



UNCHARTED

Understanding, Capturing and  
Fostering the Societal Value of Culture

# Conflictual values within online cultural participation

Ola K. Berge

Goldsmiths & TRI

[berge@tmforsk.no](mailto:berge@tmforsk.no)

UNCHARTED project has received funding from the European Union's Horizon 2020 research and innovation programme, under grant agreement No 870793. The sole responsibility for the content of this website lies with the UNCHARTED project.

Official Media Partner

DIGITAL  CULTURE  
[www.digitalmeetsculture.net](http://www.digitalmeetsculture.net)

**The Addison Singers** @addisonsingers · 29 Nov 2020  
Next Saturday 5th Decemer @ 6pm  
COME AND JOIN US live online for joyous carols and readings to celebrate the Christmas season - sing along with us at home and enjoy live piano performances via Zoom. Everyone welcome! 😊  
Info and links here [mailchi.mp/84937697cb9b/a...](mailto:mailchi.mp/84937697cb9b/a...)



🗨️ 3 ❤️ 2 ↗️



# *The conflictual plurality of values in four areas of online cultural participation in UK and Norway*

## Key value clusters

- *identity,*
- *capability,*
- *democracy,*
- *education,*
- *emotions and emotion regulation,*
- *social values,*
- *spatial-temporal values, and*
- *value for money*

# *The conflictual plurality of values in online cultural participation*

Conflicts:

Individual cultural participant level: No immediately apparent conflicts or tensions.

General level:

Pandemic (Covid-19) driven digital participation is viewed as the counterpart to “normality”, and also to physical participation.

Thus, conflicts have emerged from traditional, vested values being viewed as challenged or threatened.

# *The conflictual plurality of values in online cultural participation*

More specific value tensions:

- Between aesthetic and non-aesthetic values.

Tension between intrinsic and extrinsic values of culture in cultural participation.

Some value digital cultural participation for the creative, cultural and aesthetic content of the participation

Others emphasise the non-aesthetic values of the participation. Across all cases, social aspects are frequently mentioned.

In online shows, traditional aesthetic hierarchies are challenged.

# *The conflictual plurality of values in online cultural participation*

Specific value tensions, *continued*:

- In cultural educational practice, there is a tension between a ludic and an educational perspective.
- A similar tension exists in online choirs and makerspaces. Here, 'success' is often defined in terms of the technical aspects of a show, rehearsal, or creator session with less focus on the quality of the aesthetic materials.

# *Concluding remarks*

Online cultural participation opens for plenty of innovation possibilities.

- New technology.
- New mediation and education practises.

Participators tend to initially embrace such innovations.

Conflicts rise when the downsides of the innovation outnumber the benefits.

This starts at a quite early stage of the innovation processes.

The main reason for conflicts is that physical presence is an enduring value in the cultural field, including arenas of multi level participation.

Covid-19 both made audiences more willing to try new platforms.

- Technical and aesthetic innovation.
- NB! Extraordinary situation, use empirical material with caution.

Thank you for your attention!

[berge@tmforsk.no](mailto:berge@tmforsk.no)  
[haugsevje@tmforsk.no](mailto:haugsevje@tmforsk.no)  
[hylland@tmforsk.no](mailto:hylland@tmforsk.no)  
[v.alexander@gold.ac.uk](mailto:v.alexander@gold.ac.uk)  
[o.petersongilbert@gold.ac.uk](mailto:o.petersongilbert@gold.ac.uk)