

# A ROOM OF THEIR OWN

- training cultural workers for  
facilitating rural youth culture

**HANDBOOK**

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# Introduction

In recent years, we have seen an increasing focus on young people that don't follow the flow towards the larger cities but for whom rural life is not only an option but an active choice. What is the everyday life about for a youngster in rural settings? What does a room of their own mean with regards to creating, doing, and living their own unique youth life?

Throughout our research we have been dealing with the diverse group of rural youngsters, their needs, and from what aspects a rural youth culture can be facilitated. A teaching course on that fundament is now present in this handbook. The handbook is based on the pilot project *R YOU CULT – A “room” of their own*. The project consists of a collaboration between university partners and regional partners from Denmark, Finland, and Portugal. Each country has had 10-12 youth and cultural workers participating as learners in a teaching course for facilitating rural youth culture.

We wish to highlight what makes rural youth culture special. Activities such as tractor-pulling, rally driving, and meetups in the forest or on the beach are unique traits of rural youth culture, and must not be forgotten in other – often urban-minded – aspects of youth culture such as art projects and creative workshops. Hence, we hold a broad view on rural youth culture but with an explicit reminder on not to forget what makes rural youth culture unique.

The teaching course consists of nine seminars and is targeted youth and cultural workers. In this handbook, we have included five themes for five seminars which are cross-national. The other four seminars are free of choice within a relevant perspective on rural youth culture. The five cross-national themes include suggested literature, typically in the shape of a research article or an extract in an academic publication as well as notes from the pilot project, and questions for the future participants.

Enjoy!

# Preparation and preliminary questions

## **DURATION**

We suggest the teaching course to have a total duration of 8-9 months. This averages one seminar per month with time for the participants to prepare themselves for each seminar bearing a full time job in mind.

## **WHO ARE TO PARTICIPATE?**

First and foremost, the learners are working with rural youth culture in a professionally facilitating way by freelance or through municipalities, NGOs, financial funds etc. It is equally important that the learners share an interest in achieving academic tools to understand how to work with young people. The teaching course is offered by a university institution which should be reflected in the academic approach for the participants to engage in rural youth culture. Hence, it's crucial that the participants are motivated to instead of looking for confirmation of their existing knowledge but curious and motivated to let an academic theory challenge and give perspective to their practice. However, since most participants are expected to work on a full time job, the academic texts must be of a fairly short length.

We highly suggest to include the participants and their work in the teaching seminars. The inclusion can take place through discussions and presentations of cases of the participants. Remember to motivate the participants to not steer away from the theme but to challenge their own work from the perspective of the relevant theme and chosen theoretical framework.

## **INTERNATIONAL COLLABORATIONS**

In cross-cultural group work people can have barriers in terms of feeling comfortable in engaging in professional theoretical discussions. Therefore, bear in mind how to facilitate these group works and leave plenty of time for the participants to present themselves for each other and getting to know the profiles of their new colleagues. We also suggest to motivate the participants to informally present or showcase aspects of culture from their country. The sooner the better, as this ties the group together which also shows in their professional discussions. In international collaborations, remember to inform the employer of the participant of travels and time away from work.

# Preparation and preliminary questions

## FACTS ABOUT THE TEACHING COURSE

- › Duration of the teaching course: 8-9 months
- › Number of participants: 10-12
- › Number of seminars in the teaching course: 9
- › Attendance: the seminars are suggested to be made either online or physical
- › 6 Of the seminars are taking place in your own country
- › 3 Of the seminars are taking place as study trips to the countries you're collaborating with
- › Cases: participants are suggested to present a case based on the specific themes of the lectures
- › The course is suggested to be ended with a written essay by the participants

## COMMON FRAMEWORK

# Ecology of culture

To establish a common framework for the discussion of the participants we have chosen the cultural ecosystem as a shared point of departure. This challenges the widespread silo thinking and acknowledges the fact that cultural actors and institutions are deeply dependent on each other and mutually influence each other. The concept of the ecology of culture provides a strong operational frame that which doesn't limit culture to museums and galleries but expands it to the everyday lived life. This way of viewing culture is in line with The New European Bauhaus and European Green Deal.

Holden finds four types of roles in a cultural ecosystem. These are: Guardians, Connectors, Platforms and Nomads, and can be acted by organizations, places, as well as people. Often a cultural actor is limited to a single of these roles, but do tend to have a dominant activity. All four roles must be acted out in order for culture to exist and function. A strong aspect of the cultural economy model is that it cuts across the traditional public/private or funded/commercial distinctions and regards culture as a wider phenomenon.

When meeting internationally, we suggest that each country focuses on a specific role in the cultural ecosystem.



*Holden (2015): 29*

## COMMON FRAMEWORK

# Ecology of culture

## SUGGESTED QUESTIONS FOR DISCUSSIONS ON A CULTURAL ECOSYSTEM

- › Who are the guardians, connectors, platforms, and nomads in your everyday work?
- › Who are the guardians, connectors and platforms among youth environments?
- › Which youth groups or youth environments do you know of in your areas?
- › What type of projects do the young people get involved in? Which projects do you never see?

## OVERVIEW

# Nine Themes

The teaching course consists of nine thematic seminars. Based on our experience, five of the seminars should be cross-national themes while four of them can be individually selected by each country. Three of the seminars take place on international study trips with the partners of collaboration.

The cross-national themes are listed **in the box on the right** and a presentation of each theme unfolds on the following pages. It is our experience that these themes are always important no matter what country we're dealing with.

The four other suggested themes are likewise listed on the right. Although they are merely suggestions, we highly suggest to begin the teaching course with a national seminar where rural youth and rural youth culture are being defined. To set the frame for a common discussion define what you understand by rurality; how many youngsters live where; what are their age and sex; what projects get funding etc. A descriptive element like this constitutes the prerequisite for future discussions. Likewise, the results and main conclusions of pre-existing studies on rural youth and their passions and experiences can also be tackled here.

A first seminar where the above-mentioned descriptive elements are mentioned requires certain data that you have to find country by country. Do you have access to a survey? Is there a database with an overview of funded rural youth projects? This requires some preparation of the teachers of the course.



## OVERVIEW

# Nine Themes

### CROSS-NATIONAL THEMES

- › Democratic participation
- › Social inclusion and exclusion
- › Projects and liquid modernity
- › Communities of practice
- › Digitalisation and youngsters

### OTHER SUGGESTED THEMES

- › Who and what are we talking about?
- › Rural transport: Challenges and possibilities within geographic distances
- › Finding the balance between youngsters’ unconditioned freedom and a solid framework
- › Arts and crafts in a rural cultural ecosystem

### REFLECTION

- › What is the best order of the themes? We highly suggest to begin the teaching course with defining rural youth.
- › What are the participant’s experiences working with young?
- › What themes are better suited for the three international study trips taking into consideration the specific country you’re visiting?

# Teaching seminar structure

We suggest each teaching seminar to last three hours. On the box to the right we have made a suggestion for building up the seminar. The seminar can take place either physical or online. Based on our experience we don't suggest to do a hybrid form.

We also suggest to involve the participants in the seminars through both case presentations, group works, and common discussions. Before each seminar, 1-2 participants can be asked to make a case presentation from their professional work while keeping the theme of the day in mind.

Be careful not to let discussions as well as presentations take a predominantly 'anecdotal' turn. Instead, motivate the participants to be curious about the theory and critical of their own work within that theoretical framework.

## SUGGESTION: TIME PLAN FOR A THREE-HOUR SEMINAR

09:00–09:05	Check-in and presentation of theme
09:05–09:50	Participant cases + common discussion
09:50–10:20	Theoretical perspective
10:20–10:35	Break
10:35–11:00	Empirical perspective
11:00–11:45	Group work + common discussion
11:45–12:00	Sum-up

## Overview of international study trips

By collaborating with three partners from three different countries, three of the teaching seminars take shape of international study trips. Here, we present an example of how a study trip can be organized. Notice, that we have activities in the evenings in order to meet the youngsters who can be difficult to get in contact with during school hours.

We encourage you to let the participants present cases and activities on-site during the study trips. This gives great value to the visiting participants as they'll get a chance to access the culture from inside.

The seminar of a study trip have a duration of three days + two days reserved for travelling. The three university partners will each do a lecture based on the theme of the study trip as well as their national perspective on the theme. The lectures will be followed by group works by the participants.

Field trips to relevant youth houses, communities, centres, institutions, meeting places etc. can be organized on Day 1 and/or Day 2. Day 3 should not include field trips but be used on wrapping up impressions from Day 1 and 2 and on common discussions where theory and field trips are merged.

# Overview of international study trips

## WEEK

Monday	Travelling day
Tuesday	Seminar Day 1
Wednesday	Seminar Day 2
Thursday	Seminar Day 3
Friday	Travelling day

## DAY 1

11:00-11:05	Welcome to the seminar by university partners
11:05-11:20	Presentations of participants
11:20-11:40	Cultural ecosystem framework
11:40-12:00	Lecture by university partner
12:00-12:30	Workshop in 6 groups
12:30-12:45	Plenary session
12:45-13:30	Lunch
13:30-19:00	Field trip

## DAY 2

11:00-11:10	Sum up of yesterday
11:10-11:30	Lecture by university partner
11:30-12:00	Workshops in 6 groups
12:00-12:15	Plenary session
12:15-13:00	Lunch
13:00-13:20	Lecture university
13:20-13:50	Workshops in 6 groups
13:50-14:05	Plenary session
14:05-15:00	Break
15:00-20:00	Field trip

## DAY 3

09:00-09:15	Impressions from Day 1 and Day 2
09:15-09:45	Lecture by university partner
09:45-11:00	Group workshops
11:00-12:00	Final plenary session
13:00-14:00	Lunch
	End of official program

## THEME

# Democratic participation

Living in the countryside can create better conditions for participation in communities, which are not necessarily formalized in democratic processes. Rural young people are often closer to local communities and have a far greater voice than they are often aware of. They can use the organic communities they are part of in a formalized way - if they want to and if they have the right supporting frame to do so.

## SUGGESTIONS FOR LITERATURE

Melås, A. et. al (2023) ‘Rural youth: Quality of life, civil participation, and outlooks for a rural future’ in Johansen, PH. et al. (ed.) *Rural quality of life*. Manchester: Manchester University Press

## SUGGESTIONS FOR DATA

Group interviews with rural youngsters

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Questionnaire survey for rural youngsters

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Interview with a representant of a rural municipality focused on youth policies

## THEME

# Democratic participation

### SUGGESTIONS FOR QUESTIONS FOR GROUP DISCUSSIONS

- › Where do you see the greatest commitment among young people? Through formal institutions or through self-organizing, informal communities?
- › In what way can the three dimensions (material, social, representative) be used as analysis tools in your work?
- › Describe a case of how a smaller, rural community result in a greater voice among young people.
- › When young people themselves are involved in democratic decision-making processes, what significance does this have for the recruitment of other young people?

### NOTES FROM THE PARTICIPANTS OF THE PILOT PROJECT

- › Where is the power and who is in charge? Youngsters are in possession of something that the politicians want. And likewise, the politicians are in possession of something the youngsters want.
- › Gap between politicians and youngsters.
- › The municipality can set up a frame for activities of the youngsters. How much the youngsters will fill in this frame, is up to themselves.
- › Hidden agendas are decoded right away. Communication is key!

## THEME

# Social inclusion and exclusion

This theme explores the social inclusion and exclusion which can be extremely difficult to do anything about as cultural workers. How are communities of youngsters defining social norms, and expectations and deviations arise in those? Using Goffman's concept of stigma consequences of being labelled as deviant or stigmatized is examined. He defines stigma as a discrediting attribute targeted individuals as well as groups.

## SUGGESTIONS FOR LITERATURE

Extract from Goffman, E. (1963) *Stigma: Notes on the Management of Spoiled Identity*. Englewood Cliffs, New Jersey: Prentice-Hall

## SUGGESTIONS FOR DATA

Group interviews with rural youngsters

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Questionnaire survey for rural youngsters

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Interview with a representant of a youth house

**THEME**

# Social inclusion and exclusion

## SUGGESTIONS FOR QUESTIONS FOR GROUP DISCUSSIONS

- › What specific attributes or behaviours might be associated with stigma in a rural context? – Give examples on how young people handle stigmas in rural areas
- › Goffman’s theory emphasizes the role of societal norms and expectations in causing stigma. How can guardians in a cultural ecosystem challenge and reshape these norms – particularly when it comes to reducing stigma associated with ethnicity, religion, identity or ideology among young people?

## NOTES FROM THE PARTICIPANTS OF THE PILOT PROJECT

- › We often see a general stigmatization of young people in rural areas are taking place by prejudices such as “Nothing is happening on the countryside!”.
- › As opposition to the consumption of culture in the cities, in rural areas you have to do the work yourself which opens the door to a wide range of possibilities.
- › It’s one of the main responsibilities of guardians in a cultural ecosystem to avoid social exclusion by working bottom-up instead of top-down.



## THEME

# Projects and liquid modernity

Overall, the text draws heavily upon Bauman's concept of liquid modernity while analysing temporary projects and what those do to the participation of young people.

Bauman's liquid modernity is characterized by a lack of fixed frameworks and a constant project-to-project logic. How does the liquid modernity's consumer culture arrange itself organizationally, when everything is impermanent and each individual acts without a larger narrative or on a common basis? The chapter points to the consequences of the larger social currents on the way we organize ourselves.

## SUGGESTIONS FOR LITERATURE

Bruselius-Jensen, M. & Nielsen, A. M. W. (2021) 'The Participation Project: How projects shape young people's participation' in Bruselius-jensen, M. et. al. (ed.) *Young people's participation in Europe: Revisiting youth and participation*. Policy Press.

## THEME

# Projects and liquid modernity

## SUGGESTIONS FOR QUESTIONS FOR GROUP DISCUSSIONS

- › Where can local tradition and history be included in the framework of young people’s cultural activities to strengthen their identity and attachment to the local area?
- › What type of young people do you as cultural workers/actors in the rural districts shape, and how do the young people shape you and the rural districts?

## NOTES FROM THE PARTICIPANTS OF THE PILOT PROJECT

- › In my municipality, we try to work with temporary measures and trial actions, because the political system is ‘heavy’ and governed by 4-year electoral periods. When other actors and other municipalities are involved, it quickly becomes more complex.
- › We believe that there is a need for a framework and we believe that the youngsters want stability - and if the young people have the need we believe in, then it’s necessary with an easy access - an ‘interpreter’ who can mediate between adults and young people. We have enough bricks and buildings - so it’s about removing the hassle and making things accessible, by helping, but not by controlling.
- › It’s about local pride. It’s about giving the young people an understanding that it can be cool to come from a rural area. There are examples of how it is possible to create an organization that has roots locally, of which young people are proud.
- › As it turns out, coming from the country is uncool. Therefore, the narrative is for example that you have to move and experience. We do not have a proposal for a solution, apart from the fact that the narrative must be changed – and that is an overall cultural change.

## THEME

# Communities of practice

Drawing upon Wenger's idea that learning takes place through social participation, this theme examines the successful practices of creating and doing culture. Often, communities of practice are not officially, written-down entities but they nevertheless evoke meaning and identity in the individual within these social relations. Learning is not isolated from the outside world but occurs in social contexts that include lived experiences of participation. Learning through participation in social communities of practice creates meaning and identity in relation to these communities.

## SUGGESTIONS FOR LITERATURE

Wenger, E. (1998) 'Introduction. A social theory of learning' in *Communities of Practice. Learning, Meaning, and Identity*. Cambridge University Press

## SUGGESTIONS FOR DATA

Group interviews with rural youngsters

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Questionnaire survey for rural youngsters

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Statistic overview of cultural communities in different rural regions

## THEME

# Communities of practice

### QUESTIONS FOR GROUP DISCUSSIONS

- › Which practices and traditions are central to your rural district, and in what ways is a meaningful handing down of these practices to younger generations ensured?
- › In what ways can we strengthen collaboration and interaction between different generations and create a more coherent learning environment for young people?
- › Discuss communities of practice within the cultural ecosystem model
- › Which are the practices that bring youngsters from different backgrounds together? And which are the practices that make youngsters try new things and develop their open-mindedness?

### NOTES FROM THE PARTICIPANTS OF THE PILOT PROJECT

- › Request to the adults who want to define the place of the young: Dare to let go and make room for the young.
- › Bottom-up or top-down: Make the framework for what is created from below and on the young people's terms.
- › Establish the framework and to dare to be an adult who takes responsibility and set the framework for the young people.
- › Highlight the associations/communities of practice that have identity and meaning in their DNA. These associations are more widespread in the countryside than in the city. Some have communities of practice in their lives as a natural part of their being, while others are completely unaware of it.

## THEME

# Youngsters and digitalisation

In what ways digitalisation affects young people’s lives is still greatly unexplored in terms of potentials, risks, and cooperation. New kinds of interactions as well as communities arise as digitalisation constitutes an increasing part of youngster’s time. Are the digital tools used in a active and creating way, or are they merely used as a more passive form of entertainment? What are the digital platforms and how do the youngsters use them? Do the platforms create a gap between generations?

As the physical space involves different rules and expectation of behaviour, the digital space equally possesses these expectations. What are they and who shape them under which circumstances?

## SUGGESTIONS FOR LITERATURE

Moxon, D (2021): *Young people, social inclusion and digitalisation. Emerging knowledge for practice and policy*. Council of Europe and European Commission

## SUGGESTIONS FOR DATA

Group interviews with rural youngsters

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Questionnaire survey for rural youngsters

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Statistics on youngsters use of social media and gaming

**THEME**

# Youngsters and digitalisation

## QUESTIONS FOR GROUP DISCUSSIONS

- › What digital platforms do youngsters use?
- › How do you use digitalisation in your own work to increase accessibility with young people?
- › Discuss ideas for a cultural gaming project

## NOTES FROM THE PARTICIPANTS OF THE PILOT PROJECT

- › Physical facilities (recording studio, green screens, gaming centers, and animations studios) and digital gear (cameras, computers, recording equipment) can enable digital creations as well as strong communities that are taking place within physical facilities.
- › Interaction on social media is often a question of authenticity and intimacy. The credibility of the messenger to a young audience depends greatly on age which can cause gaps between generations on social media.
- › The best way to reach young people is (still) by word of mouth / face-to-face

# Literature

The following pages presents six publications about culture and/or youth. Each reference is the foundation for one of the cross-national teaching seminars.

The texts include research articles, reports, and chapters and extracts from academic publications. The texts are of a fairly short length given the limited time for preparation that the participants are expected to have.

As a way of establishing a common framework – a common language so to speak – which continually guides the teaching course, we have chosen John Holden’s Ecology of Culture (2015). The report examines the ecology of culture as an intensively interlinked system.

# Literature

## REFERENCE 1

HOLDEN, J. (2015) *The Ecology of Culture. Report commissioned by the Arts and Humanities. Research Council's Cultural Value Project*. London: AHRC.

## KEYWORDS AND THEMES

cultural ecosystem;  
networks;  
interdependencies;  
governance;  
collaboration;

## SUMMARY

This report examines the ecology of culture: ‘the complex interdependencies that shape the demand for and production of arts and cultural offerings’. It is based on evidence from interviews and a literature review that show the UK’s cultural ecology is intensively interlinked, with many feedback loops and systemic strengths, but also points of vulnerability. The starting point for the conversations held with interviewees was

the suggestion that the ecology of culture could be conceived as three highly interactive spheres: publicly funded culture, commercial culture and homemade culture. Culture is often discussed as an economy, but it is better to see it as an ecology, because this viewpoint offers a richer and more complete understanding of the subject. Seeing culture as an ecology is congruent with cultural value approaches that take into account a wide range of non-monetary values. An ecological approach concentrates on relationships and patterns within the overall system, showing how careers develop, ideas transfer, money flows, and product and content move, to and fro, around and between the funded, homemade and commercial subsectors. Culture is an organism not a mechanism; it is much messier and more dynamic than linear models allow. The use of ecological metaphors, such as regeneration, symbiosis, fragility, positive and negative feedback loops, and mutual dependence creates a rich way of discussing culture. Different perspectives then emerge, helping to develop new taxonomies, new visualisations, and fresh ways of thinking about how culture operates.



## REFERENCE 2

Melås, A. et al (2023) ‘Rural youth: Quality of life, civil participation, and outlooks for a rural future’ in Johansen, PH. et al. (ed.) *Rural quality of life*. Manchester: Manchester University Press

## KEYWORDS AND THEMES

rural proximity;  
quality of life;  
gesellschaft;  
gemeinschaft;  
participation,

## SUMMARY

This chapter explores what rural young people focus on when describing what contributes to their quality of life, how rural youth’s participation in civil society differs from urban youth and rural adults, and more importantly, what enables/restricts civil society participation for young people across different rural contexts. We address this by (1) providing a relevant theoretical framework; (2)

presenting updated insights into rural youth’s assessments of place qualities and aspects of quality of life and civil participation combined with existing literature on rural youth; and (3) discussing these insights in light of overall demographic and technological trends driving an increased diversity of geographic situations in rural Norway, and its possible effects on future quality of life in rural areas.

## REFERENCE 3

Goffman, E. (1963) *Stigma: Notes on the Management of Spoiled Identity*. Englewood Cliffs, New Jersey: Prentice-Hall

## KEYWORDS AND THEMES

stigma;  
inclusion;  
exclusion;  
community;  
norms;  
deviation

## SUMMARY

The stigmatized is an individual with an attribute, behaviour, or reputation which is discredited by society and who is therefore rejected by society as a consequence of that attribute, behaviour, or reputation. As the stigmatized is deviating from the social norms and expectations the individual is consequently ejected, expelled, devalued, and/or ignored. Goffman introduces three categories of stigma: (1) stigma associated with mental illness; (2) stigma associated with physical deformation; (3) stigma attached to identification with a particular race, ethnicity, religion, ideology, etc.

## REFERENCE 4

Bruselius-Jensen, M. & Nielsen, A. M. W. (2021) 'The Participation Project: How projects shape young people's participation' in Bruselius-jensen, M. et. al. (ed.) *Young people's participation in Europe: Revisiting youth and participation*. Policy Press.

## KEYWORDS AND THEMES

Liquid modernity;  
continuity;  
projects;  
institutions;  
participation

## SUMMARY

The chapter focuses on what the increasing use of projects is doing to youth participation; how project-based activities open up opportunities for a lot of new activities, and at the same time how vulnerable this is in relation to establishing more permanent solutions. The chapter also deals with the limited co-decision-making that many of the young people are subject to when pre-defined projects are established and carried out.

## REFERENCE 5

Wenger, E. (1998) 'Introduction. A social theory of learning' in *Communities of Practice. Learning, Meaning, and Identity*. Cambridge University Press

## KEYWORDS AND THEMES

communities of practice;  
learning as participation;  
mutual engagement;  
identity;  
meaning;  
joint enterprise

## SUMMARY

This introduction chapter is about learning and participation in communities of practice. The communities of practice are situated in specific circumstances and cover a diverse range of mutually dependent factors between the subject and the outside world (which includes, among other things, activity, meaning, learning, knowledge and experience).

## REFERENCE 6

Moxon, D (2021): *Young people, social inclusion and digitalisation. Emerging knowledge for practice and policy*. Council of Europe and European Commission

## KEYWORDS AND THEMES

digital platforms;  
communities;  
participation;  
virtual reality

## SUMMARY

Digital methods, tools and platforms, and their unexplored potential in the youth sector, have created much enthusiasm within the youth field. This Youth Knowledge publication explores the intersection between digitalisation and social inclusion of young people, reflecting especially on how digitalisation affects young people's lives, and what the role of youth policy, youth work and youth research can be in this respect. Can the digital

# Literature

revolution help us to tackle existing inequalities, or does it leave some young people even further behind? Is the digital world equally accessible to all young people? What are some of the inherent inequalities within the digital sphere? Do digital tools enable youth organisations, youth workers or state bodies to “reach out” to marginalised young people? In these 16 chapters, the authors critically examine if and how digitalisation can support the quest for social inclusion, ranging from the exploration of policies, tools and platforms available to young people and youth workers in Europe, supporting young people’s access to education and employment opportunities, opening up avenues for digital youth work, providing opportunities for participation for young people with disabilities, channels of integration for migrant communities and young refugees across Europe and support networks for young LGBTI persons. While there is an acknowledgement of the potential for the youth sector to use the possibilities of digitalisation to address social inequality, the authors also emphasise that this does not happen automatically, and more reflection is needed regarding the accessibility of technology and how our digital approaches can be made inclusive for young people from all backgrounds.

## Additional literature suggestions

Based on our literature review we have collected a list of additional literature that can be used as inspiration for the remaining suggested themes. Additionally to this list, we highly suggest to search for literature which is based in your specific country.

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Lefebvre, H. (1992): *Rhythmanalysis*, Continuum

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Gram, M. & Pedersen, H.D. (2018):  
*‘The brainy ones are leaving’: the subtlety of (un)cool places through the eyes of rural youth*,  
Journal of Youth Studies

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Parung J. & Bititci U. S. (2006): *A Conceptual Metric for Collaborative Networks*, Journal of Modelling in Management, volume 1, number 2

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Jallo, Z. (2023). ”Moving Matter: Worlds of Material Culture.” In Zainabu Jallo, ed. *Material Culture in Transit: Theory and Practice*. Abingdon and New York: Routledge

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McCracken, G. (2008): *Chief Culture Officer*. New York: Basic Books

# Partners



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R YOUCULT - A "room" of their own is funded by the European Union and consists of a collaboration between university partners and regional partners from Denmark, Finland, and Portugal.

## UNIVERSITY PARTNERS

The university partners of the project consist of University of Southern Denmark (Denmark), University of Jyväskylä (Finland), and University of Lisbon (Portugal)



## REGIONAL PARTNERS

The regional partners of the project consist of Region of Southern Denmark, Region of Central Finland, and Alentejo Central, Portugal.



# Testimonials

Based on this pilot project we have collected 12 testimonials that the participants worked out in small groups across their nationalities. The testimonials are all answers to the question: *What is the most important thing that you have learned from this course as a whole?*

- › Culture changes with people and the way they live. We get new perspectives when we talk, hear and see people in their own culture.
- › New ways to look at our own work and to question the ways to do it.
- › Being young is not an age identity - age is just a number.
- › There are as many interests as there are people - you just need to find the common ground.
- › Culture is like an orchestra – we all depend on each other.
- › Generations need to do something with each other and not only for each other.
- › The importance of connection with different people from different countries with different personalities.
- › That to make cultural and emotional connections is what makes us humans and that’s the everlasting search in life.
- › The importance of being present and available when you work with young people.
- › You understand your own culture and society in a new way when you have to explain it to someone from outside.
- › As a youngster it is important with a room of one’s own – but equally with one’s own guide carrying mutual trust.
- › Connections and relational skills are essential when succeeding in making a wholesome local community and cultural ecological system.

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