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A SHORT GUIDE TO
DEVELOPING PARTICIPATION
IN CULTURAL CENTRES AND INSTITUTIONS

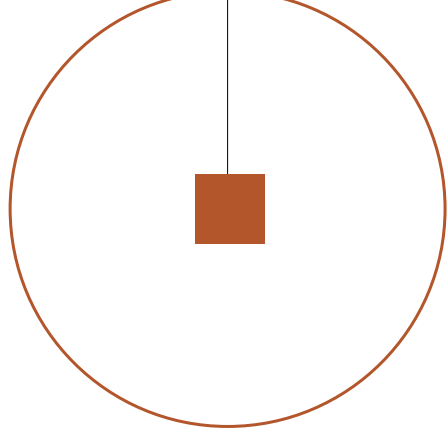
A SHORT GUIDE TO DEVELOPING PARTICIPATION IN CULTURAL CENTRES AND INSTITUTIONS

This guide is for everyone who works with citizen participation in a cultural centre or institution on a daily basis and would like to have concrete tools to investigate and develop their practice. The guide gives a wider context for work with participation, suggests key questions to work from, and presents five methods that can help to answer these questions.

The quotes in the guide come from colleagues from cultural centres and institutions who have previously worked with the same questions and methods. Our focus in this guide is not on the user's voices, however important they are, but to give an insight into working internally to understand and develop participation.

The guide has been created as part of the four-year research project DELTAG (PARTICIPATE) 2019-23, carried out by Aarhus University and Kulturhusene i Danmark (The Association of Cultural Centres in Denmark).

A report on the insights from the project can be found [HERE](#).



WHY BE INTERESTED IN PARTICIPATION?

The UN's Universal Declaration of Human Rights from 1948 states that "Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts" (art. 27). In 2001, UNESCO supplemented this with a Universal Declaration on Cultural Diversity, stating that "all persons have the right to participate in the cultural life of their choice and conduct their own cultural practices" (art. 5).

In both declarations, participation is central. But whilst in the first statement, there is reference to one cultural life and one society, in the second there are different cultural lives that you can choose from and also practise yourself. The two declarations mark the duality of the concept of participation:

PARTICIPATION IS ABOUT COMMUNITY, ABOUT BEING PART OF SOMETHING BIGGER AND SHARING EXPERIENCES AND A SENSE OF BELONGING. BUT PARTICIPATION IS ALSO ABOUT SHARING POWER, OWNERSHIP AND DEMOCRACY.

Often the two meanings are mixed up when we talk about participation. Enhancing participation can be a response to loneliness, isolation and fragmentation in a hyper-individualised society. Here, the aim of the participation will be to strengthen what we have in common. But participation can also be a response to the inequality, polarisation and marginalisation that undermines trust in public institutions and makes a growing number of citizens feel that their voices are not being heard. The aim here will be to strengthen democracy and shared decision-making.

The first form of participation, which focuses on shared experiences and belonging, has been used for many years by cultural institutions. The second form, which implies that 'ordinary people' are involved in creation and decision-making processes that were previously reserved for professionals and experts, is a more recent interest for many cultural institutions. One version of it has arisen in connection with new media technologies, where especially social media platforms with user-generated content have meant that a great many people are now both producers, users and recipients of cultural content. People have probably always, both together and individually, written, sewn, wood-worked, designed, painted, sung, played music, etc. Most often, however,

this has taken place in local everyday cultural contexts or in smaller, local community/cultural centres, whilst it has been invisible at the established cultural institutions.

That is changing right now.

OVER THE PAST 10 TO 20 YEARS, MANY CULTURAL INSTITUTIONS HAVE EXPERIMENTED WITH HOW THEY CAN CHANGE FROM BEING BASTIONS OF ART, TO BECOMING MEETING PLACES; AND HOW THEY CAN REPLACE ONE-WAY COMMUNICATION WITH DIALOGUE AND MUTUAL EXCHANGE.

Examples include museums, where users contribute to artworks in various ways, and “Bürgerbühne” (“citizen stages”) in theatres, where plays are produced and performed with and about ‘ordinary people’. Often, the goal is not only that the ‘audience’ participates in the creation of artworks and in cultural institutions, but also that artworks and institutions will thereby participate more in social life.

Exactly which societal challenges cultural institutions envision themselves solving by promoting new forms of participation is, however, very different and sometimes also unclear. The objectives vary from one institution to the next, but often also within one and the same institution. In addition, the motivations for working with participation will often vary between the institution and different user groups. And if you offer shared experiences to users who lack the ability to co-decide on their own (cultural) life, or if you offer influence to someone who lacks community – then you might easily go wrong and miss the possibilities of participation. One goal of this guide is to make it easier to see which forms of participation you practise and do not practise. It is important to specify this because participation contains these two meanings and can give citizens more influence, strengthen communities across different population groups – and combine the two in different ways.

Birgit Eriksson, Aarhus University

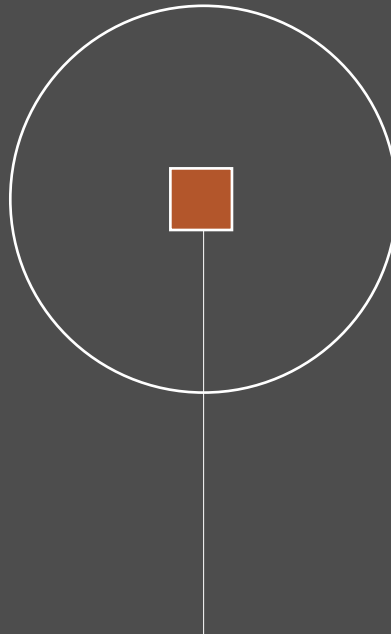
This introduction is based on my research on participation presented amongst others in “Art and local communities: inclusion, interests and ownership in participatory art projects with embroidery and billiard players”. In Eriksson, Stage & Valtysson (eds.) Cultures of participation: arts, digital media and cultural institutions. Abingdon: Routledge.



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3 QUESTIONS TO SHARPEN YOUR FOCUS

This guide builds on three questions that are of relevance for any cultural institution engaging in participation.



?1 WHICH FORMS OF PARTICIPATION
TAKE PLACE IN YOUR
CULTURAL CENTRE/INSTITUTION?

?2 HOW ARE THE DIFFERENT FORMS
OF PARTICIPATION LINKED TO THE
WAY THE CULTURAL CENTRE/
INSTITUTION IS ORGANISED?

?3 WHAT KIND OF VALUES DO THE
DIFFERENT FORMS OF PARTICIPATION HAVE
FOR THE PARTICIPANTS,
FOR THE CULTURAL CENTRE/INSTITUTION
AND, POSSIBLY,
FOR THE LOCAL COMMUNITIES?



?1:

**WHICH FORMS
OF PARTICIPATION TAKE
PLACE IN YOUR CULTURAL
CENTRE/INSTITUTION?**



DO PEOPLE PARTICIPATE, for example, as an audience at a performance, a lecture or a tour? Are they involved as participants in a course, as co-creators of an artwork or event, as decision-makers, as contributors to a public discussion, as participants in a workshop or a social gathering? Which of these (and possibly other) forms of participation are practised and which are not? (See also: B. Eriksson, L.E. Hansen & K. Nordentoft: Participation in Cultural Centres in Denmark, 2023).

In the DELTAG (PARTICIPATE) research project, we have identified eight different forms of participation in cultural centres ([SEE ALSO LINK](#)). An activity often has several forms of participation. The eight primary forms of participation are:

CO-HABITATION – where one participates by sharing rooms and premises with other users or cultural actors (e.g. using a ceramics workshop together with others or meeting in the café or kitchen)

AESTHETIC ATTENTION – where one participates as an audience in cultural activities together with others (e.g. a concert, exhibition or open-air cinema)

KNOWLEDGE SHARING – where one engages in joint educational or knowledge sharing activities (e.g. creative workshops run by users or more formalised lectures)

CO-CREATION – where one creates specific objects or events together with others (e.g. a festival, performance or exhibition)

PHYSICAL EXERCISE OR PLAY – where one participates in physical or play-based activities (e.g. dancing, parkour or board games)

SHARING-ECONOMY – where one shares materials and technical equipment with others (e.g. related to recycling, lending or other forms of sharing economies)

CO-DECISION – where one engages in equal and joint decision-making processes (e.g. about which activities should take place in the cultural centre/institution or how certain resources should be used)

PUBLICS – where one participates by engaging in a collective verbal exchange (e.g. at a public meeting or in a reading group)

In the work with forms of participation, I could suddenly see the paradox in that we want to attract young people but are not really that keen on, or geared towards, the form of participation they prefer.”

Lene Bjarke Skov,

Culture and Health Centre Inside

Considering which forms of participation take place sharpens our focus on what we do – and don’t do. For example, we discovered that we primarily offer adults the form of participation, where you get the role of a curious and attentive audience. This form of participation is not sufficient if the audience expect to have influence, and we as an institution have an ambition to put more knowledge into play.”

Marianne Grymer Bargeman, ARoS

Many cultural centres think of themselves as open and inclusive. ‘There is room for everyone here,’ and ‘they can just ask...’. But it is a limited group that uses us in that way. We are now trying to communicate some fixed frameworks and concepts that citizens can take part in, to clarify and make it easier to participate as something other than a guest and audience, also for those who don’t know us that well.”

Anders Sejerøe, Holbæk Libraries

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HOW ARE THE DIFFERENT FORMS OF PARTICIPATION LINKED TO THE WAY THE CULTURAL CENTRE/INSTITUTION IS ORGANISED?

It has become clear to me that the facilities in the centre, the location and size of the rooms, the interior design and the aesthetic expression have a great influence on how the users use the spaces – and do not use them. The architecture encourages certain ways of participating and unconsciously creates hierarchies.”

*Rebekka Evangelia Vetter,
The Culture Hotel*

I have become more aware that a neutral place also has a value, as it creates equality. Before, I would have unconsciously tried to make it all more homely.”

*Rebekka Evangelia Vetter,
The Culture Hotel*

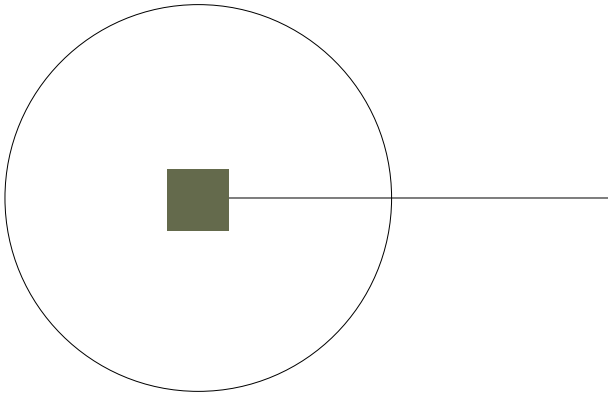
When I look at my cultural centre from the outside, it suddenly dawns on me that there is no clear and obvious contact person if you come from the outside and have a good idea for something you want to try. It is an obvious thing for us to improve.”

*Pernille Jensen,
Nygadehuset*

Is there, for example, something in the cultural institution's

PHYSICAL LAYOUT
LOCATION
FORM OF GOVERNANCE
VALUES
VISION
INTERNAL CULTURE
FINANCES
RULES
COMMUNICATION

or anything else that promotes some forms of participation and prevents others?



?3:



WHAT KIND OF VALUES DO THE DIFFERENT FORMS OF PARTICIPATION HAVE FOR THE PARTICIPANTS, FOR THE CULTURAL CENTRE/ INSTITUTION AND, POSSIBLY, FOR THE LOCAL COMMUNITIES?

Do people experience, for example, creative expression, community building, informal learning and democratic processes or a more open and diverse cultural institution? Can you see for yourself that existing participatory activities contribute to such experiences? Do the existing participatory activities perhaps provide strong aesthetic experiences or feelings of social inclusion, cohesion, well-being, learning or empowerment? Or do they contribute to creating sustainability, local development and cultural or political reflection? And are there any negative effects of the participation, e.g. conflicts, disappointments, frustration at having to work unpaid, or burnout?

To answer these questions, you can use the ten different values of participation which the DELTAG (PARTICIPATE) research project has identified.



VALUES OF PARTICIPATION



AESTHETIC INTENSITY, where your senses are stimulated, and you are affected and moved by artistic/cultural experiences.

A FEELING OF TOGETHERNESS, where you get a sense of belonging and of community with others, e.g. through shared experiences or conversations.

SOCIAL INCLUSION, where individuals or groups move from a marginalised to an included position, e.g. by being invited in, taken on board or acknowledged in some other way.

WELL-BEING, where you feel good physically and/or mentally, e.g. by having fun or by feeling that you are doing something good for others.

CREATIVITY, where you relate creatively to materials and surroundings.

LEARNING, where you acquire special competences or skills, e.g. drawing or collaborating with others.

EMPOWERMENT, where you gain agency in relation to self-defined goals, e.g. getting the courage to organise a new music festival or build a skating rink.

CULTURAL/POLITICAL REFLECTION, where you are stimulated to reflect critically/creatively on societal issues, as well as on alternative ways of living together, e.g. through sharing economies.

LOCAL DEVELOPMENT, where you transform the cultural centre or the neighbourhood, for example by changing an outdoor area or influencing local policymakers.

SUSTAINABILITY, where green and environmental changes are stimulated, e.g. through repair cafes and recycling initiatives.

Many people want to participate in events that are manageable and where you don't have to perform anything for others, but where you can still achieve the feeling of community. It was new for us that contributing to the common can also be a pressure, but that became clear through the interviews".

Trine Sørensen, Godsbanen

It dawned on me that in certain workshops the product was more important than the process for our users. I assumed it was the other way around."

Trine Sørensen, Godsbanen

It has been a really healthy exercise to look at your cultural centre through lenses that shed light on all that we just go around and do because we do it"

Michael Günther Mansdotter, The Triangle Library and Cultural Center

5 METHODS

THAT ENABLE YOU TO EXAMINE YOUR OWN PRACTICE

If you want to explore your own institution, you can get help answering the three previous questions by using five different qualitative methods. When you illuminate the subject of participation in different ways and from several perspectives, you increase the likelihood of finding things that would otherwise escape your attention. Thereby you can also strengthen your reflection on your own culture and practice. The five methods are:

GRAPHICAL MAPPING ■ DOCUMENT ANALYSIS ■ OBSERVATION ■ INTERVIEW ■ AUTOETHNOGRAPHY





GRAPHICAL MAPPING

Graphical mapping is a visual, spatial representation of something. It provides an overview of what is happening on site; where exactly it takes place; who is involved; and what relationships exist between them. It can include elements like spaces, objects, actors, activities, knowledge, resources, uses, stakeholders, authorities, assignments and surroundings.

Steps in graphical mapping are



- 1 DECIDE ON AN OVERALL REPRESENTATION OF THE CULTURAL CENTRE/INSTITUTION. IT CAN BE AN ARCHITECTURAL SKETCH, GRAPHICAL FIGURES, A LANDSCAPE OR ANOTHER METAPHOR.
- 2 WRITE A LIST OF ELEMENTS YOU THINK WILL BE RELEVANT ON THE MAP.
- 3 CONSIDER WHICH OF THESE ARE CONNECTED AND MARK THEM.
- 4 DECIDE HOW YOU WANT TO SHOW THE VARIOUS ELEMENTS AND RELATIONSHIPS ON THE MAP. SHOULD SOME BE HIGHLIGHTED OVER OTHERS?
- 5 DRAW, PAINT, CUT AND PASTE – BY HAND OR IN A SUITABLE SOFTWARE.

The mapping is not an in-depth study but illustrates the totality and specific elements of a complex field of knowledge based on prior knowledge and intuition. Contrary to a geodetic map, a cultural map can easily be based on several criteria and with varying scales.”

Karen Nordentoft, Aarhus University

The graphical mapping provided a good opportunity to look at all the rooms and spaces of the centre, to critically reconsider how they appear and are used, and to get an overview. We have now changed a boring lunch area into a real café.”

Anders Sejerøe, Holbæk Libraries

We involved more people when creating a graphical map, and it can be recommended. It gave more knowledge and good discussions.”

Rachel Faulkner, Culture Shift

The graphical mapping made me look at my cultural centre with fresh eyes, and I became more aware that activities are contaminated by other functions in the centre. For example, we have a health centre and a cultural centre in one. This presents both challenges and opportunities. Maybe we should talk a little more about it.”

Lene Bjarke Skov, Inside



DOCUMENT ANALYSIS

Through the selection and analysis of documents, you can gain knowledge about how a cultural centre/institution presents itself to the public. Furthermore, the document analysis can provide an insight into how participatory activities are discussed.

Documents can be for example, statutes/foundations, website(s), meeting minutes, email exchange, rules for use of premises, contract forms, invitation to an event, posting on social media or a photo of a notice board, calendar or signage.

Choose 5-10 documents of different kinds, each of which expresses something about participatory activities in your cultural centre/institution. Next, write 1-2 pages about what you read about your centre/institution based on them. Among the questions that the analysis can address are:

WHICH PURPOSES AND VISIONS DEFINE THE CULTURAL CENTRE/INSTITUTION, AND HOW DO THEY MANIFEST THEMSELVES?

WHICH ACTIVITIES AND FORMS OF PARTICIPATION APPEAR IN THE DOCUMENTS?

WHICH CONDITIONS (RANGE OF ACTIVITIES, ACCESS, RULES, LANGUAGE, TONE, 'ENVIRONMENT') LIMIT/EXPAND THE POSSIBILITY OF PARTICIPATION AND THE SPECTRUM OF POSSIBLE TARGET GROUPS?

HOW IS THE CULTURAL CENTRE/INSTITUTION MANAGED, AND IS THERE AN OPPORTUNITY TO INFLUENCE THE ORGANISATION?

The document analysis helped me see how we present ourselves to the outside world – intentionally as well as unintentionally – and on which platforms this happens, e.g. website, notice boards, statutes and SoMe.”
Birgit Pedersen, AROs

The document analysis is a snapshot, and our picture said: Now we have to clean up!”
Pernille Jensen, Nygadehuset

The document analysis made it easier for me to see what we have a lot of and what not. For example, it became very clear to me that the same person makes posters and children’s events. These events had the most posters, which were also the nicest and most informative – because here she had all the information she needed. Previously, I hadn’t thought about how overrepresented the children’s events are.”
Pernille Jensen, Nygadehuset



OBSERVATION

Observation is about looking at, listening to and generally sensing a social situation first-hand and documenting what you witness. The aim is to gain insight into cultural (everyday) practices – including both verbal and non-verbal interaction between the actors and how they relate to both space and objects.

Carry out at least three observations, each lasting at least one hour. The observations must be structured, which means that field notes must be taken along the way. Try to answer as many of the following three questions as possible:

WHICH FORMS OF PARTICIPATION ARE TAKING PLACE? DESCRIBE YOUR OBSERVATIONS.

HOW DO THE OBSERVED FORMS OF PARTICIPATION RELATE TO THE ORGANISATION OF THE CULTURAL INSTITUTION?

CAN YOU OBSERVE ANY EFFECTS OR VALUES OF THE PARTICIPATION?

The first question calls for a purely descriptive answer, while the other two require reflection and interpretation. Feel free to use photos. Write your own analysis of the observation.

Observations helped me become aware of the codes that arise in social interaction.”

Marianne Grymer Bargeman, ARoS

Everyone in an organisation should make observations at regular intervals. A place is like a landscape that is constantly changing. It is important to pay attention to the real use of a place, rather than how it was once defined.”

Jesper Lemke, Union, Huset-KBH

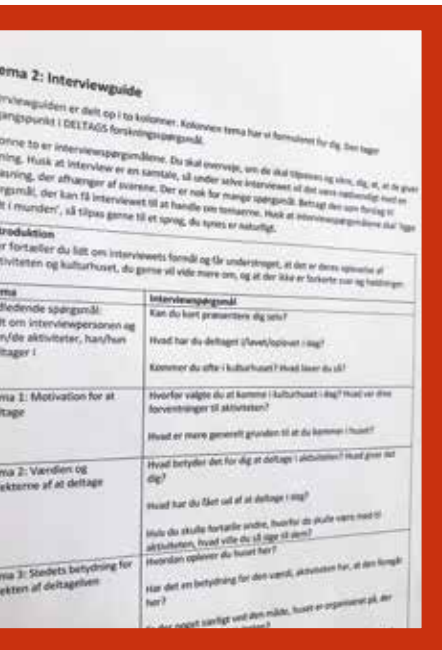
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INTERVIEW

The purpose of interviews is to examine the interviewees' own perspectives. We recommend conducting at least six interviews with users of your cultural centre/institution to explore how the users view their own participation in the centre's activities. These users could be members of an audience, volunteers who are responsible for events in the centre, or people who come to the centre's café or open spaces. All the interviews should have a focus on a given activity or way of participating. You can choose between doing interviews with a range of individuals (very different participants or participants for different events) or group interviews (relatively similar groups of participants and possibly with the inclusion of a comparison of the experience of different events).

The work of conducting interviews includes several steps:

1. MAKE A WELL-CONSIDERED AND MOTIVATED CHOICE ABOUT WHICH ACTIVITY/ACTIVITIES YOU WANT TO INVESTIGATE AND WHICH FORM OF INTERVIEW YOU WANT TO USE.
2. CREATE AN INTERVIEW GUIDE.
3. RECRUIT PARTICIPANTS AND AGREE ON A TIME AND PLACE, E.G. IN CONTINUATION OF AN ACTIVITY.
4. TEST THE RECORDING EQUIPMENT.
5. OBTAIN CONSENT FROM THE INTERVIEWEES.
6. WRITE DOWN RELEVANT INFORMATION SUCH AS NAME, AGE ETC.
7. CONDUCT THE INTERVIEW. IT MAY BE A GOOD IDEA TO RECORD AND POSSIBLY TRANSCRIBE THE INTERVIEW AND THEN ANALYSE IT, FOCUSING ON WHAT KNOWLEDGE IT PROVIDES ON THE TOPIC.



The role of interviewer is best handled when you are curious and ask authentic, open, simple questions that you help the interviewee to understand. Furthermore, it is important to be aware that the interviewee wants to answer correctly, but that there are no right/wrong answers. This also means that there must be room for critical remarks, which must not be contradicted in the interview situation."

Louise Ejgod Hansen, Aarhus University

It surprised me how much you get out of listening to someone, without challenging them or asking leading questions or actively contributing to the topics of the conversation."

Trine Sørensen, Godsbanen

The interviews made me reflect on the composition of our users. Who does the centre want to support, and are they also the ones we support in practice with finance, PR, materials, practical organisation and cleaning?"

Anne Birgitte Langkilde Hundahl, Roberthus – Vejle Libraries



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AUTOETHNOGRAPHY

Autoethnography is a method that can be used to remember one's own experience, reaction and reflection when exploring a given field. The method seeks to describe and analyse personal experiences in order to understand cultural experiences. The purpose of the method is both to make it easier to revisit one's intuitive analysis of a situation and to become aware of one's own position, such as, for example, prejudices that can colour the exploration one is undertaking. Autoethnography is like a documentation of an observation but is significantly different in that it does not aim for objectivity, but rather allows personal reactions, thoughts and insights to take place.



As a text, my autoethnography was similar to diary notes, except that they were concentrated expressions of what I am investigating. The texts became sensuous and evocative and quite personal.”

*Christina Skov Petersen,
Fredensborg Libraries*

The method seemed a little crazy at first, but it helped me to see what my own person and experience tell me about the organisational culture. What is the lens through which I look at my practice? The method also made it possible for me to remember and share those experiences with others.”

Birgit Pedersen, ARoS

QUESTIONS / METHODS

GRAPHICAL MAPPING

1
Which of the 8 forms of participation take place in your cultural centre/ institution?

Which activities exist?

2
How are the 8 forms of participation promoted or hindered by the organisation of the cultural centre/ institution?

Which forms of participation are promoted/hindered by physical access, design and facilities?

3
Which values do the 8 forms of participation have for the participants, the cultural centre and possibly the local communities?

Which partners and users does the centre have - and which ones are absent?

WHAT CAN THE METHODS DO IN RELATION TO THE THREE QUESTIONS?

The table provides an overview of which questions the methods can help to answer – and how.

Bold indicates the most important methods for examining the particular questions.

DOCUMENT ANALYSIS

OBSERVATION

INTERVIEWS

AUTO-ETHNOGRAPHY

Which forms of participation are communicated on SoMe, website, notice board, in newsletters etc.?

Which forms of participation take place in which activities and with which participants?

Which forms of participation are practised by the users - and which are not?

In which forms of participation do you feel most at home?

Which forms of participation are promoted/impeded by administrative and economic conditions (rules, prices, etc.)?

Which forms of participation are promoted/hindered by the internal culture and the distribution of power and resources?

What opportunities for and barriers to participation do users experience?

Which forms of participation do you perceive as the easiest to work with in the centre?

Which forms of participation best match the core values of the centre and the needs of the local communities?

Are there visible/noticeable effects of the participation (e.g. joy, conversations, learning)?

What significance do the forms of participation have for different users?

Which forms of participation do you perceive as particularly valuable?

ABOUT DELTA (PARTICIPATE)

DELTA (PARTICIPATE, 2019–23) is a research and development project carried out by Kulturhusene i Danmark (The Association of Cultural Centres in Denmark) in collaboration with Birgit Eriksson, Louise Ejgod Hansen and Karen Nordentoft from Aarhus University. The project is supported by the Nordea Foundation. Articles and reports on the project (e.g. Eriksson, Hansen & Nordentoft: Participation in Cultural Centres in Denmark, 2023) can be found at Eriksson and Hansen's web pages: <https://pure.au.dk/portal/en/aekbe@cc.au.dk> & <https://pure.au.dk/portal/en/draleh@cc.au.dk>

DELTA builds on the research and development project RECCORD: Rethinking European Cultural Centres in a European Dimension (2015-17), from which the methods mentioned in the guide, as well as most of the forms and values of participation originate. Cf. B. Eriksson, C.M. Reestorff, C. Stage: RECCORD: Rethinking European Cultural Centres in a European Dimension. Final Project Report, 2017, https://pure.au.dk/portal/files/118639411/RECCORD_Report.pdf.

DELTA investigates and develops citizen involvement in cultural centres and other citizen-involving cultural institutions in Denmark. This is done by involving employees and volunteers from 28 cultural centres/institutions as 'co-researchers'. The following cultural centres and cultural institutions have participated in this project:

ARoS Aarhus Art Museum • **Beboernes Hus Aarhus** • **The Town's House Roskilde** • **Children's Cultural Center Amar**
• **Culture Shift Billund** • **Dronninglund Library** • **Fredensborg Libraries** • **Godsbanen Aarhus** • **Holbæk Libraries**
• **Huset København** • **Institute for (X) Aarhus** • **Jonstruphus Værløse** • **Katuaq Nuuk** • **KU.BE Frederiksberg** •
Culture and Health Center InSide Hammel • **The Culture Hotel Rønde** • **The Cultur Yard & The Toll Chamber Helsingør**
• **The Arts' Smithy Roskilde** • **Manegen Sæby** • **Nordic Theatre Laboratory – Odin Teatret Holstebro** •
Nygadehuset Aabenraa • **Roberthus – Vejle Libraries** • **Settle'n share Roskilde** • **The Tobacco Esbjerg** •
Torup Thing • **The Triangle Library and Cultural Centre Aalborg** • **Odense Youth House** • **The Youth Cultural Center UKH Aarhus** • **Union København** • **West Town Common House Horsens**

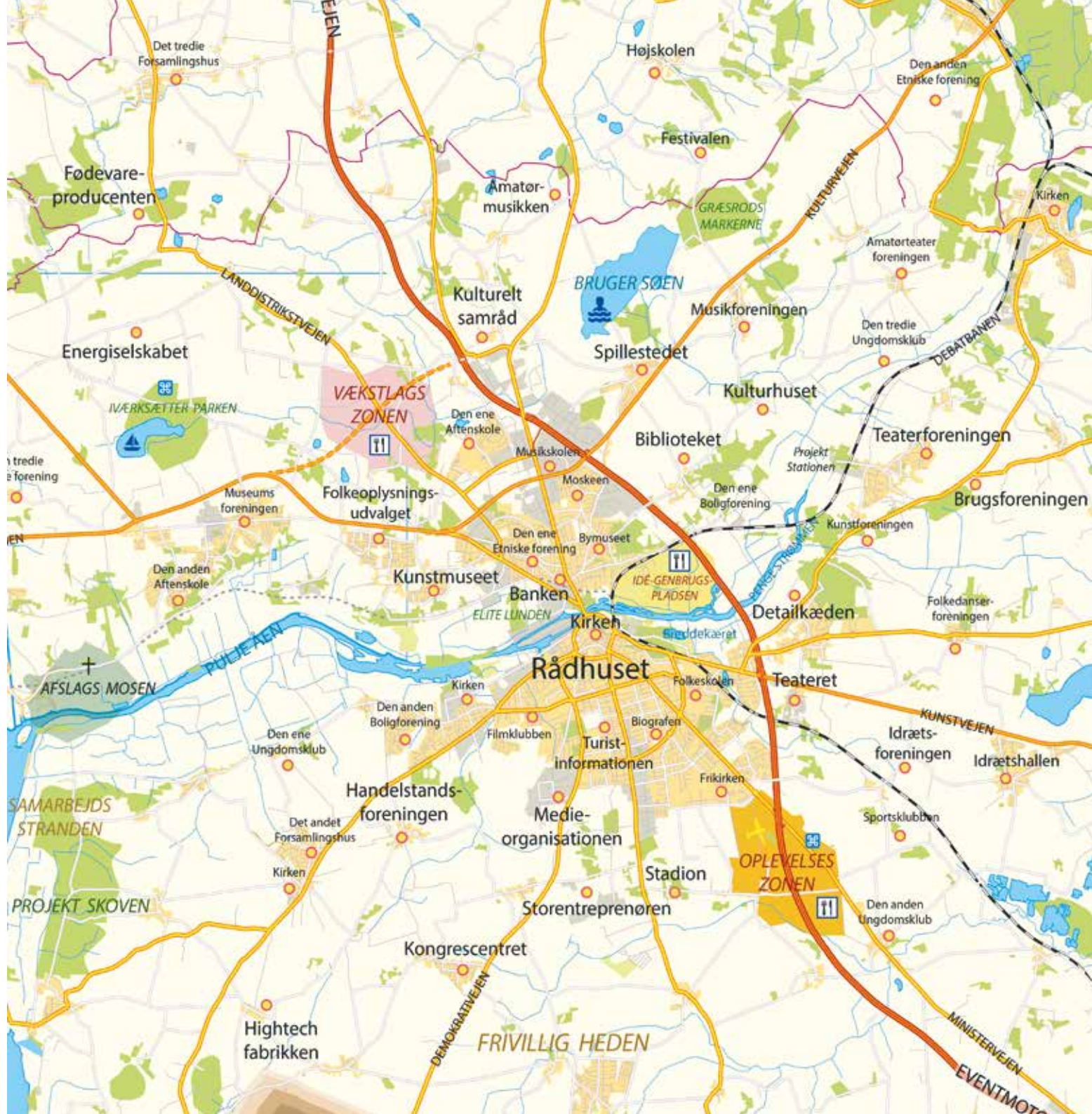
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Det tredje Forsamlingshus

Fødevarerproducenten

Energiselskabet

Iværksætter Parken



VEKSTLAGS ZONEN

Folkeoplysningsudvalget

Kunstmuseet

Banken

Rådhuset

Detailkæden

Teateret

Handelstandsforeningen

Kongrescentret

Hightech fabrikken

FRIVILLIG HEDEN

Højskolen

Festivalen

Amatormusikken

Kulturelt samråd

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Den ene Boligforening

Projekt Stationen

Kunstforeningen

Folkedansforeningen

Kirken

Kirken

Filmklubben

Turistinformation

Medieorganisationen

Stadion

Støtreprenøren

OPLEVELSES ZONEN

Idrætsforeningen

Idrætshallen

Sportsklubben

Den anden Ungdomsklub

Den ene Ungdomsklub

Den anden Boligforening

Den anden Aftenskole

Det andet Forsamlingshus

Kirken

Den ene Etniske forening

Den ene Aftenskole

ELITE LUNDEN

Kirken

Kirken

Folkeskolen

Biografen

Turistinformation

Frikirken

Stadion

Den anden Etniske forening

Kirken

Den tredje Ungdomsklub

Teaterforeningen

Brugsforeningen

Folkedansforeningen

Idrætsforeningen

Sportsklubben

Den anden Ungdomsklub

Eventmødet

LANDSDISTRIKTSTVEJEN

VEJEN

KULTURVEJEN

DEBATBÅNEN

PULJE VEJEN

IDE-GENBRUGS PLADSEN

Græsdækket

KUNSTVEJEN

MINISTERVEJEN

EVENTMØDET



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