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DOI: <https://doi.org/10.47960/2303-7431.18.30.2023.25>

UDK: 005:725.8

Preliminary communication

Received on October 3, 2023

Accepted on December 5, 2023

SARA URSIĆ

Institute of Social Sciences Ivo Pilar

sara.ursic@pilar.hr

## **MOTIVATION, ATTITUDES AND HABITS IN CULTURAL PARTICIPATION AMONG VISITORS TO VISUAL ARTS INSTITUTIONS**

### **Abstract**

In this paper we analyze culture as integral aspect of everyday life and the ways culture is actualized through cultural participation. The research presented in this paper is part of the *Center for Designing the Everyday* project, which aims to explore the current state and possibilities for establishing a new model of participatory governance in culture based on the model of participatory democracy. In this research, designed and conducted to assess the state of cultural participation at two intervals over a two-year period, the aim was to determine whether there are differences in the types of participation and motivations for participation in cultural events and activities before and after initiatives aimed at reinforcing the model of participatory governance. The paper draws on three conceptual turns, namely postmodern, cultural, and participatory, to examine the repositioning of cultural participation in everyday life. Two surveys were undertaken in 2018 and 2020 in Zagreb, targeting an intentional sample of visitors to cultural institutions and associations operating in the field of visual arts. Given the specific timeframe, the results are interpreted in the context of the pandemic. Results imply strengthening of cultural participation connected to cultural consumption, while participation connected to cultural production is decaling. Furthermore,

interactive cultural participation in digital and virtual environment indicates inequalities among different social groups especially when it comes to elderly population that has proven to be vulnerable in terms of frequency and availability of interactive cultural participation.

*Keywords:* cultural participation; participatory culture; visitors; visual art institutions; Croatia

## 1. Introduction

This paper analyzes the results of the sociological survey section of the *Center for Designing the Everyday* project. Although the primary objective of the project is linked to establishing a model for enhancing participatory governance in culture, one of the project's additional goals was to gain insights into the planning, creation and realization processes of cultural activities, engaging a diverse array of social actors, such as public institutions, civil society organizations, representatives from the local community, artists and the interested public.

Taking this into account, this paper explores the role of culture as an integral aspect of everyday life and institutionalized cultural participation, with emphasis on different types of cultural participation. Culture is a subject of research that is defined very broadly, encompassing everything from the "narrow definition" associated with artistic activity and production to the widely accepted "broad" anthropological definition of culture as a way of life. The content and themes of this research aim to encompass various facets of cultural participation within the context of the growing significance of participatory culture. Thus, the research analyzes cultural participation in its integrative social function, which connects it to various aspects of social life and makes it an important agent of socially sustainable community development. Culture implemented in everyday life contributes in many ways to general well-being, quality of life and sustainable development (Dessein et al., 2015). Therefore, culture is not only a separate, autonomous agent of sustainability that operates through artistic practices and creative activities, as well as their overall contribution to shaping heritage, nature and the built environment, but also an integrative, connecting factor of the three "classic"

pillars of sustainable development: economic, ecological, and social sustainability (Auclair and Fairclough, 2015). Considering the broad range of cultural influences on society and its comprehensive development, it is necessary to understand the mechanisms through which this integrative function is realized. Today, culture is an interactive process that involves a wide range of practices, mechanisms, and institutions through which it integrates into everyday life. The participatory process encompasses a broad range of activities aimed at encouraging and enabling public influence on the planning, decision-making, and implementation of various development projects. Negotiation, interaction and participation are considered as tools for achieving the common good in the community.

Given that contemporary sociological knowledge positions individuals as key actors with the ability to create and modify cultural meanings in everyday life, the paper focuses on motivation, attitudes and habits of cultural participation of visitors to visual art institutions, representing the interested public. (Jurėnienė and Peseckienė, 2020)

Cultural participation is multilevel concept that encompasses various ways in which direct and indirect impacts of culture are achieved. The direct and indirect benefits that arise from cultural activities can be described through several aspects, including economic, environmental and social benefits for both the community and individuals (Tjarve and Zemite, 2016, 2151). Moreover, cultural participation can be manifested as either passive or active. This distinction, among others, serves as a criterion for categorizing types of cultural participation in this research: attendance is considered passive, while amateur performance and interaction are regarded as active forms of participation.

Bearing that in mind the research aim is to analyze changes in the motivation, habits and attitudes of visitors related to different types of cultural participation, focusing on identifying potential transformations in participation habits and attitudes before and after activities aimed at strengthening participatory models in culture that were implemented as part of the *Center for Designing the Everyday* project. Furthermore, this study takes into account the pandemic's impact on limiting movement

and social interaction, increasing digital and virtual content, and creating niche audiences. (Feder et al., 2023) Among other research questions, the aim is to identify if the “new normal” has affected participation in cultural activities and events in different types of cultural institutions whose work is spatially determined and connected to specific locations. Previous research has showed that COVID-19 pandemic has significantly impacted the way society participates in and consumes cultural content. (Cobley, 2020; Bradbury et al. 2021; Feder et al., 2023; Vidović et al; 2021). To adapt to the new situation, institutions have transformed their economic, social and creative policies, strengthened and adapted digital content and organized alternative small-scale events. The resilience of culture and cultural industries depends on the active participation of the community, which articulates its needs and preferences for specific types of content. (Primorac, 2021; Vidović et al.; 2021)

## **2. The participatory turn - cultural participation and participatory culture**

The paper draws on three conceptual turns, namely postmodern, cultural and participatory to examine the repositioning of cultural participation in everyday life. According to Bonet and Negrier (2018), the participatory turn is an outcome of cultural trends, such as the transformation of distinctions between different types of culture and artistic production. While acknowledging the continued relevance of traditional sociological “hard variables” in the development and orientation of taste, Bonet and Negrier (2018) assert that cultural participation “gains uniqueness – because everyone chooses from a wide range of possible influences – what it loses in collective determination” (2018, 72). Thus, cultural participation is not solely based on “good intentions and symbolic inferiority” but rather on the autonomous creation, modification, and direction of cultural content and production. This participatory turn occurs alongside the postmodern turn, which, according to Bennett (2005), is focused on the empowerment of individuality that transcends social class and tradition. Concurrently, the cultural turn,

as described by Nash (2001), conceives culture as epistemologically and historically constructed from social relations and identities, specifically through the role that culture plays in building these same identities and social relations. The emphasis on “agency or subjectivity” is a prerequisite for the cultural turn (Nash, 2001, 79).

According to Juncker and Balling (2016), modern society is experiencing a participatory turn as a result of the expansion of media and digitalization that are changing the previous perceptions and ways of managing culture and the arts. This shift leads to two concepts that combine culture and participation: cultural participation and participatory culture, with the latter being a broader concept that integrates cultural participation. Participatory culture is a social environment that Jenkins (2006, 3) describes as “a culture that absorbs and responds to the explosion of new media technologies that allow the average user to store, comment on, appropriate, and recirculate media content in new, powerful ways.” Jenkins and Bertozzi (2008) caution against defining and interpreting the participatory process too narrowly, warning that new cultural and artistic directions should be considered that cannot be thought of in terms of the established dichotomy of “high” and “low” culture. The speed of information transfer that characterizes every aspect of social life today is reflected in cultural participation, paradoxically returning it to the cultural participation that anthropologists call “popular”, where culture is part of everyday life and not just for the so-called niche audience.

In the realm of institutionalized culture, even “highbrow” forms have had to adapt to changing trends by leveraging new technologies and content to appeal to users. This evolution reflects the transformation of cultural preferences, which has given rise to cultural omnivores or individuals who consume both high and popular culture (Peterson and Rossman, 2006; Adamović, 2017; Tonković, Krolo, and Marčelić, 2017). The virtual space has further complicated the boundaries between highbrow and lowbrow culture, which were once based on spatial determinants such as urban-rural or intra-urban distinctions. During the pandemic, the virtual realm has become the primary venue for social

events, including cultural ones, thus eliminating spatial barriers and making cultural content more globally accessible.

One of the characteristics of everyday life is that we often overlook everyday events and life progresses at a certain rhythm and routine. Culture, in one of its many interpretations, frequently implies the opposite, requiring additional attention. Culture involves enriching the “ordinary” everyday life with something unusual, special, and different. This view of culture emerged from the distinction between “high” and “low” culture, which was later criticized for creating a divide between the “world of art” and popular culture, gaining popularity in the 19<sup>th</sup> century as the influence of religion gradually diminished in Western societies. In such social conditions, fertile ground was created for the development of a specific realm, the world of art, in which culture was juxtaposed with everyday life as a secular and ordinary aspect of human life, devoid of any sublimity. On the other hand, “low” culture is an integral part of everyday life, as Willis (1990) calls it, the product of the creativity of everyday actions where cultural innovation is produced. Popular or mass culture, particularly associated with consumerist societies, also falls under low culture, bringing culture closer to everyday life since it is consumed through everyday objects, media and art (Storey, 2014; Inglis, 2005). However, culture, in all its forms, like other social phenomena, is always dependent on people and therefore inherently every day, as social life is permeated by cultural practices and activities. Therefore, the current omnivore theory is relevant in the perspective of the cultural sociology, explaining the transformation of cultural consumption based on the aforementioned concepts of high and low culture towards the expansion and intertwining of areas of cultural interests through the dynamics of lifestyles and tastes.

Bianchini’s (1999) work emphasizes the importance of recognizing the everydayness of culture, encouraging a broader perspective that extends beyond narrow definitions of art and instead encompasses identity and material and non-material manifestations. In societies with differing systems of governance and social structures, cultural distinctions may not be perceived as separate entities as they are in contemporary

understanding. Currently, cultural participation is considered a human right and cultural strategies focus on enabling all members of society to access, participate in and enjoy cultural activities. These activities can serve as solutions to developmental problems in urban and rural areas and promote social cohesion and community strengthening.

### **3. Research approach and methodology**

The research presented in this paper is part of the *Center for Designing the Everyday* project, which aims to investigate the current state and potential for participation in cultural events and activities as an integral aspect of daily life. The project involved three distinct research studies, each utilizing appropriate research methods and engaging various stakeholders. The focus of this paper, however, is on the survey research conducted among visitors to specific cultural institutions. The research objectives were to explore their motivation, attitudes and habits for participation in cultural events and activities, as well as to determine the prevalence of different types of participation before and after activities designed to strengthen cultural participation in everyday life. The aim of the project was to establish a model for enhancing participatory governance in culture through several activities that were organized by project partners. Activities included Design memories network, Design in the City exhibitions, Workshops on urban landscape, Performances of Everyday-living in monumental buildings, Workshops on designing the spaces of (non)everyday and Workshops on designing the everyday for kids, adults and elderly.

The research was implemented in collaboration with a network of project partners, including the Croatian Design Society - HDD, the Croatian Association of Applied Arts - ULUPUH, the Museum of Arts and Crafts - MUO, and "Shadow Casters", a civil society organization where the research was conducted. By engaging diverse types of institutions, such as associations, professional associations and city institutions, the project partners were able to attract a broad range of cultural actors and audiences. The research was conducted at the cultural institution

locations, and as such, the sample was non-probabilistic, consisting of a convenience sample of interested members of the public who were attending cultural events during the research period. The conducted research has several limitations, considering that it is based on a non-probabilistic sample with a relatively small number of participants. Some of the limitations include the lack of sample representativeness, consequently leading to insufficient precision in the findings.

In the present study, the first phase of the research, which was conducted in 2018, aimed to determine the experiences, habits and attitudes of respondents towards participation in cultural activities. The second phase of the research, conducted in 2020, aimed to identify potential changes in these motivation, habits and attitudes towards participation in cultural activities, which could be attributed to a series of activities and targeted interventions implemented as part of the *Center for Designing the Everyday* project. Despite the fact that the project was initiated prior to the pandemic, the second phase of the research was conducted during the pandemic, with the survey conducted in 2020 including questions related to the experience of following online content of artistic and cultural activities.

The uniqueness of the second phase of the research lies in the fact that the entire research process took place during the global pandemic, from adapting the questionnaire to the scheduling of research and implementation at various locations. Given that the unexpected global event drastically altered the way people participated in social and cultural activities during the lockdown period, and that social life was marked by efforts to adjust to the new normal, the research was carried out with due consideration of epidemiological measures and recommendations. This consideration affected the sample of respondents, particularly in the case of visitors to cultural events, who constitute the sample in this study.

The survey instrument was designed to capture different types of cultural participation, with a particular emphasis on three types based on UNESCO Guidelines for Measuring Cultural Participation: visiting, amateur performance/production and interactive participation.



Visiting refers to active and passive attendance at cultural events, while amateur performance/production involves the creation of cultural content for public or private purposes. Interactive participation is based on communication technologies and includes the ability for participants to modify, comment, change, and share content, creating a feedback loop (Morrone, 2006). Initially, the research focused on the first two types of participation, but due to the pandemic, the third type was added in the second phase of the research.

The first type of participation, cultural consumption, measures the frequency of visits to eight cultural contents, including museums, cultural monuments (heritage), theatres, concerts, exhibitions, performances, cultural festivals, and cinemas. Private activities such as reading or watching television were excluded from this measure. The selection of cultural content was based on UNESCO Guidelines for Measuring Cultural Participation and the Eurobarometer survey. The instrument also included variables that explored satisfaction and motivation for attending cultural events.

The second type of participation is measured by the production of content through 10 cultural activities: participation in a theatre group, participation in a dance group, participation in a drawing/painting workshop, participation in a creative object design workshop, participation in another creative workshop, singing in a choir, creative writing, playing an instrument, volunteering in the field of culture, and membership in an association that operates in the field of culture.

The third type of participation, interactive participation, was measured by participation in online content of cultural activities and events during the pandemic.

### **3.1. Sample description**

During the first phase of the research, a survey was conducted with the aim of determining the experiences, habits and attitudes of respondents towards cultural activities. The survey was conducted from November 20 to December 7, 2018 with face-to-face interviews conducted

with visitors at partner institutions in the *Center for Designing the Everyday* project: the Museum of Arts and Crafts (MUO), the Croatian Designers Association (HDD) and the gallery of the Croatian Association of Artists of the Applied Arts (ULUPUH). The sample size for this phase was 151 respondents.

The second phase of the research, which aimed to identify potential changes in experiences, habits and attitudes towards participation in cultural activities, took place in 2020 after the pandemic was declared. The survey was conducted from September 8 to September 27, 2020 with 107 respondents surveyed at the same partner institutions. Despite the slightly smaller sample size in 2020, this was expected due to the epidemiological measures resulting from the global COVID-19 pandemic.

Although the respondents in the two phases were not the same, their relationship with the cultural institutions included in the study was a key variable that made them relatively homogeneous with respect to their participation in cultural practices. As visitors/audience members of these specific institutions, both groups of respondents could be assumed to form a relatively homogeneous whole.

The survey questions were organized around several themes related to participation habits in cultural activities, personal experiences of participation in cultural activities, motivation for participation and experience with online content during the pandemic, which was included in the second phase of the research.

### **3.2. Sample structure**

The sample includes slightly more women than men and the age distribution shows a high percentage of young respondents aged 18-25, while those aged 66 and over are the least represented. More than half of the respondents are single and the most significant difference in the sample between the two phases of the study is in marital status, with more married respondents in the second phase than those in non-marital relationships.

In the first phase of the study, the highest percentage of respondents were self-employed (20.9%), including entrepreneurs, freelancers, artists and related professions, followed by employees in the public sector (16.9%). In the second phase of the study, there was a slightly higher percentage of public sector employees, followed by employees in the private sector (14.2%), and a high percentage of students in both phases of the study.

In terms of professions, the most represented profession among respondents in the first phase of the study is a designer (19.7%), followed by professions in the social sector (9.1%) and artistic field (7.6%). In the second phase, the most represented profession was an artist (15%), followed by professions in education (11.2%) and the social sector (10.3%).

*Table 1. Sample structure.*

		<b>2018</b>	<b>2020</b>
Sex	Female	63.6	69.2
	Male	36.4	29.9
Age	18-25	44.7	29.0
	26-35	24.7	19.6
	36-50	16.0	28.0
	51-65	9.3	11.2
	66+	5.3	12.1
Marital status	Single	58.2	51.5
	Married	19.9	34.3
	Cohabitation	21.9	14.1
Education	High school	17.4	15.9
	Master`s degree	69.8	74.8
	Ph.D.	12.8	9.3
Employment	Employed in public sector	16.9	25.7
	Employed in private sector	14.2	12.4
	Self-employed	20.9	21.0
	Employed in civil sector	3.4	1.9
	Unemployed	5.4	2.9
	Retired	6.8	11.4
	Student	32.4	24.8

## 4. Results and discussion

Based on the assumption that cultural participation entails an interest in cultural activities and content, investigating the interested audience can provide insights into potential disparities in motivation and frequency of participation in cultural activities and content. Previous studies on cultural participation, including Adamović (2017), Tonković, Marčelić and Krolo (2017) and Tonković et al. (2014), have established a correlation between higher education and participation in high culture, as well as a correlation between economic capital and participation in cultural content. These studies have also found a correlation between residential status and frequency of participation in cultural content at the regional level but not at the urban level. In this study, we aimed to distinguish between various types of cultural participation related to public cultural activities and events since the impact of the pandemic did not limit private cultural activities such as reading, watching television or listening to music.

### 4.1. Cultural consumption as a type of participation

Cultural participation can be measured through the frequency of visits to cultural institutions and events, which provides insight into the level of interest and engagement in cultural activities and content. In this study, we focused on analyzing responses related to the frequency of visits to cultural institutions on a weekly basis, as the research aimed to understand cultural participation in everyday life. Previous research has established associations between cultural participation and factors such as higher education, economic capital and residential status at the regional level. However, this study distinguishes types of cultural participation related to public cultural activities and events, as private cultural activities were not limited by the pandemic.

Our results indicate that more than a quarter of respondents visited exhibitions weekly or more often, followed by museums, concerts, cultural heritage sites, theatres, festivals and performances. Comparing the results from the two phases of the research shows differences in the

frequency of visits, with the 2020 research results indicating more frequent visits to most cultural institutions. The exception is visits to concerts, which were mostly influenced by the lack of content during the pandemic, especially in enclosed spaces. Cinemas also saw less frequent visits in 2020 due to the increase in the use of digital services during the pandemic. However, visiting cultural monuments and heritage sites has increased, as these cultural contents do not require enclosed spaces or specific times for gatherings.

Furthermore, the results presented in Figure 1 indicate that there were more frequent visits to selected cultural contents in 2020, likely influenced by the rhythm of content offerings or holding of particular events. The results also suggest the consequences of the transformation of the rhythm of everyday life, particularly the relationship between work and private life that has become more intertwined. Despite the challenges faced by certain social groups, the research indicates that the overall amount of free time has increased in all surveyed groups, and some of the population has used it for cultural activities. (AA Summary Report, 2021, 7).

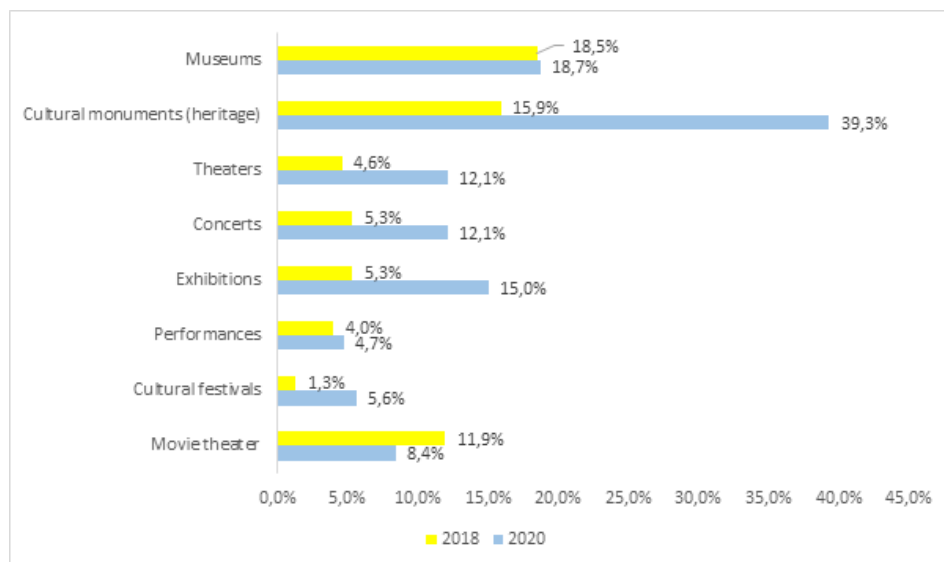


Fig. 1 Comparison of the frequency of visits to cultural institutions and contents.

In terms of satisfaction with the time allocated to cultural activities, the findings reveal an almost equal division between satisfaction and dissatisfaction and the pandemic has had a negligible impact. This implies that the reasons for (dis)satisfaction are more subjective in nature and less attributable to objective barriers, such as inadequate supply. Nearly half of the dissatisfied participants in both samples have suggested a considerable yet untapped potential for promoting citizen participation in culture.

The primary reason for infrequent attendance of cultural events and activities is primarily due to a shortage of time. The reasons for the predominance of this response may be practical and logistical, but they could also be linked to lifestyle, entrenched habits and several accompanying circumstances that prevent the inclusion of cultural activities in everyday life. Financial constraints are less frequently cited, while the spatial dimension, that is, the distance from the place of residence, assumes a significant role. Given the centralization of cultural institutions and activities in the broader city center, the spatial dimension of cultural participation holds particular relevance when viewed from the perspective of cultural participation in everyday life within an urban setting. As such, there is a need for the territorial dispersion of cultural institutions and events, which can be organized based on a “neighborhood principle” (van der Borg and Roso, 2005; Izadi and Mohammadi, 2016).

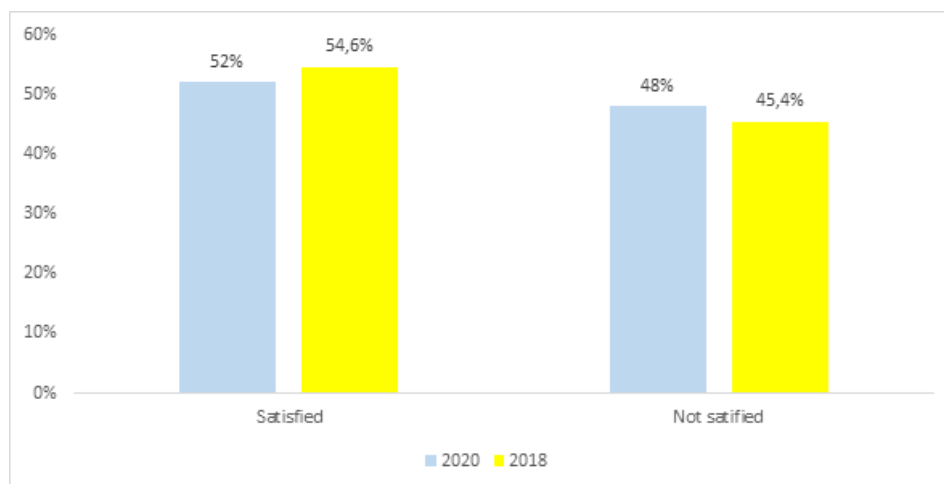


Fig. 2 Satisfaction with time dedicated to cultural participation

Based on the responses of the survey participants, it is suggested that infrequent participation in cultural events and activities can be addressed through organizational interventions, such as implementing flexible working hours and offering free entry. These interventions are considered to be directly linked to the financial and temporal constraints that hinder greater participation. Additionally, the spatial dimension of cultural participation in an urban setting is deemed to be an important factor, as it could encourage slightly over a quarter of the respondents to engage more frequently in cultural events and activities. This finding is particularly pronounced in the second phase of the research and is consistent with previous studies that have shown changes in the utilization of urban space during the pandemic, which is attributable to restricted mobility and social distancing measures.

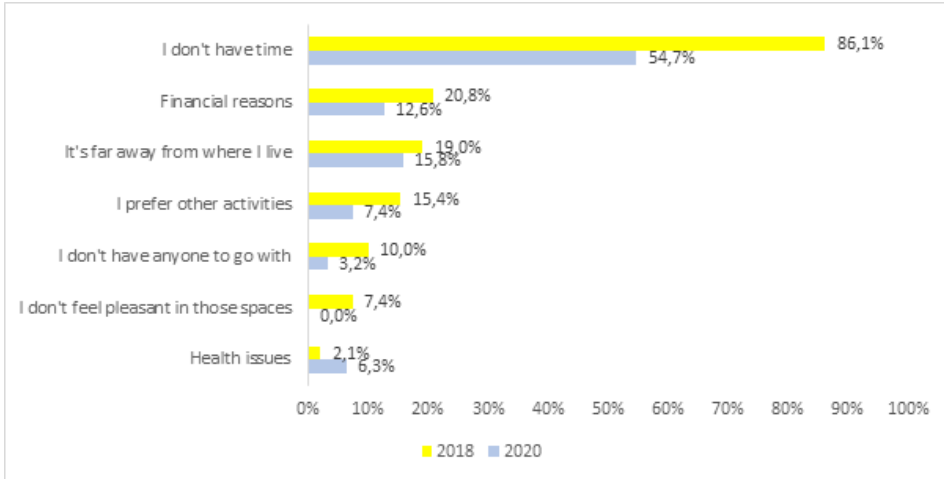


Fig. 3 Reasons for less frequent attendance of cultural events

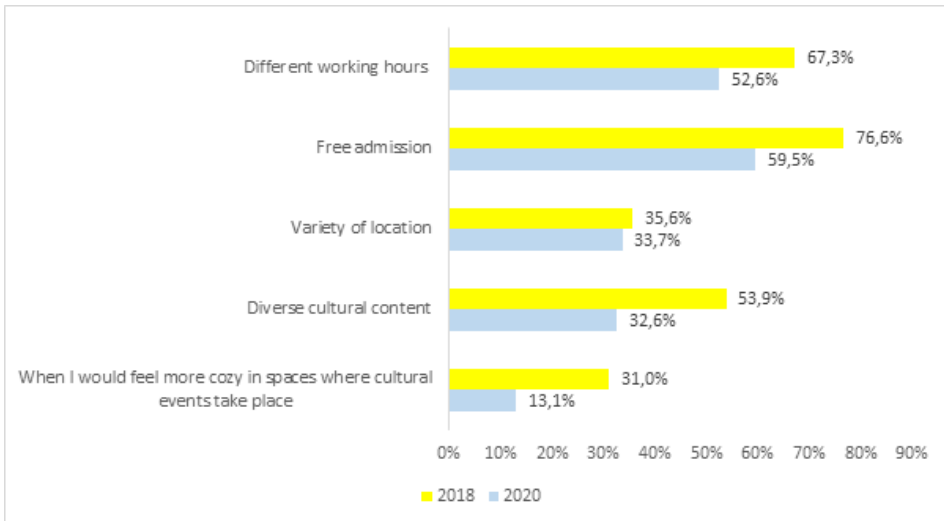


Fig. 4 Reasons that would motivate respondents to visit cultural events and activities more often

In the realm of cultural participation, the presence of friends or a group of friends is the most common company for visitors of cultural institutions and events, whereas a little over one third of respondents attend such events with their partner. Through a comparison of the results obtained in the two phases of the research, it was identified that



there is a more frequent occurrence of independent visits to cultural events, yet the overall distribution of results still indicates that visiting cultural events remains primarily a social practice.

#### **4.2. Participation through production - participation in cultural activities**

The majority of respondents in the first phase of the study reported engaging in some form of cultural activity, with 80% of respondents participating in cultural activities in the 2018 research and 75% in the second phase of research or in the pandemic year. These percentages indicate a significant majority of our sample as visitors who actively participate in culture. Among the activities, workshops were the most prominent, whether it was a drawing/painting workshop, a workshop for creative object design or some other creative workshop. The results indicate that the most common form of participation through production is the workshop format, which enables direct but guided and structured interaction among participants, offering not only a creative aspect but also some form of social event or interaction. Just under a third of respondents reported being active members of an association working in the field of culture or have volunteered in the field of culture.

In the second phase of the study, a significantly lower percentage of respondents who participated in cultural activities was identified. Among cultural activities during the pandemic year, creative writing through organized workshops and courses was attended by slightly less than a quarter of respondents, as highlighted in Figure 5.

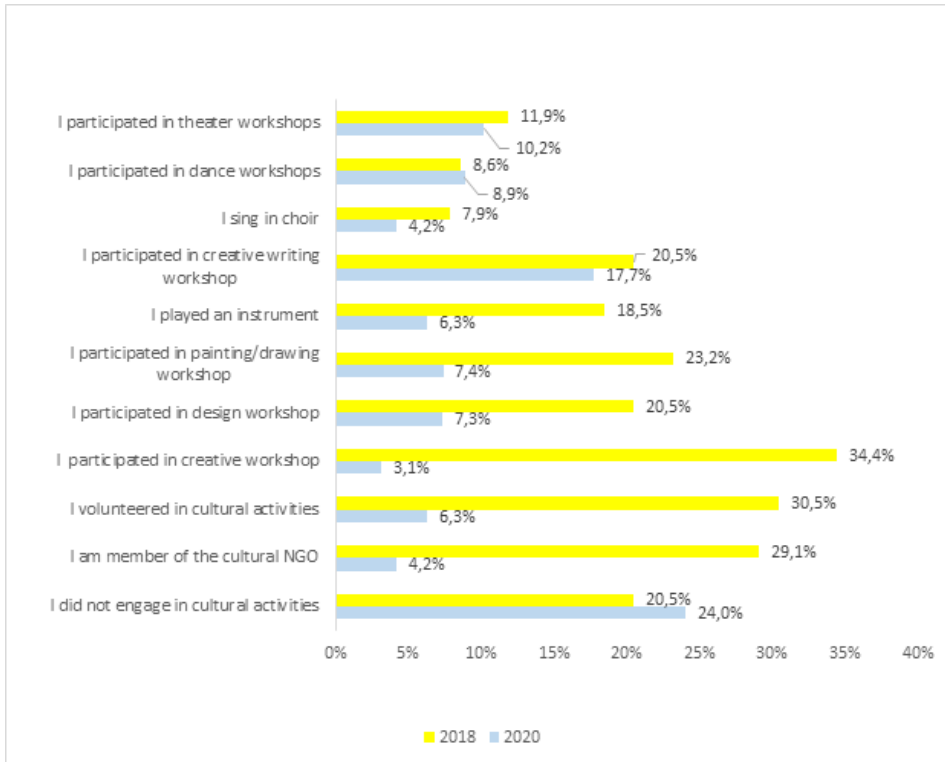


Fig. 5 Participation in cultural activities in the period of 12 months

In contrast to attending cultural events and activities, participating in cultural activities is mainly a solitary practice for most respondents, especially evident in the second phase of the research where 78.7% of participants reported that they typically engage in cultural activities alone. The primary reason for not participating in cultural activities, in this case, is also a lack of time. Other reasons were ranked slightly differently than when asked about “attending cultural events”, with the second reason being that respondents prefer other activities, while the third reason is financial. As expected and consistent with the relatively low response of “not actively participating in cultural activities”, a high percentage of respondents believe that they participate actively enough in cultural activities.

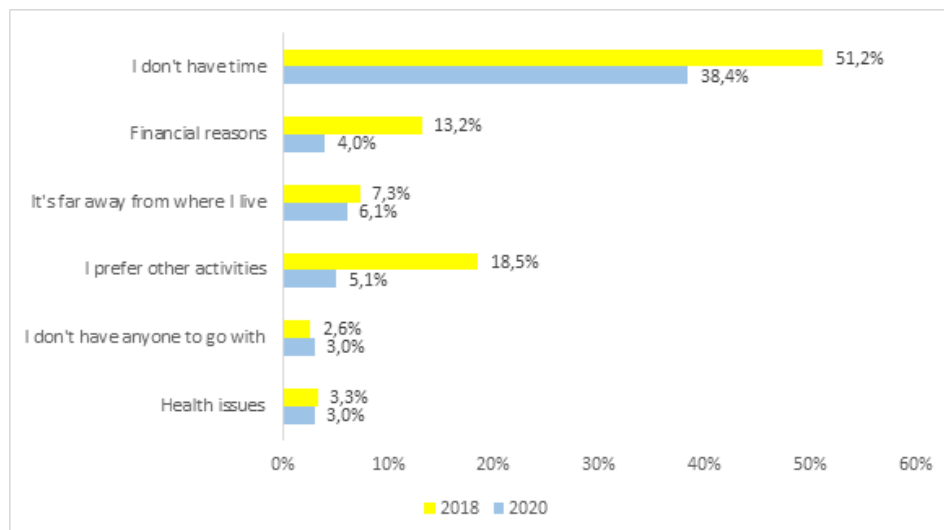


Fig. 6 Reasons for less frequent participation in cultural activities

### 4.3. Interactive participation - Cultural content during the COVID-19 pandemic

The advent of unpredictable circumstances has significantly impacted our daily activities, including those related to art and culture. The implementation of a prolonged lockdown in Croatia has disrupted customary routines, leading to a significant portion of activities shifting to the virtual space. Interactive participation, which is premised on digital and information technology and virtual reality, has facilitated sharing, commenting and creating cultural content. The key element of this mode of participation is the feedback flow, which is integral to the communication of information. Moreover, interactive participation is expected to enhance cultural participation, content sharing and production, with emphasis on promoting cultural diversity (Anheier et al., 2021). Although a typology of active/passive participation or production participation is possible within interactive participation, this study only utilized the most fundamental component, namely, participation through following artistic content.

During the pandemic, a significant majority of respondents (72%) followed artistic content through online platforms, indicating persistent interest in cultural and artistic events. Additionally, the respondents demonstrated a high level of adaptability to new media (Figure 7). Further, a quarter of respondents rated their online content experience as extremely positive, while 38.9% considered the experience mostly positive. These results suggest that interactive participation is well-received by participants and has proven to be a satisfactory model for engaging in cultural activities during the pandemic.

Statistically significant differences ( $p < 0.01$ ) in the frequency of following artistic and cultural content through online platforms were noted among the survey population, based on the age group of the respondents. Older adults (65+) significantly followed virtual events and participated in activities less frequently than their younger counterparts. This outcome implies a greater capacity for younger people to adapt quickly to new models and technologies and is consistent with the trend observed in prior research, which suggests that the older population exhibits traditional cultural behavior patterns. Specifically, they tend to participate more frequently in events and activities related to “high” culture, which are location-specific and primarily oriented towards the first type of participation, i.e., cultural consumption (Toepoel, 2011; Goulding, 2018).

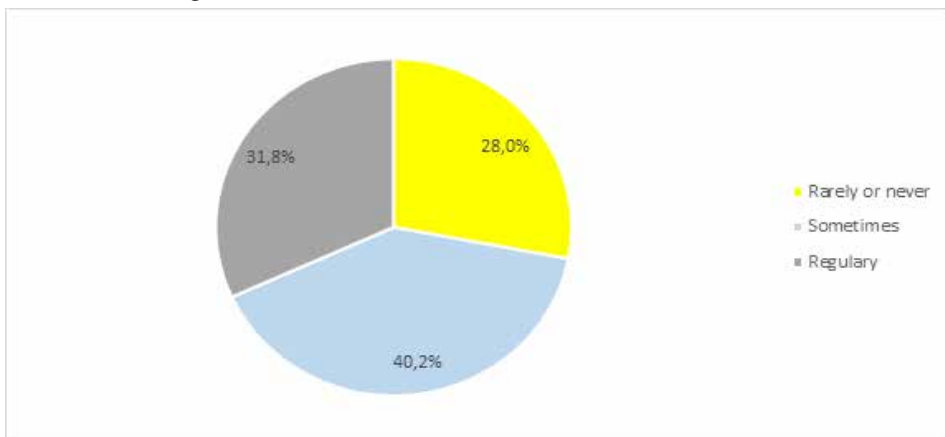


Fig. 7 Following artistic and cultural content through online platforms during the pandemic

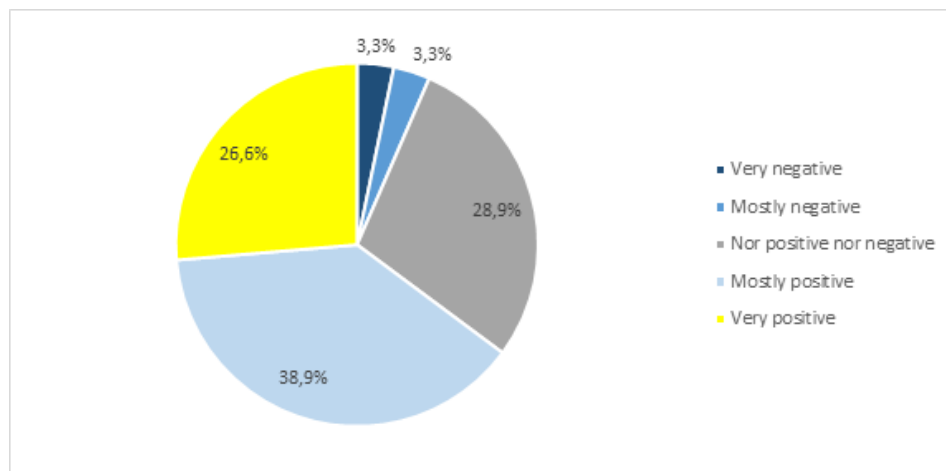


Fig. 8 Rating of artistic and cultural content through online platforms during the pandemic

## 5. Concluding remarks

The project had two phases, which aimed to monitor changes in the motivation, habits and attitudes of participants related to cultural participation resulting from a series of cultural activities aimed at promoting and enhancing cultural participation. However, in the second year of the project, the pandemic occurred, causing a change in almost all aspects of daily life, particularly in social activities and the cultural sector. This resulted in a series of difficulties, obstacles and blockages in the system itself. Consequently, this research underwent a conceptual change under those circumstances compared to the planned outcomes. The impact of the pandemic, which significantly marked daily practices, pushed the planned targeted project activities aimed at improving citizen participation in culture into the background. Although some initial objectives could not be fully realized, some new areas and topics that could not have been predicted have opened up and will have a significant role in the future, both in everyday life and culture.

One of the main conceptual definitions of this work is participatory culture, which encompasses cultural participation as a part of it. This includes not only private or passive forms of cultural participation but

also public, active, productive and interactive participation in cultural events and activities. Although the selected sample of participants is not representative, it represents the target population when researching cultural participation in everyday life, as it involves visitors who participate in cultural events and activities.

Therefore, the research results among the interested public indicate a higher percentage of respondents who participate in cultural events on a weekly basis or more frequently with a quarter of them visiting exhibitions and almost one fifth of respondents visiting museums on a weekly basis or more often. The difference in visiting cultural events in the two research periods is minimal in this type of participation, except when it comes to visiting cultural heritage, where a significant increase is visible in the pandemic year. There is also minimal difference in satisfaction with the time spent on cultural events, with continuously more than half of respondents satisfied with their own cultural participation.

The working hours, closure of exhibition spaces and spaces for cultural and artistic activities, as well as the reduction of the number of visitors, have certainly left an impact on the sample of respondents who were in visual arts institutions. However, some new questions and opportunities have opened up, especially when it comes to the third, interactive type of participation based on virtual and digital environments. Visitors were asked about new ways of following content provided in the virtual environment and the vast majority responded that they followed online cultural content and their experience in doing so was mostly positive. This fact should be taken into account when planning future participatory activities and cultural events.

In light of the time constraints faced by individuals as a key reason for not attending cultural events, the interactive type of cultural participation provides a solution for engaging with cultural activities amidst a busy daily routine. It reduces the total time required as it does not involve traveling to a specific location, which was a significant deterrent for many individuals. However, the digitalization of cultural content has highlighted the issue of participation among the elderly population, who, as the results suggest, were less likely to participate in virtual

cultural events. Nonetheless, despite this discrepancy, the pandemic year saw an increase in the frequency of participation in cultural events, supporting earlier research indicating the role of culture in connecting and empowering communities during times of crisis (Jeannotte, 2021; Wu and Solly, 2020; Primorac, 2021; Tonković and Krolo, 2021).

In contrast to the first type of cultural participation, which is linked conceptually to cultural consumption and relatively passive participation and showed increased frequency of participation during the pandemic year, the second type of cultural participation, which involves production and active engagement, displayed a reverse trend. Despite having more free time compared to the initial phase of the research, cultural participation in various activities was lower in all the researched activities. This distribution of results is attributed to the limited opportunities for cultural activities, the implementation of epidemiological measures that restrict social gatherings and the (un)willingness to spend time in enclosed spaces with other individuals that various creative workshops and cultural activities require. Taking into account the previous discussion on the divide between high and low/popular culture or the shift in cultural preferences towards cultural omnivores and the participatory turn in daily life, it can be concluded that the pandemic period bolstered cultural participation in terms of consumption but weakened cultural participation based on production.

Based on the assumption that cultural production in everyday life is a key site of cultural innovation, it is imperative to encourage and explore opportunities for cultural participation through production in new social circumstances. In addition, efforts to develop interactive cultural participation in digital and virtual environments should prioritize inclusivity for all social groups, with particular attention paid to the elderly population, who have been identified as vulnerable to exclusion from this mode of participation.

Although this research encountered challenges in implementation due to epidemiological restrictions and methodological limitations, such as a lack of representativeness, its findings uncover a disproportionate inclination toward passive forms of cultural participation that

has surfaced during the second phase of the research. These findings offer insights into cultural participation's role in everyday life and raise questions regarding the accessibility of cultural activities in both real-world urban environments and the nascent virtual domain, which is only beginning to realize its potential and limitations.

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Prethodno priopćenje  
Primljeno: 3. X. 2023.  
Prihvaćeno: 5. XII. 2023.

SARA URSIĆ  
Institut društvenih znanosti Ivo Pilar, Zagreb  
sara.ursic@pilar.hr

## MOTIVACIJA, STAVOVI I NAVIKE KULTURNE PARTICIPACIJE POSJETITELJA INSTITUCIJA U PODRUČJU VIZUALNIH UMJETNOSTI

### Sažetak

U ovome radu analiziraju se kultura kao integralan aspekt svakodnevne i načini na koje se aktualizira kroz kulturnu participaciju. U radu su predstavljeni odabrani rezultati projekta *Centar oblikovanja svakodnevnice* čiji je cilj bio istražiti trenutačno stanje i mogućnosti za stvaranje novoga modela sudioničkoga upravljanja u kulturi, temeljena na participacijskoj demokraciji. Cilj dionice istraživanja predstavljene u ovome radu bio je istražiti postoje li razlike u tipovima participacije i motivaciji za participaciju u kulturnim događanjima i aktivnostima prije i nakon provedbe aktivnosti, kojima je cilj bio implementirati model participativne demokracije. Nadalje, istraživanjem se analiziralo stanje kulturne participacije u dvama intervalima tijekom dvogodišnjega razdoblja. Oslanjajući se na tri konceptualna zaokreta, postmoderni, kulturni i participacijski, rad se bavi repozicioniranjem kulturne participacije u svakodnevnome životu. Anketna istraživanja provedena su 2018. i 2020. godine u Zagrebu na namjernome uzorku posjetitelja kulturnih institucija i udruga u području vizualnih umjetnosti. Zbog specifična vremenskog okvira rezultati su interpretirani u kontekstu pandemije. Rezultati ukazuju na jačanje kulturne participacije u kontekstu kulturne potrošnje, dok kulturna participacija u kontekstu produkcije slabi. Istovremeno, razvijanje interaktivne kulturne participacije u digitalnome i virtualnome okružju ukazuje na nejednakosti među različitim društvenim skupinama s posebnim nagla-

skom na stariju populaciju koja se u ovome istraživanju pokazala kao ranjiva kada je u pitanju interaktivan tip participacije.

*Ključne riječi:* kulturna participacija; participacijska kultura; posjetitelji; umjetničke institucije; Hrvatska