and values and that instead of trying to suppress these differences, they should be respected; encouragement of open and rigorous debate, where different cultural viewpoints can be presented, challenged, and discussed; maintaining mutual respect between proponents of conflicting views; tolerance for ambiguity; and acknowledgement that some cultural conflicts may not have clear-cut solutions.

With the rise of right-wing populism in recent years, Europe is facing a new wave of political conflicts characterised by particular features, which include new repertoires of action inside civil societies, participatory democracy, low electoral turnout, and a fragmented and polarised political spectrum.

One should also mention that identity issues have become central to the political dynamics of Europe. This overdetermines the stakes around culture since culture is more and more often understood in terms of identity, religion, and heritage.

Transnational UNESCO nomination of Stećak medieval tombstones: Regional cooperation and citizen participation in protecting dissonant cultural heritage sites

The case examines issues of post-war reconciliation and peacebuilding in the Western Balkans, focusing on regional cooperation in cultural heritage and the participation of citizens in protecting dissonant cultural heritage sites. In that regard, we studied the transnational nomination process of inscribing Stećak Medieval Tombstones on the UNESCO World Heritage List (2010-2015) and the transnational management process that followed the successful inscription (2016-2022). This was the first official cooperation in culture by the former Yugoslavia countries: Bosnia and Herzegovina, Croatia, Montenegro and Serbia. The policy tool under scrutiny was the transnational nomination and management process within the UNESCO World Heritage List, which was promoted as having the potential to de-nationalise competition for the WHL, create transnational cooperation around heritage protection and foster intercultural understanding among different societies. In this case, the potentials and limitations of this tool in the context of post-conflict heritage-led reconciliation were analysed, especially in the case of an openly dissonant and disputed heritage site. The methodology used for this case included a mix of desk research, field research and interviews, using the interpretative constructionist approach rooted in critical heritage studies and critical cultural policy studies.

The conclusions of this research identify numerous positive aspects created due to the transnational frameworks of the nomination and management process of this dissonant heritage site. The process has been successful in many respects, namely: fostering regional cooperation, in particular among heritage professionals; encouraging capacity building, new skills and learning both among professionals and the communities where Stećaks are located; providing new regional management, protection and the monitoring of heritage arrangements, of higher standards than it would be the case within national frameworks; securing high-level protection and care for dissonant heritage; and creating a new common narrative about Stećaks as shared regional heritage. On the other hand, the research has also shown that these technical and professional achievements by far outweigh those related to post-conflict reconciliation. Post-conflict reconciliation and peacebuilding should be interpreted as more of a political and policy context of this cooperation, not as an explicit policy objective with key milestones and desired outcomes. Those social values acted more as a background ideal driving UNESCO to provide additional support for the nomination and management processes. It also enabled these four states to have allies in the World Heritage Committee and to advocate for the inscription of this nomination as politically important precisely because it reflects cooperation between recently warring states. We conclude by underscoring that much more could be done if heritage-led reconciliation and peacebuilding were more central policy objectives. This mainly relates to how interpretation, education and community participation around Stećaks could be planned and integrated into the nomination and management process.

Please read more about this in the case study by Višnja Kisić, Faculty of Sport and Psychology, TIMS

Cultural policy instruments promoting tolerance

A cultural policy promoting tolerance should include principles and initiatives encouraging acceptance, understanding, and respect for various cultures and perspectives. To achieve this, several key cultural policy instruments can be implemented. These include supporting multicultural education and initiatives; facilitating interfaith and intercultural dialogue; creating opportunities for cross-cultural exchange and dialogue; promoting cultural diversity in all forms of media; developing social Integration programs; developing anti-discrimination laws and policies; and using cultural diplomacy to promote understanding and cooperation between countries and cultures.

In order to cultivate empathy and respect for the beliefs and practices of others, it is necessary to increase awareness through cultural education programs that provide insights into diverse cultures, traditions, and histories.

Facilitating interfaith and intercultural dialogue initiatives that can offer forums for open discussions, mutual learning, and idea sharing, fostering tolerance and understanding among various religious and cultural groups, is equally important.

Personal interactions are the best way to promote tolerance and break down stereotypes. Therefore, organising cultural exchange programs between communities, regions, or countries that allow people to experience other cultures firsthand proves to be very successful, especially if it is complemented by an accurate and positive representation of diverse cultures in the media.

In today's world of rapid and mass migration, it is crucial to offer cultural education to public servants, such as healthcare professionals, law enforcement officers, and teachers, to enable them to interact with different communities respectfully and with tolerance. This should be followed by developing programs that facilitate the incorporation of newcomers and immigrants into the larger society.

In addition to day-to-day activities, it is also vital to enact laws and policies that protect the rights of minority groups and promote diversity and inclusion. This includes laws prohibiting discrimination based on cultural, racial, religious, or ethnic factors and clearly conveys that promoting tolerance is a societal priority.In the post-conflict regions, cultural activities promoting peacebuilding and reconciliation can foster community tolerance.

Finally, on the international stage, tolerance can be promoted through the prudent use of cultural diplomacy to promote understanding between countries and cultures.

Indicators of tolerance in cultural policy

Common indicators of tolerance in cultural policy are:

Multicultural representation: Evaluating the inclusion and acknowledgement of various cultural groups in cultural events, exhibitions, and programming.

Promotion of diversity in the arts: monitoring whether artists from various backgrounds and cultural traditions receive fair representation in the arts sector.

Diverse cultural heritage preservation: evaluating efforts to preserve and promote the cultural heritage of various communities, recognising its value and significance to a nation's identity.

Protection of minority rights: determining whether cultural policies safeguard the rights of minority groups and prohibit any form of discrimination based on cultural or ethnic backgrounds.

Inclusive language and narratives: assessing whether cultural policies encourage using inclusive language and narratives that avoid stereotypes and promote better understanding among diverse cultural groups.

Religious freedom: monitoring the recognition and safeguarding of religious freedom in cultural policies

Anti-discrimination measures: assessing the presence and efficacy of anti-discrimination measures in cultural policies to address and counter prejudice and bias.

Social cohesion initiatives: evaluating the execution of policies and initiatives that encourage social harmony, intercultural communication, and comprehension within various communities.

WELL-BEING

Culture plays a fundamental role in shaping people's well-being. The influence of culture on well-being is diverse and dynamic, varying across different cultural groups, subcultures, and individual experiences. Understanding well-being requires looking beyond objective indicators and acknowledging subjective well-being, encompassing personal evaluations of happiness, life satisfaction, and overall well-being.

Well-being exists on multiple levels, including personal, societal, and community well-being. Personal well-being encompasses mental and physical health, highlighting the essential connection between mind and body. Societal well-being, on the other hand, addresses the broader conditions necessary for a good quality of life, such as a thriving economy, access to healthcare, social security, and safe environments. Community well-being centres on the social functions and relations contributing to a sense of connectedness, belonging, and social support.

Individual well-being benefits when individuals can draw upon cultural practices that resonate with their beliefs and values. It allows for personal growth, a stronger sense of identity, fulfillment, and contentment. At the community level, cultural practices that foster social cohesion and a sense of belonging contribute to a supportive and inclusive environment. When individuals feel connected to their cultural heritage and traditions, they are more likely to engage in positive social interactions and build strong social networks, enhancing overall well-being. Societal well-being increases when diverse cultural practices are embraced and celebrated. Culturally vibrant societies provide mutual understanding, cooperation,

and learning opportunities among cultural groups. This inclusivity fosters social harmony, reduces prejudice, and contributes to a more peaceful and thriving society.

Cultural activities, arts, recreational facilities, and opportunities for leisure and entertainment play a crucial role in enhancing well-being as they offer individuals a plethora of affordances, such as enjoyment, relaxation, connection with others, a sense of identity, empowerment, self-expression, fulfillment, and self-development. Cultural customs, rituals, and traditions also significantly impact well-being. These practices encompass various aspects of life, including mindfulness, meditation, physical activity, nutrition, spirituality, and healthcare. They provide frameworks and guidance for individuals to engage in activities that enhance their physical, emotional, and mental well-being. Furthermore, cultural practices contribute to social cohesion and community support systems. Traditions and norms influence the degree of social connectedness, sense of belonging, and support within a community. Strong social networks and community ties foster positive well-being outcomes and contribute to a more inclusive and supportive society.

Understanding the intrinsic relationship between culture and well-being is crucial for developing culturally sensitive and inclusive approaches to promoting well-being. By valuing and integrating diverse cultural practices, policymakers, communities, and individuals can create an environment that promotes well-being at multiple levels, from the individual to the societal, catering to everyone's physical, mental, emotional, and social needs.

Benefitting from culture for well-being and positive health: A case study of 'working elements' in cultural interventions in The Netherlands

This is a case study of the 'working elements' in cultural interventions geared at increasing well-being or 'positive health' in the Netherlands. Cultural interventions have created high hopes amongst care and wellbeing professionals, as well as policymakers, regarding their positive effects on health and wellbeing.

However, the evaluative studies included in this case study show that several basic conditions need to be met for positive effects to be achieved, a very important one being continuity of both financing and practice. Continuity of practice can be achieved by a solid and general methodology (i.e., execution plan) that all practitioners can work with, not only the initiator or advocate of an intervention. Convincing sponsors that their money is well spent mostly achieve finance continuity. The most convincing argument is often that the intervention is effective, i.e., that it reaches its goal of improving the well-being of its target group. Here lies a great challenge for interventions that revolve around culture. Even though effectiveness is never easily measured and assessed for interventions, in the case of cultural and artistic interventions especially, measuring and establishing causes and effects proves even more difficult, if not impossible. Based on intervention descriptions and evaluative reports, this case study highlights these challenges and discusses how they can be dealt with in different ways.

This case study presents not only a critical reflection of the field of cultural interventions but also a critical reflection on the governance and policy context in which interventions are expected to 'work'. To this end, the following learning points can be observed:

- The case study finds that differences in policy, financial sources, funding criteria, objectives, and language often hamper fruitful collaborations across different domains involved in cultural interventions. Hence, the appointment of intermediaries and facilitating domain transcending policies and infrastructures are recommended.

- Use of the term 'positive health' and the creation of wide support and shared knowledge can help contribute to the sustainability of cultural interventions, making them more valued and plausible and less incidental and unfamiliar.

- Motivated and competent artists and staff; space, flexibility and freedom of outcome; engaged participants and co-creation and joined ownership of the experience — these are some of the conditions that make a cultural intervention far more likely to succeed and ought to be invested in.

- Finally, this case study identifies the need for smart methods of applied research that match the values and results of these interventions.

Please more about this in the case study by Sylvia Holla and Susanne Janssen from the Erasmus University Rotterdam

Art therapy

Art therapy is a form of expressive therapy that utilises art-making processes and creative activities to support individuals' emotional, psychological, and overall well-being. This form of therapy typically involves trained art therapists who facilitate the therapeutic process and provide appropriate support. Art therapy can enhance people's well-being in a variety of ways. While not a substitute for other forms of mental health treatment, it can be used together with different therapeutic approaches and interventions to support an individual's overall mental health journey.

Below are some ways in which art therapy may address emotional, psychological, and mental health issues:

- Emotional expression and release: Art therapy provides a non-verbal and symbolic outlet for individuals to express and process their emotions. Creating art can serve as a cathartic experience, allowing individuals to explore and release pent-up emotions, stress, or trauma. This emotional expression can promote a sense of relief, clarity, and emotional well-being.

- Self-exploration and insight: Art-making within a therapeutic context encourages self-reflection and self-exploration. Individuals can gain insights into their thoughts, feelings, and experiences through the creative process. Art therapy can help individuals uncover underlying emotions, patterns, and conflicts, leading to increased self-awareness and personal growth.

- Stress reduction and relaxation: Creating art can be a meditative and calming experience. The focused attention required in art-making diverts attention from stressors and promotes relaxation. Engaging in art therapy techniques, such as colouring, painting, or sculpting, can activate the parasympathetic nervous system, which helps reduce stress levels and promotes a sense of well-being.

- Enhanced communication and self-expression: Art therapy offers an alternative form of communication, particularly for individuals who struggle to express themselves verbally. Artistic mediums provide a visual language that can bridge gaps in verbal expression, allowing individuals to communicate their thoughts, feelings, and experiences and thus improve interpersonal relationships, self-advocacy, and overall well-being.

- Empowerment and resilience: Art therapy can empower individuals by giving them a sense of control, agency, and mastery over their creative process. It fosters a safe and supportive environment where individuals can take risks, make choices, and experiment with different materials and techniques. Engaging in the creative process and witnessing personal growth can enhance feelings of competence, confidence, and resilience.

- Integration and meaning-making: Through art therapy, individuals can integrate and make meaning of their experiences, traumas, or challenges. Creating art allows for externalising and exploring inner conflicts and narratives, helping individuals understand their emotions and experiences. This meaning-making process contributes to a sense of coherence, purpose, and well-being.

Art interventions

Art interventions have received increasing recognition for their positive impact on well-being. These interventions use various art forms, such as the visual arts, music, dance, drama, and literature, to promote and improve psychological, emotional, and social well-being. The effectiveness of arts interventions on well-being may vary from person to person, and different art forms may affect individuals differently. Additionally, art interventions cannot replace professional mental health treatment when needed, but they can be valuable complementary approaches to support overall well-being.

Below are some ways in which art interventions may contribute to well-being:

■ Stress reduction: Engaging in creative arts activities can help reduce stress and promote relaxation. Creating art or immersing oneself in artistic expression can act as a form of mindfulness, allowing individuals to focus on the present moment and let go of worries and tension.

■ Emotional expression: Art provides a powerful outlet for emotions and feelings that may be difficult to express verbally. Through art, individuals can explore and release emotions, creating a sense of emotional release and catharsis.

■ Self-exploration and awareness: Artistic activities encourage self-reflection and introspection. Creating art can help individuals gain insight into their thoughts, feelings, and personal experiences, leading to increased self-awareness and personal growth.

■ Social connection: Participating in art interventions can foster social interaction and a sense of community. Group artistic activities allow individuals to connect with others with similar interests, leading to feelings of belonging and support.

■ Coping skills: Engaging in the creative arts can help individuals develop practical coping skills. Artistic expression allows individuals to find new ways to deal with challenges and difficult emotions, enhancing their resilience and ability to cope with stressors.

■ Self-esteem and confidence: Successfully creating art or mastering artistic skills can boost self-esteem and confidence. Accomplishing creative goals can provide a sense of achievement and pride in one's abilities.

■ Improved mood: Art interventions can positively affect mood and emotional well-being and induce joy, happiness, and satisfaction.

■ Cognitive stimulation: Participating in artistic activities can stimulate cognitive functions and enhance brain health. Engaging in creative tasks may improve memory, problem-solving, and critical thinking skills.

■ A sense of purpose: Art interventions offer individuals a meaningful and purposeful activity. A creative outlet can give one a sense of purpose and fulfilment in life.

■ Empowerment: Artistic expression can empower individuals by giving them a voice and a way to express their thoughts and feelings. This empowerment can extend beyond the artistic process and positively impact other areas of life.

Community art

Community art, also known as participatory or collaborative art, involves the creation of art projects or initiatives that actively engage and involve community members. It emphasises collective participation, collaboration, and integrating artistic practices with community development and social change.

Community art is related to community well-being in multiple ways:

- Social connection and cohesion: Community art brings people together, fostering social connections and a sense of belonging. Through collaborative artistic processes, individuals form relationships, interact, and collaborate with others in their community. These connections contribute to social cohesion, reduce isolation, and promote community well-being.

- Empowerment and agency: Community art empowers individuals to voice their perspectives and actively shape their community. Involving community members in the artistic process stimulates a sense of agency, ownership, and empowerment. This active engagement bolsters individuals' self-esteem, confidence, and overall well-being.

- Creative expression and communication: Community art provides a platform for individuals to express themselves creatively, including those who do not typically have access to traditional art spaces. Artistic expression and communication through community art can be a powerful means of self-expression, emotional release, and storytelling. It allows community members to share their experiences, perspectives, and challenges, enhancing empathy, understanding, and well-being.

- Sense of place and cultural identity: Community art often explores and celebrates a community's unique qualities, heritage, and identity. It allows community members to reflect on and express their cultural traditions, histories, and values. This process strengthens a sense of place, cultural pride, and identity, contributing to one's well-being and connection to one's community.

- Community development and social change: Community art projects often address social issues, challenge inequalities, and promote social change. Art initiatives inspire dialogue, problem-solving, and advocacy within a community by focusing on community needs and aspirations. These collaborative efforts toward community development and social change foster a sense of purpose, collective action, and well-being.

- Accessible and inclusive engagement: Community art endeavours often prioritise accessibility and inclusivity, ensuring diverse community members can participate. By removing barriers and providing opportunities for involvement, community art promotes inclusivity, equity, and a sense of well-being for all community members.

- In short, community art contributes to well-being by promoting social connections, empowerment, creative expression, cultural identity, community development, and social change. It creates opportunities for community members to actively engage, contribute, and collectively shape their communities, thus enhancing individual and collective well-being.

How do migrants experience the relationship between culture and well-being?

Within the INVENT project, we also analysed how migrants experience the relationship between culture and well-being. In this book chapter, our analysis was based on interview data from Denmark, the Netherlands, and the UK. The assumption was that since these countries are relatively safe and prosperous, with many of the 'basic needs' covered, the role of culture in the experience of well-being might become better discernible. At the same time, that recent political shifts (Brexit for the UK), the COVID-19 pandemic, and (resulting) economic instability probably contributed to the perception of culture as a factor that can improve life.

Migrants tend to focus less on narrowly defined forms of culture, such as art, music, or dance, but more often reflect on broader cultural conditions in their current countries of residence. Their position as relative outsiders gives them a particularly clear view of the culture of their current country of residence, making them reflect and ponder on the cultural aspects that increase but also decrease their sense of community well-being. Comparing the culture of the country they currently live in with the culture they grew up in, they reflected on attitudes, values, and behaviours such as openness, tolerance, flexibility, helpfulness, rigidity, inflexibility, and formality. They discussed attitudes, common behaviours, and values that define their community and related this to how this makes them feel.

More in the book chapter: *Culture and Well-being* by Sylvia Holla, Susanne Janssen, Franziska Marquart and Neta Yodovich

Volunteering in culture

Volunteering in culture started to be institutionalised after WWII in the Anglo-Saxon context. In a wider European context, it gained the full attention of cultural policymakers only in the 1990s and onwards. Definitions of volunteering in culture vary, but most of them refer to an activity or engagement within the field of culture carried out by free will and free choice. This activity benefits the larger society, but those engaged in it are not remunerated in market terms.

Volunteering has been seen by many as one of the most important pro-social behaviours, representing an essential means of participating in civil society. It is usually discussed and researched as a way to contribute to social cohesion by building trust and reciprocity among citizens and engaging them in public matters. For this reason, it has been a frequent topic of research, reports, policymaking, and indicators within the last thirty years.

Two significantly different approaches to volunteering in cultural institutions and organisations can be noted. These are mainly related to differences in the volunteers' profiles and goals. On the one hand, some cultural institutions engage volunteers who are mainly well-off and see volunteering as a way to gain prestige and cultural capital. Cultural institutions provide them with quality leisure time and desirable knowledge. In return, they get volunteers' expertise and enthusiasm, as well as increased donations and sponsorships. On the other hand, volunteering can be seen as a way to fight segregation and inequalities by engaging marginalised groups in volunteer opportunities. Such volunteer engagement aims to increase access to culture and well-being. It mediates such values to the members of marginalised communities, leading to social inclusion and intercultural dialogue.

Meaningful and well-supported volunteering schemes build the capacities of volunteers and institutions, support life-long learning, increase volunteers' employability, and positively affect their well-being and sense of belonging. This contribution to well-being is especially noted in research with the elderly, youth, and marginalised groups.

Cultural policy often frames volunteering as a means to fight social exclusion and contribute to social cohesion. However, most research shows that the benefits of volunteering are not distributed equally but that volunteers' social and economic status significantly affects the likelihood and outcomes of volunteering. Consequently, inclusive cultural policies need to further develop and encourage frameworks for volunteering that help combat the social exclusion of vulnerable groups.

Great care needs to be taken by policymakers to avoid using volunteering as a means to support austerity measures and decrease budgets for culture. Such an approach to volunteering leads to the closing of publicly supported workplaces and substituting them with volunteer engagement. One should keep in mind that most work in cultural organisations and institutions requires continuous paid engagement. If volunteers are expected to take on long-term responsibilities for work in culture, the very concept of volunteering is called into question.

Cultural policy instruments related to well-being

There are many different types of well-being, such as physical well-being, mental well-being, emotional well-being, financial well-being, social well-being, cultural well-being, etc.

Physical well-being refers to an individual's overall physical health and fitness. This involves taking care of oneself by eating a balanced diet, regularly exercising, getting enough rest, and avoiding sickness and physical ailments.

The concept of mental well-being is related to an individual's emotional and psychological health. It encompasses having a positive attitude, being emotionally strong, having the capability to cope with stress, and a sense of life satisfaction.

One's emotional well-being is closely tied to their mental well-being and includes the capability to recognise, comprehend, and manage their emotions effectively. It entails having a balanced and healthy experience of a variety of emotions.

Financial well-being pertains to an individual's financial security and contentment with their financial circumstances. This encompasses having sufficient resources to fulfil basic necessities, the ability to handle financial pressure and plan for the future.

A person's social well-being is determined by the quality of their social connections and relationships. It encompasses having encouraging and significant relationships with family, friends, coworkers, and the wider community.

Cultural well-being recognises the importance of culture and identity in a person's life. Keeping cultural traditions and practices and feeling a sense of belonging to your cultural community are important aspects of cultural well-being.

Some cultural policy instruments with potential positive impacts related to well-being include:

- Engaging in various artistic forms, such as visual arts, performing arts, literature, and music, can promote self-expression and creativity while reducing stress, anxiety, and depression.

- Supporting arts and health programs, like music therapy, art therapy, and dance therapy, can improve individual well-being by providing creative outlets for self-expression.

- Offering mental health assistance and access to resources for artists and cultural workers can enhance their well-being and creativity, resulting in a livelier cultural landscape.

- Providing mentorship programs and skill-building opportunities for artists and cultural practitioners in the cultural field not only benefits them but also contributes to the overall vibrancy of the cultural ecosystem.

- Organising cultural events, festivals, and exhibitions can unite people and create a sense of community. Participating in such events can help establish social connections and a sense of belonging, which are crucial for one's well-being.

- Utilizing digital platforms to make cultural content accessible to a broader audience. This can be especially useful during times when physical gatherings are limited, as it allows people to stay connected and engaged with cultural activities.

- Implementing policies that support social inclusion in cultural spaces and activities can lead to marginalised communities feeling valued and included. This fosters a sense of belonging and social connectedness, which is crucial for their overall wellbeing.

Indicators of well-being in cultural policy

A well-established set of indicators exists to measure various aspects of well-being. These indicators encompass:

- The Human Development Index (HDI) is a helpful tool for assessing a country's overall development and well-being. It combines various indicators like life expectancy, education, and per capita income to provide a comprehensive understanding of a country's quality of life. By analysing these dimensions, we can gain a better understanding of the well-being of individuals and communities.

- The Happy Planet Index (HPI) is also a tool for measuring the well-being and sustainability of a country. It considers factors such as life satisfaction, life expectancy, and ecological footprint to determine how efficiently a country uses its resources to provide a good life for its citizens.

- Quality of Life (QoL) assessments take into account various aspects of life, including health, education, income, environment, and social relationships. These evaluations aid in comprehending the overall well-being of individuals or communities.

- Although not a comprehensive assessment of societal welfare, economic indicators like GDP (Gross Domestic Product) per capita and poverty rates can provide valuable insight into a society's material well-being.

- Social indicators refer to factors that relate to the social aspects of society. These include literacy rates, educational attainment, employment rates, crime rates, social support systems, and access

to social services. Also, evaluating social capital, social networks, and community involvement can offer valuable information on the robustness of social ties and the general state of well-being in a community.

- Environmental Indicators: The health of the environment is closely linked to the well-being of a population. Indicators like air and water quality, carbon emissions, and ecological footprint can provide insight into the sustainability of well-being.

- Health Indicators: Maintaining good health is essential for overall well-being. By tracking health indicators such as life expectancy, mortality rates, disease prevalence, and access to healthcare, we can gain valuable insights into the health of a population.

- Subjective Well-Being (SWB) surveys: Subjective well-being pertains to how an individual personally evaluates their own state of well-being. Surveys on SWB normally consist of inquiries about life satisfaction, happiness, and emotional encounters.

In measuring well-being related to culture, different methods can be used.

One way to gain insight into the level of cultural engagement and its impact on well-being is by conducting surveys that ask individuals about their participation in cultural activities. These activities may include attending cultural events, visiting museums, engaging in traditional practices, or participating in artistic endeavours. Such surveys are known as Cultural Participation Surveys.

Another way to understand how cultural factors affect well-being is to conduct focus groups or in-depth interviews with individuals from diverse cultural backgrounds. This can help to identify cultural-specific well-being indicators and gain insight into how these factors affect overall well-being.

Ethnographic studies involve observing and immersing researchers within a cultural group to understand their beliefs, practices, and values. These studies provide rich insights into how culture influences well-being.

Cultural Mapping and Asset Mapping are two important practices for identifying and documenting cultural resources and assets within a community. Cultural mapping involves identifying heritage sites, cultural institutions, local artists, and cultural festivals, while asset mapping helps to understand how these resources contribute to community well-being.

When planning to implement cultural policies or large cultural projects, it is important to conduct cultural impact assessments beforehand. This helps to identify the potential positive and negative effects on well-being.

When using these methods, it is essential to keep in mind that cultural well-being is context-dependent, so tailor-made approaches that respect cultural diversity are crucial for accurate assessments.

IDENTITY

The term 'identity' refers to our sense of who we are as individuals and as members of social groups. This sense of self can be based on a number of different elements, including our gender, age, physical attributes, sexual orientation, religious affiliation, ethnicity, national belonging, political affiliations, professional field, and others. It is important to understand that one's identity is always a mixture of several of these elements, as well as that it changes over time.

Likewise, since there are always social responses to our externalised or presumed identity, it is obvious that it also includes our sense of how others perceive and label us. These responses to our identity affect our self-concept, sense of value, and self-esteem.

Our personal identity can be seen as a narrative based on our memories, experiences, relationships, and values, continually composed in response to the questions 'Who am I?' and 'How would I like others to see me?' However, since our personal identity is always at the same time our social identity, its creation presupposes some wider social categorisation of the components it is made of.

In social science terms, the concept of identity always involves both sameness and difference (Abercrombie et al. 2006: 190). Although our identities undergo constant changes, some degree of sameness is needed to establish a sense of continuity as well as a basis of similarity with some groups exhibiting the same traits. On the other hand, differences are needed to make our personal and group identities distinguishable from those of others. In other words, transferred to the sphere of the social, identity 'is about belonging, about what you have in common with some people, and what differentiates you from others' (Weeks 1989: 88).

When using this concept, special attention should be paid to several points. First, identity is 'a process – identification – not a 'thing'; it is not something that one can have, or not, it is something that one does' (Jenkins 2014: 6). What is at stake is an ongoing relation, not a finished or a given 'substance'. The reification of 'identity', its pre-theoretical 'thingification', makes such a concept scientifically useless. Therefore, it cannot be emphasised enough that identity 'is not something tangible, material or visible' (Malešević 2002: 195), although something tangible, material, visible and audible can, and most often does, implicate, and thereby constantly produce, a certain identity.

Furthermore, 'identification doesn't determine what humans do, although this claim is often made by politicians and others.' In other words, 'Knowing 'the map' – or even just approximately where we are – does not necessarily tell us where we should go next (although a better or worse route to our destination might be suggested)' (Jenkins 2014: 6). There is no simple cause and effect connection between one's identity and her/his actions; the relation is much more complex.

And finally, one should bear in mind that identities (i.e., categorisations and identifications they are based on) are always embedded in various power relations. To know 'who is who' and where they stand is never a question of impartial classification. As emphasised by Jenkins (2014: 6), 'at the very least, classification implies evaluation, and often much more'.

Taking all of the above into account, Jenkins (2014: 19) gives a starting (or, as he says, 'minimal') sociological definition of identity. According to this author,'Identity' denotes the ways in which individuals and collectivities are distinguished in their relations with other individuals and collectivities. 'Identification' is the systematic establishment and signification of relationships of similarity and difference between individuals, between collectivities, and between individuals and collectivities. Taken – as they can only be – together, similarity and difference are the dynamic principles of identification, and are at the heart of the human world.

This explanation of identity could be supplemented by that of Manuel Castells. Namely, Castells takes culture into account, and defines identity as 'the process of construction of meaning on the basis of a cultural attribute, or a related set of cultural attributes, that is given priority over other sources of meaning' (2010: 6).

Such a definition of identity is obviously important for cultural policy. Not only does it point to the importance of culture in identity construction, but it also serves as a basis for discussion of the processes of cultural change in the context of globalisation. Due to an ever-increasing number of intercultural contacts as well as the global use of culture for commercial purposes, these processes have resulted in changing the cultural identities of individuals and communities around the world. They are facilitated by the megatrends of digitalisation and the increasing mobility of individuals with different cultural backgrounds, be it in the form of tourism or migrations. All these changes have led to the increasing hybridisation of cultures but also to different forms of resistance within the framework of identity politics.

Identity politics

Identity politics refers to political activity and theoretical work that aims to challenge stereotypes that are used to justify the exclusion, exploitation, marginalisation, oppression, or assimilation of different racial, ethnic, gender, sexual, cultural, and religious groups. The ultimate goal of identity politics is to rectify the injustices experienced by individuals from these communities and ensure that they are treated fairly and respectfully.

The term 'identity politics' was coined in the late twentieth century, although this type of discourse had ancestors in the writings of Mary Wollstonecraft (1759 – 1797) and Frantz Fanon (1925 – 1961). The first known written appearance of the term is found in the April 1977 statement of the Black feminist socialist group Combahee River Collective. This coincided with the rise of social movements focused on injustices against specific groups, including second-wave feminism, Black Civil Rights, the gay and lesbian liberation movement, and the American Indian movement.

Identity politics in the United States entered the political mainstream in the 1980s and 1990s as a reaction to the perceived failure of liberal civil rights legislation to eliminate identity-based inequities and injustices. Critics argued that the supposedly neutral citizen in liberal theory, in fact, embodied identities of whiteness, maleness, bourgeoisie, ability, and heterosexuality (Young, 1990; Di Stefano, 1991; Peteman and Mills, 2007).

Identity politics is different from previous similar claims in that it demands recognition based on previously denied grounds, such as being a woman, black, or lesbian, rather than seeking inclusion based on shared human attributes or respect 'in spite of' differences (Kruks, 2001).

Advocates of identity politics seek to ensure that marginalised groups receive recognition and representation in various aspects of society, including politics, media, and cultural representation. They often challenge mainstream narratives and historical accounts that may ignore or downplay the experiences of marginalised groups. Identity politics is also characterised by an intersectional approach, which recognises that individuals hold multiple aspects of identity that intersect and can compound their experiences of discrimination (Crenshaw, 1989).

Critiques of identity politics come from various perspectives and encompass a range of concerns. The main criticism from the political Left is that identity politics prioritises cultural recognition over economic redistribution, neglecting the material roots of oppression (Fraser, 1995). Identity politics was also criticised for its essentialism, according to which individuals are primarily defined by their identity groups (such as race, gender, or sexual orientation). Critics also argue that a narrow focus on identity might hinder the development of solidarity across diverse groups. There is also fear that identity politics can lead to tokenism, where individuals from marginalised groups are included merely for appearances rather than meaningful contributions. Some also argue that the strong emphasis on identity politics can lead to a reactionary backlash from those who feel their identities are threatened or dismissed.

On the other hand, defenders of identity politics argue that gender, sexuality, and race have always been understood through the

structures of capitalism (Butler 1997; Walters 2018), and that contemporary movements like *#MeToo* and *Black Lives Matter* did not neglect the economic components in their analyses.

Cultural imperialism

The term 'cultural imperialism' emerged in scholarly discourse in the late 1960s. Its roots were in critical communication scholarship, which tried to describe the growing worldwide influence of the United States and its commercial media system in the context of the Cold War. Theory built around this term claimed that US culture was being spread to developing nations by using specific media products, imagery and messages, as well as by the ever-growing expansion of the private model of the media system.

In essence, the term implied forced acculturation of a given population, which historically served as one of the primary instruments of colonisation. In the new context, however, the expansion of economic domination did not necessarily involve military intervention but represented a kind of de-territorialised imperialism. The theory of cultural imperialism criticised what it described as asymmetrical economic, political, and cultural power relations between the United States and other countries. It argued that developing nations should have the right to develop their own sovereign national media systems.

The basic tenets of the theory of cultural imperialism were challenged on several counts. To begin with, the empirical work of cultural studies and media scholars suggested that the influence of US media was less totalising and homogenising than proclaimed by the theory. The results of reception studies and ethnographic research indicated that commercial imagery and

messages experienced local adaptation and/or resistance when travelling around the world. What is more, the studies focused on the national media systems suggested that those outlets served to establish prevalent communication, political and economic modes in different countries. In other words, they could be used as channels of government influence and a basis to develop independent local media production.

Whichever position one takes in this debate, it is clear that nowadays it revolves primarily around so-called 'platform imperialism', intellectual property in the digital context, and the global digital divide. All these issues are also connected with exploitative practices concerning users and the imperative of citizens' data protection. What should also be considered is a new dynamic developing between nation-states, supranational organisations, and transnationally operating corporations. Cultural policies should find a way to address these emerging issues just as they managed to do with audio-visual products in the previous, non-digital age.

Multiculturalism

The public policy of 'multiculturalism' was inaugurated by Canadian Prime Minister Trudeau in 1971. It was described as an approach that promotes interest in and knowledge about different cultures and their equality and mutual respect. This was in contrast with previously widespread policies of cultural assimilation, based on the expectation that ethnic minorities should adapt to the dominant culture. The approach also differed from the US concept of 'the melting pot', which presupposed mixing components from many different backgrounds to produce a common culture.

Following the Canadian example, the concept of multiculturalism was adopted in most of the countries that today make up the European Union, as well as in many other democratic countries around the world. In general, the multicultural approach was taken to refer to the coexistence of multiple cultural groups within a society and to the practices aimed at promoting tolerance and equality among diverse cultural, ethnic, and religious communities. In public, cultural, and educational policies, the emphasis was placed on inclusivity and respecting cultural diversity. However, despite its widely accepted common aim, several distinct approaches to multiculturalism took form. These included liberal multiculturalism, advocating the formal principles of equality and the central position of the individual in relation to the community; cooperative multiculturalism, based on the idea of coexistence without the interweaving of different ethnic groups; left-liberal multiculturalism, emphasising the struggle for social and legal equality; and critical multiculturalism, affirming equality in difference.

In the new context, the term multiculturalism started to be associated not only with integration but also with the negative processes of cultural self-containment as well as with the isolation and segregation of minority and marginalised groups. At the beginning of the 2010s, several leading European politicians brought the idea of multiculturalism into question, claiming that it had not succeeded in securing mutual respect and coexistence among different cultural and ethnic communities. Nevertheless, the idea that political unity can be achieved without cultural uniformity, and that plural cultural identities do not necessarily weaken the sense of citizenship and national identity, has remained powerful.

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Cosmopolitanism in contemporary Europe

Cosmopolitanism represents a personal tendency to orient oneself beyond the boundaries of the community one belongs to. More specifically, the term has been used to refer to a specific set of attitudes, beliefs and traits, most of all, 'an ethos of cultural openness'. The INVENT research looked at three dimensions of cosmopolitanism: cultural (indicative of people's interest in/curiosity about other countries and cultures), interpersonal (people's attitudes towards social encounters/interactions with diverse others in the context of cultural activities and events), and political (attitudes towards increased supranational connectedness as well as attitudes toward the impact of increased cultural diversity and foreign cultural influences in one's country).

Our results showed a consistency in the correlates of the three different measures of cosmopolitanism, with only a few exceptions. This overall consistency might indicate that the three dimensions complement each other in depicting a personality trait of 'being open.' Using these measures, a profile of 'the cosmopolitans' may be constructed: individuals who are open to consuming, engaging, socialising, and connecting with cultures other than their own.

While nine European countries in the study differ in size, global connectedness, position in the EU, cultural diversity of their populations, migration policies, cultural policy traditions, and media systems, the findings suggest that differences in cultural, interpersonal, and political openness are attributable primarily to individual-level variables rather than meaningful country effects. The country-level variance appears higher for political openness, but overall, the multilevel models show little variance at the country level.

Beyond demographic characteristics, what matters for cosmopolitanism is the opportunity to learn about and engage with people and content from other cultures. The country-by-country analyses demonstrated that this finding is remarkably robust across countries and can thus be of interest to both European and national policymakers since it means that policy can contribute to furthering both personal and media exposure to increase cosmopolitanism, leading to cohesion and solidarity in the context of multiculturalism, migration, and various identity and heritage issues in Europe as well as individual countries.

More in the article: *Cosmopolitanism in Contemporary European Societies: Mapping and Comparing Different Types of Openness Across Europe* by Tally Katz-Gerro, Susanne Janssen, Neta Yodovich, Marc Verboord & Joan Llonch-Andreu, Journal of Contemporary European Studies (2023)

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Hybridisation of cultures

Defined in sociological dictionaries as 'the process by which a cultural element blends into another culture by modifying the element to fit cultural norms', the implication of cultural hybridisation played an important role in Stuart Hall's early assessment of the potential outcomes of globalisation. At the end of the 1980s, Hall argued that globalising processes were contradictory. They certainly contained corporate influences conducive to the homogenisation of culture, but they could also provoke local cultural resistance, moving in a completely opposite direction. In linear conceptions, the homogenisation of culture would lead to an ever-more uniform culture, while the cultural resistance of local communities would reaffirm local traditions and their cultural expressions. However, what Hall saw as the most likely outcome of the globalising processes was the hybridisation of cultures, which would result in new identities composed of both local and global influences. His conclusion was that cultural changes brought about by globalisation would certainly not be unilinear and homogenising, not least because this new form of interdependence operates in a non-linear way.

More than three decades later, it is safe to say that the hybridisation of cultures led to a new perspective on how national cultures are viewed and experienced by individuals. The threat of homogenisation is still perceived as important, as evidenced by ever-growing initiatives to preserve cultural diversity, and cultural resistance has found new forms of expression in the political discourse. Based on this, a conclusion can be drawn that reactions to globalising processes outlined by Hall are still active, with the hybridisation of culture happening even where it is rhetorically rejected.

What is more, it could be said that hybridisation of cultures, as the process by which cultures around the world adopt aspects of homogenised global culture while at the same time clinging to some aspects of their traditional or local cultures, has become a new framework through which issues relating to culture, identity and power should be studied.

Cultural citizenship

Cultural citizenship is an attempt to develop a new interpretation of the concept of citizenship that is more attuned to the changing social context in which the cultural field becomes more relevant. Therefore, the concept should also reflect the rising importance of cultural components in complex civic identities.

One of the innovations proposed in the concept of cultural citizenship is overcoming the limited institutional framework of citizenship, defined primarily through legal rights and political participation. According to Delanty (2002), in order for citizenship to become a relevant category, it should concern lifestyles, cultural models, and discourses that residents use to explain society and their place in it, construct their aspirations, and open spaces for articulating new rights from the domain of culture.

This is particularly important since, in contemporary societies, marginal social groups face discrimination, even though they have legally equal status. Cultural citizenship thus becomes a cognitive instrument that serves to clearly recognise the boundaries and mechanisms of inclusion and exclusion in a specific cultural context. The symbolic boundaries that differentiate between full and second-class citizens, by applying the changed concept become an element of criticism that strives to build a model of the full membership of all citizens (Beaman, 2016).

In understanding cultural citizenship, two general approaches have crystallised, from which multiple interpretations arise on a more concrete level. The first is the sociological one, which places culture in the central place for promoting cultural citizenship. In this approach, new cultural needs and problems of individuals and groups are recognised, and inclusion is introduced into the discussion through identity, narratives, codes and discourses of belonging and diversity. Another general approach, which comes from the political theory of cultural citizenship, directly relates citizenship to diversity and aims to expand the formal framework for including excluded or marginalised individuals or social groups.

On a more concrete level, there are many approaches to understanding cultural citizenship that focus on some of the dimensions of culture. One group can be classified into approaches that believe cultural competencies are crucial for establishing the equality of citizens in a particular society (Bennett, 2001). The development of the creative and artistic capacities of citizens is a deepened variant of this approach, and cultural policies should be aimed at it. Another group of approaches focuses on the rights that should be guaranteed to minorities (Rosaldo, 1999) or that would allow all citizens to participate in the national culture (Turner, 2001). The third group of approaches is a kind of development of cultural citizenship as a means of adopting and monitoring the lifestyle of a specific group, but also the coexistence of majority and minority cultural identities (Zapata-Barrero, 2016). The last group of approaches emphasises the importance of struggle and conflict in the dynamics of cultural citizenship change. It is considered that cultural citizenship is a field of struggle for a democratic society that provides space for diversity and a conflict zone around the right to equal access to the production, distribution and consumption of culture (Stevenson, 2010; Wang, 2013).

Culture and placemaking

Placemaking is a concept and practice used in urban planning, design, and space management with the aim of creating inclusive and attractive public spaces that meet community needs. This approach emphasises the importance of people and community in shaping and transforming space.

The main goal of placemaking is to create spaces that attract people, encourage social interaction, promote culture, art, and recreation, and improve the quality of life of the local population. Placemaking recognises that public spaces play an essential role in communities' social and cultural lives and are critical to creating a sense of place and identity.

Placemaking is an approach that prioritises people over buildings, traffic, and infrastructure in general. One of the key principles of placemaking is people-centred design. The space must be comfortable, safe and accessible to all community members. Another principle mentioned in placemaking is a mixed-use development, which promotes combined housing, the commercial part of the city, and public spaces with a particular focus on accessibility and the use of means of transport by bicycle or walking. Placemaking recognises the importance of community engagement in designing and developing public spaces. Users think about their own needs and ways to satisfy them. Placemaking also emphasises the importance of sustainable practices in urban design. This involves incorporating green infrastructure, active transportation, and energy-efficient design principles into the design of public spaces.

This concept has great importance for cultural policy for several reasons. One of them is preserving the community's cultural identity by preserving cultural symbols and

traditions. Cultural activities can be carried out in the spaces created through place-making, such as theaters and libraries, which are also places of interaction for residents. Culturally rich and interestingly designed spaces become attractions for tourists. This encourages cultural tourism, which can influence artistic projects and contribute to spreading the cultural influence of the city or region. At the same time, this concept can attract investors, business projects, and jobs to the area, contributing to the community's economic development and prosperity. One of the reasons for advocating this approach to spatial planning is the cohesion of residents and the inclusion of minority groups, both through the accessibility of space and through content that celebrates cultural diversity. Place-making can foster the development of creative industries, including art, design, architecture, culinary arts, and other forms of cultural production.

Towards a new inclusiveness: KØN – Gender Museum Denmark

This case study explores the Danish Women's Museum's change of name to KØN – Gender Museum Denmark in 2021, in particular, the underlying development and public framing of this change process and how it taps into the broader Danish culture political agenda of providing access for all and an increased focus on gender equality.

This case exemplifies and explores questions of inclusiveness, equality, access and audience development. KØN's internal and organisational development is traced from its first years as a grassroots movement to becoming state-recognised and underlying rules to fulfil cultural policy goals.

It traces the direct influence of cultural policy measures on the practice of cultural institutions. The change of name is a fast but also heatedly debated marker of the shift of direction for KØN. It was a result of both cultural policy control and the museum's own development. The emancipatory process described in this case exemplifies a development from grassroots to arm's length while keeping control over the terms. From an organisational perspective, KØN has undergone a significant change in the role of leadership, from democratic townhouses to one 'charismatic' leader who sets the tone. The museum has chosen to include gender(s) on their own terms. The cultural policy recommendation might have demanded the inclusion of men, but both internal changes in the museum's leadership and self-perceived role in society plus a development in Danish society, have picked up on the recommendation and developed it to be more inclusive. The museum's revised vision now states that 'the museum will be a leading dialogue creator on the importance of gender and create insight, engage and strengthen the will for an equal society' (KØN strategy 2020-2025). However, some of the visitors' reactions, as well as the visitor statistics following the ongoing change process, show that the outcomes might differ from the intended goals.

So why choose a new name? Gender signals a new chapter in the museum's internal history and self-perceived role as dialogue creators about critical societal topics. The name change signifies a reorientation back to its activist roots, however, from a different standpoint. KØN aims at a transition from activism by a group of like-minded women with relevance for the local community to activism by the museum (leadership) with relevance for a larger, international community.

Please read more about this in the case study KØN – Gender Museum Denmark: Whose museum? by Eva Myrczik from the University of Copenhagen

Cultural policy instruments related to identity

Identity is a fundamental aspect of human existence, and it is of great importance for manifold reasons. It helps individuals comprehend their unique qualities, values, and beliefs. This self-awareness enables individuals to reflect on their emotions, thoughts, and actions. A sense of identity provides individuals with a sense of purpose and belonging to something greater than themselves (family, community, ethnicity, nationality, culture, religion). In addition, having a clear understanding and acceptance of one's identity is crucial for maintaining good mental and emotional health. Those with a strong sense of self tend to have higher self-esteem, resilience, and overall satisfaction with their life. Identity guides individuals in making important life decisions and setting meaningful goals. This enables individuals to align their choices with their values and aspirations, resulting in a more satisfying and purposeful life. The shared sense of identity can create community and solidarity, leading to greater social cohesion and cooperation.

Cultural policy can shape and promote personal and social identity by supporting artistic expressions, recognising, celebrating, and preserving cultural heritage, and fostering a sense of belonging within communities. This can be done by:

- Providing funding and resources for cultural initiatives and projects that promote valuing and cherishing identity through grants, subsidies, or tax incentives.

- Organising cultural festivals and events honouring specific traditions or cultural groups that can help individuals develop a strong sense of personal identity and pride in their cultural heritage. It also fosters a sense of community and social identity among participants.

- Promoting collaboration between cultural institutions, non-governmental organisations and community groups that work towards cherishing cultural identity.

- Carrying out policies that preserve cultural heritage sites, traditions, languages, and practices and enable communities to maintain their distinct identities and cultivate a shared identity.

- Integrating into school curricula and public programs to enable individuals to understand and appreciate their own cultural identity and that of others.

- Encouraging media outlets to represent and include diverse cultural identities in their content, including TV shows, films, music, and literature.

- The inclusion of multilingual and culturally sensitive communication in cultural policy initiatives that acknowledge the diversity of individual and social identities in society.

Indicators of genuine appreciation of identity in cultural policy

Indicators that demonstrate that identity is not merely acknowledged superficially, but is genuinely appreciated, respected, and celebrated in the formulation and implementation of cultural policies are related to:

Recognition and inclusion: Policies that value identity strive to be inclusive and acknowledge the contributions of various ethnic, religious, linguistic, and social groups to the cultural landscape of the nation. This could be measured by analysing the representation of diverse identities in various institutions, including government bodies, educational institutions, workplaces, media, and cultural organisations. For this purpose, perception surveys could also be used to gauge how individuals from different cultural backgrounds perceive their recognition and representation in society.

Respect for minority rights and minority well-being: Valuing identity means respecting the rights and well-being of minority communities. This includes allowing them to express and celebrate their cultural identity without facing discrimination or marginalisation. It is also important to assess the quality of life and well-being of these communities to ensure their needs are being adequately recognised and addressed. To gather information, interviews and focus groups can be conducted.

Representation in Media and Arts: Policies that promote the importance of identity aim to ensure that different cultural groups are fairly represented in media, arts, and entertainment. This can be evaluated through content analysis and discourse analysis.

Inclusivity in Public Spaces: Surveys could also be used to evaluate the inclusivity of public spaces and services, including healthcare, education, transportation, and community resources, for diverse cultural groups.

Cultural Diversity and Heritage Protection: Preserving cultural heritage is a crucial aspect of cherishing identity, which includes protecting traditional practices, languages, rituals, arts, crafts, and historical sites of various communities. Policies should incorporate measures to safeguard these aspects, and evaluation could entail expert assessments and stakeholder consultations, including local communities and minority groups.

In general, to gain a thorough understanding of identity recognition in a society, it is important to use a combination of quantitative data (e.g., funding allocation and participation rates) and qualitative data (e.g., interviews and focus groups). Additionally, a combination of self-assessment by policymakers and external evaluation can ensure objectivity and accuracy in the evaluation process.

INCLUSION

In the cultural sector, 'diversity and inclusion' refers to efforts and initiatives to promote and embrace diversity among artists, creators, cultural organisations, and audiences. This involves recognising, valuing, and celebrating the rich array of perspectives, backgrounds, identities, and experiences that individuals bring to the arts and cultural landscape. Critical aspects of diversity and inclusion in the cultural sector concern representation, access, and participation; audience engagement; collaborations and partnerships; safe and inclusive spaces; and education and awareness.

Promoting diversity within the cultural sector encompasses several vital aspects. One crucial element is representation, ensuring that individuals from diverse racial, ethnic, cultural, gender, sexual orientation, age, and ability backgrounds are well-represented across all facets of the cultural sector, including artistic expression, leadership roles, and decision-making positions.

Additionally, creating an inclusive cultural sector requires removing barriers that prevent individuals from diverse backgrounds from accessing and participating in cultural events, programmes, and opportunities. To achieve greater inclusivity, cultural institutions may offer accessible venues, provide resources for underrepresented groups, and actively reach out to diverse communities.

Moreover, curating programmes and exhibitions that resonate with people from different backgrounds is critical for engaging diverse audiences. Cultural institutions can foster a sense of connection and engagement with diverse audiences by showcasing works that reflect diverse experiences, histories, and cultures and implementing inclusive marketing and outreach strategies.

Collaborations and partnerships play a significant role in embracing diversity within the cultural sector. By working with artists, cultural organisations, and community groups from various backgrounds, cultural institutions can promote cross-cultural dialogue and co-create meaningful artistic experiences that reflect the diversity of perspectives and experiences.

Creating safe and inclusive spaces is also paramount. Cultural institutions should establish environments where all individuals can freely express themselves and feel respected and valued. Achieving this goal requires implementing policies that promote anti-discrimination and anti-harassment.

Education and awareness initiatives further contribute to building an inclusive cultural ecosystem. Cultural organisations can raise awareness about diversity and inclusion issues through educational programmes, workshops, and discussions. They may play a crucial role in shaping a more inclusive and welcoming cultural community by fostering dialogue and understanding.

In conclusion, promoting diversity and inclusion within the cultural sector involves multiple interrelated strategies. By prioritising representation, enhancing access and participation, engaging diverse audiences, fostering collaborations, creating safe and inclusive spaces, and investing in education and awareness, cultural institutions can contribute to a more vibrant, inclusive, and equitable cultural landscape.

Barriers to more inclusive cultural programs

Analysis of focus groups held with cultural practitioners showed three groups of obstacles to more inclusive cultural practices. The first domain consists of material barriers. These include obstacles that physically prevent the cultural participation of people with disabilities, namely non-accessible physical environments, audio guides, display heights, and text placements. In addition, this domain also includes high ticket prices for certain cultural events, which exclude the lower-income population. Another domain of obstacles is symbolic. The ideas presented by the practitioners point to the need to diversify cultural programs so that the highly educated and well-off audience is not the only one who feels invited and comfortable attending events. In order to achieve this, established institutions should expand the repertoire of programs to include content that does not only represent legitimate (highbrow) culture. Programs must use a discourse understandable to residents of different levels of education, and alternative programs should be given greater publicity. Some advocated a radical model that would reduce the gap between regular audiences and non-visitors by granting non-visitors near-full control over programming. The last domain consists of ideological matrices that prevail in different cultural contexts. Namely, in some cultural contexts, there is a need for the cultural sector to produce programs and practices that reflect the existing ethnic diversity and end the dominance of programs intended for dominant ethnic groups. In other societies, however, there is a danger of commodification of culture, where artistic and cultural products are treated primarily as commodities for profit rather than expressions of creativity and identity. In both contexts, the solution is a clear recognition of the broader range of social values that art creates (social cohesion, solidarity, equality, etc.) and the long-term social benefits that follow from them.

More in the book chapter: *Cultural Participation and Inclusiveness* by Julia Peters, Nemanja Krstić, Avi Astor, Susanne Janssen, Nete Nørgaard Kristensen

Cultural citizenship and inclusion

Diversity and inclusion are vital for enriching artistic expressions, expanding cultural horizons, and promoting social cohesion. When individuals from diverse backgrounds are included and empowered, it enhances creativity and fosters a greater appreciation for the diversity within society. Cultural citizenship is a powerful tool to strengthen inclusion. It acknowledges that cultural diversity is an essential aspect of modern societies and seeks to create an inclusive environment where individuals from different cultural backgrounds can fully participate and contribute.

Cultural citizenship is a concept that goes beyond the legal and political aspects of citizenship. It encompasses the rights, responsibilities, and practices of individuals and groups concerning culture and cultural participation. Cultural citizenship aims to recognise and validate diverse cultural identities and ways of life.

Cultural citizenship can enhance inclusion in various ways. Firstly, it involves recognising and validating the cultural diversity present within a society. This acknowledgement values different groups' cultural practices and traditions, fostering a sense of belonging and acceptance.

Moreover, inclusive cultural policies and practices encourage individuals to express their identities openly. This expression can be language, arts, festivals, religious traditions, or other cultural manifestations. By promoting such expression, societies can create an environment that celebrates diversity rather than suppressing it.

Another important aspect of cultural citizenship is ensuring that all members of society have equal access to cultural resources, such as museums, libraries, theatres, and

other cultural institutions. This access allows individuals to engage with different cultures, leading to intercultural understanding and respect.

Education plays a crucial role in fostering inclusion, and cultural education in school curricula and public programmes can raise awareness and understanding of diverse cultures. Learning about different cultural backgrounds allows people to develop empathy and appreciation for others' perspectives.

Cultural citizenship also challenges stereotypes and prejudices by humanising different cultural groups. It emphasises the shared humanity among individuals, regardless of their cultural backgrounds, and encourages dialogue and mutual respect.

Furthermore, inclusive cultural citizenship ensures that individuals from diverse cultural backgrounds have a say in decisions that affect their communities. This participation can extend to cultural policymaking, urban planning, and community development, among other areas.

Celebrating diversity through multicultural events and festivals is a powerful way to promote cultural exchange. Such events allow different groups to showcase their traditions and learn from each other.

Supporting cultural entrepreneurship and creativity empowers individuals from diverse backgrounds to participate in the economy and actively contribute to cultural innovation. In conclusion, embracing cultural citizenship as a tool for inclusion enables societies to move towards a more inclusive, harmonious, and vibrant environment. By celebrating and valuing cultural diversity, cultural citizenship can foster unity among citizens while appreciating and respecting their cultural differences.

Minority cultures

Minority groups are groups that have distinctive cultural, ethnic, or racial backgrounds. They coexist with a dominant group but are subordinate to it. Their defining characteristic is not necessarily their small numbers, as demonstrated by the apartheid system in South Africa, but rather their subordinate status. Membership in minority groups can also be based on language, religion, sexual orientation, or even certain physical characteristics.

When a minority group is socially separated or segregated, they are often unable to fully participate in society and receive the same benefits as the dominant group. This unfair treatment can lead to a sense of shared experiences and a higher level of solidarity within the minority group.

Sometimes, minority cultures can be understood as subcultures. It is a term used to define the culture of those minority groups in society with beliefs and behaviours different from those of the dominant culture. Subcultures develop their own norms and values regarding cultural, political, and sexual matters.

Models of integration of the minority culture with the majority include assimilation (based on the demand for a change in the way of life and values as part of the integration with the majority culture); homogenisation of a heterogeneous society (so-called 'melting pot'), in which different elements 'merge' into a whole with a common culture; and cultural pluralism (so-called 'salad bowl'), where all cultures are valued equally.

Societies often face challenges regarding the recognition, respect, and protection of minority cultures. Contemporary social institutions and international organisations

attempt to promote an inclusive society that values and supports diverse cultural expressions and ensures equal access to resources and opportunities for all. This may include supporting language rights, protecting cultural heritage, empowering minority communities, and promoting intercultural dialogue.

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Migrants and Culture in Contemporary Europe

A segment of the INVENT research dealt with immigrants' perceptions of cultural differences between their country of origin and their country of residence. We analysed sixty in-depth interviews with migrants living in eleven different European countries. Based on these conversations, it was established that their perceptions were differentiated by class, the cultural distance between the country of origin and a new country of residence, and the level of transnationalization (the degree to which migrants are transnationally embedded in relations between their countries of origin and their host countries). The analysis revealed that the cultural distance between a person;s place of origin and their current country of residency has an especially significant bearing on their level of participation in the cultural life of their host nation. The higher the cultural distance, the lower the level of participation.

Particularly considerable portions of the differences in culture were attributed to interpersonal interactions as well as the consumption of food. The emotional quality of the interpersonal connection was identified as a fundamental cultural difference between the place of origin and the country in which the individual currently resides. People in the host countries of Western Europe were often described as cold, relatively reserved and distant. Reduced openness and cordiality were accompanied by difficulty in establishing new social relationships. Food of the home country is also often mentioned as an important factor of identification and, at the same time, also a source of feelings of separation and foreignness with respect to the country of residence.

More in the book chapter: *Migrant Perspectives on Differences between Home and Host Culture* by Jörg Rössel, Susanne Janssen, Miloš Jovanović and Tally Katz-Gerro

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Disability culture

Disability culture refers to the shared experiences, identities, and collective pride among individuals with disabilities. It encompasses the unique perspectives, values, traditions, and artistic expressions of people with disabilities. Disability culture challenges societal perceptions and promotes a positive understanding of disability. Disability culture is not monolithic, and experiences and perspectives vary among individuals with disabilities. Additionally, disability culture intersects with other aspects of identity, such as race, ethnicity, gender, and sexuality, creating diverse and multidimensional experiences within the disability community.

Disability culture is a vibrant and diverse community. It challenges societal perceptions and seeks to foster a positive understanding of disability, emphasising and celebrating one's disability rather than viewing it as a deficiency. It is important to note that disability culture is not a homogeneous entity, as experiences and perspectives vary significantly among individuals with disabilities. Intersecting with other aspects of identity, these experiences and perspectives result in a highly diverse community.

At the core of disability culture is the recognition of disability as an integral part of an individual's identity. Embracing and celebrating one's disability is a central tenet, and individuals with disabilities often take pride in their experiences, resilience, and unique perspectives. This sense of identity and pride fosters a strong sense of community and support among individuals with disabilities, creating a space for mutual understanding, shared experiences, and a sense of belonging. Disability community organisations, advocacy groups, and social networks are vital in building and strengthening this sense of community.

Within disability culture, language and communication play a crucial role. The community has developed its own unique language and terminology, including disability-specific terms, symbols, and gestures with particular significance. Examples include sign language, specific vocabulary related to disability rights and advocacy, and even the use of identity-first language (e.g., 'disabled person' instead of 'person with a disability').

Artistic expression is an integral part of disability culture. The community embraces various art forms, including literature, visual arts, music, theatre, and film. Disabled artists often explore disability-related themes, challenges, and triumphs through their work. Disability arts festivals and events provide platforms for showcasing and celebrating these diverse artistic expressions.

Disability culture is also closely linked to disability rights movements and activism. It advocates for equal rights, accessibility, and inclusion for people with disabilities in all aspects of life, including education, employment, healthcare, and public spaces. Disability culture encourages activism, self-advocacy, and collective action to challenge barriers and promote social change.

A critical aspect of disability culture involves recognising and valuing the contributions and histories of disabled individuals throughout time. This acknowledgement includes the struggles, achievements, and resilience of disabled people across different cultures and societies. Sharing and preserving disability history is essential to nurturing and passing down disability culture to future generations. In conclusion, disability culture celebrates the uniqueness and diversity of individuals with disabilities. Embracing identity, fostering a sense of community and support, utilising distinct language and artistic expression, advocating for rights and accessibility, and preserving disability history are all integral

components of this vibrant culture. By acknowledging and promoting disability culture, societies can work towards creating a more inclusive and equitable world for all individuals, regardless of their abilities.

Inclusion through participation: The Croatian Library for the Blind

This case study describes an example of successful inclusionary practices for persons with disabilities, realised through participative governance and employment in special format book production for 'a small European language' audience. Namely, although the Marrakesh Treaty (WIPO, 2016) has enabled copyright-free use of materials in the production of formats for users with visual impairments and print disabilities, the production of such formats is nevertheless expensive given the size of the audiences in the countries with relatively small populations. Croatia's current population is under four million inhabitants, and the size of the audience for special format books can be illustrated by the fact that in 2021, the Croatian Library for the Blind had 1,059 users, who borrowed a total of 54,191 special format books (an average of 49 units per user).

The beginnings of the current library collection date back to 1965, and the initial fund of Braille books was from The Croatian Association of the Blind collection. In 1969, the Association started its own Braille books production, and in 1970, audio recording facilities began operation (Frajtag, 2010: 64-65). The library collection grew in time, with the subsequent addition of units produced in not only Braille but also MP3 and Daisy audio formats, as well as Daisy 3XML and EPUB formats. The Croatian Library for the Blind also produces magazines for its users (in 2021, a total of 60 issues of magazines from six different fields) and magazines edited by other publishers (The Croatian Association of the Blind, The Zagreb Association of the Blind, Radio club Louis Braille). It should also be mentioned that the library organises different meetings and programmes for its users, as well as public awareness-raising events. Both types of events have important social functions and were missed very much by the library users in the time of the COVID-19 pandemic.

From a cultural policy point of view, the Croatian Library for the Blind can be seen as a successful example of a 'civil-public partnership'. Namely, it was established as a public institution in 1999, with the civil society association (The Croatian Association of the Blind) and the government body (the Ministry of Culture) sharing the responsibility for its financing and governance. The library also has a right to engage in independent economic activities, receive donations and compete for EU funds, which contributes to the diversification of the funding resources. It is particularly noted for its participatory governance structure and its efforts to contribute to the social inclusion of visually impaired persons through employment. Likewise, the library, located in the capital city of Zagreb, offers its services to users across Croatia through digital borrowing of books and interlibrary loans. It also promotes and supports the development of sections for visually impaired users in libraries across Croatia.

Please read more about this in the case study by Inga Tomić-Koludrović from the Institute of Social Sciences Ivo Pilar

Gender balance and culture

Gender balance refers to the equitable representation of individuals of different genders, typically men and women, in various aspects of society. It encompasses achieving a proportionate and fair distribution of opportunities, resources, and responsibilities among individuals of different genders, aiming to eliminate gender-based discrimination and biases. Gender balance ensures equal access for all genders to education, employment, leadership positions, decision-making roles, and other spheres of life, promoting gender equality and inclusivity. It involves challenging traditional gender norms and stereotypes to create a more diverse and equitable society where individuals can fully participate and thrive, regardless of gender identity.

The relationship between gender balance and culture is multifaceted, varying across societies, regions, and historical periods. Some cultures exhibit a relatively balanced distribution between men and women, whereas others face substantial gender disparities due to cultural, social, and economic factors. The relationship between gender balance and culture is a complex interplay of cultural norms, socialisation processes, education, power structures, stereotypes, and progressive movements.

Cultural norms and roles are influential in determining the gender balance within society. Traditional gender roles assign different tasks, privileges, and obligations to men and women, affecting power distribution, opportunities, and resources and often favouring men in various aspects of life.

The influence of culture on individuals' understanding of gender identity and expression is evident in socialisation processes. Societal norms and cultural practices shape how people perceive themselves and others in terms of gender. Such gender perceptions, in turn, contribute to the overall gender balance within a culture.

Cultural factors impact education and workforce participation, leading to gender imbalances in fields of study or employment. Societies with severe cultural biases may limit educational opportunities or discourage specific career paths based on gender, perpetuating unequal gender representation in various sectors.

Gender balance closely depends on a culture's power structures and decision-making processes. Societies with significant gender imbalances in positions of power, such as political leadership or corporate boards, struggle to achieve gender equality and inclusive decision-making.

Societal expectations and gender stereotypes influenced by culture further reinforce gender imbalances. Stereotypes restrict opportunities and discourage individuals from deviating from traditional gender roles, affecting aspects of life such as care responsibilities and leadership positions.

However, cultural progress and change can lead to shifts in gender dynamics. Movements advocating for gender equality and inclusivity challenge traditional gender roles, striving for a more balanced and equitable society. The efforts of feminist and LGBTQ+ rights activists, for instance, influence cultural attitudes and norms, leading to greater gender equality and diversity representation within a culture.

Workers' culture

The discussion on the relevance and importance of a workers' culture has been a classical debate in the sociology and history of culture. The shape of this debate has been strongly related to political and historical contexts.

In former socialist countries, it was embedded in the ideological valorisation of workers' (or, more precisely, 'proletarian') ideology by leading communist parties. At the peak of this trend in the 20th century, the 'great cultural proletarian revolution' was initiated by Mao in China in 1966, since the Chinese leader claimed that socialist countries may themselves be the location of struggles between bourgeois and popular (proletarian) culture.

In capitalist societies, the political importance of workers' culture has been strongly linked with the existence or lack thereof of a strong workers movement in a given country and with its more or less developed autonomy and specificity. The context of workers' culture encompasses multiple fields, including those connected to cultural policies.

For example, in France, the rise of workers' culture (*culture ouvrière*) in the 19th century was directly connected to a set of social and sometimes socialist experiments among certain fractions of qualified workers, especially typographers and book workers. Theirs' was the quest for workers' autonomy against the rising domination of bourgeois communication tools.

As Jacques Rancière has shown in *Proletarian Nights* (*La nuit des prolétaires*), this movement has led to the emergence of a genuine literary genre, which is a rare contribution to the understanding of the Industrial Revolution and capitalism but has various implications regarding culture in general. Sometimes, it is in contradiction and sometimes in harmony with the larger cultural trends of industrial societies.

Some decades later, at the beginning of the 20th century, a literary school around Henry Poulaille in France took the name proletarian literature' (*literature prolétarienne*). Its peculiarity, in line with Rancière's conception, is the fact that workers themselves were the creators of original texts that were not produced under the canons of legitimate literature.

As a specification of the larger realm of 'popular culture', the notion of workers' culture is polysemic and has been invested with various, sometimes contradictory, significations. For example, Michel Verret developed the hypothesis of an original and authentic workers' culture (culture ouvrière), which was part of the emergence of a social class. On the other hand, in his critique of the ideological and normative uses of references to 'popular culture', Pierre Bourdieu saw 'workers' culture' as far from autonomous and free from intimate relations to 'legitimate' (institutional and bourgeois) culture.

In sum, the notion of workers' culture can be said to be neither completely autonomous (for example, syntactic and aesthetical norms may remain strongly influenced by 'classical' criteria in worker's literature) nor completely dominated by 'legitimate' genres. Its use makes sense provided we take it as a descriptive and empirical concept, illustrating the connections between various spheres of social activity, for example, work and leisure practices.

The relevance of workers' culture relates to the existence of cultural practices that directly connect to the experience of work, as testified in surveys and ethnographic studies.

Testimonies and novels based on workers' experiences are probably the first evident component of workers' culture, but they are based on a rather narrow conception of culture. All cultural practices, varying from social integration and sociability of daily practices (i.e., everything that relates to food and drink) to more individual leisure-time activities developed among the workers (e.g., gardening in jardins ouvriers), are part of a set of coherent elements.

In terms of cultural policy, an inclusive conception points to the importance of careful consideration for all varieties of workers' cultures. This includes the daily activities specific to particular subgroups that may at first not even be seen as 'culture'. Constructing indicators of the intensity of workers' culture should be part of the project of an inclusive inventory of the social reality of culture.

Cultural policy instruments related to inclusion

Achieving inclusion in cultural policy is a task that demands a multifaceted approach. It is necessary to consider diverse perspectives, identities, and voices to ensure everyone is represented and valued within the cultural sector.

The first step towards this goal is to conduct research that helps understand the demographic makeup of the community or society. By gathering data on the representation and participation of various cultural, ethnic, racial, gender, and socioeconomic groups in the cultural sector, a baseline is established for measuring progress and identifying areas that need improvement.

Secondly, it is vital to involve representatives from diverse communities in the policy-making process actively. It is important to include individuals with different backgrounds and perspectives, as their experiences and concerns can provide valuable insights that might otherwise be overlooked. Focus groups, town hall meetings, and advisory committees are ways to facilitate this kind of collaboration and ensure that everyone's voices are heard. Ultimately, this kind of inclusion is key to making sure that cultural programs and projects are relevant and effective for everyone involved.

Another essential instrument for achieving inclusivity in the cultural sector is allocating funding and support to projects, initiatives, and organisations prioritising inclusion and accessibility. This is especially important when it comes to providing grants and other forms of support to artists and creators from underrepresented backgrounds. By doing so, cultural policy ensures that everyone has an opportunity to participate and succeed in the cultural sector.

It is crucial to ensure that everyone has the opportunity to experience and enjoy cultural activities and events. This means that cultural venues, events, and programs should be accessible to everyone, regardless of their physical abilities, socioeconomic status, or cultural backgrounds. It may involve providing wheelchair access, guides for blind and visually impaired persons, programs available in the Morse code alphabet, audio guides, and multilingual resources and translations in cultural institutions and events to accommodate individuals who speak languages other than the dominant language.

In today's digitally-driven society, it is also essential to make sure that everyone has access to online exhibitions, digital archives, and virtual events, regardless of their level of technological expertise or digital literacy. This would also enable individuals with varying degrees of digital literacy and technological access to benefit from the rich cultural heritage available online.

Finally, launching public awareness campaigns highlighting the significance of inclusion in cultural policy can help garner support and encourage participation.

Indicators that can be used to evaluate the level of inclusion

When evaluating inclusion, it is necessary first to define what it means within the specific culture one is examining. Inclusion is generally about creating a welcoming and accepting environment where everyone feels valued, respected, and fully integrated into the community. It is about making sure

that no one feels excluded or marginalised and that everyone has an equal opportunity to participate and contribute in meaningful ways.

To begin with, it is important to identify specific metrics and indicators that can be utilised to measure inclusion. These metrics can comprise quantitative data, such as demographic representation and participation rates, and qualitative data, related to the experiences and perceptions of individuals within the culture.

The basic step is to look at the representation of different demographic groups (e.g., race, ethnicity, gender, age, and disability) in cultural organisations, events, and programming. This could include tracking the diversity of artists, performers, staff, and board members.

Secondly, it should be analysed whether cultural events and programs are designed with inclusivity and sensitivity in mind, taking into account the needs and interests of diverse audiences. This may involve incorporating content that accurately represents and reflects the experiences of various communities. Tracking the participation rates of diverse communities in cultural activities and programs can shed light on any underrepresentation or obstacles to engagement faced by certain groups.

Of no less importance is to monitor the hiring practices of cultural organisations – do they promote diversity among staff and leadership positions? In addition, it should be analysed how cultural funding is allocated – does a diverse range of organisations and initiatives receive support?

The concept of inclusivity also encompasses language accessibility and financial accessibility. In order to promote inclusivity, it is important to evaluate whether cultural materials, exhibits, and programs are available in multiple languages, especially in areas with diverse linguistic populations. Additionally, it is essential to examine the affordability of cultural events, memberships, and activities to ensure that financial constraints do not prevent certain groups from participating.

This can be achieved by using a combination of quantitative and qualitative methods.

- Surveying community members and conducting interviews to gauge their perception of cultural policy and its impact on inclusion and diversity. Questions should be asked regarding their sense of belonging, access to opportunities, acceptance, and feelings of respect and inclusion within the community.

- Surveys can also be used to measure the level of participation and engagement of different individuals or groups in cultural activities, events, decision-making processes, and leadership positions.

- One should use desk research to examine the policies, practices, and norms in the culture to identify whether they promote or obstruct inclusivity. It is essential to be mindful of any systemic biases, discriminatory practices, or obstacles that could be present.

- It is important to measure inclusion repeatedly over time to monitor progress and detect any changes or patterns in the culture's inclusivity. This allows for evaluating the impact of any inclusion initiatives or actions taken.

- Comparative methods can be used to compare culture's inclusivity metrics to similar communities or benchmarks and gain insights into how it fares in comparison.

DIVERSITY

According to the UNESCO *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (2005), 'cultural diversity is a defining characteristic of humanity'. It forms a common heritage of humanity that should be 'cherished and preserved for the benefit of all'. Cultural diversity 'creates a rich and varied world, which increases the range of choices and nurtures human capacities and values, and therefore is a mainspring for sustainable development for communities, peoples, and nations'.

Article 1 of the UNESCO Universal Declaration on Cultural Diversity (2001) states that as 'a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature'. Another important document, *Agenda 21 for Culture* (2004), defines cultural diversity as 'the main heritage of humanity'. From all these statements, it is clear that diversity is considered to be one of the key values of the contemporary world.

Diversity refers to the social representation and inclusion of individuals from diverse backgrounds in various social realms. Diverse backgrounds typically refer to race, ethnicity, gender, sexual orientation, socioeconomic status, class position, geographic location, age, and abilities. Historically, the push for diversity in the cultural sector can be traced back to various social movements that sought to challenge and dismantle discriminatory practices and exclusionary systems. Thus, the civil rights movement, feminist movements, LGBTQ+ rights advocacy, disability rights movements, and indigenous rights movements have all played crucial roles in advocating for equal representation and recognition in cultural spaces. Their efforts have laid the groundwork for promoting inclusivity and diversity in the cultural sector.

Today, diversity is considered an important aspect of cultural policymaking by various local, national, and supranational institutions. These policies embrace diversity for a variety of reasons. Diversity is crucial in ensuring everyone has a voice, and their stories are heard. When diverse perspectives are included, marginalised communities are empowered, and their cultural heritage is preserved and celebrated. It's essential to recognise the contributions of all individuals and acknowledge the value diversity brings to society. Also, embracing diverse voices promotes creativity and innovation. Unique perspectives inspire original ideas, challenge norms, and yield innovative cultural expressions.

Furthermore, a diverse cultural sector allows for increased audience engagement and relevance. Engaging with diverse communities makes cultural institutions more accessible and inclusive, attracting wider audiences and nurturing meaningful connections. Cultural diversity fosters dialogue, empathy, and understanding, promoting mutual respect, tolerance, and social cohesion. Being exposed to different cultures and ways of life can help us develop a greater understanding and empathy for others. It can also promote mutual respect and tolerance, leading to a more cohesive society.

Despite its importance for cultural policymaking, diversity is also criticised by scholars and politicians. One stream of criticism is related to the shortcomings of identity politics. According to critics, instead of identifying similarities as a basis for social solidarity, identity politics celebrates differences, which is fully in line with the tendencies of social atomisation inherent to neoliberal politics. The second one revolves around whether the goal of diversity policy should be to achieve equal opportunities or equal outcomes. There is also a disagreement regarding conceptualising diversity and determining which dimensions should be prioritised in different contexts.

Diversity of cultural expressions

The term' diversity of cultural expressions' refers to the various ways in which people express their creativity, cultural identity, and artistic talents. This diversity results from manifold influences on cultural practices – history, geography, different beliefs, languages, and customs. The protection and promotion of diverse cultural expressions are vital in today's world, where globalisation and the potential homogenisation of cultures can represent a significant threat to local and indigenous cultures, languages, and traditions.

The notion of stable and coherent national cultures has become increasingly obsolete given growing within-country ethnic diversity and processes of cultural, social, and economic globalisation. This has been the backdrop of tensions between hegemonic cultural offerings and heightened recognition of the cultures of various marginalised communities. Along these lines, cultural policies in different countries have emphasised a transition to multiculturalism (e.g., France), transculturalism (e.g., Germany), acultural melting pot (e.g., the UK), or cultural regionalism (e.g., Spain).

The diversity of cultural expressions is vital for many reasons related to preserving cultural heritage, safeguarding linguistic diversity, enriching human experience, developing a sense of identity and belonging, challenging stereotypes and prejudices, and encouraging critical thinking.

Cultural diversity is so important because it allows for the preservation of unique traditions, customs, languages, and artistic forms that have been passed down from one generation to another. Safeguarding linguistic diversity prevents the loss of valuable knowledge and worldviews encoded in languages. Experiencing diverse cultures also broadens horizons, enhances empathy, and fosters mutual respect among communities. Furthermore, it challenges stereotypes, nurtures understanding and tolerance, and ultimately reduces discrimination. For many individuals, cultural expressions are a source of identity and self-esteem. The ability to freely express and celebrate one's culture contributes to their sense of belonging and empowerment. Last but not least, studying and engaging with diverse cultural expressions in educational settings can give individuals a broader perspective on history, society, and the arts.

Over the past two decades, policymakers have turned their focus to the cultural sector and the people who populate it, in an effort to diversify it. There are several rationales for diversifying the cultural sector. A diverse cultural sector can enrich the creative process and propel innovation and originality in cultural offerings. Moreover, measures diversifying the cultural sector can balance historical discrimination against marginalised groups, such as certain ethnic minorities or people with disabilities, who have rarely been included in the arts. Ultimately, diversifying the cultural sector will trickle all the way down to the audience: diverse staff can create more diverse content that will have the potential to attract more diverse audiences.

Understandings of 'culture' in online cultural conversations

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The researchers from the INVENT team also tried to capture the different understandings of 'culture' that Europeans employ when participating in online cultural conversations. A corpus of 366,221 Tweets containing the word 'culture' posted in 2019 was analysed to explore these conversations. The results showed significant differences in the cultural discourse on Twitter between countries. Still, it also showed a series of themes common to topics discussed in different European countries. These eight cross-country categories of topics include: TV, Film and Theatre; Arts and Literature; Music, Concerts and Festivals; Society and Social Inequalities; Economy, Business and Jobs; Politics and Policies; Identities and Cultural Boundaries; Spaces and Places.

On the other hand, divergent points of view from participants were particularly distinctive in discussions about identities and cultural boundaries concerning the effects of multiculturalism and globalisation. The subject of national cultural heritage also sparked debates on racism and immigration (especially in the Netherlands and Finland) and on religion and regional identities (particularly in Spain, regarding Catalan culture). Culture was also viewed as an economy, a business, and jobs. Therefore, conversations about specific artistic fields or the organisations to which they are connected (Film, TV shows, and Theatre; Literature and Arts; Music, Concerts, and Festivals) also addressed 'business of culture' and 'politics of culture'.

The study also revealed that understanding culture with a politically embedded aspect has become more visible on Twitter. Citizens in the digital space expressed interest and concern in societal inequality (such as the issue of gender equality/ inequality, women's rights, and racism) and addressed social (political) division and discrimination.

(For more, see: *Understandings of Culture in the Digital Space* by Lucas Page Pereira, Ossi Sirkka, Jinju Kim, Leonora Dugonjic-Rodwin and Charlotte Edy)

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Diversity of audiences

Audience diversity refers to audiences from various backgrounds, including race, ethnic origin, geographic location, age, socioeconomic status, sexual orientation, gender identity, and abilities.

The significance of the variety of cultural audiences is frequently discussed in relation to concepts of accessible and inclusive culture and cultural democracy. As cultural policies have begun to pay more attention to the problem of audience homogeneity (especially in the publicly financed sector), there has been an increase in the number of calls for arts and cultural organisations to become more democratic and inclusive, to engage under-represented groups, and even to act as agents of social change. This has resulted in the development of a wide range of initiatives, programs, and projects aimed at reaching out to the audience in novel ways (e.g., Creative Europe 2018). In order to address the needs and lifestyles of various social groups, arts and cultural organisations have employed a variety of strategies, such as hosting events in 'non-traditional' spaces, emphasising the creation and presentation of work by underrepresented groups, developing outreach projects for specific populations, fusing leisure and education with cultural enrichment, and forming partnerships with community-based organisations. In addition, the cultural sector is confronted with the challenge of developing projects for audience research and new marketing and promotion methods. The emphasis on audience-centred or target-led approaches in the cultural sector has grown even more potent due to the development of the cultural economy paradigm, in which the audience is viewed more as consumers or users. Cultural and arts organisations are thus faced with the task of reaching a larger and more diverse audience.

However, discussions regarding audience development and cultural policy have questioned the murky and convoluted roles that arts and cultural organisations play in society. The debate centres on the discrepancy between audience policies and the likelihood of their implementation. According to Kawashima (2006), cultural organisations should 'critically self-examine the extent to which they have been committed to becoming Inclusive Organisations.' She points out that cultural organisations would need to thoroughly review their history in society and their past and current practices if they were to become truly inclusive. Furthermore, the need for a new conceptualisation of organisational work in the cultural sector is questioned, as is the capacity and readiness of cultural and arts organisations to achieve the set audience diversification objectives (Conner, 2013; Mandel, 2019; Glow, Kershaw, and Reason, 2021).

Re-thinking the museum from the bottom-up. The case of Museum Boijmans van Beuningen's project 'Zuid. Boijmans'

This case study investigates cultural organisations renting space at a new cultural hub, De Hillevliet, in a Rotterdam South neighbourhood, focusing on their attempts to draw in neighbourhood residents. Most of Rotterdam South's residents have a non-Western immigrant background and belong to the lowest socioeconomic and educational groups. Additionally, Rotterdam South's high crime rates have given the area ill repute. Intercultural exchange and neighbourhood wellbeing are, therefore, among the top priorities of De Hillevliet. The study focuses on the project of Rotterdam's biggest and most renowned art museum, the Museum Boijmans van Beuningen, to attract visitors from Rotterdam South to art content. Namely, through a zip code survey, the museum learned that it was hardly frequented by residents from that part of the city.

To obtain a more diverse audience, museums usually try to persuade so-called 'non-visitors' to come to their building. In this case, however, the Museum Boijmans did exactly the opposite by moving towards these non-visitors in the South ('Zuid'). It named its outpost in De Hillevliet 'Zuid. Bojimans'. How did 'Zuid' carry out its move to Rotterdam South, an area whose residents seldom visit museums? This question is explored through interviews with the project's management and observations of three of its artistic projects. 'Zuid' relies predominantly on the 'cultural democracy model', a bottom-up approach to inclusion based on residents' needs and preferences. It does so in a profound way by rethinking what a museum is in the first place for visitors who have little experience with canonised art. By continuously asking this question, the 'Zuid' project stays tuned into the wants and needs of an audience that is constantly shifting because of globalisation, growing inequalities, and migration.

Many of the project's activities are done in a bottom-up manner. This has been achieved in the following ways:

■ Firstly, 'Zuid' engaged the community from the project's onset, and as such, it founded much of itself on the community's preferences and necessities.
■ Secondly, it connects to Rotterdam South through individuals deeply rooted in the community, thereby communicating inclusively on the community's terms.
■ Thirdly, the visitors are encouraged to actively participate in the construction of artistic objects so that they may gain a sense of ownership and pride in their contributions and neighbourhood.
■ Fourthly, 'Zuid' attempts to democratise the process of artistic legitimation usually reserved for experts by taking the community's tastes seriously and elevating residents' everyday objects to artistic status.
■ Finally, when planning to use objects from the Boijmans collection in its projects, 'Zuid' replaces the Kantian 'art for art's sake' approach with one seeing artistic objects as tools visitors can use in ways that are valuable to them.

In sum, Zuid shifts away from the cultural policy model in which the established institution's view of art, culture, and society predominates to an emic, cultural democracy perspective in which the institution welcomes and equalises the perspectives of the diversity of people whom it seeks to engage, thereby hoping to find a better connection to Boijmans' 'non-visitors.'

Please read more about this in the case study by Julia Peters from the Erasmus University Rotterdam

Diversity of workforce

At the level of Europe, the workforce is characterised by a high level of diversity. Starting from the formal criteria, such as the legal status of employment workers, although a large part of the European workforce is wage-employed, a variety of legal contracts make the person's or household's situations very different, depending on whether those who make them up are engaged in part-time work, have short-term contracts, or do interim work. These statutes define very different situations in employment, which in turn relate to very different working conditions and, consequently, different relations to culture in general.

The diversity of the workforce in Europe can also be described in other socioeconomic terms, such as the levels of income and wealth, which are highly unequal according to countries and large socioeconomic groups. The latter aspect points to class inequality as a central aspect of diversity.

However, diversity is also simultaneously cultural and demographic. In a sense, the European workforce is a particular refraction of the global workforce, with migrant workers coming from all over the world but very differently represented according to countries and regions. The European workforce has also diversified in terms of age, gender, religious background, and all other sociological factors. Diversity of workforce in culture refers to the presence of employees from a wide range of cultural backgrounds within a company or organisation. This includes individuals with different ethnicities, races, nationalities, religions, languages, and other cultural attributes. Embracing a culturally diverse workforce involves actively recruiting, hiring, and retaining employees from various cultural backgrounds and creating an inclusive environment that values and respects their perspectives and contributions.

Having a diverse workforce has numerous benefits for organisations, employees, and society as a whole. Cultural diversity means a diversity of skills, languages, and talents, enabling the organisation to tackle various challenges. It also enhances global market understanding. In today's interconnected world, businesses often operate on a global scale, and a diverse workforce can provide a deeper understanding of various markets, customer preferences, and cultural nuances. This, in turn, enables the organisation better to tailor its products and services to different regions.

Organisations that promote a culture of inclusivity and diversity are more attractive to a wide range of potential employees. Top talents often seek out employers that value and celebrate differences. By promoting diversity, organisations can contribute positively to society by creating opportunities for individuals from marginalised or underrepresented groups, which is a way to address social inequalities.

Cultural policy instruments promoting diversity

Common cultural policy instruments for promoting diversity include creating educational programs that teach about different cultures; ensuring diverse representation in decision-making bodies and cultural institutions; providing grants and funding programs to encourage diverse artistic expressions; safeguarding, preserving and promoting diverse cultural heritage; creating inclusive cultural spaces and supporting multicultural events; organising cultural exchange programs and implementing anti-discrimination policies and affirmative action policies or quotas.

To begin with, it is important to incorporate cultural diversity into educational programs to foster understanding, appreciation, and respect for different cultures. This can be done through school curricula, workshops, seminars, and public awareness campaigns. For creating policies aiming at cultural diversity, it is vital to have a diverse set of individuals involved in decision-making bodies and cultural institutions. Appointing people from different cultural backgrounds to key positions, such as advisory committees, boards, and management roles, is a way to achieve this goal.

Governments and international donors can play an important role in promoting cultural diversity by providing financial support through grants and funding programs. By supporting local artists, cultural events, festivals, and educational programs that promote cultural diversity, marginalised cultural groups can be empowered, and their visibility in society can be increased.

Implementing policies that safeguard, preserve and promote the cultural heritage of diverse communities – including intangible cultural heritage, customs, traditional practices, and languages – is crucial for maintaining cultural diversity over time. This can be achieved through legal protections, documentation efforts, and support for cultural revitalisation projects.

Creating spaces that are accessible and welcoming to people from all backgrounds is also an important step toward promoting cultural diversity. It is necessary to ensure that cultural institutions are accessible to everyone and that their programming reflects the diverse community they serve. Also, organising cultural exchange programs, festivals, and events facilitates interactions among people from diverse backgrounds and promotes intercultural dialogue and understanding.

Finally, promoting diversity by implementing laws and policies prohibiting discrimination based on cultural factors such as race, ethnicity, and religion is essential. Affirmative action policies or quotas may also be necessary to increase representation and opportunities for marginalised cultural groups in various sectors, including arts, media, and public institutions.

Indicators that can be used to measure and evaluate diversity

Determining the extent of cultural diversity is a complex undertaking that necessitates using multiple indicators to capture the various dimensions of cultural differences.

Measuring cultural diversity can be done using the combination of the following key indicators:

- The degree to which cultural policies consider and incorporate the perspectives and interests of diverse cultural groups, assessing whether different cultural communities are adequately represented in decision-making processes.

- The allocation of cultural funding to various cultural projects, organisations, and initiatives to ensure that a diverse range of cultural expressions receives sufficient support.

- The availability of cultural resources and programmes for individuals from marginalised communities and those with disabilities.

- The diversity of audiences participating in cultural events and programmes, as well as the availability of materials accompanying cultural events in different languages.

■ The number and success of collaborations and partnerships between cultural organisations representing different cultural communities.

■ The media representation of different cultural communities, assessing the inclusion of various cultural contents and perspectives.

■ The incorporation of diverse cultural perspectives and histories in educational curricula to promote understanding and respect for different cultures.

■ The degree to which cultural policies support and protect linguistic diversity, such as providing funding and resources for preserving and promoting minority languages.

■ Efforts to preserve and protect cultural heritage sites, artefacts, and traditions, particularly those belonging to underrepresented or marginalised cultural groups.

By keeping track of these indicators, policymakers and cultural institutions can better understand the progress being made toward diversity and make informed decisions. These indicators provide valuable insight into areas that need improvement, ensuring that diversity remains at the forefront of cultural policy development and implement.

CREATIVITY

In a layperson's definition, the notion of 'creativity' generally denotes the ability to bring into existence something new, based on the use of imagination and skills other people do not have. In addition to producing or using original and unusual ideas, this ability is usually connected to problem-solving capabilities, i.e., the possibility to deal with unexpected or difficult situations by generating or recognising alternatives conducive to a successful resolution of a problem. Creative persons are also seen as independent and nonconformist and are thought to highly value their autonomy. They are perceived as curious and problem-seeking individuals, characterised by 'thinking outside of the box'.

All these personality traits were studied by social scientists in the field of psychology. But what seems to account for the recent general perception of the social relevance of the notion is the last one mentioned above. Although related to all other traits associated with creativity, so-called 'divergent' or 'lateral' thinking is thought to enable technological and economic innovations with important (positive) social consequences.

Namely, while originality and the 'creative destruction' it causes can initially be socially disruptive, its products are taken to enable the creation of new economic value that will eventually translate into positive outcomes for the whole society. Flexibility, 'fluency' (i.e., the ability to rapidly think of many ideas), and 'flow' (defined by Csikszentmihalyi as the timeless and total involvement of individuals in the activity with which they are engaged) are therefore highly valued in postindustrial, increasingly digitalised economies and societies.

Ever since the 1997 launching of the New Labour government's 'creative industries' agenda in the UK, followed by the seminal publications on the 'creative cities' (Landry, 2000; Florida, 2002), and European Commission's focus on the 'economy of culture' (KEA, 2006), the prevalent approach to culture-based development has been based on the idea that individual creativity, put into contact with advanced digital technology, would result in economic outcomes that would in turn lead to much desired 'social cohesion'. In terms of cultural policy practice, this often resulted in the expectation that individual talent brought together in 'technology hubs' or 'creative quarters' would spontaneously produce social results in addition to the business and 'creative' ones.

However, since such minimalist solutions have generally failed to produce the desired results, some of its aspects were reformulated. Already in KEA's 2009 report for the European Commission on the Impact of Culture on Creativity, the concept of 'culture-based creativity' was proposed. In the report, it was argued that this type of creativity was

stemming not only from individuality, but from art and cultural productions and other activities which nurture innovation.

Although it was defined as 'going beyond artistic achievements or 'creative content' feeding broadband networks, computers and consumer electronic equipment', and operating with features such as 'affect', 'spontaneity', 'intuition', 'memories', 'imagination', and 'aesthetic', the report nevertheless approached 'culture-based creativity' from a rather utilitarian perspective, emphasising its role in technological and social innovation. Likewise, despite invoking a wider set of activities nourishing creativity, the concept rather narrowly defines culture in terms of artistic endeavour.

A new, social definition of 'culture-based creativity', as well as the multisectoral policy programmes that would do it justice, are still being developed. The explicitly social focus of the *New European Agenda for Culture* (2018), putting an accent on cultural diversity and the well-being of citizens, can be seen as a step in that direction.

Namely, although work programmes based on the New Agenda retain some of the rhetoric and solutions of the previously dominant conception of creativity, the general drift of the document can be interpreted as moving towards the systems view of the creative process, which emphasises the social validation that occurs if work is supported and understands the creative individual to be in constant interaction with their sociocultural environment.

Such an approach to creativity obviously requires a considerable investment in education, training, apprenticeship, and practice. Interdisciplinary learning across educational fields is also compatible with this approach, but culture and cultural policies have no small role to play in the process.

Cultural focus is also consistent with some noted examples of a paradigm shift away from technology-driven toward more human-centred approaches to creativity.

Creative industries

The notion of the 'creative industries' emerged in Australia in the early 1990s as part of the conceptualisation of the country's cultural policy (*Creative Nation* – 1992 – 1994), but it experienced international promotion during the first period of 'New Labor' rule in Great Britain.

The first step in this process (in 1997) was the re-conceptualisation and renaming of the former Ministry of National Heritage into the *Department of Culture, Media and Sports* (DCMS). It formed the *Creative Industries Unit and Task Force*, which initiated two creative industries mapping projects in the country (1998 and 2001), supported their development and, through the British Council, promoted this model worldwide.

According to Nicholas Garnham (2005), the term 'creative industries', although often used interchangeably with terms of 'cultural industries', got its political and ideological power from the prestige and economic importance attached to the impact of information and communication technologies at the end of the 20th and beginning of the 21st century.

The official definition of the term, coined in its infancy but still in force today, states that 'creative industries' are 'those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property' (DCMS 2005).

According to British classifications, used in government-organised mapping exercises on the subject, the field of 'creative industries' includes the following sectors: advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer games, television and radio (DCMS 2005).

As can be seen, creative industries combine activities with a high level of legitimacy, which do not bring much financial gain (like the art and antiques market, the performing arts and music) with activities with a low level of legitimacy but which open up vast financial profits (like computer games, interactive leisure software, advertising, designer fashion and television).

David Hesmondhalgh (2002) differentiates between the 'core' and 'peripheral' cultural industries. Core cultural industries include advertising, marketing, broadcasting, film industries, the Internet industry, the music industries, print and electronic publishing, video and computer games. These activities are centrally concerned with the industrial production and dissemination of cultural 'works'. In Hesmondhalgh's classification, theatre and the making, exhibition and sale of artworks are seen as 'peripheral' cultural industries because they lack the industrial form of production and reproduction.

The economic crisis of 2008 additionally influenced the strengthening of creative industries as a direction of cultural policy. In times of crisis, ministries of culture lose their primary instrument – finance – which is why they are forced to promote different mechanisms of financing culture, in this case, the market.

While creative industries have gained recognition and importance in modern economies and societies, they have also faced several critiques and challenges. Critics argue that the emphasis on economic value in creative industries can lead to the commodification of culture, where artistic and cultural products are treated primarily as commodities for profit rather than expressions of creativity and identity. The gig economy and freelance nature of creative work often result in precarious employment, lacking traditional benefits such as health insurance, retirement plans, and stable income. Some critics argue that the pressure to generate profit can stifle artistic originality and innovation. Commercial interests may prioritise safe and familiar content over riskier, boundary-pushing ideas. Research also shows that certain groups, such as women, people of colour, and marginalised communities, are underrepresented in creative industries. Finally, while creative industries can generate substantial revenue, and although they are based on individual talents, the benefits are not equitably distributed among all participants in the value chain, with large corporations benefitting more than individual creators.

Les Machines de l'Île: Art and engineering revitalising a region

Since 2007, the Machines de l'Île Company has established itself as the main attraction in the new 'creative district' of the city of Nantes, a river port in the Pays de Loire region. The objective was to revitalise the space of the former naval workshops, which closed in 1987. It was, therefore, very interesting to see how the company contributed to the remodelling of the city and the region.

The Machines de l'Île is an unconventional form of museum, a street theatre space that lives and works by machines, combining art and engineering. Indeed, the company of La Machine, the workshop of the Machines, is known for its construction of huge animal machines that interact with the public. It recomposes exotic nature and creates an aesthetic and cultural identity for the place where it develops. Little by little, a veritable mechanical bestiary has been created: elephants, sloths, spiders, caterpillars, and even sea creatures. Jules Verne and Leonardo da Vinci largely inspired the aesthetic identity of these machines, which are now exported internationally (like the Lang Ma dragon today in China). The result of a cultural, economic and tourist policy, initially based on the Bilbao model, the objective was to institutionalise a tradition of street theatre that had existed for nearly 40 years and to make Nantes an event city, with its productions displayed for all to see. This major project was able to attract mass tourism and revitalise the region by creating new jobs and supporting technological innovation. Almost 290,000 people came to the Machines in the first year after its launch in 2007. In 2016, the Company counted 665,000 visitors.

On the one hand, in keeping with the values associated with the world of street theatre, the Machines are, in essence, accessible to all from the public space, free of charge. Only the visit to the workshops, the discovery of the future machines and the entry in the carousel are paying. On the other hand, such a project requires huge amounts of money. Right from the start, the company needed local, regional and European support, using more than 70 million Euros of public subsidies. This meteoric success, which radically transformed the city's image locally, nationally, and even internationally, was, however, embedded in a complex set of organisations, resulting in a lack of transparency in funding and a lock-in of the various positions held within the company.

Please read more about this in the case study by Lucas Page Pereira, Paul Brumen and Morgane Chymisz from the École normale supérieure Paris-Saclay

Creative cities

The term 'creative cities' first appeared in the American and British context and is most often associated with authors such as Charles Landry and Richard Florida. At the same time, it is one of the concepts (in addition to creative industries, creative economy, creative centres, creative class…) that highlight creativity as a characteristic that decisively determines success (especially economic success) in the changed, post-industrial world.

So far, the concept of creative cities has been mostly tested in cases of the economic collapse of industrial cities in the USA, Australia and Europe. Experience has shown that television, film, multimedia, music and publishing, as well as programs that encourage innovation and development of small and medium-sized enterprises in culture, can help regenerate deindustrialised cities where efficient structures of transport, telecommunications and social protection still exist.

Despite the differences among the proponents of the concept of 'creative cities', the concept and practice of these cities share several common characteristics. These include treating people's talents (city software) as equally important, if not more important, than city hardware (city infrastructure, existing facilities and industry); the existence of creative industries in the city, which deal with – or produce – new technologies; relying on the city's cultural resources (broadly understood as ranging from the arts to local culinary traditions); and the existence of cultural diversity in these cities and tolerance in relation to it.

Charles Landry's conception presented in numerous books and case studies – the most famous of which are *The Creative City* (1995) with Franco Bianchini, *The Art of Regeneration: Urban Renewal Through Cultural Activity* (1996), *The Creative City:*

A Tool for Urban Innovators (2000), *The Art of Making a City* (2006) – emphasises the creative use of cultural resources of cities in order to develop the urban economy, restore civic pride, strengthen social cohesion and raise the quality of life.

In his probably best-known book, *The Creative City: A Tool for Urban Innovators*, Landry states that 'cultural resources are the raw material of the city and its value base; resources that replace coal, steel or gold. Creativity is a method to use these resources and to help them grow (…). The task of urban planners is to recognise, manage and use these resources responsibly. According to Landry, 'every place has potential, even though it may not be obvious, especially to those who live there.'

In Landry's conception, on the basis of this 'raw material', cities should develop their own distinctive identity, based on existing local resources – the unique character of the place and the people who make it up – which would make them stand out from the sea of uniform cities, which process globalisation and corporate building styles reproduce all over the world. That particularity would make the city visible and – it is assumed – could attract representatives of the highly mobile 'creative class', investors and tourists.

Florida's general description of the cities and regions that attract the members of the 'creative class' bears resemblances to the desired outcome of the policy measures advocated by Landry. However, beyond vague calls upon decision-makers to invest in creativity and cultural amenities that can attract people predisposed to generate wealth in their cities, Florida does not really engage in policy discussions.

As an academic, in his initial two books on the subject (2002; 2004), he attempted to provide evidence for the hypothesis that there exists a relationship between the economic growth

of a city and the structure of its population, as well as its general characteristics as a place. According to Florida, those cities that have a more significant proportion of workers engaged in creative occupations and the ability to harness 'the multidimensional aspects of creativity' for economic ends will tend to prosper in the contemporary economy. One of the main criticisms of the creative city approach is that it can lead to gentrification and exclusion. As property values and the cost of living increase, long-time residents may be forced out of their neighbourhoods. Additionally, there can be a lack of diversity and inclusivity in the creative industries and cultural spaces targeted by creative city policies, perpetuating existing inequalities and limiting opportunities for underrepresented groups. Furthermore, there is concern that the creative city approach can commodify culture, replacing authentic expressions with market-driven trends designed for tourist consumption. Some critics argue that the creative city approach focuses too heavily on superficial, aesthetic and physical changes rather than addressing underlying urban challenges that require broader social, economic, and structural changes.

Creative class

The 'creative class' is a term coined by economist and social scientist Richard Florida, which refers to a segment of the workforce primarily involved in creative and knowledge-intensive industries, including professions such as technology, design, arts, culture, entertainment, media, research, and more.

In the books *The Rise of the Creative Class, and How It Transforms Work, Leisure and Everyday Life* (2002) and *Cities and the Creative Class* (2004), Richard Florida deals with the global social, economic and cultural changes that lead to the formation of 'creative classes'; as well as with the connection between the

economic success of cities, the demographic composition of their population and their general characteristics.

The creative class includes members of professions that operate with cultural symbols and create original, new products in research and development, software industry, design, cultural industries and art in the traditional sense, and financial and consulting services. Although the creative class's primary definition is professional, according to Florida, they also share a creative ethos and a specific lifestyle characterised by 'openness to diversity of all kinds' and 'the pursuit of superior quality experiences.'

What connects Florida's research to the concept and practice of creative cities is his insight that members of the creative class are not equally distributed in geographic space, but instead cluster in those cities and regions that provide them with amenities and experiences of superior quality, which are open to social and cultural diversity and which enable them to express themselves as creative persons.

These are, in Florida's advertising formulation, prosperous cities (like San Francisco, Seattle or Boston in the USA) characterised by the three 'Ts': technology, talent and tolerance'. Drawing on research on the link between human capital and economic development and extending it in new directions, Florida points out that these three conditions are necessary but that each is insufficient on its own – and that in order to attract creative people, generate innovation and stimulate economic development requires that cities possess all three characteristics.

According to Florida, in a knowledge-driven economy, cities that successfully attract and retain creative talents are better positioned to compete on a global scale. They can also

benefit from a 'talent magnet' effect. When skilled professionals settle in a region, they can attract further investment, businesses, and talent, creating a positive feedback loop for economic growth.

The concept and policies of the creative class also faced harsh criticism. Critics argue that attributing urban revitalisation and economic growth solely to the creative class oversimplifies the complex process of urban development. Factors such as infrastructure, governance, social services, and historical context also play significant roles. The creative class approach tends to focus primarily on creative and knowledge-intensive industries, neglecting other essential sectors of the economy, such as manufacturing, healthcare, agriculture, and more. These sectors also contribute significantly to economic development and community well-being, but they may not fit within the traditional definition of the creative class. One of the most significant criticisms of the creative class concept is its potential to exacerbate socioeconomic inequality. As cities and regions focus on attracting creative professionals, property values and living costs can increase, leading to the displacement of existing residents and the loss of affordable housing. Furthermore, the creative class approach tends to place a strong emphasis on urban centres as the primary locations for creativity and innovation. This can lead to a neglect of rural areas and smaller towns, which may also have unique forms of creativity, innovation, and economic potential.

Creative self and creative labour

The concepts 'creative self' and 'creative labour' came into prominence together with the notion of creativity, which has become central in the cultural sector over the last thirty years. During this period, the conception of culture as resulting from creative activity rather than a wider social investment has been key to the emergence of the idea of 'creative industries', occupying a central position in the recent dynamics of European cultural policy.

The current enhancement of the creativity of individuals and the recognition of certain types of labour as creative can be seen as the logical consequence of a creativity-centred conception of culture.

Enhancing the creativity of individuals in the form of the 'creative self' implies an attempt to develop a sense of singular creative potential. This includes a reflection on the need for 'self-expression' in the context of labour, as well as, most often, psychological theorising of the 'creative self' and measurement of 'creative self-efficacy'. Developing the creative self is said to involve nurturing and exploring one's creativity through experiences, learning, and self-expression. In this case, the role of cultural policy and government intervention in general would be to provide individuals with good conditions for developing their creative potential.

On the other hand, the debate about the significance of 'creative labour' has included both statistical data on the aggregate number of jobs and the sector's share in the economy and research on the nature of this kind of work. In the latter context, creative labour has most often been related to precarious and 'flexible' work, implying exploitative labour conditions. Nevertheless, creativity and innovation are still claimed to be vital for maintaining 'competitive advantage' in a globalised 'knowledge economy'.

The high human capital of creative workers is sometimes expected to mitigate the negative effects of unfavourable work conditions in the sector, as these workers are thought to be highly qualified, creative, and innovative. Regulation of the sector has also been viewed as difficult due to the disruptive nature of the

new technologies it depends on. However, there are also voices suggesting that there should be systematic solutions to the predicaments of creative workers.

Despite research that has been done over the years on the position of workers in the creative industries, 'creative self' and 'creative labour' have remained concepts that are not easily operationalised in sociological research. The suggestion is, therefore, to use them in close connection with the methods used in the analyses of social inequality, such as gender inequality but also other intersecting inequalities.

Fortress of Culture Šibenik: From cultural heritage management to sustainable social development

This case study presents the development of cultural policies aimed at sustainable social development in the Croatian coastal city of Šibenik, which has experienced a transition from a socialist industrial centre to a de-industrialised city whose economy is oriented primarily towards tourism. However, unlike other major cities in the Adriatic area, Šibenik has used some of its historical resources to develop cultural programming aimed at sustainable social development.

The city is surrounded by a network of large Renaissance fortresses that were sitting largely unused at the time of the city's economic depression at the outset of the post-socialist period. An ambitious project to revive them (with an emphasis on cultural development) was put in place in the early 2010s. Between 2014 and 2020, 16.6 million Euros were invested in three major fortresses (with a strong EU participation of 8.1 million Euros), turning one of them into a concert venue and another one into an educational campus. In addition to cultural heritage, the planned cultural development relied on the long tradition of organisation of summer festivals, ranging from the well-known international children's festival, with over 60 years long tradition, to the important alternative music festivals taking place in the 2010s (Terraneo and The Thirsty Ear). The city also boasts two UNESCO heritage sites and a flourishing civil society.

In 2016, the city of Šibenik established a new public institution named the Fortress of Culture (https://www.tvrdjava-kulture.hr/en/home/), whose initial role was to manage cultural and economic activities in the newly revived fortresses. However, the relatively brief past six years of its existence have shown that, in addition to heritage management, the newly formed institution has also served as the central platform for further development and diversification of cultural activities in the city. Since 2019, it has also managed the newly formed House or Arts Arsen (https://kucaarsen.hr/), named in memory of Arsen Dedić (1938-2015), the well-known singer-songwriter and poet originating from Šibenik. This space, located in the very heart of the city, has been strategically chosen to serve as a multifunctional venue for activities ranging from arthouse cinema, theatre performances and concerts to various educational programmes. Its role is to revitalise public life and develop the audiences for aspirational cultural content. Another action that has met with a lot of success was the creation of the Friends' Club, enabling permanent access to the fortresses in the city. This has led to their becoming popular places for socialising and contributed to local identity building.

Please read more about this in the case study by Sven Marcelić from the University of Zadar

Cultural policy instruments related to creativity

Cultural policy can use a range of instruments to support creativity:

First, by including creative education in school curricula and extracurricular activities, cultural policy can help cultivate young talents and promote a culture of creativity from a young age.

An essential instrument in cultural policy is offering financial assistance to artists, cultural institutions, and creative endeavours through grants, subsidies, and funding initiatives. It helps ease monetary burdens and allows artists and creative professionals to concentrate on their work and innovative projects.

The third important instrument for artists and creators is copyright and intellectual property protection, which allows for the free sharing of original works without fear of exploitation.

Investing in resources and training for cultural entrepreneurship can help artists transform their creativity into sustainable careers by providing the necessary tools and knowledge to succeed in the industry.

Cultural policy should encourage and support collaborative projects, and interdisciplinary work can promote innovation in the arts by exchanging ideas and cross-pollination.

There also should be support for integrating arts and technology that allows artists to explore new media and innovative, creative expression methods.

Last but not least, supporting digital platforms and virtual spaces for artistic exhibitions, performances, and collaborations will enable creative content to be accessible to a broader audience.

Indicators of creativity in cultural policy

Creativity is an important aspect of cultural development, and cultural policies have a crucial role in nurturing and encouraging creativity in various forms. It is important to note that measuring creativity can be difficult due to the subjective and intangible nature of human expression. However, various methods and approaches have been utilised by researchers and practitioners to evaluate creativity in this field.

Standard methods for evaluation of creativity in cultural policy are:

A commonly used approach is to engage experts in the relevant cultural field to assess the creative works. Experts can be artists, curators, critics, or academics with extensive knowledge and experience in the field. They can provide qualitative evaluations and rate the level of creativity in various aspects of the work.

In academic and artistic circles, peer review is a common practice for evaluating creativity. Peers, usually fellow artists or researchers, review and offer feedback on creative work, assessing its originality, innovation, and impact.

Other methods include self-assessment tools (such as Creative Achievement Questionnaires). They measure an individual's creative accomplishments in a particular cultural domain. They usually inquire about the person's creative works, awards, recognition, and influence on the field.

Observational methods can also be used. Researchers can use observational methods to evaluate creative behaviour in cultural activities and assess the level of originality and innovation in the actions and expressions of the participants.

Longitudinal studies provide insights into creative development by following artists or creators over time and analysing the evolution of their works.

When assessing creativity, it is also important to consider how cultural works affect society, audience engagement, and cultural change. One way to measure this socio-cultural impact is by examining audience reactions, media coverage, and societal responses to the work.

Indicators commonly used in evaluating creativity include:

■ The volume and diversity of artistic and cultural productions, such as exhibitions, performances, concerts, literary works, and other creative expressions.

■ The number and quality of innovative projects and initiatives that explore new forms of expression.

■ The backing for cultural entrepreneurship that encourages creative individuals to develop sustainable businesses in the cultural and creative industries.

■ The financial support allocated to creative projects, artists, and cultural organisations.

■ The availability and accessibility of spaces dedicated to fostering creativity, such as artist residencies, co-working spaces, and maker studios.

■ The number of patents, copyrights, trademarks, and other intellectual property registrations that demonstrate the level of innovation and creativity in the cultural field.

■ The extent of collaborations and partnerships between creative organisations, artists, and other stakeholders, leading to a collaborative and innovative culture.

■ The number of awards, honours, and international recognition received by artists and cultural institutions from that region can serve as an indicator of the region's creativity and influence on the global stage.

EPILOGUE: A SYNERGY OF PROJECT OUTPUTS

Just as the research within the project *European Inventory of Societal Values of Culture as a Basis for Inclusive Cultural Policies in the Globalizing World* was based on a multimethod, mixed-method design, the project outputs are presented in a multi-dimensional and mutually supportive way.

There are three primary project outputs: the book *Engagement with Culture in Transformative Times: Mapping the Societal Drivers and Impacts of Cultural Understandings, Practices, Perceptions, and Values across Europe*, in which the results of the theoretical and empirical research on the impact of globalisation, migrations, digitalisation and rising social inequalities on cultural participation, lifestyles and everyday culture of Europeans are presented; this study, *Towards a Social Turn in Cultural Policy: A Policymaker's Guidebook*, which explores the implications of these findings for EU and national cultural policies, and specifies what a social turn in cultural policy would mean; and *The European Inventory of Societal Values of Culture*, a dynamic, interactive e-dictionary of pluralistic, inclusive cultural policies.

The book which will be published by Routledge, whose title is *Engagement with Culture in Transformative Times: Mapping the Societal Drivers and Impacts of Cultural Understandings, Practices, Perceptions, and Values across Europe*

provides new, research-based knowledge about how Europeans' understanding of culture, their cultural participation and their ways of life have been influenced by societal transformations such as globalisation and European integration, digitalisation and rising social inequalities.

The book is organised along four main themes: 1) Europeans' understanding of culture, focusing on the social correlations of such understandings; migrant perspectives on home and host culture; and understandings of culture in the digital space; 2) Europeans' cultural participation in terms of accessibility, social differentiation, and digital dimensions; 3) Europeans' perspectives on the impacts of sociocultural, political and technological transformations such as globalisation and Europeanization, digitalisation and rising social inequalities on perceptions of and participation in culture; 4) and Europeans' perspectives on the societal values of cultural participation, such as well-being, openness and tolerance, inclusiveness, and social cohesion.

The book is based on rich empirical data from nine European countries collected in 2021 and 2022. These unique datasets include representative survey data with more than 14,000 European residents, 226 individual interviews, 27 case studies, 36 focus groups, three phases of data scraping from Twitter,

Facebook, and additional platforms, and a smartphone study using experience sampling and digital technology to measure cultural participation.

This study makes three key contributions to current research about culture and cultural participation in the European context.

First, it applies a bottom-up perspective by taking its points of departure in citizens' own understandings of culture and experiences with cultural participation. Second, it offers new methodologies, including digital methods, for capturing and measuring such cultural understandings and experiences. Third, it provides important comparative perspectives by involving Europeans from diverse social groups living in nine different European societies – from the North to the South, East to the West: Croatia, Denmark, Finland, France, the Netherlands, Serbia, Spain, Switzerland, and the United Kingdom. These countries represent different socio-economic models, different cultural policy models, and different media systems. The country composition thus offers excellent opportunities for comparative analyses of the prevalence of multiple notions of culture as well as of how different citizen groups perceive the influence of social trends such as globalisation, European integration, digitalisation and growing social inequalities, both on everyday culture and on culture in a narrower sense. The aim of the book is not only to advance contemporary cultural participation research but also to provide cultural policymakers and cultural practitioners with key insights into the cultural values, viewpoints, interests, and practices of citizens across Europe. In doing so, the book may contribute to the development of more just and inclusive cultural policies and offerings and the advancement of the societal values of culture for the benefit of people of all backgrounds and ages.

The policymaker's guidebookk *Towards a Social Turn in Cultural Policy* aims to 'translate' these findings into a policy arena. As already mentioned, although societal values of culture are frequently invoked in policy documents at the EU and national levels as goals to be realised, their meaning, social implications, and ways to accomplish them are rarely specified. So we took it as our task to analyse these values, show how they are operationalised in cultural policy, which instruments could be used to achieve them and how these achievements can be evaluated. Moreover, we hope this guidebook will be used to develop and evaluate policies aiming to create societal values that culture can help produce. Of course, each discrete situation and context are so specific that guidebooks can be just an inspiration, relying on policymakers' inventive and problem-solving capacities.

The third output, which in a way unites the first two, is *The European Inventory of Societal Values of Culture*. It is an open-access database grounded in the results of the INVENT project, allowing a continual expansion and revision of entries and highlighting numerous issues related to culture and cultural policy. It is freely available to policymakers, researchers, cultural professionals, and interested citizens. It is a dynamic tool – rather than inert 'storage' of various data – since it can and will be expanded with new analysis results. It is interactive, offering – through various combinations of the available data – the tools for analysing visions, models, instruments, and indicators of cultural policy. It can serve as an empirical base and an inspiration for creating cultural policy at various levels (from the local to the European) and is suited to the various models of cultural policy found in European countries.

The Inventory encompasses the analyses of the societal values that cultural policy measures can produce, concepts through which cultural policy epitomises these values, instruments that can be used in this endeavour, and indicators to evaluate achievements. It contains the results of the INVENT research project (published articles, case studies, and research reports), but also several hundred articles, books, research reports, video recordings of public lectures, and audio recordings, written and spoken by fellow researchers worldwide on these very topics.

In the future, further links will be made to national, EU and international databases; other national, EU and international research institutions and teams; and other digitally accessible sources dealing with issues related to the societal value of culture. Such a platform can 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 active citizenship and participation, identity and belonging, inclusiveness, tolerance, and social cohesion.

The structure of the *European Inventory of Societal Values of Culture* is inspired by the literary works *Hopscotch* by Julio Cortázar and *Dictionary of the Khazars* by Milorad Pavić, novels that can be read in many different ways. A 'visitor' of the *European Inventory of Societal Values of Culture* can also wander through it in multiple directions.

The Inventory can be entered through the 'gateway' of one of the nine values most present in the EU and national cultural policy documents (diversity, inclusion, participation, well-being, tolerance, solidarity, equality, identity, and creativity), placed at the centre of the home page. The visitor can then proceed to read about the concepts through which these values were exemplified in cultural policy, the instruments used to achieve them, or indicators for measuring these achievements. Alternatively, it can be entered through the gateway of one of the four megatrends influencing contemporary cultural policy (globalisation, digitalisation, rising social inequalities, and growing multiplicity of notions of culture), located at the corners of the home page. From there, a visitor can continue to search for the topics s/he is interested in.

The European Inventory of Societal Values of Culture can be searched in many ways. We recommend starting with the 'Search' option. A visitor can search for whatever notion of cultural policy s/he has in mind. One way to explore the Inventory is to search the results related to the main societal values presented in it, like, for example, 'Participation'. Those interested in creating participatory cultural policy, studying participation, or simply wanting to know more about how active citizenship expresses itself in culture will get the list of items, which will not include just those present in this gateway to the Inventory, but all items, articles, books, reports of research results, video screenings of public lectures, audio recordings, from all corners of the Inventory, related to participation. However, one can also search for notions not mentioned on the home page, like 'cultural value', 'cultural institutions', 'artists', 'audience', 'co-creation', 'digital divide', 'precarity', and so on.

Then, there are two types of 'directed' search. One of them is also related to the 'Search' option. A visitor of the Inventory can choose not to search all types of documents in all parts of the Inventory, but instead limit the search to particular values, one of the megatrends influencing culture, specific formats (audio, video, text), or types of entries (concepts, instruments, indicators). All these

options are available on the screen once one presses the 'Search' sign. The other type of 'directed search' is to follow our suggestions of what should be read/watched/listened to next. Below some entries, we put the sign 'see also,' which can guide those focused on specific topics and problems in cultural policy. Finally, there is an option for a visitor to wander freely through the Inventory. It is possible to use any gateways (values or megatrends) and then follow one's interests or intuitions. If one gets lost, there is always the option to return to the home page by pressing the title *European Inventory of Societal Values of Culture* at the top left corner of the screen.

Alternatively, the navigation sign at the top right corner offers the possibility to move from one value gateway to another, from values to megatrends and vice versa.

These three outputs of the project *European Inventory of Societal Values of Culture as a Basis for Inclusive Cultural Policies in the Globalizing World* work best if used together. In such a case, we hope that their synergy will be of assistance to researchers, policymakers and citizens interested in what benefits culture can bring to the rapidly changing contemporary world.

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