

FINAL PROJECT REPORT

RECCORD - Rethinking Cultural Centres in a European Dimension (2015-2017)

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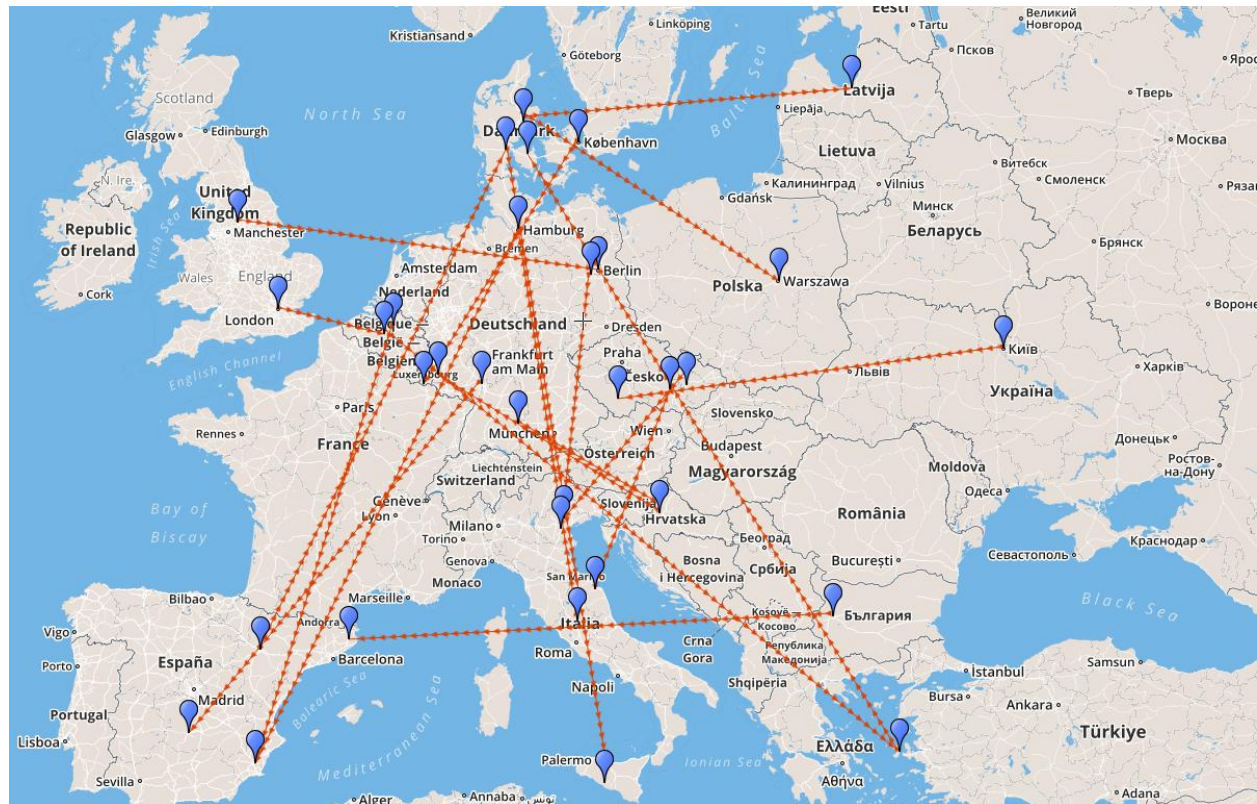


Figure 1: The European network created by the recorders' journeys in RECCORD

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1. Introduction: Why explore participation in cultural centres?

Rethinking Cultural Centres in a European Dimension (RECCORD) is a research and action project about citizen participation in European cultural centres. It is motivated by a double challenge. The first challenge and motivation is to explore – and also create – alternatives to the declining engagement in democratic and societal institutions across Europe. In the wake of the political and economical crisis of the early 21st century, many traditional institutions seem to be losing legitimacy. Partly as a reaction to this, new participatory repertoires are evolving. Public institutions respond to the challenge by attempting to engage citizens and turn users and audiences into active “participants”. Simultaneously, we witness a bottom up response where citizens demand to be involved and expect that their contributions make a visible difference. This expectation is present in do-it-yourself initiatives, in civil attempts to solve current societal challenges, as well as in new demands to more traditional institutions. But both researchers and practitioners still lack a thorough understanding of how and why citizens participate, and how civic participation can revitalise the democratic engagement in societal life. This challenge is at the core of RECCORD, which set out to understand why and how civic participation emerges in European cultural centres.

The second challenge and motivation for RECCORD is the lack of knowledge about cultural centres in Europe. Even though Europe has thousands of cultural centres (3000 of which are represented by the European Network of Cultural Centres, ENCC) that have many millions yearly visitors and actively involved citizens, the understanding of the ways in which they engage citizens and the impact of the activities on society is limited. The lack of research on the societal impact of the cultural centres can partly be explained by the diversity and variations of the European cultural centres. Cultural centres are institutions that exist in multiple forms and without a consensual name. In various countries and languages, they also appear under names that can be translated into houses of culture, centres for socio-culture, citizen houses, activity centres etc.

The cultural centres have historically combined a variety of aims. These include promoting active citizenship through cultural and artistic activities, revitalising abandoned industrial buildings and developing neglected urban areas, enhancing creativity, community, networks, entrepreneurship and innovation. A cultural centre, in general, is thus a particular cultural institution that often combines *art and creative activities* (with spaces and technical facilities for exhibitions, rehearsal, performances, workshops) with a *focus on diversity* (a variety

of activities, users and user groups), *civic engagement*, *involvement of volunteers* and *openness to bottom-up initiatives*. The centres are normally closely tied to the *local neighbourhood*, they often run on a rather low budget (with a mix of public and sometimes private funding and tickets/fees), they offer open and *flexible spaces* and combine *professional and amateur* as well as *cultural and social activities*.



Figure 2, 3 and 4: Cultural centres exist in multiple forms across Europe.

The characteristics above entail that the cultural centres can be difficult to compare, hence the scarcity of knowledge in the field. But they also entail that cultural centres have a specific role – and potential – in the cultural landscape. They are or have the potential of becoming important arenas for everyday cultural, social and democratic citizen participation. In cultural centres “citizen participation” is frequently stressed as a key goal. Despite variations in organization, size, economy and facilities, they all share the aim of involving citizens as participants in (voluntary) socio-cultural activities. This aim is at the very heart of the centres and it makes it particularly interesting to enhance the knowledge about the centres and not least how they manage to engage citizens.

The European Network of Cultural Centres (ENCC) emphasises the importance of participation in cultural centres (see figure 5) and defines its core values as:

“cultural equality, interculturalism, democratisation and active citizenship through participation in cultural and artistic activities. The outcome of active participation in arts and culture on an individual level is personal development as well as development in society” (<https://encc.eu/about>).

This aim, creating socio-political impact through cultural and artistic participation, is ambitious, and in order to explore how it plays out in the cultural centres we need a thorough understanding of participatory forms, processes, and modalities. In RECCORD we meet this challenge by *investigating* cultural centres as arenas for civic engagement and participation, but

also by *experimenting with* participation as an important part of the research process itself. Participation is the *object* that we study when we research the participatory activities, the understandings of participation, and the potentials and challenges of/to participation in cultural centres across Europe. But participation is also an important part of our *method*. The research is carried out in an innovative collaboration between researchers and professionals from cultural centres. As part of the project, 20 people from cultural centres across Europe do fieldwork at 20 foreign cultural centres. The methodology is inspired by community based research and participatory action research. This approach is chosen in order to activate the knowledge of the project's "citizen experts" and combine it with a systematic methodology in the investigation of the centres.

By *studying* participation within cultural centres, an under-researched type of cultural institution, and by applying a participatory methodology, RECcORD creates extensive insights into the possibilities, challenges and effects of citizen participation and thus obtains tools to develop new participatory practices in and beyond the European cultural centres.

By *collaborating* with citizen experts working at European cultural centres and engaging these in the research process and in a work exchange program, RECcORD gains access to their knowledge, but the individual "recorders" (the project participants conducting fieldwork) also benefit from the project by gaining new knowledge from foreign cultural centres and obtaining an extensive European network. Furthermore, by developing and sharing the insights and tools developed in a collaborative research and action project, RECcORD builds a strong and sustainable network of cultural centres.

Finally, by *exploring and practicing* citizen participation, RECcORD advances experiments in and knowledge about new participatory repertoires that may help shape the future culture centres and inspire other institutions and sectors working with citizen participation.



Figure 5: The European Network of Cultural Centres (ENCC) stresses participation on its webpage <https://encc.eu/>

2. Project partners

RECCORD is funded and developed as a collaboration between Aarhus European Capital of Culture 2017, European Network of Cultural Centres/ENCC (Creative Europe), the Danish Association of Cultural Centres (Kulturhusene i Danmark/KHiD), Aarhus University, and The Cultural Production Centre Godsbanen (GB).

Aarhus European Capital of Culture 2017 (Aarhus 2017) www.aarhus2017.dk/en/

The overall theme for Aarhus 2017 is "Let's Rethink", and it aims to involve all citizens in this rethinking. Aarhus 2017's vision is to use art and culture to rethink the challenges of tomorrow, and its mission is to create sustainable development (cultural, human and economic) and to inspire citizens to live, work and participate in the European region. Aarhus 2017 has three core values: sustainability, diversity and democracy.

The Association of Cultural Centres in Denmark (Kulturhusene i Danmark – KHiD) www.kulturhusene.dk/in-english/about-us

KHiD is an NGO with 90 cultural centres as members. The association was established in 1987 with all activities funded by the members. Since 1999 it has been partly funded by the Danish

Ministry of Culture. The general aim of KHiD is to strengthen and develop local artistic and cultural activities based on democratic and participatory qualities. KHiD distributes relevant information to and between the members, politicians, civil servants, experts and others with an interest in the area. This is mainly done by organizing public meetings and conferences of current interest. KHiD furthermore provides consultancy to members of the society as well as to local authorities regarding all sorts of problems in connection with the management or establishing of cultural centres. In RECCORD, KHiD is represented by Peter Ørting, Chairman of the Board, and Søren Søeborg Ohlsen, Head of Development.

Aarhus University (AU) www.au.dk/en/

Aarhus University was founded in 1928 and is ranked as one of the 100 best universities in the world. AU has a strong commitment to the development of society, and its goal is to contribute to solve the complex global challenges facing the world. The university therefore strives to combine its researchers' high level of academic standards with collaborations across disciplinary and institutional boundaries. This also takes place in close collaborations with external partners and sectors and it creates the basis for the university's high quality within the areas of research, education, talent development and knowledge exchange. Birgit Eriksson, Carsten Stage and Camilla Møhring Reestorff, who are all associate professors at the research programme in Cultural Transformations at the School of Communication and Culture, AU, are in charge of RECCORD's research design and process.

The European Network of Cultural Centres (ENCC) <https://encc.eu/>

ENCC currently comprises 14 national networks from 12 countries (including three subnational networks in Belgium) as well as 10 associated members (local networks and individual cultural centres). Together they represent 3000 cultural centres with more than 15.000 employees, thousands of volunteers and 40 million visitors per year. The ENCC was founded in 1994 and has its administrative office in Brussels. The EU Creative Europe Program supports ENCC. ENCC has a unique position in the field of European networks because it represents a large range of local cultural centres in rural, urban and metropolitan areas, and supports networking between cultural centres on all levels and bridging cultural workers. ENCC is represented by: Ivo Peeters, chairman of the board, Ioana Crugel, network coordinator, and Kasia Skowron, project manager.

General Cultural Production Centre Godsbanen (GB) <http://godsbanen.dk/>

Godsbanen is a huge cultural centre, with a wide variety of users and activities as well as open workshops, studios, project rooms, theatre stages, auditoriums, dance halls, artist residencies, café/restaurant and much more. The buildings used to host one of Denmark's largest train freight yards, and the old buildings have been renovated with respect for their history. Ole G. Jørgensen, project manager, represents Godsbanen.



Figure 6: Godsbanen hosted two of RECCORD's event. The participants found the place inspiring; many of them shared images on Facebook. A participant said, "this is how I would like to develop my cultural centre".

3. Methodology, Research Design and Process

RECCORD was carried out via a "research through exchange" model and an experimental collaboration between researchers from Aarhus University and 38 cultural centres across Europe. In the project 20 fieldworkers (also referred to as "recorders"), already employed at cultural centres across Europe, produced empirical material about their own cultural centres, but, more importantly, also carried out fieldwork trips of 10 days at 18 other cultural centres

spread across Europe (referred to as “hosts”).¹ Before the fieldwork began the recorders visited Aarhus University to participate in a methodology workshop. During the fieldwork exchange five types of qualitative data about the very diverse cultural centres were created, e.g. data from Warsaw in Poland to Murcia in Spain, from a tiny centre in the island of Chios in Greece with 200 visitors a month and no employees to UFA in Berlin, Germany, with 20.000 monthly visitors and several hundred employees.

In terms of creating knowledge about participation in the cultural centres the project was designed to answer the following research questions:

- To what extent do the 20 cultural centres understand themselves as arenas for citizen participation?
 - What kinds of participatory activities are present/lacking in the 20 cultural centres?
 - Which understandings of participation are expressed through these activities?
 - Which potentials, dilemmas or challenges characterize these participatory practices?
 - What are the relations between different types of participation and different organizational/funding models, regional contexts/histories and material/spatial frames?

Figure 7: Initial research questions

Rather than predefining participation, we asked the 20 recorders to help us investigate what participation is in the context of a cultural centre. Despite the fact that there are many (different) theoretical understandings of participation (e.g. Carpentier 2011 and Kelty et al. 2014), which for instance informed our own conceptualization of a “participatory method”, we chose a more open approach and asked the recorders to identify what *they* perceived as “participatory”. The reasons for this was to allow for disagreement and to avoid that the theoretical preconceptions disturbed the research process and results. Thus, rather than simply forcing our understandings of participation onto a field of practice we decided to let the theoretical and analytical conceptualisation spring from the recorders and their practices. The research process evolved through six phases:

First phase: Early 2016 – Open call and selection of recorders and hosts

In early 2016 recorders and hosts responded to an open call disseminated among the members of ENCC with an online application. 20 recorders and 20 hosts were selected. The criteria for selection and linking of recorders and hosts were diversity in terms of geography, regional

¹ Two individual/centres were, for practical reasons, both recorders and hosts: therefore, the total sum of 38 centres.

exchange and size as well as the participants' level of motivation for participating in the project. The researchers and representatives of KhID and ENCC evaluated all applications. We aimed for balance between regions and countries and the smaller imbalances reflect the fact that some regions were under- and overrepresented among the applicants (e.g. many German and few Eastern European applicants). Furthermore, due to the link to and support from the European Capital of Culture in Aarhus a larger share of participants had to be Danes and the two key events (seminar and conference) should be held in Aarhus, Denmark. The 20 recorders had very different backgrounds; some were centre directors, others were staff members, and some were in the process of starting a cultural centre. Some had an academic background, but most did not.

Recorders	Hosts
Mette Dalby, Nicolai Kultur, Kolding, Denmark	Farm Cultural Park, Favara, Italia
Thomas Kruse, Beboernes hus - Sølystgade, Aarhus, Denmark	Culture Palace ZIEMELBLAZMA, Riga, Latvia
Eva Gartnerova, Prostejov, Czech Republic	Laboratorio Culturale l'M, Abano Terme, Italia
Michel Gelinne, Cultural Center la Venerie, Brussels, Belgium	Cultural Centre Vokaria, Chios, Greece
Irene Pezella, Casa Delle Culture, Ancona, Italy	Mestske kulturnistredisko Tisnov, Tisnov, Czech Republic
Linda Franklin, Square Chapel Centre for the Arts, Halifax, England	Die UFA Fabrik, Berlin, Germany
Martin Zaharkin Pedersen, Karens Minde Kulturhus, København, Denmark	Kulturfabrik, Esch-sur-Alzette, Luxembourg
Ruth Van Tendeloo, Culturcentrum Zwaneberg, Heist-op-den-Berg, Belgium	Le Postiza, Murcia, Spain
Matina Solomakou, Cultural Centre Vokaria, Chios, Greece	Vollsmose Kulturhus, Odense, Denmark
Hannah Vallis, Tate, London/East Street Arts, Leeds, England	Elzenhof, Brussels, Belgium
Vassilka Shishkova, Global Libraries - Bulgaria, Sofia, Bulgaria	Nau Còclea, Girona, Spain
Nuria Rivas Zarazaga, Civic Center Delicias, Zaragoza, Spain	Nicolai Cultural Centre, Kolding, Denmark
Trine Sørensen, Godsbanen, Aarhus, Denmark	Pracownia Duzy Pokój, Warsaw, Poland
Nika Ajduković, Youth center Ribnjak, Zagreb, Croatia	Tuchfabrik Trier, Trier, Germany
Stephanie Bichweiller, ROXY, Ulm, Germany	Centar za culture Trešnjevka, Zagreb, Croatia
Chiara Organtini, CAOS, Terni, Italy	HausDrei e.V., Hamburg, Germany
Sigfried Dittler, Waschhaus, Potsdam, Germany	Zephro, Castelfranco Veneto, Italia
Charlotte Arens, zeitraumexit, Mannheim, Germany	La Harinera, Ciudad Real, Spain
Anna Kravets, Visual Culture Research Center, Kiev, Ukraine	Plum Yard, Malovice, Czech Republic
Sabine Engelhart Kulturhaus Dehnhaid e.V./Kulturpunkt im Basch, Hamburg, Germany	Centro Puertas de Castilla, Murcia, Spain

Country	Total (Hosts/Recorders)
Czech Republic	3 (2/1)
Belgium	3 (1/2)
Italy	5 (3/2)
UK	2 (0/2)
Greece	2 (1/1)
Spain	5 (4/1)
Croatia	2 (1/1)
Germany	7 (3/4)
Ukraine	1 (0/1)
Bulgaria	1 (0/1)
Poland	1 (0/1)
Latvia	1 (1/0)
Luxembourg	1 (1/0)
Denmark	6 (2/4)

Region (UN defined)	Total (Hosts/Recorders)
South (Greece, Italy, Spain, Croatia)	14 (9/5)
North (UK, Latvia, Denmark)	9 (3/6)
East (Poland, Czech, Ukraine, Bulgaria)	6 (4/2)
West (Belgium, Luxembourg, Germany)	11 (5/6)

Figure 8, 9 and 10: Recorders and hosts and the countries/regions involved

Second phase: April-May 2016 – Preliminary participatory typology

In April-May 2016 the recorders provided basic information of their own cultural centre and preliminary material about how “participation” could be understood and how/if it was practiced at their own centre. They gave examples of their best and worst experience with participation. This created initial knowledge about the cultural centres and the recorders’ conception of and experience with participation. By analysing how participation was defined and understood in this material we developed a preliminary “working typology” of participation in cultural centres. The typology was discussed with the recorders in the next phase of the process: the methods seminar in Aarhus, Denmark.

Third phase: June 2016 – Five Methods Seminar



Figure 11 and 12: At the five methods seminar in Aarhus, Denmark, the recorders participated in the development of the research design, got hands on experiences with the five methods and developed networks and friendships while for instance interviewing or making structured observations at Godsbanen

In June 2016, all 20 recorders travelled to Aarhus University, Denmark, for a five methods seminar in which they got hands-on-experience with the methods that they would later use during their fieldwork. The five methods are: 1) *interview*, 2) *observation*, 3) *participatory mapping*, 4) *document analysis* and 5) *visual and written autoethnography*. The methods were introduced through practical exercises at the seminar and with guidelines giving suggestions as to how ask questions during interviews, take field notes etc. The seminar also dealt with considerations regarding the ethics of doing research (incl. the use of consent forms from all involved informants at the host destinations). The five methods were all linked to a specific data

collection task for the fieldwork – some of the tasks were adjusted through the seminar dialogues.

Data form	Data task
Produced data	<ul style="list-style-type: none">• 4 interviews on citizen participation at the centre with one centre manager, one volunteer/staff and two users. Transcribe the passages of the interviews that you find most interesting• Observations (incl. visual documentation) of participatory activities at 3 spots/events at the centre
Found data	<ul style="list-style-type: none">• 10 documents about the centre (from calendars to mission papers). Find help to translate and write a short description of the chosen documents.
Creative data	<ul style="list-style-type: none">• 1 participatory map of centre and its stakeholders (done together with a staff member)• 3-5 subjective autoethnographic texts of the recorders' bodily experience of wanting/not-wanting to participate at the centre (uploaded onto the Facebook group during the fieldwork period)

Figure 13: Data forms and tasks

The purpose of the five methodologies was to create a diverse set of data that could provide an overall impression of the participatory profile of the centres (cf. through the documents) and their local network (cf. the maps), but also of the ways in which their users and staff members practice and understand participation (cf. interviews and observations). The goal was also to have a broad range of methodologies in order to capture the sensory aspects of participation that might otherwise be overlooked (e.g. through autoethnography).

Importantly, the choice of the five methods is based on a duality in which we both 1) pose research questions and questions developed from the participants' initial presentation, and 2) attempt to keep the research frame as open and diverse as possible. The five methods were also intended to activate the recorders' different kinds of expertise and personalities and thereby making it likely that all the recorders would return from their exchange trips with data giving an impression of the host centre that they had been visiting and its participatory activities. Furthermore, the range of methods made sure that all recorders could find "their favourite method" (some liked to express themselves and thrived with the autoethnographies, while others enjoyed the tasks of interviewing and observing). The five methods might look like a desire to gather data systematically, but we rather approached the methods as an experimental set of devices bound to be used differently due to the recorders' and hosts' different contexts

and backgrounds. But the expectation also was that patterns would become visible across the different data types.

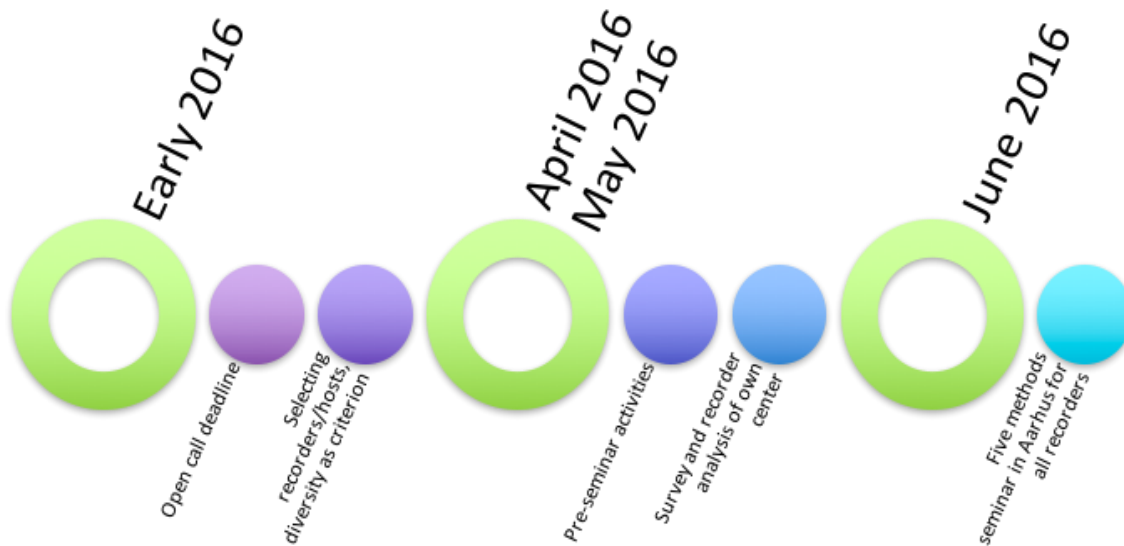


Figure 14: Timeline for RECcORD in 2016

Fourth phase: The recorders visit the host cultural centres and collect data

Between June 2016 and January 2017 all the recorders travelled to their host centres for 10 days in order to collect empirical material about the centres. The map (see figure 1) visualizes the many movements - and lines of connections - created across Europe through this research model. During their stay the recorders posted autoethnographic texts in a Facebook group for recorders, which proved to be an effective way of creating a supporting and curious “live community” around the exchange processes, but also to ask clarifying questions about the methods. In the Facebook group it became evident that the recorders’ felt a strong connect to each other and the project and was highly involved in each other’s journeys and not least in being a part of a shared research project.

In the period between February 2017 and April 2017 all the recorders’ empirical material was uploaded onto a collective server. This resulted in an extensive and heterogenous data archive:

Data collected	
Interviews	68 transcriptions, 59 audio files
Observations	25 structured observations, 26 field notes and 15 other observations, 39 audiovisual materials, 298 photos
Visual and written autoethnography	105 FB-posts (photos and text) + 277 photos, 13 docs, 10 videos, 2 audio files on server
Documents	392 pages (photos, PDF, analysis)
Participatory maps	26 maps, 9 explanations, 72 photos
Photos and videos	More than 1000 photos (by all) and 40 videos (by 9 recorders)

Figure 15: The amount of data collected through the five methods

The heterogeneity of the material would often be approached as a problem within traditional research practices, but by focusing more on its content – and less on the very diverse ways of using the methods – the material provides a multidimensional impression of the various cultural centres and their participatory practices. All the material was read closely by the researchers and selectively coded with a particular focus on how different forms and effects of participation were presented and identified by the recorders through the material. The material disturbed the initial typology made prior the seminar and revealed a typology of different effects and types of centres, which could be identified through the material (see “Outcomes”). The typologies were presented and discussed in the Facebook-group and this discussion was continued at the final conference in 2017. In figure 16 and 17 it is evident how the recorders participate in the debate about the typology of participation and how they consider ways in which they can communicate the research results to fellow cultural centres.

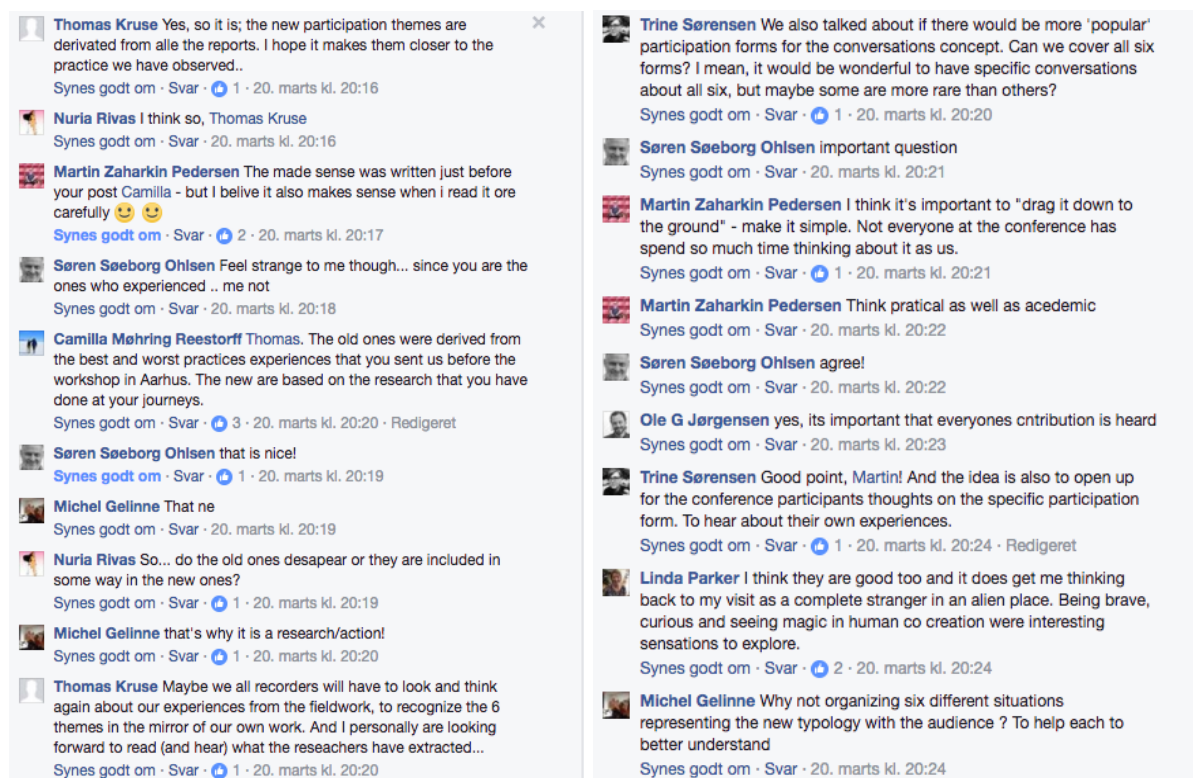


Figure 16 and 17: In March 2017 the recorders organised a Facebook live chat, in which we discussed the research results and in which the recorders began to consider how they could best communicate the results at the final conference and beyond

Fifth and sixth phase: Presentation and discussion of results at the conference in Aarhus

In May 2017 the three-day concluding conference was held in Aarhus, Denmark as a part of the European Capital of Culture 2017 programme. All the hosts and recorders were invited to participate in the conference – which a large majority did – and to discuss both the results of the research process. They also shared personal stories from their exchange trips/hostings and discussed the current and future role of participatory practices in cultural centres. The four Danish recorders participated actively in planning the conference programme and executing a range of conversations about the types of participation identified. The conference thus combined various elements of RECcORD and aimed at turning participation into something, which the participants would actively reflect on, at the conference and in their everyday practices. The goal was also to move beyond intuitive ways of using the concept participation and to link it to everyday experiences and projects at the cultural centres. After the conference the project entered a last phase of evaluation, publication of research results and closure in which this report is a core component.



Figure 18: Recorders and members of the Danish Association of Cultural Centres (KHID) meet up to plan the final conference and share their images and thoughts in the Facebook group.

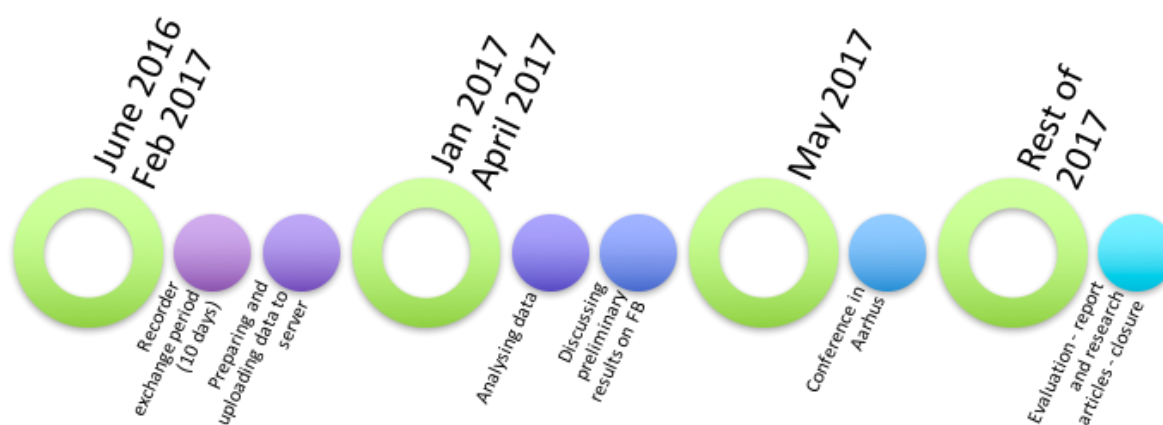


Figure 19: Timeline of RECcORD in 2017



Figure 20, 21 and 22: At the conference the researchers and the recorders presented the project and the results. In different workshops the recorders facilitated discussions of the typology and the cultural centres role in developing stronger platforms for participation

4. A Participatory Research Project

The methodology and research process of RECCORD was participatory for four reasons: 1) It created processes of shared decision-making as recorders co-decided elements of the research process, the specific collection/production of empirical material, but also through joint processes of participant selection between researchers and organizations (Arnstein, 1969; Pateman, 1970; Carpentier, 2011). 2) It created processes of co-creation by establishing a collaborative process of being and making a project together allowing for the joint collection of comprehensive empirical material and opportunities for recorders to create, comment on and affect research results (Pralhad and Ramaswamy, 2004; Jenkins 2006; Brabham 2008). 3) It created processes of empowerment by motivating new knowledge and new competences (methodological, analytical) and relation-building and by offering development and process tools, which can be moved into future projects and initiatives of the recorders and hosts (Rodwell, 1996; Stage and Ingerslev, 2015). 4) Finally the project is “participatory” simply by turning participation into a collective issue to be analysed, explicitly discussed and developed further in cultural institutions and beyond – a process which now include the multiple perspectives of the involved stakeholders (Lezaun, Marres, Tironi, 2016; Marres, 2012).



Figure 23: After the conference many recorders shared their pictures in the Facebook group. Here one recorder shares a picture from the “Drum club event” and writes “participation has so many faces – hope we meet again soon”.

5. Outcomes

As mentioned above, our investigation did not pre-define participation (e.g. as attending cultural events or as shared decision-making). We wanted to understand participation in cultural centres through its uses and everyday practices. Therefore, our focus was on how participation is defined and understood in the material provided by the recorders. As a consequence of this, we changed the typology along the way: In June 2016 we suggested a preliminary typology of participation based on the surveys and textual and audiovisual material about the recorders’ own centres. In the spring of 2017 we revised the typology based on a thorough study of all the data from the recorders’ fieldwork. The research into the recorders’ collected data allowed us to develop a definition of participation in cultural centres and to identify different types of participation and the impact thereof.

A definition of participation in cultural centres

Participation is crucial for cultural centres. The investigated centres understand themselves as important arenas for citizen participation. But participation is understood and practiced more

inclusively and broadly than what we see in most current theories of participation. Based on our analysis of the empirical material we suggest the following definition:

“In the investigated cultural centres participation is practiced as actions where centres and citizens relate in order to create specific or imagined communities and to facilitate (the potential of) change or “something larger” through cultural activities”

In this understanding participation is “more” than just joining cultural or social activities at the cultural centre. In our material, the observed activities and the way people (professionals, volunteers, artists and citizens) talk about them and add an important dimension to the cultural experiences and social encounters at the cultural centres. Activities at cultural centres are not isolated, self-contained events that exist for their own sake. Instead, they are, implicitly or explicitly, practiced and understood as elements that create or facilitate various forms of progressive transformation – in and among individual citizens and local communities and sometimes also in societies at large. We will exemplify this below where we present the forms and effects of participation that we have identified in the cultural centres.

Key forms of participation in cultural centres

Based on the data, and in dialogue with the recorders, we have identified *six key forms of participation in cultural centres*. Based on the numerous cases described in the dataset, we define these forms as follows:

- 1) Attention: Attending and paying attention to cultural activities together with (imagined) others (e.g. going to a concert, an exhibition or an outdoor cinema)
- 2) Education: Taking part in learning activities (e.g. language, dance or art classes)
- 3) Co-inhabitation: Sharing spaces together with other citizens or cultural agencies (e.g. making ceramics with others of the same interest, sharing space with artists in residence)
- 4) Co-creation: Making specific objects, events or processes together (e.g. a festival, a performance or a wall of memories)
- 5) Publics: Engaging in collective verbal or discursive interaction (e.g. a public meeting to discuss issues relevant to the neighbourhood or a conversation with someone you might not have met elsewhere)
- 6) Co-decision: Engaging in equal and shared decision-making (e.g. co-deciding what to do in a specific centre space or how to use other resources)

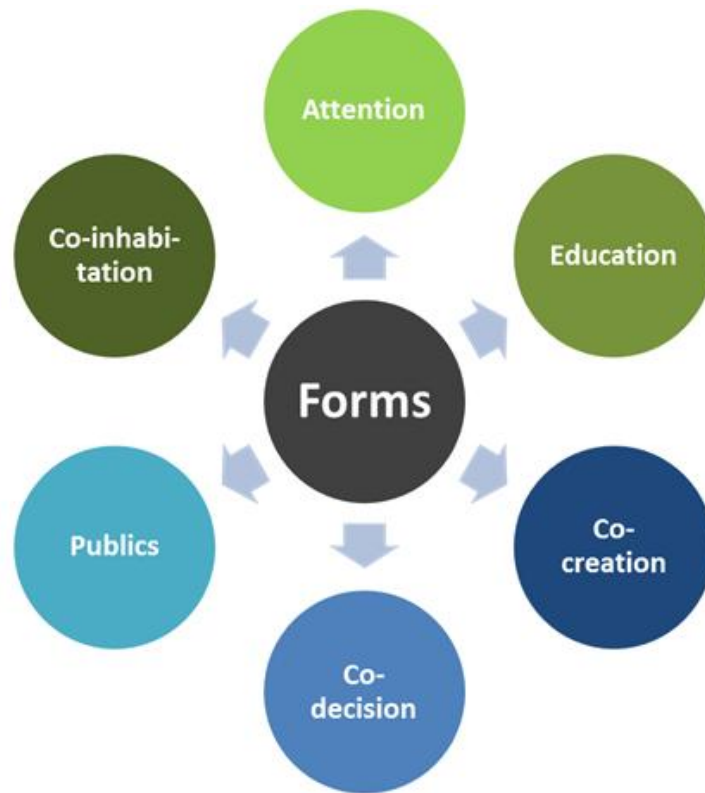


Figure 24: Six key forms of participation in cultural centres

The forms 1-4 are most salient in the material. In almost all the centres we find numerous examples of these forms. Form 2 and 3 (education and co-inhabitation) indicate a broad understanding of participation. This designates that we have not evaluated some of the six forms as being better, stronger or truer forms of participation than others. Rather, based on our inductive approach, we have acknowledged that they are *understood and practiced* in a way that requires a broad definition of participation. Further, we recognize that the two forms often link to the other forms of participation; i.e. that participation in cultural centres often combines two or more of the participatory forms. For instance, that informal education often includes processes of co-creation and a sense of collectivity and that co-inhabitation also means sharing a multi-functional space that enables one to join an event, use a wooden workshop, meet others in the cafe and so on. The physical space of the cultural centre is thus important, because it enhances the potentiality and imagined communities. This is emphasized in our material and it therefore became necessary for us to expand the preliminary typology and derivate from traditional understandings of participation. This broad understanding of participation is a central element in the above definition of participation in cultural centres.



Figure 25 and 26: Form 1 and 2: Attention and education in Sicily and Latvia.

Form 5 and 6 (publics and co-decision) are likewise present in the material. They manifest in deliberative publics, but more often in more or less formalized forms of democratic decision-making. Thus, publics and co-decision are in the cultural centres less salient than in the academic literature (Arnstein, 1969; Pateman, 1970; Carpentier, 2011) – and also less salient than we expected. However, interpreted broadly – as conversations with strangers and as implicit but inherent elements of co-inhabitation and co-creation – they are central. For instance, “openness” is repeatedly highlighted in the data as an important quality of cultural centres, and this quality is linked to co-inhabitation as well as to discursive interaction and co-decision (often in co-creative processes). Compared to other types of cultural institutions, cultural centres seem more open to various forms of engagement in conversations and other interactive processes and this makes them important arenas for publics and co-decision.



Figure 27, 28 and 29: Form 4 and 5: Co-creating and publics in Czech Republic and Spain.

The forms of participation and the frequent intersection and criss-crossing between these vary significantly to most ordinary parameters for analysing participation (e.g. Cornwall 2008, White 1996, Kelty et al. 2014). They differ in levels, temporalities and intensities from micro to macro, from long to short-term, and from deep to wide participation. In one example, a few citizens are continuously deeply involved in co-creating and co-deciding the life of a centre; in another, a whole village is involved in a festival; in a third, various groups of citizens participate in specific art classes once every week; in a fourth, people primarily use the cafe or garden and meet other people there. This entails that participation in the cultural centres are both occurring because of an invitation to participate in organized workshops or events and because of bottom-up initiatives when people define and create their own participatory activities. In both cases, however, there is a crucial sense of “orientation” – an im- or explicit sense of directedness towards communities, towards change, towards “something larger”. We will describe these potential effects of participation below.

Key effects of participation in cultural centres

Based on our material, we have identified the following *nine positive key effects of participation in cultural centres*:

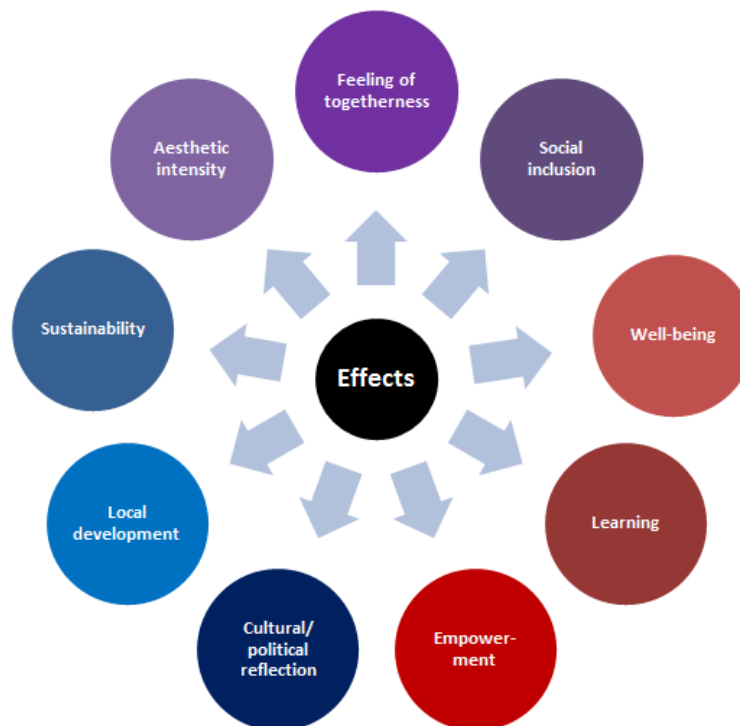


Figure 30: Nine positive effects of participation in cultural centres

-
- 1) Aesthetic intensity: Sensory stimulation of the body, feeling affected, art as a promise of a better world
 - 2) Feeling of togetherness: Emotional and cognitive sense of bond to various others
 - 3) Social inclusion: Moving persons/groups from a marginalized to an included position
 - 4) Wellbeing: Physical/mental positivity/vitality (e.g. having fun or feeling that you do something for others)
 - 5) Learning: Achieving certain skills or competences (e.g. learning to perform or to collaborate with others)
 - 6) Empowerment: Feeling of (shared) agency regarding certain self-defined goals
 - 7) Cultural/political reflection: Stimulating critical analysis of society and thinking about or experimenting with possible alternatives (e.g. sharing economies)
 - 8) Local development: changing the centre and/or surrounding environment (neighbourhood, city, region) for the better
 - 9) Sustainability: Stimulating positive green/environmental changes (e.g. through repair cafes or recycling initiatives)

These nine positive effects of participation happen at different levels and with various strengths. They are not prompted automatically or in a one-to-one relationship with the forms of participation, but they are very prominent in the data. Some effects, like for instance well-being, learning or empowerment, may at first sight be a personal experience, but they are often also shared in cultural centres through communities, publics and co-inhabitation. Some of the effects directly make the individual a part of something larger (e.g. through social inclusion or a feeling of togetherness or aesthetic intensity). And some, like cultural/political reflection, sustainability or local development enables social change.

In our material, the forms 1-6 are the most salient, but 7-9 also occur frequently. It is worth noticing that our analysis is based on five methods that in different ways represent the centres and their professionals, volunteers, artists and users. And while the *forms* of participation were easy to deduct from the material, the typology of *effects* necessarily depends more on the interviews and observations and thus on the (self)understanding of the people involved in the cultural centres. The effects are, to put it short, harder to see than the forms. Nevertheless, the typology is not only based on the good intentions of informants who may have a professional interest in the centres, but also on autoethnographies, interviews and other information from ordinary users. This means that in identifying the effects we have not just taken the words of the recorders or the hosts for granted, but attempted to find patterns between the

different kinds of data and between the different cultural centres: It is in these patterns that the nine different effects of participation emerged.

In addition, two points are important: First, participation may also have less positive effects. Participation may cause conflicts when different participants have different goals, expectations or means. It may be frustrating, time-consuming or disappointing, when the participants have different priorities, tastes, energies or resources. Or it may just simply be exhausting, because the ambitions often are higher than the resources at hand. The dark side of the cultural centres' volunteers, amateurs, civic engagement and bottom up-initiatives is that the centres depend on a lot of unpaid work, and that sometimes participation is rather a demand than a possibility (Cooke and Kothari 2001, Miessen 2011). Secondly, the connection between the six forms and the nine effects is not a clear and single-valued causality linking one form to one effect. On the contrary, one form can and will often have multiple – or sometimes even lacking – effects. One case of co-creation can have the effect of for instance social inclusion, well-being or empowerment for one participants and none or completely different effects for another participant.

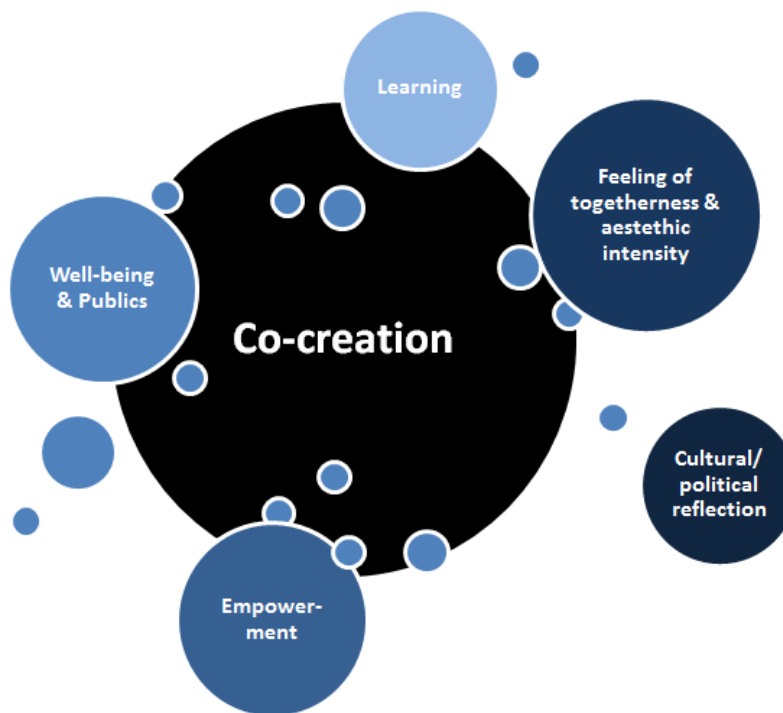


Figure 31: A single form of participation may result in many different effects

When participation succeeds at all parameters, it makes people feel that they are stronger, that they are not alone but part of something larger, and that they can transform their local environment for the better. However, participation does not automatically succeed on all

parameters. This is due not only to the cultural centres' different practices, but also to the fact that people participate for various reasons: Some may want to improve their own life by learning or experiencing something new or doing something fun, while others may want to meet other people, join a community, do something together and feel less alone. Some may want to transform society or the local environment – by experimenting with alternative forms of living, by making life more creative or more sustainable.

Participation needs to fulfil the meaning that people ascribe to it (Brodie et al., 2011). A specific quality of cultural centres is, as our data shows, that they actually are able to include people that have different motivations for participating. Cultural centres organize cultural activities that people can be involved in for various personal, social or political reasons. As multi-purpose spaces and institutions they are open for a variety of activities and forms of participation – and thereby also for various motivations, meanings and effects. The openness and inclusivity means that cultural centres become an arena for active citizenship and this active citizenship, very concretely, depends on spaces for co-inhabitation: "Without access to a hall or a room many collective activities would simply not happen. The spaces that provide access to a range of activities and people allow pathways and connections to be established that support sustained participation" (Brodie et al., 2011: 10). Cultural centres provide this access to physical spaces and to a range of activities. Thereby they enable pathways and connections. This does not mean that they design forms of participation with predictable and unilateral effects. Involving citizens as participants also means opening the cultural centres for their bodily presence, their motivations, energies, experiences and norms. Forms can be designed but are often transformed by the participants who use, perform and ascribe meaning to them. Effects can be facilitated but are always co-created and depending on the specific motivations of the participants. Nevertheless, the openness and variety of the forms of participation mean that cultural centres have the potential of meeting very diverse motivations and experiences, of creating specific or imagined communities and of facilitating change or "something larger" for the participants and the communities involves.



Figure 32, 33 and 34: Open and multi-purpose hubs enable different forms and effects of participation.

A typology of cultural centres

Participation is at the very core of the activities of the cultural centres. It is crucial for what they do and how they understand their own identity and role in culture and society. Cultural centres are, however, highly diverse. Our initial research questions did not concern the cultural centres in themselves, but when we analysed the data it became evident that it was necessary to understand the difference between different forms of cultural centres more accurately. Based on our empirical material we therefore developed a typology of cultural centres in which we identify four types of cultural centres that each has different organizational and participatory challenges. We identified each of the cultural centres in RECCORD according to the typology and asked the recorders whether they found the typology meaningful and, if so, if they would characterise their own centres as well as the centre they visited according to the model. The recorders found the model meaningful and, as us, acknowledged that some centres had traits from different types of cultural centres. It is important to keep in mind that there are often overlaps and many of the centres have traits from more than one type. Nevertheless the typology serves to identify challenges and opportunities inherently tied to different types of cultural centres. The typology is meant to highlight that when it comes to participation different types of cultural centres can benefit from engaging with each other cultural centres, because different types of centres have different strengths and challenges.

1) The one-(wo)man centre:

This centre is based on the initiative, work and activity of one key person. The centre has one or a few core activities, which often have a rather strong artistic profile. This type of centre is flexible, quick to act, but economically vulnerable. The level of formalized organization is low and much depends on the key person in charge and on getting funding for the next specific

project. In our data it became apparent that the organisational strengths and challenges of the one-(wo)man centre are:

Organizational strengths	<ul style="list-style-type: none"> • Flexibility • Creative space building / local development through art • Creativity and independence • Combines non-elitism and contemporary art
Organizational challenges	<ul style="list-style-type: none"> • Economically vulnerable • Low level of formalized organization • Much depends on one person and on getting funding • Work overload • The temporal and/or social sustainability of the projects can be at risk
Participatory Strengths	<ul style="list-style-type: none"> • Participants can <i>engage, co-create and learn</i> about contemporary art in a fun way • Equality in the <i>participatory publics</i> • <i>Shared decision-making</i> is essential for the existence of the center and for its activities
Participatory challenges	<ul style="list-style-type: none"> • <i>Attention problems</i> due to <i>uneven level of activity</i> • Clashes between <i>needs of different participants</i> e.g. cultural meeting point vs. art space • Problems with <i>engaging the local neighborhood</i> e.g. bridges between contemporary art and neighborhood • Participants tend to be in a rather <i>closed community</i>

Figure 35: Organisational and participatory strengths and challenges in the one-(wo)man centre

2) The artist/activist group centre:

This centre is larger than the one-(wo)man centre and based on the work of a group of people (maybe friends) collaborating on a limited amount of activities – often with a rather strong artistic and/or political focus or on offering open platforms and development opportunities to individuals and groups. This type of centre is often relatively new, growing and under constant development and often based on a level of non-employed work. In our data it became apparent that the organisational strengths and challenges of the artist/activist group centre are:

Organizational strengths	<ul style="list-style-type: none"> • Flexibility • Local development through art • Strong aesthetic and innovative profile • Creativity and independence
Organizational challenges	<ul style="list-style-type: none"> • Economically vulnerable • Often unclear organizational structure • Overload with work • Often based on non-employed work
Participatory Strengths	<ul style="list-style-type: none"> • Bottom-up <i>citizen initiative</i> • Fulfill <i>participants' needs</i> • <i>Hosting</i> young artists • Often offers <i>open platforms, decision-making, learning and development opportunities</i> to individuals and groups
Participatory challenges	<ul style="list-style-type: none"> • Attract <i>audiences</i> for art events • Involve the <i>neighborhood</i> • Clashes with the neighborhood • Distance to the <i>non-artist neighborhood</i> • Conflicts between <i>participants' freedom, decision-making and responsibility</i>

Figure 36: Organisational and participatory strengths and challenges in the artist/activist group centre

3) The neighbourhood centre:

This centre has a strong focus on its immediate surroundings and on helping solve social challenges through cultural activities - often in collaboration with the municipality or other local authorities. This type of centre often, but not always, has a longer history (founded in the 60s and 70s) and a rather well-developed and professionalized organization and a clear vision and mission. It stresses the importance of community activities and of local cultural forms. In our data it became apparent that the organisational strengths and challenges of the neighbourhood centre are:

Organizational strengths	<ul style="list-style-type: none"> • Collaborating with the municipality and local authorities. • Professionalization of the organization • Strong history and narrative about the cultural center • Many activities, but not always a set program
Organizational challenges	<ul style="list-style-type: none"> • Growth and economy • Big ambitions vs. changing organizational structure • Continuously relevance for the community
Participatory Strengths	<ul style="list-style-type: none"> • Embedded in <i>the neighborhood</i> • <i>Co-inhabitation and wellbeing</i> • <i>Learning, inclusion and togetherness</i> • Oasis in poor neighborhoods • <i>Publics</i> based on diversity, dialogue, bridging the community • <i>Empowerment</i> through local identity and self-esteem
Participatory challenges	<ul style="list-style-type: none"> • <i>Attention and engagement</i> from people outside the neighborhood • Fostering (more) <i>diversity and social inclusion</i> • Engaging <i>young people</i> in cultural activities • Conflicts between <i>different ideals</i> e.g. art space vs. local community • Conflicts regarding <i>openness</i> e.g. open community space vs. established rules and norms

Figure 37: Organisational and participatory strengths and challenges in the neighbourhood centre

4) The new creative city/regional hub:

This centre is often created within the last 15-20 years as part of local authorities' focus on the role of culture and creativity in urban and regional development. It has the ambition to serve as a key creative hub for cultural activities in the city/region and as an important part of creating a vibrant and entrepreneurial city/region. It is often situated in renovated and up-scaled industrial buildings.

Organizational strengths	<ul style="list-style-type: none"> • Professional administration & (more) stable economy • Professional staff e.g. managers, directors and technicians • Urban and regional development • Strong focus on leadership
Organizational challenges	<ul style="list-style-type: none"> • Workload • Shifting demands from local authorities • Getting people in, not necessarily a need
Participatory Strengths	<ul style="list-style-type: none"> • Key hub for <i>cultural consumers</i> • Large program for <i>education, attention and co-creation</i> • <i>Co-inhabitation and wellbeing</i>
Participatory challenges	<ul style="list-style-type: none"> • <i>Attention</i> for “avant-garde” artistic events • Creating room for <i>non-professional initiatives and unstructured ideas</i> • Making volunteers and participants take <i>responsibility and ownership</i> • Conflicts between neighborhood development and gentrification • Might marginalize different types of participation

Figure 38: Organisational and participatory strengths and challenges in the new creative city/regional hub

These four types of centres have very diverse traditions, conditions and sometimes motivations for participation and this means that different forms of participation sometimes can be related to different organizational (e.g. funding) models and to the spatial and material framework. Furthermore, it became apparent that the four types of centres have different degrees and modes of autonomy, and that the question of autonomy influences how participation is understood and practiced in the cultural centres.

The distinction between the different kinds of cultural centres is important because it helps us understand how different organizational structures facilitate different forms and effects of participation and because it helps us understand what makes civil life beneficial for the individual, the culture centre and the surrounding community. But it also poses other questions namely how the different cultural centres’ institutional forms are tied to matters of autonomy and how different types of autonomy are often pulling in opposite directions. We could in fact stipulate that the essence of any cultural centre is that it must always navigate between different participants and different types of autonomy. Therefore it is necessary to understand how different notions of autonomy interact and sometimes clash in the cultural centres and that an increasing understanding of this might help us articulate challenges and overcome them.

In the cultural centres, our data reveals, at least four different types of autonomy emerge: Artist autonomy, participant autonomy, institutional autonomy, state autonomy.

1) Artist autonomy can be understood as focusing on artistic integrity, mobility, independence and freedom. The ideal is freedom, quality art, knowledge and commitment. The challenge when a cultural centre is focusing on artistic autonomy is however often that it often defines itself in opposition to the state and local authorities and lacks funding and organisation and thus also tend to rely on precarious labor. In relation to participation the focus on artist autonomy entails a focus on experiments and experimental art, on co-creation and publics/conversations. It also entails that decision-making is understood in terms of the artists and the people who invest themselves in the management of the centre, and not necessarily in relation to the ordinary users. And finally it often entails that attention from and education for the general public are lacking. 2) Participant autonomy entails that the cultural centre emphasise the autonomy of the individual and his or her independence, needs, well-being and decision-making abilities. This kind of autonomy emphasises that the state and sometimes the institution/cultural centre should not interfere with the individual's choices for the good life. The challenge is, however, that different participants have different desires and that the institutional autonomy might be compromised.

3) Institutional autonomy concerns the institution's relative freedom in defining goals and controlling the means by which goals can be reached. Institutional autonomy has the self-relying and strong institution as the ideal. It does not rely on an opposition to state control, but it can potentially be compromised, when state or local authorities do not adhere to the arms-length principle. Cultural centres that emphasise institutional autonomy are often challenged by diverse forms of participation that does not adhere to the institutions' norms.

4) Finally state autonomy plays a crucial role for the development of cultural centres, because the centres often rely on state defined goals and state control of means. This often results in a focus on creative and smart cities and again entails that non-organised forms of participation can be perceived as problematic if they do not fall under the overall framework and goal. State autonomy might marginalize forms of participation that are difficult to control.

By raising the awareness on how the different forms of autonomy are at play and potentially clash in the cultural centres, it is possible to highlight how institutional structures interact in the individual cultural centres and how this impact the forms and effects of participation.

6. Evaluation

When evaluating a European participatory project like RECcORD, it is first of all important to stress its multivalence. Through the process multiple forms of values have been produced:

- Knowledge about centres, types and form of participation and methodologies for the researchers, centres and partners
- Knowledge-sharing between centres
- Learning and new competences for the recorders
- Networks and relations
- Experiences

Cohen and Uphoff (2011/1980) have argued that the evaluation of participatory (research) processes need to take into account “benefits” of a *material* (assets, income, artistic), *social* (e.g. solutions, improvements), and *personal* kind (e.g. self-esteem, political power, sense of efficacy). Stressing the multiplicity of outcomes of participation, according to Cohen and Uphoff, this entails that specific but multiple activities and outcomes can be meaningfully understood, and supported (Cohen and Uphoff 2011/1980: 34). Due to this multiplicity it is often difficult to separate the material, social and personal aspects in the evaluation, but in the case of RECcORD some key conclusions can be drawn.

1) Profound European connections and networks

RECcORD needs to be evaluated in terms of its immediate creation of a cross-European network and various interpersonal connections. The project successfully created connections between Danish (4), Czech (1), Belgian (2), Italian (2), English (2), Greek (1), Spanish (1), Croatian (1), German (4), Ukrainian (1) and Bulgarian (1) recorders, and Italian (3), Latvian (1), Greek (1), Czech (2), German (3), Luxembourgian (1), Spanish (4), Danish (2), Belgian (1), Polish (1) and Croatian (1) hosts. Deep relations between individual recorders and hosts were created during the exchange trips – we saw their heartfelt reunions at the conference – between recorders who became friends and colleagues already at the five methods seminar and between all the recorders and hosts who meet and shared experiences at the final conference. These friendships and networks appear to live on. As a recorder writes in the Facebook group:

“It’s quite sure that RECcORD for each participant will at a certain moment have a return of investment, because a new informal network as been created and it’s waiting somewhere to be concretized in a EU project for example or for anything else as paying a visit to a recorder or hosting him in your place!”

2) Material aspects and connections between different types of centres

It is crucial that RECcORD did not depend on the financial strength of the individual participants as all expenses of travelling and accommodation were covered by the project. The material and the social became merged, for instance, when recorders and hosts organised to share expenses for transport to and from the airport and even for accommodation after the conference, when several participants decided to spend some extra days in Denmark. This material aspect was also important because equal access to participation in the project meant that connections were made between different countries, different types of centres, and between different people. This meant that it became possible for the recorders to learn from each other and the different types of centres' strengths and challenges. A recorder for instance writes about the meeting with a smaller centre:

“Coming from a structured professional place to a volunteered managed organisation put in perspective relevant cultural activities with or without public funding ... the solutions proposed by our host and the way they involved the local population gave us new perspectives and ideas to our work.”

The involved centres were quite often in rather vulnerable economic situations. In that sense “participation” did not only create a field of opportunities, but also a field of insecurities and dilemmas. The vulnerable economic situation of some of the centres could make a critical analysis of them a problem for instance in regard to future funding. Being involved in the project as a host was in that sense both an opportunity to get European attention and promotion, but also a potential danger for some of the institutions. A solution to this was to treat problems and criticisms on a more structural level in order not to focus on specific centres as problematic and thus contribute to jeopardize their existence.

3) Beautiful personal data and new knowledge forms

There is no doubt that RECcORD had significance for the individual recorders on a personal level. One recorder wrote about her fieldwork:

“As for the fieldwork, to me it was a life changing experience. It gave me the insight how art relates to meditation, how we, the humans, can get ourselves stripped from our social skins and interact with others (who we even didn't know existed!) in an intense, intimate,

sincere, caring and respectful manner which happens not so often in our lives. (...) I see it is quite scalable, adaptable and executable by other cultural centres too. I would like to help this happen.”

Here we see that the intense personal experience becomes scalable and useful in her future work. Some of the personal accounts also had a surprising result. The methods simply resulted in beautiful personal data. Many of the autoethnographic texts reveal that the social and the personal come together when the recorders described their experiences. For the recorders the effect of this was personal development, learning and new experiences, but for us as researchers the impact was new methodological insights, when we realised how poetic the personal experiences shared in a close community between likeminded can be. Their texts were intended to inform us about what forms of participation that took place in the cultural centres, but they often also informed us about the beauty of personal experiences in new social environments and how this can bring new types of knowledge.

4) Bringing the methods into new contexts

One of the reoccurring themes in conversations with the recorders is that the methods have given them new tools and professional confidence. A recorder says that the “consistent methodology for our field work has made me confident in my skills”. But the recorders also talk about the ways in which they can use the methods themselves in their future work. Some of the recorders, from larger cities, talk about how easy it is for them to spend time and observe at different cultural centres in their cities and region and how they want to use the methods to continue to learn and to expand their network further. Others talk more specifically about the importance of fieldwork and knowledge exchange during RECcORD. One recorder writes:

“My most important experience has been to see a very different cultural centre based on philanthropy and love of a place. I found out that to understand what was going on I needed to understand the context, the city, the island. Even though it was different to my daily life, there was still so many similarities: thinking art as a tool for transformation, cultural centres are meeting places, and the wonderful combination of local/global. I think the most interesting result of the fieldwork is the notion of identity – how proud locals can be of a cultural centre and at the same time how fragile this is due to many circumstances. A cultural centre cannot exist without users and contributors – that goes for my own my place as well as the one I visited.”

Other recorders compare the specific set of methods to other methods in cultural evaluation. One recorder writes about her desire to have accessible evaluation tools that can capture the significance of the arts:

“All the tools I knew before RECcORD were too expensive, too exhaustive, too resource-intensive for smaller scale projects and centres. Moreover, to me they seemed unable to grasp the intrinsic values that arts bring into the lives of people... Now, after the training and after testing RECcORD’s tools in practice, I am thinking of a new direction to my quest for evaluation tools that could (hopefully) catch what arts mean to us and how they affect us as individuals, friend circles, communities and societies.”

5) Vulnerability, enhancement of social relations and ownership

The multiple outcomes are of course not only positive. For instance, some recorders express irritation about the centre that they visit, for instance if there are no activities for them to observe and take part in. Sometimes participation also means long periods of boredom, and often language is a barrier for in-depth understanding. Some recorders also expressed anxiety about their use of the methods. They worried that they did not “do it properly”. Especially one of the methods has multiple outcomes. Autoethnography on the one hand resulted in beautiful texts and accurate insights, but on the other hand its focus on the very subjective and embodied sensations and experiences created a bit of insecurity about the role of the subject. Yet, while autoethnography for some involved having to overcome insecurity and shyness the sharing of personal accounts of the experiences in the Facebook group contributed to the enhancement of the social relations in the group and the strengthening of the “we-nees” and network between the recorders.

Kelty et al.’s (2014) focus on ownership and exit in participatory processes also helps raise important ethical considerations regarding the project. Participation in the project was, as mentioned, based on voluntary applications, but who owns the resources produced (e.g. data and results)? How do we avoid reproducing established institutional hierarchies e.g. by reducing the recorders to fulfillers of tasks? Did the recorders and hosts feel that they could leave the project without sanctions? And did the recorders and project partners feel ownership over the project? It is our clear sense that the recorders did feel ownership over the project. This was evident when the conference was organised and they all volunteered to organise workshop sessions and expressed which specific part of the projects and which form of participation that

they felt especially equipped to talk about in the context of the conference. Furthermore, the project lives on, even after it has been concluded, due to the recorders' continuous involvement and promotion of it and its results.

6) RECCORD lives on

While it is too soon to conclude that the recorders alter their practices in their own cultural centres it is certainly possible to conclude that we have gained new knowledge about participation in the cultural centres and that the recorders have gained new knowledge, networks and experiences that are giving them further motivation to continue their work. The recorders' personal motivations for future development of ideas and network are inspiring. They, for instance, write:

“After coming back to Kyiv, I rethought many things about performing and performativity, took part in a performance workshop, and looking forward to developing further projects and collaboration in this field”

and

“This was a great moment for me comparing of our “professionalist and money funded” way of organising our own activities in our cultural centre in Brussels, because it brings me back to the fundamentals of culture “shared and practiced here and now!”

In prolongation of the project some recorders and partners have also already documented and continued the project. For instance:

- Vassilka Shishkova, recorder from Bulgaria, has written a handbook on how to evaluate artistic organisation. In the Facebook group she writes: “In terms of my work, being part of the RECCORD project has influenced the toolkit on (self-)evaluation for art organisations I have recently issued with IETM: “Look, I'm priceless! Handbook on how to assess your artistic organisation” <https://www.ietm.org/en/system/files/publications/look-i-m-priceless-toolkit-ietm-2017-0.pdf?fref=gc>”.
- Anna Kravets, recorder from Ukraine, has made a podcast where she among other things interviews Trevor Davis, who was one of the people who wrote the bid that ensured that Aarhus became capital of culture and who participated in the final RECCORD conference. Anna writes on Facebook: “Dear friends, hope you're all doing well. Better late than never, I've made this brief reportage about the Aarhus Conference after our meeting that you can hear here: https://www.mixcloud.com/Anna_.../culture-and-other-questions/”

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- Sabine Engelhart, recorder from Germany, has written an article for the German journal “Sozio Kultur” about the results of the RECCORD research (in press in <http://www.soziokultur.de/bsz/zeitschrift>)
 - The group of Danish recorders is currently developing formats to distribute their knowledge to the other cultural centres in Denmark (something that has been requested at the general assembly in KHID).
 - A vision seminar will be held at the Danish leisure department of culture in the fall 2017.
 - Michaela Zingerle, who participated in the final conference, has written the article “Europaweit vernetzen mit der IG Kultur” <http://www.igkultur.at/artikel/europaweit-vernetzen-mit-der-ig-kultur>
 - Kulturpunkt has written about the final conference on <http://www.barmbek-basch.info/kulturpunkt/kulturpunkt/>
 - RECCORD is mentioned by Petra Kolevra in a presentation on “International cooperation and EU support for the Creative Industries” https://www.academia.edu/24882601/International_cooperation_and_EU_support_for_the_Creative_Industries

The researchers, Birgit Eriksson, Carsten Stage and Camilla Møhring Reestorff, have likewise disseminated the research results. They have among other things:

- In collaboration with GotFat Productions made a video documentation of RECCORD and its results <https://www.youtube.com/watch?v=MVKkal6psdk>
- Presented RECCORD and the preliminary research results at the conference “The Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!” in Valencia. A short version of the presentation is published here https://www.encatc.org/media/1487-encatc_ac_book_2016.pdf
- Presented RECCORD and the research results at various conferences in Denmark and at the 13th Conference of the European Sociology Association in Athens <http://esa13thconference.eu/>
- Written the final report and four academic papers. ENCC will receive copies of the academic papers when they are published.

Given that several recorders have taken ownership of the project, also after the conference, and are expressing an obligation to disseminate the research results and methods to other cultural centres we are confident that their, and the partners’, ownership over the project will ensure its continuation.

7. Recommendations

There are several lessons to be drawn from RECcORD and these lessons do not only concern the cultural centres and researchers, but also other institutions. Participation is namely in high demand across Europe and, as RECcORD has shown, the cultural centres are important, and unique, arenas for participation.

Across Europe, cultural institutions are increasingly met with the demand of creating citizen participation as a way of contributing to the solution of various social challenges (political disinterest, exclusion of minorities, increasing inequality, lacking social cohesion). The concept of “participation” is often used in broad and imprecise ways (Arnstein, 1969; Carpentier, 2011; Cohen and Uphoff, 2011/1980; Cornwall, 2008), and very little is known about how cultural institutions conceptualize, design and evaluate participatory processes. As documented in this report, RECcORD developed a typology of forms and effects of participation and types of cultural centres that can be useful in the processes of designing, developing, understanding, evaluating or prioritizing among various forms of participation at cultural centres and other institutions.

RECcORD has shown that it can be fruitful, e.g. for institutions and networks such as ENCC and KHiD, to consider the significance of fostering networks and collaborations and that this is most likely to be successful when the participants feel that they are connected and have ownership. Furthermore, it is important to keep in mind, when working with participation, that the cultural centres engage people the most when they do not automatically expect people to be interested in art, but rather shows that they are interested in them, in their agendas and motivations. This means that the cultural institutions are not only important due to their cultural activities, but due to their ability to foster personal and social bonds. This also means that when working with citizen participation in cultural centres, or elsewhere, you cannot plan the effects. But you can organize participatory activities that enable and often also create some very important effects: e.g. individual empowerment, a sense of collectivity and a (sense of agency regarding) local development. Cultural centres are often successful in this regard and other institutions can learn from the way that they create this kind of collectivity.

The typology of participatory forms and effects can also be used when designing future participatory research projects and when designing participatory activities in cultural centres (or elsewhere). In the table below (figure 39), we have outlined our recommendations for how to use the terminology in different phases of the participatory processes.

Phase	Recommendation
Design	Use typology to decide what kind of activity/effect to aim for
Development	Use typology to debate/develop new visions or missions for the centre
Application	Use typology to explain relevance to funding institutions
Reflection	Use typology to critically clarify and analyse the activities of your centre
Sharing	Use typology to inspire other cultural centres/institutions
Evaluation	Use typology to debate forms and effects of an activity with participants
Comparison	Use typology to compare your own practice with other cultural centres/institutions
Confirmation	Use typology to confirm that you work with participation in multiple ways with a strong potential of multiple positive effects

Figure 39: Recommendation for uses of typology in relation to participatory projects in CCs

After these recommendations, we will end with quoting another recorder: “At this point I think a lot has been told and that the project has been matured (as a good whisky or wine). I am ready to involve myself in the next part of the project!”

8. Literature

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