

MIND The Community: Youth Engagement in the Transformation of a Former Psychiatric Hospital into a Museum about Mental Health

*Maiken Rude Nørup**, *Andreas Bonde Hansen***, *Anna Krogh Søndergaard****

Abstract

The Scandinavian countries are known for their vibrant association culture, where volunteer-driven clubs and museum societies have historically fostered social capital and community well-being. However, younger generations increasingly prefer more flexible and informal forms of participation. This article examines how these shifts are negotiated in the transformation of a former psychiatric hospital in Middelfart, Denmark, into the MIND Museum. Drawing on formative qualitative research – including focus groups, go-along methods, co-design workshops, and participant observation with 19 local young people aged 16–24 – the study explores conditions for youth engagement with sensitive heritage. Findings highlight social motivation and peer presence as key drivers of participation, while contemporary, science-based approaches to mental health proved more engaging than traditional historical narratives. Flexible spaces, opportunities for co-ownership, and creative, hands-on practices supported sustained involvement. The article argues that heritage sites associated with stigma can be reimagined as participatory, community-building, and potentially health-promoting spaces when traditional association values are interpreted through youth-centered, formative research.

Keywords: front-end evaluation, youth engagement, community building, psychiatric heritage, mental health, Danish association culture, Experience Impact Compass, museum development.

Introduction

In Denmark – where the welfare state has historically positioned cultural institutions as civic agents – museums are increasingly expected to address social inclusion and well-being. Yet fewer younger Danes engage intermittently with formal heritage settings, while also reporting record levels of mental vulnerability (Sundhedsstyrelsen 2022:10-11). MIND the Community responds by inviting young Middelfart residents to co-design a new museum in a disused psychiatric hospital. The present article documents the project's formative phase and asks: how can front-end evaluation and early user involvement help develop a heritage site for young people that supports community and mental health awareness?

We approach this through a contextual lens: Danish museum practice is deeply rooted in the country's 'foreningskultur' – voluntary association culture – known for cultivating social cohesion and identity through civic involvement (Kaspersen 2002). However, youth engagement in traditional association formats is waning. Our inquiry therefore explores how museums can preserve associative values while adapting to new generational preferences for informal, episodic, and interest-driven participation.

Association Culture and Participatory Heritage in Denmark

Denmark has a long tradition of civic engagement through voluntary association culture which has historically shaped the country's cultural institutions. From the late nineteenth century, local museum initiatives were often launched by volunteer citizens who sought to preserve

national and local heritage. This movement was deeply intertwined with the rise of Danish nationalism, the folk high school movement, and rural cooperative traditions (Rasmussen 1979). These museum associations functioned not only as heritage institutions but as platforms for community-making and social learning. From the 1960s onwards municipal support for museums increased, and professionalization followed. However, many regional museums still relied heavily on volunteer-run boards and committees. As Lars Kaspersen (2002) notes, this broad-based civic structure produced high levels of social capital but also assumed intergenerational continuity—a premise now under pressure. Hence, today, traditional (museum) association culture faces challenges and must thus perhaps be fundamentally rethought.

Trends in Youth Engagement with Voluntary Communities in Denmark

Public discourse often frames younger generations as being disengaged with voluntary association culture, yet recent scholarship disputes this. Maria Buselius-Jensen and Katrine Thea Pløger Nielsen (2022) reveal that Danish 15- to 35-year-olds prefer ad-hoc, interest-based communities, while Jonas Lieberkind (2021:77) documents 'strategic civic engagement' motivated by relevance rather than loyalty. These insights caution against imposing rigid volunteer hierarchies and instead advocate flexible, low-threshold opportunities—an assumption tested in the present study. In practice, this means museums must not only experiment with new formats but also acknowledge the shifting motivational structures driving youth participation. Rather than expecting institutional allegiance, cultural institutions should foster environments that offer autonomy, creative expression, and opportunities for personal and collective meaning-making.

Maria Björkroth (1995) and Paula Widmark (2022) describe how younger generations are less inclined to commit to long-term voluntary work, especially when the structures appear formal, bureaucratic, or ideologically rigid. This generational shift has spurred Danish museums to reimagine how participation is structured—not as life-long association membership, but as flexible, project-based involvement. The challenge is thus to reinterpret the associative ethos of cultural heritage for the twenty first century: how can museums remain participatory and democratic when younger audiences demand informal, temporary, and self-directed modes of engagement?

Middelfart Museum and the Heritage of Psychiatry

Middelfart Museum was established in 1919 to collect and communicate the town's cultural heritage. The closure of Middelfart State Hospital in the late 1990s led to an expansion of the museum's remit, as buildings and psychiatric artefacts were transferred to its care (Hansen 2007; Nørup 2006). Early exhibition efforts focused on the history of the institution and were developed with input from former employees. These exhibitions primarily attracted adult audiences and school groups, with sporadic engagement by those aged 15-25.

When the museum was given the opportunity to expand the exhibition space in the former mental hospital this became the starting point for developing a completely new museum, named MIND Museum. Instead of the previous retrospective approach, the goal was for MIND Museum to address a current societal challenge related to mental health issues, by creating a museum that young people would engage with because of its relevance to their stage of life and to the mental well-being crisis of their generation (Sundhedsstyrelsen 2022). Hence, prior to the establishment of the new museum, it was important to identify and analyze the themes, activities, and interpretation methods that were particularly important to young people.

In 2023, the museum secured funding from the Danish Agency of Culture and Palaces to explore a more future-oriented use of the site, with particular emphasis on youth involvement and mental health awareness. The MIND the Community initiative was launched in this context, not as a fully designed exhibition project, but as a formative co-creation process leading to the site becoming a meaningful cultural and social venue for young people.

Repurposing Heritage and the Challenge of 'Heritage of Regret'

The repurposing of heritage has been a significant phenomenon in the Nordic countries for

the past generation (see for example: Bernadi, Hansen and Pashkevich 2019; Widmark 2022). Often the transformation of heritage from 'abandoned space' or even ruins into venues for creative activities, attractions, and hospitality has proven to be a substantial development resource, both in its own right and through the mobilization of local (often young) entrepreneurs who are attracted to the possibilities of these spaces. Most often industrial heritage has served as the catalyst for this trend – as we have seen for example in the 'Global Brooklyn phenomenon' (Parasecoli and Halawa 2021) in Västra Götaland in Sweden (see for example Hansen and Sundbo 2021), and in spectacular heritage complexes such as Zollverien in Germany (Copic et al. 2014).¹

In Denmark this trend has evolved to the repurposing of industrial heritage and abandoned fishing harbours, in even the most rural and remote areas, revitalizing these regions with youthful energy. This is seen, for example, at Slagteriet in Holstebro, where a former slaughterhouse has been transformed into a space for cultural and creative collaboration, and at the old small industrial harbours in Tejn and Klintholm which are now vibrant cultural hubs offering dining and events.² Now, the same trend has extended to former public institutions, including old, abandoned prisons, hospitals, and courthouse buildings. Danish examples are Fængslet ('The Prison') in Horsens, now a museum and cultural center, the former psychiatric asylum of Sankt Hans near Roskilde, and the former Vridsløselille State Prison, which is being transformed into a green urban district. However, these heritage sites differ quite substantially from the MIND Museum in Middelfart. In the cases of former asylums, prisons etc., we are of course moving in a slightly different heritage than industrial heritage – we could call it public welfare heritage – but the concept is just the same: reuse of old buildings as a part of a heritagization process.

In many cases similar to MIND Museum, where industrial or public welfare heritage is reused for new, youth-centred, and/or social purposes, the agents engaged in this process have from the beginning had substantial resources of some kind – either by public funding or by having business ideas and models prior to the repurposing process. However, in these instances it was still an open invitation for those who had the willingness and the energy, and very seldom museums or other heritage authorities were engaged whatsoever in the redevelopment. In the case of MIND Museum, the small local Museum of Middelfart led the repurposing process and was the entrepreneur which attempted to bring together agents both with resources and without.

A side purpose of many of such sites has also been to create a more positive narrative about the heritage. Much of the industrial heritage has been connected to unemployment and regional economic decline (see for example: Bernadi, Hansen and Pashkevich 2019). The narrative around these has now widely been changed to a narrative on creativity, entrepreneurship, and sustainability. However, asylums are even more 'tainted' than the industrial sites and demand a more intensive narrative work in order to let the 'dark heritage' (Thomas et al. 2019) 'live' alongside with the site's repurposing and the contemporary resources it brings.

Although the repurposing of heritage sites is inspiring and popular, the reuse of former public institutions such as psychiatric asylums risks voyeurism and stigma. MIND the Community therefore aimed to combine respectful historicization with forward-looking, user-driven programming. To balance these concerns, the project applied a methodological framework focused on affective experience, community ownership, and reflexive co-creation. These principles were especially important given the site's history of exclusion and institutional control.

Theory

Community Building

From the very beginning, the MIND community project sought to find specific elements of community building which could arouse the young people's interest. Several scholars have attempted to analyze the community building process and break it down to operational elements. Saul D. Alinsky (1971), for example, has outlined how problems, conflict and

power build communities, whereas Robert D. Putnam (2000) focuses on internal community ‘bonding’ created from feelings of kinship and ‘bridging’ created from common interests. However, since we in MIND the Community wanted to recruit young people with the aim of community building, we searched for theories working with a thematic approach, where we could identify themes that could work as ‘hooks’ for the young people’s interests. Drawing on Etienne Wenger (1998), Margaret Kadoyama (2018) identifies three expressions of community building, which all fit well with the epistemology of this project:

Place: geographic defining parameters for a sense of community.

Interests: sense of community through common interests, views and identities.

Communion: The feeling of community and sense of belonging – kinship, social group, age, friendship etc.

Communion arguably represents the most explicit expression of community within this project, with a shared generational identity emerging as the primary basis for collective identification. Moreover, as the further analysis will reveal, factors like personal appeal, friendship, and even love affected the level of community engagement.

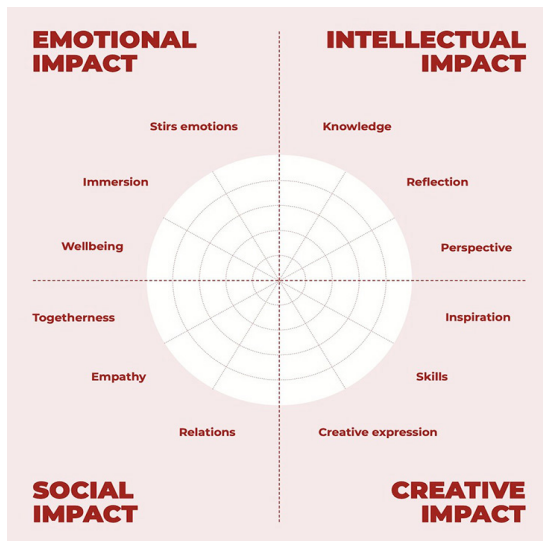
Yet underlying this was also place: the experiences, limitations, and geographical implications of being young in Middelfart was always a factor. Being a certain age in a certain place forms the foundation for dreams and desires for change, the future etc. With this comes also interests, which in Kadoyama’s descriptions must be seen as something rather activist or political.

In further analysis, we will see how the dialectics between these three expressions of community building influenced the project, with the aim of helping us to understand which processes are at stake.

Methodology: Front-End Evaluation Design

Design Rationale

Front-end evaluation precedes design decisions, foregrounding audience perspectives. We combined this with the Experience Impact Compass, a framework developed by the Danish cultural consultancy Seismonaut (Jessen et al. 2023), which conceptualises cultural value across four dimensions – emotional, intellectual, creative, and social – each divided into three specific impact parameters.



Data Collection

Three sessions of qualitative fieldwork were conducted. Participants represented diverse backgrounds: some were in upper secondary education, others in sabbatical periods, some were working, and several identified as psychologically vulnerable – often while also attending school. Many participants had close relations affected by mental vulnerability in different ways.

The first session of fieldwork consisted of an exploratory focus group combined with a go-along method walk through the various rooms in the basement of a former patient building at Middelfart Asylum. Ten participants shared initial responses to the space and contributed with keywords and associations written on Post-its. The goal was to explore how the social, creative, and aesthetic dimensions of a future experience would appeal to the informants, and what basic expressions of community building were lacking in Middelfart in the eyes of local young people. Hence, we also sought to understand affective responses and spatial associations.

The second session consisted of a co-design workshop with 15 young people (including five returnees). The workshop featured themed activity stations – e.g. mood mapping, tactile artefact interaction, and audio reflection tools – designed to elicit preferences for activities, narrative formats, and interaction types. Mini-surveys and observations supplemented group discussions. The aim was to explore how aesthetic, creative, and intellectual experience dimensions should look in the future in order to appeal to the participants and their motivation for community building. Moreover, the session aimed to explore expressions of communion in the social dynamics among the participants.

In the third session participants were observed during the annual public event 'Sindssyg God Søndag' held at the site (a one-day festival featuring talks, music, theatre, and art, focusing on mental illness and mental health). Six participants (three returnees) engaged in a variety of activities, including talks, communal singing, guided tours of the museum and local area, and meetings with numerous organizations working in the mental health and well-being sector. Informal interviews were conducted to capture impressions of the social atmosphere and forms of engagement. Thus, here we could get an evaluation on the experience dimensions at an already existing cultural event, and examine whether elements of this event could stimulate community building.

Participants (aged 16-24) were recruited via local youth networks. The format acknowledged youth's ad-hoc commitment styles – only three participants joined all sessions – supporting the assumption that one-off engagements can still yield valuable insights.

Reflections on Method

To create a safe and intimate space for the young participants, audio recording was used sparingly. Instead, researchers took detailed fieldnotes during and immediately after each session and later digitized them. This approach was designed to foster a personal atmosphere, encouraging participants to open up about their lives, needs, and wishes for their local community. When recordings were made, they were transcribed verbatim using Goodtape and coded inductively. These reflections inform the thematic synthesis and support the design-oriented intentions of the project, rather than constituting a systematic analysis of empirical data. Themes were then mapped according to the parameters of the Experience Impact Compass.

Findings

Social Motivation Dominates

Across sessions, the most cited question was 'who's coming?' Peer anticipation drove attendance more than programme content, underscoring the Experience Impact Compass' social impact dimension. Participants consistently valued open, low-pressure events where they could drop in with friends, rather than formal programmes with predefined schedules. A recurrent theme was the desire for an informal, spontaneous approach, suggesting that traditional museum frameworks may inhibit participation unless they are adapted. An additional

complexity was highlighted during session 3 where we saw how the informants teamed up in couples formed by personal appeal. Thus, although we could detect elements of communion (for example common song) and interests (for example talking to veterans), the stimulation of social connection mainly occurred on a 1-on-1 level. This thus raises the question of how large a group must be in order to be considered a community.

Contemporary Mental-Health Framing

During session two presentations of various museal objects, such as historic restraint belts, were juxtaposed with information on the prevalence of mental health conditions. This sparked reflection, activating both intellectual and emotional dimensions of knowledge, perspective, and empathy. Many participants emphasized that mental health should not be historicized as a closed chapter but rather linked to current social realities. These elements enabled them to contextualize their own struggles within a broader societal framework. In addition to their interest in data on mental disorders, the informants were also concerned with communication formats that would support reflections and dialogues when visiting the exhibitions. In particular, they highlighted the need of formats that could provoke conversations on vulnerable topics that were hard to talk about in other contexts, invite personal interpretations, and create shared moments among visitors, rather than positioning the exhibition as a one-way transmission of information. In session two, it was obvious how the intellectual, aesthetic, and emotional dimensions could stimulate the community building expression of 'interest'. This demonstrates how a communion, even if somewhat imposed by the research group, can multiply in the community-building expression of interest when it is exposed to the right experience dimensions.

Spatial Flexibility and Micro-Economies

Despite their diverse experiences, youth participants found common ground during session two, where they shared perspectives and aspirations. There was strong engagement – especially in the possibility of gaining access to the museum's basement. They expressed great enthusiasm about obtaining keys and co-developing the space according to their needs and dreams. Spontaneous ideas included painting, interior decoration, creative workshops, board game nights, shared cooking, and social gatherings. These activities were envisioned as part of a self-organized youth hub centred on community, freedom, and creative expression. The youth participants requested a drop-in lounge, zero membership fee, and opportunities to earn community funds (café shifts, guided 'youth tours', T-shirt sales). The basement's raw ambience conveyed a sense of freedom and possibility but there was still a need of cosy interventions such as warm lighting, small lamps, pictures and decorations on the walls.

Importantly, these suggestions reflect not only aesthetic and social preferences but also structural critiques: a need for freedom without demands (at least from older or authoritative personnel) where participation is not tied to formal volunteering. Thus, it was clear how the traditional, very formal (arguably bureaucratic) Danish association practice tends to hinder and not feed the community building expressions of communion and interest among this target group. The youth participants expressed a desire to start developing the space immediately, without having to follow a traditional association-based pathway. Part of the energy and enthusiasm lay in the immediacy, the lack of formal obligations, and the freedom of having their own place.

Creative Anchors Facilitate Dialogue

Activities such as creative beadwork circles and puzzle-solving sessions exemplify opportunities for creative and tactile expression. These activities lowered barriers to conversations about anxiety and PTSD and everyday life in general, demonstrating how the creative dimension can catalyse social and emotional engagement. Such tactile and sensory activities created a safe space for vulnerable sharing, confirming that expressive practices often surpass rational discourse when addressing emotional topics. The question still stands, however, whether such experiences are strong enough to build communities or whether it 'just' stimulates social connections on bilateral levels.

Practical Implications for Middelfart Museum

Several concrete implications for Middelfart Museum have emerged from the evaluation. These recommendations are not exhaustive but illustrate a selection of spatial, organizational, and programmatic elements that directly respond to the needs and aspirations expressed by the young participants throughout the front-end evaluation process. Importantly, these elements have been considered in advance and tested with youth during the data collection phase.

Recommendation 1: convert two basement rooms into (a) a youth lounge and (b) an NGO meeting space. These spaces would offer flexible, informal environments where young people can meet, socialize, and organize activities. The youth lounge is envisioned as a low-threshold drop-in area fostering community, creative expression, and peer support. The NGO meeting room can serve as a hub for local organizations working on mental health and youth welfare. By employing facilitators trained in social work, the museum can support collaboration and resource sharing with local communities and sharpen the museum's awareness of contemporary issues in working with psychiatric heritage. It is the purpose here to stimulate the interest-driven expressions of community as well as the social dimension of the experience amongst the various user groups (the young and the NGOs).

Recommendation 2: operate an in-house café as a 'social centre' co-managed with a youth ambassador corp. A café run in partnership with volunteer youth ambassadors would not only provide a welcoming social space but also empower young people through responsibility and participation in organizational roles. This model supports community building and offers micro-entrepreneurship opportunities such as managing cafe shifts or selling handmade products such as T-shirts made by the youth community. The volunteer work of the youth ambassadors should be supported by the museum in the form of grants for the development of activities in the youth communities in line with the expressed wishes of the young people for autonomy and flexible engagement. This social center might also boost place-driven expressions of community and the creative and social dimensions of the experience. If people meet across groups and interests for social and creative events, place driven feelings and responsibilities might flourish.

Recommendation 3: launch a pilot 'Your Mood – Your Sound' interactive installation as part of the exhibition design. This hands-on exhibit would invite visitors to explore and express emotional states through sound mixing, creating an accessible and engaging entry point into conversations about mental health. There is also a general interest in communication formats that open up conversations about mental vulnerability, which can take the form of conversation cards or games. Such creative anchors provide safe and low-pressure environments for dialogue and reflection, resonating strongly with youth preferences identified in the evaluation. In this way the flexibility that fosters the communion expressions among the young people can be adapted into the intellectual dimensions of the experience.

These initiatives correspond with Danish municipal youth policy goals aimed at promoting mental health, inclusion, and active citizenship. They also contribute to sustainable volunteer recruitment by offering flexible, meaningful participation opportunities adapted to contemporary youth cultures.

Discussion

This study contributes to the discourse on community-based museology by illustrating how museums can evolve from static repositories of objects to dynamic social ecosystems that

actively engage with complex contemporary challenges such as youth mental health and heritage participation.

Social Infrastructure First

The findings emphasize that museums seeking to engage the younger generation should prioritize social infrastructure. Instead of focusing solely on exhibitions, cafés, lounges, and flexible drop-in spaces should be considered core spaces within museums. These social spaces provide informal settings for peer interaction and community building, reflecting values rooted in Denmark's association culture. This approach challenges traditional museum models and supports reimagining museums as active, living social spaces that foster participation and belonging. In this context, we can see how expressions of interest and communion in community building may be the more formative – or even entrepreneurial – forces at play. The expression of place was enough to join the informants in agreement that facilities for young communities are lacking in Middelfart, but it took dialogue on social infrastructure in a certain creative, aesthetic, and intellectual setting to establish a common interest and communion which arguably could spark some entrepreneurship.

From Dark to Dialogic Heritage

The study highlights the potential of a dialogic approach to difficult heritage, particularly psychiatric history, which moves beyond voyeuristic or stigmatizing narratives. Co-produced, data-rich storytelling with youth participants allows museums to reframe 'heritage of regret' sites into platforms for collective reflection and empowerment. This shift aligns with broader trends in participatory heritage and trauma-informed museology which advocates for contextualized, inclusive, and co-creative practices – treating mental health as an ongoing social concern rather than a closed historical chapter. Empirical findings from the workshops illustrate how the young participants actively engaged with historical artefacts, such as restraint belts, not with voyeuristic curiosity but as starting points for dialogue. The engagement with the historical artefacts encouraged a sharing of personal experiences about mental health and vulnerability in a supportive atmosphere. During a public event about mental health, youth participants valued spaces for informal interaction and collective storytelling, reinforcing the museum's role as a facilitator of ongoing social conversations rather than a mere presenter of past events.

Hybrid Staffing Needs

Addressing mental health within the museum context necessitates multidisciplinary skills. The project demonstrates the value of integrating curatorial expertise with social work and facilitation competencies. Employing community facilitators trained in social work alongside traditional curators enhances the museum's ability to support vulnerable youth, facilitate sensitive conversations, and sustain engagement. This hybrid staffing model reflects evolving practices in socially engaged cultural institutions.

From all over the international museum world, one can find cases on how volunteer communities find it attractive to cross borders between various professions and altruistic and pure interest born activities (see for example: Farley et al. 2025). Entire communities have been formed out of having a semi-professional or so called 'serious leisure' relation to an interest-driven fellowship (Hansen 2021). However, the way these communities emerge differs from age group to age group (Mair 2011). The hybrid staffing needs discovered in this project might be the same phenomenon only in a version of 'Gen Zs' forming a community which does not have the same cultural communions as the ones we see in many other studies of this matter.

Reimagining 'Foreningskultur' for Contemporary Youth

The study positions Danish association culture as both a foundational heritage and an adaptable resource. While traditional voluntary associations face declining youth participation, their principles of voluntary engagement, democratic participation, and community-building can be translated into flexible, episodic, and interest-driven forms of involvement. This enables

museums to uphold participatory and democratic values while responding to contemporary youth cultures prioritizing autonomy and personal relevance.

Conclusion

This article has examined how a former psychiatric hospital in Middelfart can be repurposed as a participatory and mental health—promoting cultural venue with a focus on youth engagement. In the development of the new MIND Museum, we used front-end evaluation involving local young people, and demonstrated that creative, low-threshold activities, and flexible social spaces are crucial for fostering engagement.

Insight from the fieldwork shows the importance of how developing museums should not only focus on the spatial structure of exhibitions but also prioritize a physical and organizational development of a social infrastructure. The approach challenges traditionally structured museums and rethinks museums as active social spaces that support informal interaction, creativity, and community building. These spaces become central as social cores that reflect the values of the association culture in a contemporary format. Organizationally, this approach requires a hybrid staffing model, where curatorial expertise is supplemented with social and facilitating competencies, for example through the employment of community facilitators trained in social work.

Our findings underline the enduring significance of Danish association culture as a foundation for community building, even as youth preferences shift toward more informal, episodic, and interest-based participation. Museums can draw upon the core principles of association culture – volunteerism, democratic participation, and social cohesion – by reinterpreting these values in ways that resonate with contemporary youth. By recognizing and incorporating young people's ideas and aspirations, the fieldwork demonstrated that museums can foster inclusive environments where youth feel empowered and capable of engaging with communities on their own terms. One implication is that museums should explore new forms of volunteerism, enabling young participants to take on organizational roles in planning and coordinating events in the youth lounge, or to contribute to the young community's economy – either by taking shifts in the museum café or engaging in micro-entrepreneurship through the sale of handmade products in the museum shop.

In addressing MIND Museum's themes of psychiatric cultural heritage, the fieldwork showed that the young participants are moving from a traditional, object-focused and didactic approach to a more dialogic and co-creative approach. Facilitated conversations about mental vulnerability and personal experiences with mental health, held within safe and intimate settings, proved essential for creating secure spaces for sharing and reflection.

MIND Museum's presentation should thus support both intellectual as well as social and emotional dimensions of the experience. In the development of the exhibitions, it is necessary to reflect upon how historical and contemporary objects and data can be a starting point for reflection and dialogue and how safe and creative settings can facilitate conversations and personal sharing of experiences. By integrating co-creation and affective experience frameworks, museums can reconceptualize heritage sites traditionally associated with stigma into dynamic social ecosystems that support inclusion, dialogue, and empowerment.

As a formative evaluation, the study offers valuable insights but is limited by sample size and participant self-selection. Future research should investigate long-term outcomes of museum transformations, explore scalability across diverse contexts, and examine the inclusion of broader professional support such as mental health specialists and peer mentors to enhance sustainability.

Notes

- ¹ As explored within Fabio Parasecoli and Mateusz Halawa's edited anthology, 'The Global Brooklyn' phenomenon refers to when a former working class or industrial area goes through a revitalization process and becomes attractive for 'the creative class' and modern entrepreneurs
- ² Slagteriet, 'Forside', Slagteriet [n.d.] <https://slagteriet.dk/>, accessed 15 March 2024.

References

- Alinsky, S.D. (1971) *Rules for Radicals: A Practical Primer for Realistic Radicals*, New York: Vintage Books.
- Björkroth, M. (1995) 'Hembygd – A concept and its Ambiguities', *Nordisk Museologi*, 2 33-40.
- Copic, S., Djordjevic, J., Lukić, T., Stojanović, V., Djukicin, S., Besermenji, S., Stamenković, I. and Tumaric, A. (2014) 'Transformation of Industrial Heritage: An Example of Tourism Industry Development in the Ruhr Area (Germany)', *Geographica Pannonica*, 18 (2) 43–50 doi: 10.5937/GeoPan1402043C.
- De Bernadi, C., Hansen, A. B. and Pashkevich, A. (2019) 'Repurposing of Industrial Heritage: A Swedish Perspective', in Werner Gronau (ed) *E-CULT-OURS Open Source Textbook*, 110-121 https://ec.europa.eu/programmes/erasmus-plus/project-result-content/7217a9dc-3cf8-4243-97ed-3b53164c0681/IO1_Textbook_Managing_Cultural_Heritage_in_Tourism.pdf, accessed 6 February 2026.
- Farley, R., Pollock, V.L., King, J. and Claxton, K. (2025) 'Volunteer Voices: Building Volunteer Agency in the Field of Contemporary Art in Heritage', *Journal of Heritage Tourism*, 20 (3) 348–363.
- Hansen, A. B. and Gronau, W. (2019) 'Managing Magic – Typology for Managing a Good Heritage Experience', in Werner Gronau, Rossana Bonadei, Elizabeth Kastenholz and Albina Pashkevich (eds) *E-Cul-Tours: Enhancing Networks in Heritage Tourism*, 85-105, Firenze: TAB Edizione.
- Hansen, A. B. and Sundbo, D. (2021) *Bæredygtig socio-kulturel turismeudvikling i Västra Götaland*, Slagelse: Professionshøjskolen Absalon.
- Hansen, H. (ed.) (2007) *Teglårdsparken – sindssygehospitalet, der blev en bydel*, Middelfart: Middelfart Museum.
- Jessen, A. L., Andersen, N. H. and Andersen, S. D. S. (2023) *Enabling Torontonians to Grow and Thrive: Measuring the Social Impact of Toronto Public Library*, Toronto: Toronto Public Library. <https://tplfoundation.ca/wp-content/uploads/2024/03/Social-Impact-Study-Toronto-Public-Library.pdf>.
- Kadoyama, M. (2018) *Museums Involving Communities: Authentic Connections*, New York: Routledge.
- Kaspersen, L. (2002) 'Associationalism for A Hundred and Fifty Years – and Still Alive and Kicking: Some Reflections on the Danish Civil Society', ECPR Joint Session, Torino 22-27 March 2002. https://base.socioeco.org/docs/a0110502_020153_20080311_63_kaspersen1.pdf.
- Lieberkind, J. (2021) 'From Ideology to Strategic Engagement', in Maria Bruselius-Jensen, Ilaria Pitti and Kay Tisdall (eds) *Young People's Participation: Revisiting Youth and Inequalities in Europe*, 77–98, Bristol: Policy Press.
- Nørup, M. (2006) 'Sindssygehospitalet ved Middelfart', in Inger Hartby and Edith Mandrup Rønn (eds) *Det forrykte menneske: den psykisk syge i historien ca. 1830-1980*, Skippershoved: Danmark.

- Parasecoli, F. and Halawa, M. (2021) *Global Brooklyn: Designing Food Experiences in World Cities*, London: Bloomsbury Publishing.
- Putnam, R. D. (2000) *Bowling Alone: The Collapse and Revival of American Community*, New York: Simon & Schuster.
- Rasmussen, H. (1979) *Dansk Museumshistorie*, København: Dansk Kulturhistorisk Museumsforening.
- Strandgaard, O. (2010) *Museumsbogen: praktisk museologi*, København: Forlaget Hikuin.
- Sundhedsstyrelse (Danish National Board of Health) (2022) *Danskernes sundhed – Den Nationale Sundhedsprofil 2021*, Copenhagen: Sundhedsstyrelsen.
- Thomas, S. Herva, V-P., Seitsonen, O. And Koskinen-Koivisto, E. (2019) 'Dark Heritage', in Claire Smith (ed) *Encyclopedia of Global Archaeology*, 3109-3119, Cham: Springer.
- Wenger, E. (1998) *Communities of Practice: Learning, Meaning, and Identity*, Cambridge: Cambridge University Press.
- Widmark, P. (2022) 'Heritage as a Foundation and Resource in Place-making Processes: Experiences on adaptive reuse and collaborative approaches from three industrial villages in Västra Götaland, Sweden', MA thesis submitted to the University of Gothenburg.

***Maiken Rude Nørup**, CEO at Middelfart Museum.

****Andreas Bonde Hansen**, CEO at The Medieval Center. Former chief advisor at Sesimonaut.

*****Anna Krogh Søndergaard**, Senior Advisor at Seismonaut.