Co-Creative Cooperation in the Field of Culture and Heritage

Good Practice Report

Imprint

Co-Create. Co-Creative Cooperation in the Field of Culture and Heritage. Good Practice Report

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1 Foreword

By Aron Weigl, EDUCULT

"Co-creation" has been the new slogan for increased cooperation between public administration, local institutions and civil society. In more and more European countries, "co-creation" is on the political agenda and local stakeholders are involved in collaborations with a "co-creative approach". But what does that mean? How are co-creative collaborations actually implemented? And does the implementation do justice to the designation?

We do not know much about co-creation yet. It is still a rarely researched topic and a young field for the practice, especially in the field of arts and culture. The many concepts and definitions of co-creation vary widely. To fill the knowledge gap and to support civil society actors in co-creative contexts, the Erasmus+ project "Co-Create" was established. The project focuses on co-creative collaboration between cultural organisations and stakeholders of civil society on the one hand and cultural administrations and institutions of the public sector on the other hand. A first mapping of co-creation is compiled in this report which was written in the early stages of the project.

The project approach includes:

» that co-creation can have synergetic benefits and a transformative potential, if the cooperation is developed on equal terms and with reference to participatory governance and the goal of empowerment;
» that an innovative development work, in which associations and, in this context, cultural associations not only are equal partners but also part of the project with roles as initiators, designers and governing actors is possible and will allow communities to explore the transformative potentials.

Project Aims

The project aims to promote civic and democratic empowerment, where different citizen groups have better access not only as co-implementers, but also as co-initiators and co-designers of new activities, initiatives and programmes. Simultaneously the citizens are not only understood as users of cultural offers and as "the audience", but as participants and "co-creators" in the arts and culture activities. This goal is to be achieved, among other things, by raising awareness of the various forms of co-creation and by providing training for civil society actors in the cultural sector.

As there is no common definition of "co-creation" and as the term is still a relatively new one, there are reasons to research this phenomenon in a first step. The hypothesis is that co-creation can promote social innovation if more skills intermingle in a larger network. However, similar to the more common term "participation", "co-creation" can be used as an empty phrase which is used to justify spending public money, or as a smokescreen, hiding public top-down control of civil society initiatives. Therefore, this project collects and analyses examples of co-creative activities from the involved partner countries Austria, Denmark and Finland. When does co-creation work well – and when does it not? Which types of co-creative collaboration can be observed?

Based on the case studies, the necessary and helpful competencies of the actors involved are identified. The European cooperation project is an advantage here, as different approaches can reveal a greater variety of competencies. These collected skills will then flow into the development of a course concept to support the actors in their engagement in co-creative collaborations. This concept is tested in three national pilot workshops as well as in a joint European one.

Another objective of the project is to disseminate the results and outcomes of the different project steps. Therefore, among other things, three conferences will be held in the partner countries in the last phase of the project.

Methodology

To approach the concept of "co-creation" and to gain insight into different forms and understandings in the participating countries, a qualitative approach has been chosen. In the first step, desk research and literature review allowed a broader perspective on the current status of co-creative activities in Europe. Besides, based on existing research, a typology of co-creative activities was developed.

In the second step, possible good practice examples were identified and jointly analysed on the basis of common criteria. The basic condition for the selection was that at least one actor involved had to be from a public administration or institution, and another one had to be a non-individual cultural actor from civil society. In addition, on the basis of existing co-creative projects and analyses, optional criteria were developed to provide orientation.[1] Amongst others, these are a non-hierarchical form of collaboration, trust and understanding between the stakeholders, the inclusion of different stakeholders in a network approach, the empowerment of the participating actors, ensuring financial support and the support by experts, collectively established rules, an analytical foundation for decision making, etc. Finally, two examples per country were chosen, so that this report collects six good practices.

The desk research carried out for the selection was then extended for the selected examples. This formed the first data basis for the analysis. Based on the project objectives, a joint questionnaire was developed for further data collection (see annex). Four stakeholders from each sample project were asked to answer these questions either in the form of an interview or in writing. Thus, a total of 24 responses were included in the case analysis.

Reading instructions

Two more theoretical chapters will introduce to the concept of co-creation. Chapter 2 describes the historical background, the ambiguities and the current status of co-creation, especially in the cultural field. Chapter 3 develops a typology of co-creation which is then used to categorise the good practice examples.

The case studies are presented in chapters 4 (Austria), 5 (Denmark) and 6 (Finland). Each of these chapters first provide an introduction to the local context and the situation of co-creation in the country. Then the two good practice examples are outlined starting with a general description of the selected case. In addition, the thematic field and the project objectives are defined, a classification of the

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1   E.g. the project "Participatory Governance in Culture", implemented in 2016 to 2018 by the Kultura Nova Foundation in Zagreb, developed characteristics of co-creative collaboration (cf. Vidović, 2018).

project into the typology takes place and the successes and challenges are discussed. Each chapter ends with the analysis of the competence profiles which can be observed in the cases.

The concluding chapter 7 compares the different approaches of co-creation in the three countries. Based on the research findings recommendations for high quality co-creative cooperation are presented. Finally, the chapter creates a basis for the development of a workshop concept and course package which supports the needed competences of civil society actors in the cultural field for co-creative collaborations.

We wish you an inspiring reading – discovering the transformative potential of co-creation!

2 The New Agenda of Co-Creation

By Hans Jørgen Vodsgaard, Interfolk

The last years the municipal agenda for the delivery of welfare services has been characterised by the concept of "co-creation", especially in Denmark but also in other Western and Northern European countries, while it still hasn't got much foothold in Eastern and Southern European countries. The new agenda indicates an aim to strengthening the welfare services by establishing new cooperative relations and roles between the public sector and citizens and civil society.

According to Danish researchers (Andersen & Lundgaard, 2016) it seems like a "collaborative turn" – a turn towards a new cooperation mantra, where "co-creation" forms part of any strategy and speech from municipal employees and politicians. In Denmark, the new agenda is carried out by a number of organisations and public leaders and politicians under names, such as "Kommune 3.0" (Skanderborg Municipality), "Kommune Forfra" (Aarhus Municipality) and "Future Welfare Alliances" (Local Government Denmark). In recent years, a new "market" has emerged, in which a number of consultants, think tanks and researchers offer analyses, competence development, counselling and dissemination to support the agenda of co-creation (Tortzen, 2016).

In co-creation, citizens and professionals are equal partners in developing, implementing and evaluating solutions. At the same time, the concept captures the organisational cross-sectoral form of cooperation across civil society and the municipality (2018; Espersen & Andersen, 2017).

But broadly speaking, co-creation means that citizens and associations from the civil society (and companies from the market) and employees and managers from the municipality are engaged in a cross-sectoral collaboration to develop new welfare solutions. When you co-create, you create something new together – hence the name. The parties' differences, i.e. the total amount of competencies, values and networks, are mixed together in new ways to create new solutions to common challenges.

Hereby, co-creation promotes social innovation where you put more skills and a larger network into play in new ways. By mixing the cards, one obtains new eyes on old issues that include knowledge and networks from the voluntary world in the municipal – and vice versa. It requires that you are open to thinking completely new – and together defining what you collaborate about and why.

2.1 Historical Background

The idea of "co-creation" was first described by economist Elinor Ostrom and her colleagues at Indiana University in the 1970s. Initially, the term was developed to explain the researchers' empirical findings, which showed that police efforts were cheaper and more effective in small and medium-sized police departments than in the major departments (Ostrom, 2012), among other things because the closer connection to and dialogue with the citizens contributed to reducing crime.

In the Nordic countries there is a long tradition of involving the citizens and for cooperation between the public and civil society, which has been termed "cooperation", "partnerships" and, last but not

least, "co-creation" (Andersen & Espersen, 2017). Although the idea of co-creation builds on the earlier experiences of collaborating and user involvement, it goes further in focusing on citizens and voluntary associations as an equal co-creator of welfare solutions.

In general, the public authorities' interest in cooperation with citizen groups and civil society associations was high in the late 1970s and early 1980s. For example, in Denmark have been the large-scale government-initiated development funds, called SUM- grants, which came in the 1980s and continued into the 1990s, and promoted the development of bottom-up initiatives that were based on local community groups and initiated by fiery souls in the civil society as well as public sector (Hulgård and Andersen, 2009). But during the 1990s this interest was displaced by new trends focusing on marketing and outsourcing of public services (Alford, 2009) where new public management (and the New Labour turn among many social democratic parties) began to define the agenda of the public administration.

In the late nineties, the interest in co-creative cooperation operation has revived both politically and scientifically, in the light of the economic financial crisis 2007-2009, which affected many western welfare states. We have a "second wave" focusing in particular on positioning co-creation as a viable alternative to government and market-based production of public services, respectively. The agenda tends to shift from new public management to New Public Governance (Bovaird & Löffler 2012, Pestoff 2012).

The driving force behind co-creation is the desire to involve and give influence to citizens and stakeholders in the development of welfare solutions. It is a basic assumption that citizens and civil society possess knowledge and resources that can be applied in the development of welfare solutions and that they can flourish in equal relationships.

Empowerment of citizens and civil society, understood as the ability to exert influence and evolve from marginalized to equitable participants, is an important focus of research on co-creation, both as process and result. Empowerment can both deal with the individual level, i.e. the individual citizen's experience of increased power over his own situation; and the collective level, i.e. groups of citizens' opportunities for self-governance – and thus their political power to influence the development of society (Agger & Tortzen, 2018).

There is a new focus on the so-called "transformative potential" in co-creative cooperation (Needham & Carr, 2009), which involves citizens and public employees participating in an equal effort to develop innovative, sustainable and long-term welfare solutions. It is thus a collaboration that has the potential to create synergy by changing the roles and relationships of the actors. Just by focusing on this transformative potential of co-creation, it is possible to mark a difference from other practices such as citizen involvement and volunteering.

2.2 Ambiguous Approaches

But co-creation is still a young field, both regarding research and welfare policy; and the attempts to define the central concepts are many and varying and the approaches are marked with ambiguities. There are roughly said two conflicting understandings of co-creation, respectively as a means for efficiency or for empowerment. Some researchers identify inclusive and emancipatory potentials in the

gaps between organisations and sectors and emphasise the importance of democratic and collective governance (Boje, 2017).

Other researchers have uncovered that the specific cooperation takes place mainly on the implementation of municipal services rather than on development and evaluation, and that the democratic dimension in the concrete cooperation is limited (Ibsen & Espersen, 2016). We also know from other research that the inclusive and democratic function of civil society is under pressure from dominant expectations that civil society must deliver effect and results according to the same logic as the public sector (Espersen et al., 2018).

According to Nordic research (Loga, 2018), the growing public interest in cross-sectoral cooperation, in which civil society increasingly contributes to the development, production and evaluation of welfare solutions, has two very different faces:

> » On the one hand, we have a discourse, which is linked to resource scarcity, financial crisis and economic necessity in accessing more resources.
> » On the other hand, we have a discourse, which is linked to the ability of civil society to establish democratic governance and contribute to the democratic legitimacy of the welfare state, individual customization and active citizenship.

The first understanding with focus on efficiency has been further developed within the framework of New Public Management with emphasis on economic gains. Co-creation is seen as an answer to resource shortages in public welfare production and aims at efficient production of public services, and typically citizens are seen as relatively "passive" co-producers of service. The goal here is to continuously quality assure, streamline and target and, if necessary, innovate public services (Jakobsen & Andersen, 2013). The understanding is characterized by an economic rationale and a functional perspective, where citizens and users are seen as rational, benefit maximizing actors.

The second understanding that emphasises empowerment has been developed with reference to New Public Governance, and it aims at giving citizens and civil society greater influence on public welfare (Osborne, 2010). It emphasises network-based collaboration between different public and private actors, working together to prioritize, plan or produce welfare. This understanding highlights the democratic potential of co-creation in the form of increased pluralism and legitimacy of prioritizing, planning and producing public welfare. The goal is empowerment of citizens and civil society, and co-creation is seen as a way to promote transformative processes that can change the relations and roles between the public administration and the civil society associations and citizens.

In the empowerment understanding, citizens are regarded as active citizens, and it is emphasised that not only individual citizens, but also civil society organisations, local communities can participate in cooperation. It focuses primarily on the possible democratic and liberating potential in co-creation.

We can emphasise that the partnership circle of this Erasmus+ project share an approach that is based on the empowerment understanding and the project's development work will not only focus on cooperation on equal footing, but also try to identify opportunities for civil society actors to be the initiators and the key executives during parts of the cooperation.

2.3 Co-Creation in Practice

The idea of co-creation that has more ideational sources and represents different political agendas, is also an ambiguous phenomenon in practice. It can cover a variety of practices (Ewert & Evers, 2012) and unfortunately the many fine words will often not correspond to the real practice.

Empirical research in "co-creative practices" shows that citizens and civil society are often involved late and have limited influence in the cooperation. The researchers distinguish between three types of co-creation depending on the role of citizens and civil society actors and where in the process they get influence. They can either take the role of co-initiator, co-designer or co-implementer. In practice, the most common form of cooperation is where the citizens take the role as co-implementer, that is, they first enter into cooperation when the new services are designed and shall be implemented (OECD, 2011).

A recent Danish study (Tortzen, 2016) showed that in many cases there is a gap between narrative and practice in terms of co-creation. Specific cases were investigated in three different municipalities, with particular focus on how the public management, respectively, supported or counteracted equal cooperation. The conclusion was that all three examples represented top-down initiatives that were presented as 'co-creation'

On the one hand, the municipal leaders use an empowerment tale of co-creation, emphasizing equal cooperation, where citizens and other civil society actors get influence on how welfare is to be designed and produced. On the other hand, it is actually a practice in which relevant and affected groups of citizens are kept out, and where public actors do not seriously provide room for the problem understandings, solutions or resources the citizens wish to bring. This means that it contrary to the fine words in reality is a practice of instrumental efficiency.

The same picture is drawn from a major study, which CISC (Centre for Research in Sports, Health and Civil Society, University of Southern Denmark) has carried out. It shows that even though the municipalities want to strengthen democracy in public services, they cooperate with volunteers on specific tasks in the implementation, rather than involving them in identifying challenges and developing new possible solutions (Ibsen & Espersen, 2016). In practice, the instrumental efficiency understanding of cooperation often prevails in governance.

The conclusion of these two key surveys is that the municipalities are constantly failing to act as facilitators in the co-creative cooperation, by laying down the framework and objectives of the cooperation in advance, and by assuming a dominant role in the cooperation, so that there is no room for the resources and ideas, the citizens and civil society can bring. Such "top-down" partnerships, where the municipality takes the role of defining rather than facilitating, do not allow space for all parties' resources and knowledge to come into play.

2.4 The Democratic Approach

We wish to promote alternative approaches, where the cultural associations can be engaged in more equal forms of cooperation that respects the independent learning capacity and the democratic self-organisation of the voluntary associations.

We think a viable agenda for co-creation must focus on the synergistic benefit and the so-called "transformative potential", where cooperation is developed on equal terms and with reference to new public governance and the goal of empowerment.

The most innovative part of our project may be to build on the "citizen help citizen" approach to promote "cultural sustainability" in our support to the New Public Governance agenda of "co-creative cooperation" as a mean for social inclusion and empowerment in the area of arts and culture. The goal is empowerment and we will focus on the transformative potential in a co-creative cooperation, where citizens and public employees participate on equal footing to develop innovative, sustainable and long-term welfare services, also in the area of arts, culture and heritage. Hereby new groups of citizens can be engaged in the design and implementation of new arts and culture activities and the traditional more passive forms as users and audiences are elaborated to more involving forms of active participation in the arts, culture and heritage activities.

This approach will in our point of view raise the accessibility and diversity of cultural expressions. Hereby different citizen groups have better access to take part, not only as co-implementers, but also as co-initiators and co-designers of new initiatives as well as to be engaged not only as users, but as active audiences and participants in the arts and culture activities. With such a more open access to take part, all groups have better possibilities to influence the design and implementation and this will promote a more inclusive and multifaceted art and culture life in the local communities.

This understanding highlights the democratic potential of co-creation in the form of increased pluralism and legitimacy of prioritizing, planning and producing public welfare services, also in the area of arts, culture and heritage. The goal is empowerment, and it is emphasised that not only individual citizens, but also civil society organisations and local communities can participate in cooperation.

It focuses primarily on the possible democratic and liberating potential in co-creation.

Hereby, it has a clear link to the first and third strategic objective of a "Sustainable and intercultural Nordic Region" that was presented in the strategy for Nordic cultural cooperation 2013-2020, which the Nordic Ministers of Culture adopted on 31 October 2012. We think that the sustainability of the Nordic societies as well as other EU member states, in general will be promoted by a more accessible and engaging cultural life, and especially by applying the "citizen help citizen" approach, where all types of citizens can be involved on equal terms in the area of voluntary culture and heritage and thereby also in the co-creative cooperation with public representatives and staff from the public arts, culture and heritage institutions.

2.5 New Approaches in the Cultural Field

The co-creative pilot work is mainly developed in the welfare area of social, health and humanitarian work, and not so much in the area of arts and culture, even though it may especially be in the area of arts, culture and heritage that the transformative learning potential can be strongest.

It can from pragmatic point of view be mentioned that in Denmark sports, culture and leisure associations together account for half of all associations in the country. The sports associations constitute about a quarter and the cultural and leisure associations also represent about a quarter, while welfare associations (social, humanitarian and health associations) account for less than one fifth of all associations. In addition, cultural associations are the sector, which has the greatest growth in the number of new associations and new members (Ibsen & Espersen, 2016); and this is a general tendency in all EU member states. Not least outside the larger cities, cultural associations are crucial to ensuring a wide range of culture and leisure facilities for the citizens.

In principle, participatory culture promotes inclusive and mutually beneficial experiences, where the involved participants contribute and benefit equally in the same act, as neighbours and peers, without being targeted or labelled. Compared to many other existing volunteer, campaign or charity culture activities, the co-creative approach helps to bring together resources from across a community in more equal horizontal networks contrary to more vertical top-down relations.

In our opinion, cultural associations have special opportunities to engage in an innovative development work, as there are not the same legislative bindings for municipal welfare services as in the social and health field. There is not the same risk that a citizen gets a wrong legal, social or health treatment due to efforts from "unprofessional" associations and volunteers, because in the arts and culture there is no risk for wrong or dangerous services, but only a shortage of possibilities as audience and performers. You do not die or go to jail because there is no public controlled art and culture services in your municipality, you may in worst case just risk poorer opportunities to become a more enlightened and enlivened citizen, and you still have the opportunity to vote with your feet and move to another municipality with better culture and leisure facilities.

The cultural associations and institutions can be seen as the freest of the free associations and as such have the best possibilities to engage in new equal forms of cooperation, where public administrations and institutions to a higher degree in selected areas can release their control and give room and influence for initiatives, resources and contributions from civil society associations and citizens.

3 A Typology of Co-Creation

By Hans Jørgen Vodsgaard, Interfolk

3.1 Different Forms of Co-Creation

The driving force behind co-creation is the desire to involve and give influence to citizens and stake-holders in the development of welfare solutions. It is a basic assumption that citizens and civil society possess knowledge and resources that can be applied in the development of welfare solutions and that they can flourish in equal relationships.

Some researchers identify inclusive and emancipatory potentials in the gaps between organisations and sectors and emphasise the importance of democratic and collective governance (Boje, 2017). Other researchers have uncovered that the specific cooperation takes place mainly on the implementation of municipal services rather than on development and evaluation, and that the democratic dimension in the concrete cooperation is limited (Ibsen & Espersen, 2016). We also know from other research that the inclusive and democratic function of civil society is under pressure from dominant expectations that civil society must deliver effect and results according to the same logic as the public sector (Espersen et al., 2018).

So in practice, there can be different priorities and approaches in the co-creative initiatives. According to various Nordic studies (Hygum, 2018; Tortzen, 2016; Tuurnas, 2016), co-creation can take many different forms of practice that revolve around

> » to address the fragmentation of welfare solutions and to create greater connections in efforts and offers;
> » to strengthen the democratic influence of citizens and to support empowerment of vulnerable citizens;
> » to establish another relationship between state and civil society, including another distribution of roles and tasks;
> » to develop public services in relation to greater quality, accuracy (effect) and citizen involvement.

In general, we cannot say that one practice is better than another, because they are developed in different contexts with different aims and possibilities. Instead, we can try to better understand the different forms of co-creation and their weaknesses and strengths. For that we need a typology; and in the following, we present a typology of co-creation that has been developed by Jens Ulrich, PhD. and associate professor at the University Colleges Denmark.
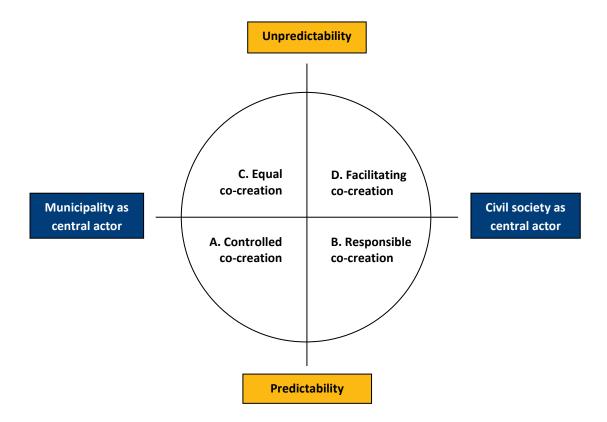
3.2 A Typology of Co-Creation

The aim of this typology is not to present one approach to co-creation as better than another. It is not a normative typology. Instead, the typology has a descriptive aim; it seeks to capture the main differences covered by the concept of co-creation (Ulrich, 2016).

Even though the typology contains varied understandings of co-creation, they all are within the framework of an overall definition, where co-creation can be understood as the process in which cross-sector actors together develop new welfare services.

Here the concept of co-creation is reserved for the processes in which a public actor develops and/or produces welfare together with non-public actors. These can be citizens, citizen groups, companies, associations or other civil society organisations (see, fx key research reviews in the field; Verschuere, Brandsen and Pestoff, 2012; Löffler, 2009; Parks et al., 1999; as well as Agger and Tortzen, 2015).

The typology is defined by two axes:

1. The first vertical axis deals with the municipality's need to define the content of co-creation.

    » At one end of this axis, co-creation is controlled by the municipal actors. The ambition here is that the co-operative process is relatively tightly controlled and that one can predict the outcome of the process (predictability).
    » At the other end of the axis, co-creation is uncontrolled and the outcomes more open. Here the co-creation process can lead to solutions to the welfare issues, which have not been designed in advance (unpredictability).

2. The second horizontal axis deals with the actors in the co-creation processes.

    » At one end of the axis, municipal actors play the central role in the actual co-creation.
    » At the other end of the axis, external actors play the central role. Here, it is typically citizens, companies and civil society actors that are the key players.

A: Controlled Co-Creation

Defined as an activity, where the municipal actors have an ambition to manage the cooperation process, so that the result of the process becomes relatively predictable, and at the same time it is the municipal actors, who play a very central role in the co-creation process.

In the *Controlled Co-Creation,* the municipality's employees largely consider themselves as governmental professionals. The municipal employees occupy a controlling position. Citizens are thus regarded as recipients of public service. Symbolically, therefore, citizens are often positioned as clients, patients or customers.

In this approach, the co-creation element is minimal and in practice, the co-creation is often limited to take place as implementation of predefined public services. Controlled co-creation certainly contains a co-creative element, but it is the municipality that defines, delimits and determines what the co-creation must deal with.

In a central article for the co-creation field, the citizen's role in this form of co-creation is referred to as co-implementers (Voorberg, Bekkers and Tummers 2013: 9). The role of the citizens is limited to implementing public policy.

B: Responsible Co-Creation

Defined as an activity, where municipal actors have an ambition to manage the co-creation process, so the result of the process becomes relatively predictable; but in the same time the municipal actors play a retracted role and leave the main responsibility for the content of co-creation to external actors – actors who can be citizens, companies or civil society organisations.

Responsible Co-Creation is based on the idea of help to self-help. The municipal employee works from an idea of co-creation, where the citizen or citizen groups must be dressed, so they in the long term can become autonomous and self-reliant.

There is an ambition to invite the co-operating parties into a co-creative process, where they are empowered in such a way that they can manage in the future without the municipality's involvement. In other words, this is a form of empowerment strategy, but not an empowerment strategy where the individual citizens themselves define what the goal of the empowerment process is, but an empowerment strategy, where it is the municipality that defines the goal.

It is an engaging and co-creative process, but the municipal actors have an ambition to control what the citizens must be involved in and how this involvement must be organized. They want to be able to manage and thus also predict the outcome of the co-creation process.

C: Equal Co-Creation

Defined as an activity, where the outcome of the co-creation is not given in advance, but where the municipal actors still play a central role in the co-creation process. In *Equal Co-Creation*, we are for the first time above the horizontal axis of the typology. This means that the municipality no longer has an ambition to control the outcome of the co-creation process.

Unpredictability has been opened up, but it is still the municipality that identifies the topic which the co-creation process shall address. The municipality has a problem that it wants to get solved through a co-creation process. The result is not known, but the problem is defined.

Therefore, when the municipality has identified the area for co-creation, relevant partners are invited into the process. What comes out of the process is not planned in advance; and, just as the solution is unpredictable, it is also unpredictable who will manage the solution developed in the co-creation process. It may be the municipal employees that manage the developed solution; it may be the invited actors that manage the task; or the task can be managed in collaboration between both the municipal actors and the actors who are invited into the cooperation process.

In *Equal Co-Creation*, the municipality's employees are typically included in the co-creation process as professionals or as representatives of the municipality's policy. But the professional staff or the representatives do not weigh heavier than the other actors' professional skills and policies. The municipality's employees are legitimate actors, but they have no priority over the other actors in the co-creation process. It is only by identifying the problem for the co-creation that the municipality plays a particularly defining role. Not in the co-creation process itself.

In *Equal Co-Creation*, citizens, civil society organisations, associations and businesses can play a dual role. They can on the one hand have a role as developers of solutions and act as co-designers; and on the other hand they can also have a role in the actual implementation of the co-created solution, and thereby have a role as co-implementers (Voorberg, Bekkers and Tummers, 2013).

D: Facilitating Co-Creation

Facilitating Co-Creation is defined as an activity where the outcome of the co-creation is not given in advance. The municipal actors play a retracted role and leave the main responsibility of the content of the co-creation to external actors – like citizens, businesses or civil society organisations.

In the *Equal Co-Creation*, presented above, the municipality sets the framework and identifies the problem that the co-creation should address. In the *Facilitating Co-Creation*, this is no longer the case. Here, it is typically citizens, companies or civil society organisations that take the initiative and point to welfare areas that they want the municipality to engage in. They see a problem and knock on the door of the municipality and ask for support to solve it.

The municipality's role in the co-creative process is primarily of a facilitating nature. The municipal employees facilitate the process, offer frames such as premises and equipment or make their expertise available. But the municipality does not play a co-defining role in the development of solutions or in the execution of the actual welfare tasks.

It is citizens, private companies and civil society organisations that are the primary actors in welfare production and the actors that defines and solves the welfare tasks. In this approach, it is not just about involving citizens in the decision-making process, but also about involvement in the actual execution of the welfare tasks. We can talk about a promotion of active citizenship, where the citizens interact with each other in network-like forms of organisation.

The municipal actors no longer see themselves as primarily defined by their professional skills and by their particular professional competencies, but instead as process facilitators. The municipal employee goes from solving tasks and from being a project manager to acting as a process consultant in co-creation processes. *Facilitating Co-Creation* can ultimately end up being a total decoupling of the municipality as an actor.

In the *Facilitating Co-Creation*, the municipal actors have entrusted the right of initiative and the possibility to initiate co-creation processes to actors outside the municipality itself. Citizens, private companies and civil society organisations thus have a role that can be referred to as co-initiator as well as co-designer and co-implementer (Voorberg, Bekkers and Tummers, 2013).

3.3 Clarify the Approach

The goal of the typology, presented above, is to create a common and nuanced language for what co-creation can be. As described, the concept of co-creation covers some very different approaches in practice on how co-creation can be accomplished.

Our recommendation is therefore that if a municipality or other public actors have an ambition to transfer parts of their task management to cooperative processes, they must first make clear, which co-creation approach they wish to pursue.

As described initially, the typology is not normative in its proposition. The various forms of co-creation can all be relevant and appropriate depending on the contexts and challenges they have to work in and with.

But the typology can provide a basis for strategic, political and value considerations as to which co-creation approach will be the best in a given situation; and the typology can also help to classify and describe different examples of good practice.

4 Co-Creation in Austria

By Isabel Monaghan and Aron Weigl, EDUCULT

4.1 Country Context

General Situation in Austria

Co-creation plays an increasingly large role in Austria in many fields and contexts. However, the term is hardly used. Co-creation is most likely to be associated with joint artistic creation or product design. Instead, in Austria we are talking either about participation and participation processes or about collaborative governance. This involves the exchange within the framework of decision-making and/or implementation processes between public actors, i.e. urban or state, on the one hand and either citizens or civil society organisations on the other hand. Especially within the framework of environmental projects, civil society organisations are increasingly involved in decision-making processes – not least on the basis of the Aarhus Convention, which came into force in 2001 (UNECE, 2014).

In general, however, there are also signs of an increase in the direct involvement of citizens in political decision-making processes at the local level. One such example is the constitutionally anchored citizens' councils in the federal state of Vorarlberg, in which randomly selected citizens deal with a social issue. The results must be taken into account by elected politicians (Amt der Vorarlberger Landesregierung, 2010).

In detail, different types of co-creation can be found. In some cases, a sociocratic implementation takes place, while in other cases hierarchies or more different roles of the actors involved can be discerned.

As far as the cultural sphere is concerned, co-creative approaches have been applied in recent years, particularly within the framework of Cultural Development Plans (CDPs). These happen mainly at a municipal level. One of the examples is the CDP process in Gallneukirchen/Upper Austria which was conducted in 2017 and 2018. A steering group ensured that members from civil society and public actors collaborated in the making of the CDP. The steering group itself consisted of individuals from the city's arts and cultural sector alongside representatives from the Committee for Cultural and Integration Affairs and employees from the city office. Other examples of municipalities with CDP processes in the same federal state of Upper Austria are Linz and Steyr.

In Tyrol, another federal state, the Tiroler Kultur Initiativen (Tyrolean Culture Initiatives) implement the project "Kultur vor Ort" (Local Culture) which offers a platform for experiential exchange, discussion and decision-making pertaining to arts and cultural development within a community. Here, the TKI and the local governments cooperate with each other (TKI – Tiroler Kulturinitiativen, 2019).

Good Practice in Austria

Despite to the increasing examples of participation processes in general, it was challenging to find good practice examples in the cultural field. There is a variety of small-scaled projects which include co-creative parts, but most of them do not cover the whole process and do not include a conceptional

framework for the co-creative approach. Besides, most projects do not provide a well-documented basis about the co-creative process.

The probably most prominent example is the working process for the Cultural Development Plan of Salzburg between 2016 and 2018 which is described more in detail in the next section. In this case, the plan was focusing on the whole federal state of Salzburg, not only on the municipality. The two-year process included a network of stakeholders, so representatives of the cultural administration and the responsible government as well as a variety of civil society actors and actors of the cultural field, e.g. cultural institutions. Interestingly, in the three phases of the process different forms of co-creation could be observed. Challenges according to the differences of urban and rural areas were not reported.

At the beginning, the desire of some civil society actors for a CDP triggered the further process. Interestingly, the public side took over the initiation and the start of the project as there was also a strong interest in the project. In this sense, the forms of co-creation have changed during the project. The equal treatment of all participants was emphasised by all respondents.

In the second example, it was also a citizens' initiative that first formulated the interest in the project. This concerns the application process of the city of St. Pölten for the European Capital of Culture 2024. Within the framework of this, the citizens' initiative started 2016 as a platform. The city and the federal state Lower Austria then started the official application, taking up the interest from civil society. In principle, the process was also implemented with a strong participation approach. The bid-book was written jointly by public representatives (city and federal state) and civil society actors (several initiatives) until 2019. The process is still ongoing and aims at the development of a strategic plan for the time until 2030.

These two examples represent different ways in which a region can be developed in terms of cultural policy. In both cases, co-creative approaches were chosen, but implemented in different ways. The longer periods in which the processes were implemented should be emphasised. An important first finding of the analysis is to take sufficient time for co-creative processes. Another could be that a precondition for a successful process is the will of all participants to accomplish something.

4.2 Salzburg – Cultural Development Plan Working Process

Background

The Umbrella Association of Salzburg Cultural Sites and the Salzburg Provincial Cultural Advisory Council have been pushing for a CDP since a longer time. The Umbrella Association also considered it as necessary that the CDP should be participatory in nature. Then the Cultural Administration of the federal state of Salzburg was commissioned by the Salzburg Provincial Government to draw up a Cultural Development Plan in the autumn of 2015. From April 2016 to January 2017, the groundwork of and research for the CDP was executed by the Cultural Administration in collaboration with LIquA (Linz Institute for Qualitative Analysis). A six-month intensive discussion and workshop phase throughout the Salzburg region followed, starting in January 2017. This was succeeded by a phase of review and revision. At the beginning of March 2018, a draft of the CDP was finally approved by all members of the Salzburg Provincial Government. After the presentation of the CPD in the city of Salzburg as well as in St. Johann im Pongau, in Saalfelden and in Tamsweg, an intensive phase of research, reflection,

discussion and dialogue ended in spring 2018 resulting in the final draft of the CPD. The following phases took place (Philipp & Anzinger, 2017: 9):

- » *Phase One:* Groundwork/research phase (April 2016 to December 2016)
- » *Phase Two:* Discussion and workshop phase (January 2017 to June 2017)
- » *Phase Three:* Final editing, decision-making and presentation (July 2017 to March 2018)

The federal state of Salzburg funded the project, providing approximately three million Euros.

Around 550,000 inhabitants live in the federal state of Salzburg. It is divided into six political districts, one of which is the city of Salzburg as the smallest and at the same time most populous district. The city of Salzburg is the cultural hub of the federal state, while the other districts are rather rural and there are only ten other municipalities with the status of a city and not more than 20,000 inhabitants each.

Thematic Field and Aims

The thematic field of this project is cultural development and funding as well as creative economy.

The overarching aim of the project is to make the potential for cultural achievements in Salzburg visible and to establish their further development through a strategic programme. Within the broad scope there are more specific targets as well, including:

- » strengthening the self-awareness of art and culture in the region,
- » making art and culture visible and accessible beyond the borders of the tourist industry, and the economy,
- » increasing awareness of the importance of art and culture for political decision-makers,
- » developing cultural tourism, creating jobs, raising awareness of natural landscapes,
- » offering more cultural activities in urban and rural Salzburg schools,
- » supporting artistic confrontation with social developments and promoting cultural diversity in the Salzburg region,
- » improving the quality of life in the Salzburg region (Land Salzburg, 2018: 13-14).

Process and Structure

Phase One
In the first phase, a scientific foundation was created for the CDP in the form of a 340-page analysis of culture and arts in Salzburg, specifically pertaining to different actors, the budgetary situation, and the cultural-political environment. Phase one was directed under the Salzburg Cultural Department. The structure of this phase and the following as well as the research were done in collaboration with the external institute LIquA. Qualitative interviews were conducted with 62 prominent individuals in the culture and arts communities of Salzburg. In this phase the 13-person steering group as well as the five-member project team were established (Philipp & Anzinger, 2017: 9).

Phase Two
In the second phase workshops and discussions took place under the slogan "Participation and Transparency". The workshops and discussions involved a total of 600 people not only in the culture and art sectors, but also in tourism, education, regional development and other thematic fields. From January to June a total of nine workshops took place with differing themes. All results were made public a few days after each workshop, with the opportunity to comment online. Parallel to the workshops, two full-day retreats were held by the Department of Culture, Education and Society of the Land Salzburg. Five round tables were also held with experts on the topics of "Children's Culture and Youth Culture", "Interculture", "Art Production", "Cultural Tourism" and "Culture and Economy".

The Steering group met ten times for half-day meetings where they condensed the 2,000 measures and proposals suggested over the course of the first and second phases into more concrete aims and procedures.

Phase Three
The final phase involved further editing and condensing of the objectives established in the first two phases. The project team worked on these goals over the course of a few days whilst on a retreat. Further fine-tuning was carried out by the Salzburg Cultural Advisory Board, various departments of the Salzburg State Government Office and representatives of the Education, School, Sports and Culture Committee of Salzburg. In autumn 2017 a draft was published on the website which was then available for comment and discussion. Suggestions and requests were reflected upon by the project team and further changes were incorporated when necessary. The final draft was completed and published in March 2018.

Stakeholders

The overall management of the process was carried out by a five-member project team, all exclusively working in the public sector appointed by the cultural department and administration of the federal state of Salzburg. This project team managed the second phase and the third phase of the project (Land Salzburg, 2018: 46).

The 13-member steering group held a total of ten half-day meetings to discuss the participation in and progress of the CDP. This group was comprised of both government employees and local arts and culture personalities (ibid: 46-47).

The project team and the steering group were supervised by Thomas Philipp (LIquA). Andreas Schwandner (Organisational Consultancy und Training) and his team were responsible for the organisation and execution of the workshops. Martin Bruner (Sombrero Design) was responsible for the design of the website for the cultural development plan KEP Land Salzburg, Günther Kolar (leit-werk) for the programming, both in coordination with the Media Center of the Province of Salzburg. The press officer at Landesrat Schellhorn, Johanna Jenner, was in charge of public relations (ibid.: 47).

The Salzburg Provincial Cultural Advisory Council – a group of representatives of the cultural field consulting the federal state in cultural matters – was involved in the process at several points. Between June and September 2017, 27 experts accepted the invitation to participate in round tables as well (ibid.: 48).

Apart from the interviewees from the first phase and the participants in the workshops (over 600 people), approximately 98 experts, politicians, cultural and artistic actors and other individuals are listed in the KEP as having participated in the Cultural Development Plan (ibid.: 46-49).

Type of Co-Creation

Salzburg's CDP exemplifies a variety of co-creative processes. In the first phase, the project was primarily a responsible co-creative process, as the federal state of Salzburg had a clear and predictable aim in the form of the fundamental paper analysing the artistic and cultural situation in Salzburg. However, the public sector depended heavily on scientific support from and a consultation with LIQuA which acted voluntarily and without any special endowment from the public sector. Yet, it was clear from the beginning that final decisions in this phase would be made by public actors.

The second phase embodied an equal co-creative process. Actors in the private sector and civil society organisations played a more significant role in guiding the CDP through the work of the steering group and the various workshops and discussions. The goals and solutions developed over the course of the second phase were also unpredictable. However, administrative employees were involved in the process as representatives of the administration in both the project management team and the steering group.

The final phase contained elements of both a controlled and a facilitated co-creative process. The solutions were defined mostly by civil society actors and organisations in the previous phase while the municipality took on the primary role in the execution of the final phase. The material contained in the CDP is entirely the product of a co-creative process; the actual writing of the paper was overseen almost exclusively by the project team and the Cultural Advisory Board. After a draft was finished, it was made available for input from the public sector and civil society. However, this input was constrained by the expertise of the municipal actors.

Successes and Challenges

As reported by different members involved in the process, there was good and even collaboration between civil society and the public sector in the creation of the CDP. As one actor put it, the "political pressure from the cultural scene was important". There was a good preparation for meetings and eager involvement from the public and different cultural actors. This eager involvement led to more accurate qualitative measurements and therefore more applicable and relevant decisions which can be better defended than if the process hadn't been implemented in a co-creative way. It has also become a successful example for other projects, and most importantly will hopefully lead to practical instruction for action towards the aims previously enumerated. The project also remained within the budgetary and time limits set out for it. However, one actor in the civil society sector lamented the pressure to do so as limiting to the process.

There were challenges with the consolidation of different opinions, outlooks and priorities. Many actors had difficulty seeing past their own interests or the interests of the institution or organisation they represented and looking into the needs of the larger project. There were also differing political opinions or motivations within the public sector, though this is not a problem so much as a natural and important part of a participatory process. More serious challenges arose when individuals did not have

clarity in terms of their own role or could not effectively communicate and compromise. One actor also reported issues with frequent absenteeism at meetings. Finally, it was also an obstacle for the CDP that not all of the important procedural stakeholders were interested in being involved, such as actors of the field of (cultural) tourism.

4.3 St. Pölten – European Capital of Culture Application Process

Background

In 2016 a citizens' platform began an initiative for St. Pölten to apply for becoming the European Capital of Culture in 2024. The initiative is titled "KulturhauptSTART St. Pölten". The application was officially announced by the federal state of Lower Austria and its capital, the city of St. Pölten, in September 2017. The project began in December of that year. In March 2018 the St. Pölten 2024 team was completed, and in January 2019 the application was submitted. In March 2019 the short-list was released and revisions suggested to be included in the final application to be submitted in autumn 2019 (NÖ Kulturlandeshauptstadt St. Pölten GmbH, 2019). The city of St. Pölten along with the federal state of Lower Austria has set aside 2,4 million Euros for the co-creative project (Verein Plattform Kulturhauptstart St. Pölten, 2019).

St. Pölten has a population of around 55,000 inhabitants. The city's cultural life is challenged by the proximity to Vienna which is reachable in only twenty minutes by train. A handful of museums, cultural initiatives, festivals, cultural heritage sites and some theatres contribute nevertheless to a cultural landscape which serves as the foundation for the application process.

Thematic Field and Aims

The project aims to apply for the 2024 title of "European Capital of Culture" and, in preparing to do so, give the city new opportunities for development and an improved sense of community. In a politically divisive moment in Austria's history, some actors saw the project as an opportunity for the community to focus on sustainability, peaceful living, cultural infrastructure and collaboration through art and culture. The project intends to focus on diverse creative projects within the city and expand them to a Europe-wide scale. The whole process is not limited to the year of the nomination but on the entire application process as well as medium-length strategic cultural development lasting beyond the year 2024. These aims and the structure place the project in the thematic field of culture and development.

Stakeholders

The Municipality of St. Pölten and the Province of Lower Austria are jointly applying for the European Capital of Culture 2024 while also developing a medium-length cultural strategy for St. Pölten. Following the announcement of St. Pölten's application for the 2024 European Capital of Culture in autumn 2017, the St. Pölten 2024 application office was established. The project team was completed in March 2018 and consists of five individuals with both political and cultural experience. The team was appointed by three managers, who were chosen by the municipality of St. Pölten (NÖ Kulturlandeshauptstadt St. Pölten GmbH, 2019). As an arms-length actor of the federal state Lower Austria, the NÖ Kulturwirtschaft GesmbH (NÖKU) is participating in the project as an organising and facilitating partner.

These offices and actors are supported by cooperating partners, actors from the fields of culture, education, business, gastronomy, tourism, social affairs, urban planning, architecture and politics as well as the citizens of St. Pölten and the region. Some of the more prominent cooperating civil society organisations include KulturhauptSTART (responsible for the European Capital of Culture initiative), Raum Position (a Viennese Planning and Consultation Office), the arts and culture association LAMES as well as Visionäre (a team of significant cultural figures and experts). KulturhauptSTART worked alongside the application office, writing documents for the application and organizing monthly Jour Fixe with the local population. Visionäre collaborates collectively and bilaterally with the application office (ibid.).

Process and Structure

Following the appointment of management, there was a kick-off event marking the start of the application process in spring 2018. From April until September 2018, three Culture Forums were held in St. Pölten to inform citizens about the process, discuss the development of St. Pölten as a city of culture and collect ideas about how to further support the city's culture. The forums also acted as an opportunity for citizens to determine how these ideas and goals could be incorporated into the foundation for the application for European Capital of Culture.

In autumn 2018 the city began to hold city forums on public space as well, so that suggestions from the public could be utilized as a guiding concept for the application process and the Capital of Culture year. In late February 2019, the results of these forums and the regular feedback for working groups were discussed once again with the public.

The bid-book, which was assembled by the project team and included the input from the public, was submitted in January 2019. In March 2019, the short list for European Capital of Culture 2024 was released (ibid.).

Type of Co-Creation

The co-creative process shown in the example of St. Pölten appears to be primarily responsible and facilitating co-creation. Though the project was introduced and defined by civil society actors (KulturhauptSTART), the government established the goals and the philosophy of the project almost entirely. The managing actors or the project team are a mixed group of civil society actors and government representatives, and these were the groups that would eventually compile the bid-book. Along the way, cultural experts, scientific organisations as well as cultural and public space forums allowed civil society organisations and civil society actors to offer ample input into the creation and content of the bid-book. However, the final product and the organisation of the process were pre-determined by the cultural administration of St. Pölten.

Successes and Challenges

One actor commented that the entire project would not have been feasible had it not been a co-creative process. Knowledge and experience from experts in a variety of fields promoted thoroughness and diversity in both the discourse and in the bid-book. There was a tangible optimism within the cultural, economic, and political scenes as a result of the co-creative process and the application. Multiple

involved individuals noted that motivation was high, a common vision was present and there was a good foundation of trust for successful collaboration. However, over the course of the process the trust diminished and the hierarchy became more apparent with the application office acting as the ultimate decision-maker.

A significant challenge existed in the relationship between paid/professional structures and volunteer structures in terms of budgetary concerns and time management. Some feedback suggested the need for greater moderation between these two parties. Issues also arose when actors focused disproportionately on self-interest instead of working towards a common goal. These challenges could be overcome with more focus on empathy, solidarity and open-mindedness. Finally, one actor commented that there should have been more experts collaborating on the project in fields of social affairs, socio-culture, sustainability, mobility and other fields. Another one wished to have an external professional supervision.

4.4 Competence Profiles

The participation of the external institute LIquA in the Salzburg CDP process was very important for the success of the project. This not only covered the cultural development dimension and contributed scientific expertise, but also professionally designed various participation processes. The existing methodological competencies for the implementation of workshops are very important for co-creative processes and a decisive factor for constructiveness. The fact that these forums were led by an external person enables the actors involved to meet at eye level and can create equality or heterarchy.

Stakeholders, of course, have experience in the field of arts and culture and these are the basic conditions for cooperation. Being interested in the related cross-sectoral fields such as tourism, education, youth and business is also helpful. If some participants were lacking information, this would make the co-creative process more difficult or even impossible. The fact that all participants are at the same level is thus another basic condition, as the examples have shown. In principle, participation must not create any disadvantage for those affected.

In addition, social skills, solidarity, open-mindedness and the appreciation of other actors were cited as extremely important skills by the stakeholders surveyed. Empathy and the ability to understand and communicate the implications, but also the limitations, of one's own role are two further relevant competencies for co-creative processes.

It also proved important that the stakeholders had the ability to reflect on their own cultural-political position. Clarity in the argumentation was just as helpful as the creative treatment of administrative, financial and content-related questions.

It became particularly problematic when one's own role or position was not reflected upon and no arguments for certain positions were put forward. One actor from the civil society explained it: "I've had to learn to separate myself and to always be aware of who or what I am speaking or stepping in for." Therefore, unambiguity, clarity and professionalism are important skills.

Other civil society actors described clear communication of bureaucratic and political processes as a lack of competence on the part of public stakeholders.

It is also crucial that the civil society partners involved see themselves as affected and thus understand the process as a whole. Here, strategical thinking is a helpful skill.

The competence to manage time well has also been described by actors as useful, as well as curiosity, willingness to take risks and a desire for change.

All persons involved should bring a certain commitment to the process and be present at meetings, workshops and meetings. Frequent absenteeism was described as negative. Other unfavourable characteristics mentioned are selfishness, stubbornness, frustration, manipulative approaches and a disproportionate emphasis on self-interest.

5 Co-Creation in Denmark

By Bente von Schindel, Det Frivillige Kulturelle Samråd

5.1 Country Context

General Situation in Denmark

Co-creation was introduced as a concept in Denmark in 2015. Today, the phenomenon has come to exist in policies, strategies and practices everywhere in the public sector. In particular the Danish municipalities are putting ongoing initiatives in place to cooperate with citizens, civil society and local businesses. A number of municipalities and public institutions are currently working to cooperate. This applies both in terms of cooperation with parents and children in schools and youth institutions, the social councils' meetings with citizens as well as in collective forums where citizens and local actors collaborate with the municipality to develop social and physical activities in their local areas. Some municipalities even use task committees, where politicians develop strategies and policies.

Co-creation has been implemented as a principle in many organisations including a number of public organisations, private companies and voluntary associations that have taken the initiative to create a national movement for co-creation.

The nationwide co-creation movement is open to anyone wishing to establish closer cooperation between public and private parties in order to unite under common solutions and initiatives that can help develop and renew the welfare society. Anyone who can adhere to the purpose and principles of the movement can participate and thereby take an active part in the effort to develop the Danish welfare society.

The purpose of the national co-creation movement is to promote the creation of cooperative communities that bring together relevant public, private and voluntary organisations and active and interested citizens in constructive cooperation to address important societal issues, to realize common visions and objectives, and to improve the quality of our collective welfare solutions by challenging habitual thinking through novel methods.

The co-creation movement will seek to create frameworks and opportunities for more organisations, companies, associations and citizens to use their knowledge, skills, experiences and ideas to further develop the welfare society through an equal and mutually acknowledging cooperation, where everyone has the ability to influence the understanding of problems and opportunities as well as the design of new solutions and their practical implementation.

At the same time, the co-creation movement seeks to renew and reinforce the democratic culture by strengthening civil society, developing new opportunities for participation and creating cross-sectoral cooperation between public and private parties, which can help to improve collective action and cohesion and create common ownership over new and better community solutions.

Lastly it seeks to create new and better solutions by mobilizing the many different competencies, ideas and resources the society holds. The movement holds that we can do more together with others than we can individually, and it sees co-creation as a process that can both create value for the participants and for society as a whole.

The co-creation movement will, through digital platforms and physical meetings in the form of workshops, conferences and camps, disseminate knowledge of co-creation as a social model, strategy, mentality, method and practice. Through research and practical initiatives, it will strengthen the ability to unify local, regional, and national solutions by sharing knowledge and sharing experiences across individuals, groups, organisations, and sectors. It will also promote mutual learning through experiments, evaluation and critical discussion, and we will inspire each other to develop new frameworks, strategies and methods of co-creation.

The joint activities and discussions in the national co-creation movement are based on a coherent foundation of ideas in the form of a co-creation manifesto. The manifesto was originally formulated by a broad circle of stakeholders, and has since been discussed at the People's Meeting and at a very well-attended camp in the fall of 2016. The manifesto serves only as a basis for joint discussions. The participants in the co-creation movement thus only commit themselves to the above principles and purposes.

Manifest for Collaboration

Co-creation is about engaging relevant and affected actors in a constructive collaboration to solve important societal problems, realize common visions and improve the quality of our welfare solutions. The driving force of co-creation is the realization that no actor can define and solve complex societal problems or realize new ambitious visions on their own. The continued development of the welfare society can thus best be ensured through a cross-cutting exchange of knowledge, ideas and resources and the development of a common ownership of new and better solutions.

Our society faces a number of major problems and challenges in terms of the lack of integration of refugees and immigrants, catastrophic climate change, lifestyle-related diseases, loneliness among older citizens, anxiety and dissatisfaction with children and adolescents, negative social heritage, gang-related crime, lack of growth, education and employment opportunities in the peripheral areas, etc. These problems and challenges exist not only in the media-created public, but also appear in different ways in everyday life, which is characterized by increasing resistance to the handling of local problems and challenges as well as the process of developing the welfare society.

The list of small and large issues and challenges that require our full attention is already long, and it becomes longer while we as a society formulate a number of new and ambitious political visions and objectives. We have great desires for the future, and many dream of a more social, political, cultural, economically and environmentally sustainable welfare society. A society based on equal opportunities, democratic norms and values, cultural diversity, economic stability and sustainable growth and development. However, the road there is full of difficult tasks and obstacles that must first be dealt with.

Complex problems and challenges can neither be solved by well-known standard solutions nor by simply increasing resource consumption and dedicating greater funds. In the vast majority of cases, new and innovative solutions are needed that break the habit of thinking and bring new players and

communities into play. The same applies to the redemption of the many visions for the welfare society's development. We cannot create a promising common future that overcomes today's problems and challenges by reusing past solutions, but must think of different methodologies and establish new cross-cutting efforts to realize our dreams of a sustainable welfare society.

If our common future and welfare are to be ensured, there is a need to turn our attention to the great potential of a larger and more systematic mobilization of resources. An increased emphasis on co-creation will help mobilize the visionary vigour of politicians, strategic leaders' foresight and leadership skills, employees' professional knowledge and competencies, citizens' experiences and ideas, the values of civil society, their capacities and resources, and entrepreneurship and access to new technology.

Good Practice in Denmark

There are seven basic features of the Danish society that contribute to ensuring a good starting point for our efforts to promote co-creation:

» We have a long tradition of public-private cooperation and strong democratic norms for involvement of relevant and affected actors.

» We have a cooperative self-understanding, where cooperation and political reconciliation are the rule rather than the exception.

» We have a well-run public sector with skilled managers and employees, who increasingly recognise that the development of new and better solutions requires close cooperation with the surrounding society.

» We have a small open economy, which has created close cooperation between the state, companies and trade unions with a view towards flexible adaptation of production and consumption to world market fluctuations.

» We have a well-managed business community that is constantly thinking of designing new and better products and solutions that are open to the development of new business models, and would like to take social responsibility for their suppliers, employees and local communities.

» We have a large and growing voluntary sector and a strong and enterprising association life that is able to mobilize citizens about meaningful activities that create social community.

» We have competent citizens who, by virtue of good education, the anti-authoritarian uprising of the 1960s and experiences of various forms of citizen participation, are full of political self-confidence and the desire to participate more actively and directly than a representative democracy would allow.

As Denmark has such a strong foundation in terms of encouragement for co-creative projects, it is not difficult to find co-creative projects around the country. However, many of the projects are social and lack a cultural aspect.

The two projects chosen were primarily selected for KSD's ties to them (KSD is one of the members of DFKS, and the president in DFKS is general secretary in KSD). Guldborgsund was initiated by the National Association of Cultural Councils in Denmark, KSD. As for Selde, one of the local members of KSD were involved.

For the Guldborgsund project it was KSD that took the initiative and had the idea for a project. However, for Selde the actor group is the local cultural council. The project was primarily an attempt to revive the art scene in a small rural town. Back in the eighties there were several active art associations in the area and an active carpenter, Herman Jensen, who had contact with artists in Copenhagen. Herman bought and decorated an old food store in the middle of town and turned it into "Gallery da Winti".

For many years, the place was the centre of a number of artistic activities – many initiated by the citizens of Selde and the artists who came and worked in the Gallery. So the citizens "lived" for a number of years with arts and arts activities and had many good experiences with the opportunities they entailed.

In Guldborgsund it was the local citizens in cooperation with the municipality that took the initiative. Similarly, Selde is also located in a rural environment. Both were also attempts to make a sparsely populated area more interesting to residents to prevent it from becoming deserted (young and well-educated people often leave the area) and making it more attractive to newcomers.

5.2 Selde – We Can

Background

In Selde, though the project is still ongoing, it is struggling as it is a very large group spread over an expansive area trying to make the region attractive to existing citizens and newcomers.

Thematic Field and Aims

In the case of Selde the village was for many years the centre of a number of artistic activities – many initiated by the residents of Selde and the artists who came and worked in the Gallery. Thus, many people "lived" for a number of years in proximity to art activities and benefited from the opportunities this proximity allowed. Also, along with active members of the community desiring a revival of sorts for the city, many citizens in Selde wanted "art" for the city as well. It was therefore logical to return to the nostalgic cultural aspects of the city, so that the citizens and newcomers again would have the opportunity to experience arts and artists up close. Therefore, the project started with an offer for professional artists to work in Gallery Da Winti, which was established in the 1980s and to live in "artist's residence" close by.

Stakeholders

The actors involved were both municipality and civil society groups. Participants from the Municipality of Skive were represented by architect Jens Eskildsen, Flemming Schwartz and Kent A. Larsen from Technical Management and Mogens Dam Lentz SBS Consultancy. In addition, professional artists/ sculptors from The Art Academy in Aarhus participated. Aarhus is Denmark's second largest city, located approximately 2½ hours drive from Selde. Actors expected to have a big impact on the project, as it pertained to their existence, and they are the ones who are the most familiar with the locals.

Museum employees also gave pertinent advice. In addition, the cultural administrator from the municipality offered helpful suggestions for external financing of the project, just as teachers and priests participated in the local initiatives with schools and churches. Many city planners and architects are continually joining the project as well.

Resources

In Selde, Herman Jensen provided facilities in the form of a studio and artist's residence. In Selde a total of eight master students from the Art Academy in Aarhus participated in the project and each delivered their work. The sculpture village Selde is supported by the Skive municipality and the Danish State Art Fund. Also ten international video artists and two art students worked for free as they wanted to use the city as material for their video productions. All the art videos produced in Selde are about the citizens, the city, the landscape, the problem of peripheral Denmark and other topics. Artists also came from Finland and Norway to take part in the project. There are now 26 sculptures in Selde.

Type of Co-Creation

With regard to Selde it is difficult to categorise the example, because the prehistory is unclear here. But with the knowledge KSD has, it seems that to a great extent, the citizens of Selde had taken steps to change the city. Both the municipality and the villages in the area were interested in doing something about the increasingly abandoned villages in Selde, as they were a major obstacle preventing new citizens potentially interested in settling down (an action which a village scientist called TNT-renovation). But empty building grounds all around made the city look abandoned, and a city without life is not attractive. Therefore, the municipality prepared a municipal plan, where the plan was to build new houses. In Denmark, municipal plans must always be made after a consultation with the citizens, and the plan here had the citizens of Selde wishing to add to the plans proposed by the municipality, namely "to promote cooperation between citizens and professional artists for building up Selde as an art and sculpture village on an elite plan". However, as the idea was an approved part of the municipal plan (and thus financed by the municipality), one can probably call the project in Selde "responsible co-creation".

Process and Structure

In January 2011, the Skive Municipality approved the programme for area renewal, which would extend over five years from 2011 to 2016. With the time perspective, it was possible to adjust once the project was underway. Meetings have been held with the participants in the working groups on the area renewal and participants from the Municipality of Skive. The Skive Municipality thus took the initiative for area renewal, but the municipal employees quickly found that they had come to a village that already was in the process of drawing up a plan, and the plan that was subsequently adopted originated from the issues that emerged at the first meeting where approximately 125 citizens came together and made their views known. The partners agreed on a common plan that included physical measures: art in public places – e.g. on empty plots (many uninhabited houses were to be torn down) and on trails. Places for the youngsters and creative workshops for youth. The project should include the cultural history of the place, contemporary and future residents, branding and tourism.

Successes and Challenges

In both places, the national organisation/municipality took initiative, but both quickly found that one did not come to a civil society that had not even thought of development opportunities. Therefore, both the national organisation/municipality quickly realised that the projects had to be co-created with the two participating parties. The goals are absolutely achievable in both projects. The process is fully implemented in both places.

Both sites were formed into additional networks. In Selde part of the business community as well as the local gallery and the local school were involved.

5.3 Guldborgsund

Background

The project in Guldborsund is ongoing and has gotten significant help from the municipality because a total of four parishes are working together in the project.

Thematic Field and Aims

In the case of Guldborgsund, the initiative came from KSD which was tasked with carrying out a pilot experiment in a municipality together with a local cultural council. The radius of action of the cultural council was very small on the large island, almost exclusively the main town Nykøbing F, but the council got ahold of some enthusiasts who were able to form local groups all over the whole municipality.

In co-creation with KSD and the municipality, a common interest was found that could create interesting cultural experiences for both existing citizens and for potential migrants, namely the restoration of local historical sites that previously had a function in relation to the many floods that had been in the area. It was about water mills, pumping stations, etc. – buildings that had not been restored for a long time and therefore were decaying.

In addition, voluntary groups were formed which in the future would participate as repairers, coasters, etc. for the renovated cultural heritage buildings.

Stakeholders

The actors involved were both the municipality and civil society groups. A few of the meetings were led by a professional process consultant. It should be noted that no questions were asked about the competencies of the participating citizens, but there was a belief that all selected tasks and roles were based on interests and competencies. The national organisation is aware that the local participants are members and therefore codetermines what must be done in its direction.

Resources

In Guldborgsund, KSD had some funds from a Nordic project as it required local groups to be involved. However, only a small part of the project in Guldborgsund could be covered. The Guldborgsund Municipality gave an amount of money for some described tasks, while some from the local business community supported other parts of the project.

Type of Co-Creation

It seems that Guldborgsund, which does not have a long history before KSD entered, can be classified as facilitating co-creation, since the outcome was not given in advance. For although KSD came with one part of the funds and Guldborgsund municipality the second part, which to some extent sets the framework, the content in outcome was a joint work (co-creation) between associations in Guldborgsund Municipality and KSD – i.e. civil society organisations – that was discussed and agreed upon in advance, and the outcome was therefore "a common third".

Process and Structure

With the idea of wanting to create new opportunities for a sparsely populated area, KSD contacted the local Cultural Council in Municipality of Guldborgsund. A meeting was agreed upon with the council, where the project manager from KSD told everyone about the idea as it was seen from the side of KSD. At the meeting a representative from the municipality was also present. There was great interest in the project from the side of the council and in the subsequent time a group was set up based on the search for interested persons in the entire cultural associations (members of the local cultural council). This group and the project manager from KSD met for a two-day meeting where ideas were exchanged, a joint project was adopted and the local group was formalised with manager, cashier, etc. A representative from the municipality was present one day and he expressed that the municipality would follow through with the project and allocate some funds. The local group started the project and reported from time to time to the project manager from KSD, who also paid out funds for the agreed activities. The project is now on track and is embedded in the activities of the local group, i.e. groups of volunteers now stand to build, maintain and showcase the many cultural heritage sites around the island.

Successes and Challenges

In Guldborgsund the local churches and schools became important parts of the project, as the churches exhibited pictures from the refurbishment of the cultural-historical initiatives and the schools had theme days with the project as subject. The school children were subsequently sent out to make small videos in the places and participate in the project. Confidence and understanding have been expanded in Guldborgsund, partly because contact has been made with a smaller group of people in the municipality.

All meetings through the projects were made in a tolerable and democratic atmosphere. The only challenge was that citizens could not understand that more funds were not being provided when everyone had finally agreed on the project.

6 Co-Creation in Finland

By Kati Nurmi, The Association of Cultural Heritage Education in Finland

6.1 Country Context

General Situation in Finland

In Finland, co-creation is most often referred to as "yhteiskehittäminen" or "yhteiskehittely", which literally translated refers more to co-development than co-creation. The concepts of participation and engagement are also closely linked to the concept of co-creation. Although it is difficult to trace the exact origins of co-creation (both concept and ideology) in Finland, it seems that co-creation has established itself as a model for different kinds of cooperation initiatives both in public and private sectors since the beginning of the early 2000s.

At the moment, co-creation is often used in the fields of service and product design, management or development, and service innovation projects in both public and private sectors. Many Finnish companies and organisations utilise co-creation in particular in product development and innovation. Co-creation initiatives are also often used in organisations and companies to facilitate change, solve problems, and to develop fresh action models and working cultures. Most recently, co-creation has spread to initiatives taking place in the fields of health and social care (such as SOSKU-project), urban and regional planning/development, and spatial design (cities, campuses, schools). Often municipalities and councils are active co-creators with local organisations, companies, communities and inhabitants. At the moment, several Finnish organisations are involved in a number of European funded projects involving co-creation. These include, for example, Culture Labs and Future Divercities.

The themes of participation, engagement and democratic involvement are also central to the Finnish national core curriculum. The education provider must support pupils' active participation and involvement, and make sure all pupils have a chance to take part in developing and planning school operations, learning environments, networks, and so forth. Therefore, co-creation is also increasingly finding its way into educational policies and to the operational culture at schools. For example, in the Before and Now-project (2016-2018), Karjalohja Local Heritage Association, local schools, and the local Education and Culture Committee co-planned cultural heritage activities for pupils, taking account of the pupils' interests and wishes. Supporting pupils' working life competence and entrepreneurship are also included in the national core curriculum, which has increased co-creative cooperation between education providers and local companies, organisations and communities (e.g. KYKY-project in Espoo).

In recent years, the Association of Cultural Heritage Education in Finland has also made supporting participation and involvement a key part of its project activities. In 2018 the Association's project "Cultural Leap" won the European Union and Europa Nostra's grand prize for cultural heritage. Culture Leap promotes the creation of cultural education plans in Finnish municipalities through the use of a web-based tool. The project organised 15 "co-creation workshops", in which a number of local public and private actors, including the young people, started co-planning and co-designing local cultural education plans. The web-based tool led the participants to consider themes relevant to the plan, but the plan itself was created in the spirit of co-creation. During the project, the number of cultural

education plans doubled in Finland. The Society's project "Mobile Routes for Cultural Heritage" (2018) similarly strengthened the involvement and expertise of young people in cultural heritage. In the project, young people co-designed and co-wrote mobile routes to local heritage and cultural sites. The routes were published on the Finnish Museum's shared platform.

In Finland, several universities of applied sciences – such as Laurea, Savonia, Haaga-Helia and Metropolia – are actively involved in co-creation projects and research. For example, Laurea specialises in training organisations, the public sector and individuals to incorporate co-creation into their activities. As a result of their project "From co-production to co-creation", Laurea also developed a service design tool for co-creation and innovation: Co-Co Tool Kit – CoCo Cosmos 2.0. The kit includes a board game which brings gamification into co-creation. At universities, co-creation initiatives often involve students as actors and stakeholders. Students are involved in campus design, curriculum design, student services design, etc. A number of universities have integrated co-creation methods into many of their degree programmes. For example, at Laurea University of Applied Sciences co-creation is more of a guiding philosophy and it is included in compulsory modules for many degrees (such as service design).

Overall, it seems that the concept of co-creation is more widely used in service, corporation, municipal and social sectors than in culture. However, co-creation is an established way of co-producing and co-designing in the field of arts and culture. Often, however, these initiatives or projects are not branded as co-creation. Rather, co-creation philosophy seems to be deeply, yet inconspicuously, ingrained in cultural initiatives. At the moment, there are a number of cultural initiatives taking place in Finland, which are implemented with co-creation ideals although such projects are not conspicuously labelled as co-creative.

Good Practice in Finland

It was not difficult to find examples of co-creation initiatives in Finland in general. However, there are fewer in the cultural field and, as mentioned earlier, many such projects neither label themselves as co-creation, nor are they aware of the idea of co-creation. In many of these projects, co-creation is not consciously chosen as a method or means to achieve agreed goals, yet in practice co-creation ideas are unconsciously applied. As a result, co-creation functions as a valuable activity itself supporting democratic cooperation, engagement and empowerment.

The following specific examples of good practices in Finland were chosen because they represent two different types of co-creation projects and in fields closely connected to our own organisation's interests: intangible cultural heritage and world heritage sites. When first approaching the project actor groups, none knowingly identified themselves as co-creation. Having explained to these actors what co-creation means within the framework of this research, they themselves categorised their projects as co-creation.

The first example, *Kaustinen laulaa – kevätlaulajaiset / Kaustinen sings – Spring singing event*, is a smaller project in terms of its length and number of stakeholders. The projects' result, its final result, was an open musical event organised in Kaustinen, a small rural municipality in Central Ostrobothnia. The project was based on citizen initiatives and cooperation between the local education sector (primary, secondary and music high school), Kaustinen city council, and a number of local third sector cultural organisations. In addition, local residents ranging from young children to the elderly were closely involved with the project.

Kaustinen is well known both nationally and internationally for its annual Folk Music Festival held in the middle of the Finnish summer. The festival is the largest of its kind in the Nordic countries and it hosts thousands of national and international performers, musicians and visitors. The local violin playing tradition has been chosen as the Finnish cultural practice entry to be presented to the UNESCO List of Intangible Cultural Heritage in 2020. Music and musicianship – traditional and other – are deep in the heart of this small community. The population of Kaustinen stands at around 4,300. *Kaustinen Sings*-event was attended by 3,500 people.

The second example project is titled *World Heritage Sites' Boost to Local Services*. The project centres around two UNESCO World Heritage sites in Central Finland: the old church of Petäjävesi and Struve Geodetic Arc in Oravivuori at Korpilahti. Petäjävesi and Korpilahti are neighbouring rural villages/municipalities located near to the city of Jyväskylä. The official project partners are HUMAK University of Applied Sciences, the main executor and coordinator, and two Leader groups, JyväsRiihi ry. and Vesuri ry., as co-executors. Leader groups are a tool for regional development and a route to grassroot level to activate local actors. Vesuri and JyväsRiihi brought to the project their existing network of various actors and stakeholders and contacts to international Leader groups, most importantly in Estonia. HUMAK also invited all local actors and stakeholders to take part in the project. These included local entrepreneurs (e.g. in travel industry, catering and media), different third sector organisations, expert organisations, schools and education providers, and other local stakeholders.

The project idea was born when Estonian Leader groups visited Struve Geodetic Arc at Korpilahti, hosted by the local Leader groups. HUMAK was also invited to attend. During the visit, the Estonians were amazed at how little is known about the Finnish UNESCO site, and at the dearth of promotional and marketing material and information at the site and in the surrounding area. In Estonia, the Struve Geodetic Arc is a visible and popular tourist destination, which is heavily marketed and productised.

6.2 Kaustinen sings – Spring singing event / Kaustinen laulaa – Kevätlaulajaiset

Background

The idea for *Kaustinen sings*-event did not arise out of nowhere. Such an event had been discussed for years amongst local music circles. In 2018 Kaustinen celebrated its 150th anniversary as a municipality and the city council asked cultural organisations and other actors to present suggestions for celebration events. *Kaustinen sings* was planned to link with this celebration and the project built upon a long local musical tradition as well as established local cooperation in music (education). From this, in the Spring of 2017, local teachers developed the idea of an open singing event as a joint end-of-school-year celebration for local primary schools. The project was officially launched in October 2017 and it climaxed with the public *Kaustinen sings*-event on 31 May 2018, to which all the residents of Kaustinen were invited.

Thematic Field and Aims

The aim of the project was to communally celebrate "Kaustinen 150 years" with the local community in a very tangible way by organizing a communal singing event. Although musical tradition is central to

the identity of Kaustinen and there is strong expertise in folk music in the area, many locals are concerned about passing on the tradition to future generations. One goal of the project was to revitalize musical tradition amongst young residents of Kaustinen by inspiring them to take more interest in music as a hobby, and making it ok to sing. The pupils were taught to sing both traditional songs and popular modern songs, and they had a chance to sing these songs accompanied by professional musicians at the final event. The motivation for organizing the event arose from "Kaustinen 150 years", utilizing widespread local publicity and expertise for such events; using the power of communal singing as a uniting force towards safeguarding local musical traditions; activating children and young people to sing and do things together, and for them to experience the associated joy and community spirit.

Stakeholders and Resources

The main stakeholders included Kaustinen city council (education and culture department, and recreation division), local education providers (primary, secondary and music high school), and a number of local third sector cultural organisations. These include the Finnish Folk Music Institute, Pro-Kaustinen ry, Kaustinen 4H Association, music groups Tallarit and Näppärit ry, dance groups Ottosten folk dance group and Kaustinen show dancers, as well as Kaustinen Youth Association. In addition, local residents were closely involved with the project in different roles (parents, pupils, volunteers, audience, etc.). The interviewees represent Kaustinen Youth Association, Näppärit ry. (a folk music group), teachers as well as Kaustinen education and culture department.

While the Finnish Folk Music Institute had a key role in initially inspiring the event, it was the local music teachers who kicked off the project practically by approaching other potential interested parties, particularly those working with children, youth, music and dance. From the beginning, all stakeholders were closely involved with the project planning and they soon took specific roles in it, with many roles and responsibilities overlapping. The teachers involved, along with other school staff, organised singing practices at schools, chose the songs, collected external financial sponsorship, organised the practicalities of the event (e.g. sound systems, first-aid and policing, traffic control, pupil transfers, publicity). Pupils were also involved with event organisation. In addition to learning the songs and performing them, the pupils illustrated program leaflets, organised and cleaned the festival site, handed out leaflets, etc. Dance groups Ottosten folk dance group and Kaustinen show dancers coordinated the dance performances for the event. They choreographed the dances, rehearsed the dancers, organised their performances, etc. Music organisations Näppärit ry and Tallarit (a professional folk music band, associated with the Finnish Folk Music Institute) were in charge of the musical production (musical composition of songs, accompaniment etc.) with the help of the local music high school. The Finnish Folk Music Institute and Pro-Kaustinen ry. used their experience and expertise in organising large public events to help with those aspects of the event. Kaustinen 4H Association was in charge of decorations. The direct role of Kaustinen city council was rather small: they provided the very general framework for the event ("Kaustinen 150 years"), funding and, in practical, terms advisory background support.

Although the project did not conduct any background research, the stakeholders' wide experiences from organising national and international folk music festivals functioned as background support. Funding for the project and the event came from Kaustinen city council (special funds for Kaustinen 150 years celebrations and education budget), Keski Pohjanmaan Säätiö, and two local banks (Osuuspankki and Säästöpankki). For the council, the event formed a central part of the official celebrations of Kaustinen 150 years. Some interviewees felt that there were insufficient financial resources. For

example, teachers who were involved with organising the event used hours of their free time in their role as teachers without any financial compensation.

Processes and Type of Co-Creation

The project was kicked off in practice by a handful of enthusiastic teachers. They organised the first open-to-all planning meeting to which they invited as many potential stakeholders and interested parties as possible. The project was largely coordinated by one local teacher, although she was not officially named as the project's coordinator. She acted as a contact person for the project and was also responsible for organising regular planning meetings throughout the project and inviting all stakeholders to attend. She also distributed minutes by email after each meeting. Different stakeholders also reported on their activities or important developments by email. The meetings had a dual role. They served as open forums for co-planning, where all parties could freely take part in producing and developing ideas, planning and organising the event. The meetings also served as a place where the general shape and content of the project (timetables, who does what and when, etc.) were communally decided. In addition, smaller subcommittees would also meet up, for example, to plan the musical side of the event. Because of the nature of the project, the planning and rehearsing period was the longest and everything culminated with the final event as a joint communal effort.

Although the project was not consciously co-creation, its framework and ethos reflect responsible and equal co-creation. The whole project framework was built upon and worked towards one tangible main goal: the communal singing event. This goal was linked to a more intangible goal: to pass on local musical traditions. These two goals arose from a number of involved parties and both had been discussed for some time. Therefore, it is difficult to pinpoint whether the goal of the project as a whole was given out in advance, or whether the goals arose as a part of the early co-creation process itself. If it is taken that the end result was known in advance, its fine details were certainly defined during the co-planning phase and all stakeholders were equal co-designers and co-planners. This was also made clear to all interested parties from the beginning. All the interviewees felt that all stakeholders had an equal opportunity to raise their ideas, to have their say, and to be heard. However, because different stakeholders were in charge of specific activities, their roles may have been bigger or smaller in the practical implementation of the project. In fact, there was some discussion amongst the interviewees that the workload perhaps was not divided equally enough, and some stakeholders had too much on their plate. Although all the interviewees reported that the general atmosphere and ethos of the project was very open, one interviewee nevertheless highlighted that perhaps more straightforwardness was needed in some aspects, such as expressing if workload was too much or unevenly divided.

Successes and Challenges

All the interviewed stakeholders felt that the project was a huge success and a sign of local communal strength and spirit. Much of the local community was involved with the project in one way or another (performers, organisers, parents, audience, etc.). It was locally a deeply meaningful and unique event that united generations. The event received much praise from the local community. The interviewees felt that the project process itself was a positive experience and the end result, the singing event, was a triumph. The interviewees consistently mentioned certain aspects of the project as essential for its success. These included motivation and commitment to the project, shared understanding of the goal,

equality, respect between the stakeholders, and a shared belief in the project's importance (i.e. producing something unprecedented *with* children and the young people). All the interviewees felt that the existence of a wide network of different stakeholders was absolutely essential to the success of the project. For example, stakeholders outside formal education do not necessarily recognise all the administrative regulations and rules that need to be taken into consideration when planning events including pupils. On the other hand, other parties contributed with other types of essential knowledge and skills, for example related to sound systems, official regulations for organising public events, etc. Interviewees felt that inclusion of various stakeholders also increased mutual understanding for and respect of the fact that any event must be planned taking all perspectives into consideration. Taking part in the project was felt to be empowering and everyone believed that they had had opportunity to influence the final event and the progress of the project itself, even when much of the actual implementation (e.g. rehearsing songs) took place at the schools and during school hours.

All the interviewees echoed the view that the result of the event would have been different and certainly more one-sided had it not been organised in a co-creation way and with various stakeholders representing different fields. This inclusivity meant that the event was communal and participatory, and ensured wide engagement. However, because there is a strong and established tradition of communal cooperation in Kaustinen, many interviewed stakeholders felt that this project did not necessarily teach them anything new as such, but rather confirmed the idea that co-creation is a well-functioning model for various types of cultural projects. The project also deepened existing networks and trust between the stakeholders.

Perhaps the lack of clarity regarding what type of co-creation the project represents is reflected in some of the uncertainty during the project itself. Two of the four interviewees felt that at times it was not clear who was in charge of or responsible for some particular aspects. One interviewee suggested that the project should have hired a producer to avoid such misunderstandings. Some interviewed actors also felt that the ability to look at the bigger picture was not apparent at the start of the planning process. However, understanding of the needs of the project and event itself crystallised during the project life span. This perfectly illustrates one distinct feature of most co-creation: uncertainty. The budget caused some confusion as well because detailed plans were not drafted, or the details were not known to all stakeholders. Because the event itself was pioneering work, many issues were not thought of in advance. Therefore, the project implementation included a certain amount of improvisation, in particular during the event itself. However, interviewees felt overall that such uncertainty was more of an exception than a rule. Similarly, all interviewees felt that the project took place in a good spirit, the working culture was open, and the stakeholders developed an atmosphere of trust amongst themselves. Any conflicting situations that arose were communally dealt with in ways that would ensure the end result was as pleasing as possible to all parties.

6.3 World Heritage Sites' Boost to Local Services

Background

World Heritage Sites' Boost to Local Services (shortly: *The World Heritage*-project) has now come to an end. The project started in the autumn 2016 and finished with an international closing conference, Hygge and Heritage, in November 2018. While the project itself has finished, it created enduring

networks at local, regional and international level, spin-off projects, as well as local products and ser-vices (e.g. Struve soup, World Heritage in One Day -guided tour). Some of the actors involved have started their own networks and co-creation projects. For example, in Korpilahti, four local entrepre-neurs have started a 3-year entrepreneurship project. Each year has a different theme, the first con-centrating on marketing and advertising. Local service providers also reported new cooperation with Struve Geodetic Arc in Estonia, and even with Moldovan actors.

Thematic Field and Aims

The goals of the project were based on discussions at a preliminary seminar. Although the two World Heritage sites provide excellent opportunities and added value to local entrepreneurs and actors to market or sell their products and services, this potential was barely exploited. Tourists visiting the World Heritage sites had not found their way to local services (e.g. accommodation providers) or other local sites (e.g. the prize-winning harbour in Korpilahti) in great numbers. The goal of the project was to increase the visibility and appeal of the two local World Heritage sites and the surrounding areas in order to attract more visitors and thereby boost local business and tourism, and to revitalise the areas themselves. A further goal was to generate local interest in the sites, and cooperation between the two sites and the local community. These goals were to be achieved by creating new know-how and competencies, by creating novel cooperation outside the current domain and strengthening existing networks, by strengthening marketing and advertising (travel brochures, maps, online presence), and by regenerating and productising the sites themselves. It was also decided that the project would or-ganise a final event during which innovations and products created during the project could be intro-duced and tested.

Although the project was not consciously co-creation, it was designed with co-creation ideals. There had been earlier attempts to develop in particular Struve Geodetic Arc from above (by the National Land Survey of Finland and Finnish Heritage Agency), but such attempts had failed at early stages of development. The initiators of the *World Heritage*-project realised that the project needed to be de-signed from inside out and bottom up. Nothing can be achieved unless the project takes forwards local needs and development demands, and unless the involved actors themselves are enthusiastic about the project and make the issue their own. Therefore, the project (unknowingly) used co-creation as a method already at the planning stage.

Stakeholders and Resources

The official project partners were HUMAK as the main executor of the project and two local Leader groups, Vesuri ry. and JyväsRiihi ry. as co-executors. Vesuri and JyväsRiihi brought to the project their existing network of actors and stakeholders, as well as their wide communication channels. The Leader groups also provided contacts to international Leader groups, in particular Estonians. Their main role and motivation in the project were to activate local areas, to involve actors, and to create enduring structures for cooperation/co-creation. HUMAK was responsible for planning and implementing the project, and for its financial management and documentation. A hired project manager was appointed to this role at HUMAK.

The project also involved a large number of local actors and stakeholders from local businesses, third sector organisations, schools, and education providers. About 20-30 individuals participated in the

project from each of these groups. The actors did not need to join the project officially or make any commitments to the project. If they wished, they might only attend one event. For entrepreneurs, the project was useful to develop their own business, personal skills and know-how, and to network with other actors. For third sector actors (e.g. Petäjävesi-Association, Old Korpilahti Local Heritage Society, Korpilahti Theatre, Maa-ja kotitalousnaiset, Martat) the project provided an opportunity to support local attractions, local knowledge, history and heritage, and networking with different actors. Local schools and education providers (e.g. Tikkala UNESCO school, Korpilahti and Petäjävesi schools, and Alkio-opisto) were looking for ideas on how to utilise local World Heritage sites in education and phenomena-based learning. HUMAK students were involved with producing learning materials for world heritage education for the local schools. Much of the expertise of the project came from these local actors.

A project advisory board, formed by expert organisations, oversaw the project from behind the scenes. The advisory board consisted of stakeholders from different fields, including the National Land Survey of Finland, the Central Finland Centre for Economic Development, Transport and the Environment (ELY), the Foundation for the Petäjävesi Old Church, the Finnish Landowners' Organisation, Finnish Heritage Agency, JyväskyläVisit, as well as representatives of local entrepreneurs and third sector organisations. The board met roughly twice a year and created wider frames for the project and oversaw how well the project was working towards its set goals. The project also had national and international experts from various fields at its disposal, including marketing, advertising, cultural production, world heritage, and productising. These experts also included Regional Council of Central Finland, Museum of Central Finland, The City of Jyväskylä/Travel services, Petäjävesi municipality/travel services, Korpilahti Entepreneurs, Petäjävesi Entepreneurs, Petäjävesi and Korpilahti travel services, Visit Finland, and other UNESCO World Heritage sites in Finland and abroad (in particular Estonia and Ireland). Local Korpilahti and Petäjävesi newspapers featured the project frequently.

The interviewees represent HUMAK, one of the Leader groups, entrepreneurs, and third sector organisations. The project was funded by a Leader grant and HUMAK's own self-funding share. Leader grants consist of funds from the state, municipality, and European Regional Development Fund. The project did not engage in any systematic, large-scale research. It conducted a small-scale survey on the visibility of the two World Heritage sites and used existing reports on regional travel and visitor numbers. These were utilised in the project workshops as a basis to consider how related challenges could be met.

Processes and Type of Co-Creation

In 2013 HUMAK organised two preliminary discussion seminars – at Petäjävesi and Korpilahti – where local actors were invited to attend. About 100 participants attended the events. A representative from Visit Jyväskylä was there to introduce the topic from the travel industry's point of view, a representative from Northern Irish World Heritage site introduced their activities, and the Estonian example of how Struve Geodetic Arc had been made attractive was used as a case study. The idea was to ascertain whether local actors felt that there was need for development, the points at which change was needed, and levels of enthusiasm for such a project. The issues that the actors raised included for example networking, joint marketing, and productising the World Heritage sites. Based on the enthusiasm and positive feedback at the meetings, HUMAK decided to draft a project proposal and funding application with the two Leader groups. The draft application and project proposal were distributed amongst all

the actors and other expert organisations, and everybody had opportunity to comment and suggest changes.

The project itself started in autumn 2016. All together five workshops were organised during the project. Each workshop was attended by a minimum of 20 actors. These workshops had a joint function. The functioned as brainstorming events to develop a marketing and communication plan for the area, as well as to provide stakeholders transferrable skills. Each workshop addressed a different theme and took forward different local development demands as decided in the preliminary seminar (marketing, advertising, productising etc). Workshops also included a visit to a regional travel industry fair and a guided bus tour to the local World Heritage sites. The workshops' location alternated at Petäjävesi and Korpilahti and utilised existing resources of local entrepreneurs and Unesco school (their spaces, contacts etc.). By such means the idea was to reach as many areas, fields and actors as possible, and to make it as easy and attractive as possible for people to attend the workshops. Workshops were open to the public and local actors and stakeholders (residents, organisations and businesses) in Petäjävesi and Korpilahti were invited to participate.

The project concluded with a multi-day international seminar, Hygge and Heritage, attended by about 200 people. During the seminar, innovations and products developed during the project were introduced and tested. This included, for example, local heritage tours. Although the project has officially come to an end, the project organisers plan to organise at least one additional workshop. The purpose of the workshop is to ensure stability and penetration of best practices learnt during the project.

Like *Kaustinen sings*, the *World Heritage*-project included various types of co-creation, perhaps mostly equal because the problem was well defined in advance and local actors were invited to solve it in equal co-creation.

Successes and Challenges

All the interviewees reported that the project was a big success. One measure of success was the strengthening and widening of networks and operational fields. At the end of the project numerous local entrepreneurs reported that they now know personally actors both locally and in the neighbouring areas, and that they feel they can now easily approach them to ask for help, to exchange workforce, ideas, and products. This is particularly impressive given that the interviewees reported that initially working relationships between different areas (Petäjävesi and Korpilahti) were slow to form. Rather, it took some time to create cross-border cooperation and generate trust. No real competitive structures were formed, for example, between entrepreneurs of both areas (Korpilahti and Petäjävesi) were included in the project equally. From the coordinator's viewpoint it was at times challenging to balance between the two areas for practical reasons. The interviewees also agreed that the project succeeded in developing a sense of communality and supportive atmosphere where space was given to all views and voices.

All interviewees felt that the existence of a wide network of different stakeholders was absolutely essential to the success of *the World Heritage* project. In addition, all interviewees reported that "doing together" (the co-creation) worked so well because all the actors and stakeholders were motivated and shared a common goal and will, even when they represented various fields. In fact, all the interviewees stated that they could not see that the project could have happened without co-creation.

The main reported challenges related to the timetable. Although the various actors were extremely committed to the project, keeping timetables was challenging. All actors had prior commitments in their busy work and personal lives. Nevertheless, most actors managed to attend a number of workshops. The cycle of university terms and working/holiday periods also created some management issues, because they do not match up well with project work cycles.

6.4 Competence Profiles

Because cultural projects always include a communal aspect and creative development, all interviewees felt that the cultural field is particularly suited to co-creation. In fact, all regarded it as perhaps the best and natural way to work in joint cultural projects – small and large.

In both projects the different actors and stakeholders brought their own specific skills and expertise to the project. In fact, all interviewees agreed that for co-creation projects it is important that actors and stakeholders come from a variety of backgrounds. However, all also agreed that having actors from very different backgrounds also brings challenges. One interviewee mentioned that because some actors have no experience of project work in practice or of the different fields present in the project, it is important to make sure all actors know the used terminology and practices, and that they learn to understand each other's operational environment and its challenges and possible constraints. Another interviewee mentioned that old ways die hard. Absorbing new approaches, learning to know other actors and their way of working, and, importantly, learning from each other, takes time and such things cannot be rushed. For this reason, perhaps, it was suggested that very short projects may not be ideal for co-creation unless the actors are known to each other in advance (as was the case with *Kaustinen sings*).

Both projects included a number of project specific essential skills and key competencies essential to the projects' success. In *Kaustinen sings* these included musical skills and professionalism, pedagogical skills, and experience of organising big events. In *the World Heritage*-project these included local knowledge and entrepreneurship. What made *Kaustinen sings* and the *World Heritage*-project successful was the high motivation of the stakeholders, community spirit, and shared understanding of the goal. The interviewees all felt that it was vitally important that co-creation (co-designing, co-planning, co-implementing etc) was equal not just "on paper" but also in practice, that all parties felt that they were allowed to speak and be heard.

Both projects were also broadly of the same opinion about the necessary general skills and competencies for co-creation projects. These included ability to make all actors committed to the project, coordinator's ability to equally consider all actors involved, a skill to increase partner participation and involvement (including an understanding of how long this takes), the ability to bring something new to the project (knowledge, networks, media), management skills, the ability to work together and network, passion for the goal, equality and shared respect amongst the stakeholders, the ability to see things from a different perspective, and good communication skills.

7 Conclusions on a High Quality Co-Creative Cooperation

By Aron Weigl, EDUCULT

7.1 Characteristics

The concept of "co-creation" is not synonymous in the participating European countries. While in Denmark the term referring to the collaboration between the civil society and public administrations in the cultural field has a longer history, in Austria and Finland it is a rather new approach. There, participatory processes or co-development are the often-used terms for something which can be defined as "co-creation". Nevertheless, co-creative approaches exist in all three countries despite the absence of a single all-encompassing term.

In Denmark, co-creation is a common practice in cultural activities. In Finland, the concept of co-creation is more widely used in service, corporation, municipal and social sectors than in culture. Also in Austria, where a strong state presence dominates the cultural sector, co-creation refers more to product design and participatory approaches in environmental questions. However, in both countries an increasing number of cultural actors are becoming aware of the possibilities for co-creative processes.

The case studies collected in this report illustrate different approaches to co-creative cooperation. They also show the different approaches of the partner organisations involved in the selection of examples. The two Austrian analyses point to processes of cultural development planning in cities and regions, on the one hand in order to further develop the cultural policy of an entire federal state like Salzburg, on the other hand to strengthen the local cultural landscape of a city and surrounding areas through an application for the European Capital of Culture as found in St. Pölten. The project *World Heritage Sites' Boost to Local Services* in Petäjävesi and Korpilahti/Finland also aimed at strengthening the local cultural infrastructure with a focus on cultural heritage and the direct national and international networking within the region. In Guldborgsund in Denmark, the reconstruction of cultural heritage sites led to an improvement in the cultural offer and, similar to the Finnish project, a cultural tourism development was initiated. The same applies to Selde/Denmark, where – similar to the *Kaustinen sings* project in Finland – a concrete artistic project was organised co-creatively.

The examples cover different target levels and show that co-creation in different settings is possible and can be successful. However, a similar pattern is apparent in all cases: The first initiative for the projects mostly came from civil society actors or citizens, but the actual implementation was then only possible with the support of the public stakeholders, who committed themselves to the cause and made it their own. When this support was stopped in the course of the project, it meant a threat to the project.

These initiating individual actors are critical to change. It is their desire to improve a societal situation and to make a difference. We can call them catalysts for co-creative processes. Collective initiation is also conceivable, but requires already existing structures and networks, so that existing groups can jointly come up with an idea.

Besides initiation, the question of resources is crucial. None of the projects examined could have been implemented as they were without public funding. At the same time, the different working statuses of the people involved often create inequality that makes joint processes more difficult. Volunteers or freelancers in the cultural sector, in particular, have other starting conditions in common discussions as permanent employees in the cultural administrations and institutions have. Being part of a leading team demands time which not all members can give equally.

Despite the claim to involve as many people and all stakeholders as possible, in most cases smaller teams were responsible for driving the project forward. These can be mixed groups from civil society and public actors or pure civil society groups, which maintain a close exchange with the public side, whereby different types of co-creation can be discussed.

The examples cover all types of co-creation presented in chapter 3. What is striking is that projects can often not be assigned exclusively to a certain type, but rather different forms of co-creation are expressed in different phases of a project. One could then also speak of "oscillating co-creation". This can, as in the case of the cultural development plan in Salzburg, start with a stronger responsibility on the public side, then change into an equal co-creative process, which not only integrates a multitude of stakeholders, but is also open to all citizens. Finally, the Salzburg project concluded with a simultaneously controlled and facilitating approach.

Some of the project consortiums made the conscious decision to work co-creatively, others not. What becomes clear, however, is that in none of the cases were the actors aware of the kind of co-creation they would choose for the implementation. Making clear decisions in advance can help to design the later processes in a more structured and goal-oriented way.

Due to the very limited number of case studies, no answer can be given as to which form of co-creation is more promising if one thinks of the direct project goals. Indirect goals such as the empowerment of civil society actors or the promotion of democratic processes can, however, only be achieved if the civil society actors are also given a corresponding role in the project – right from the start.

Finally, allowing for a higher degree of uncertainty and unpredictability in equal and facilitating co-creation is the best guarantee for generating transformative potential and thus for arriving at innovative approaches to solutions. Only in this way can social development succeed. But this also means that a failure of the co-creative process must be accepted as a possible outcome. Thus, co-creation is closely related to artistic processes that have similar conditions and for which the option of failure is also inherent. Therefore and due to the distribution of different expertise among many stakeholders including many civil society actors, the cultural field is predestined for co-creative approaches.

7.2 Recommendations

The final question we wanted to attempt to elaborate on in this report is: what is necessary for high quality co-creation to take place? The analyses show that some basic conditions are needed to achieve this. Among others, time for the processes and a similar commitment of all involved partners must be mentioned. Based on the analyses, we can describe more conditions which help fostering successful co-creative processes. The following recommendations resulted:

> » Include a wide network of different stakeholders.

- » All participants should be committed to the co-creative approach.
- » Involve all important stakeholders as co-initiators, co-designers and co-implementers.
- » Have a mixed knowledge and different backgrounds represented and value the diverse knowledge of the participating partners.
- » Keep everyone informed so that they all have the same level of information and know the correct terminology and practices.
- » Stay open without predefining solutions.
- » Establish an atmosphere of trust and understanding.
- » Ensure that all actors possess a certain motivation to participate. Clarify the different motivations at the beginning.
- » Work on a shared understanding of the project goals and on a shared belief in the project's importance.
- » Develop equality and respect between the stakeholders, so that all feel that they are allowed to speak and are heard.
- » Maintain a community spirit.
- » Deal communally with conflicts.
- » Provide a sufficient and flexible time frame.
- » Decide collectively about rules or a legal framework to reach the desired goal.
- » Possibly include an external expert for process facilitation, monitoring, etc.

In addition, civil society actors should be supported in two roles: on the one hand as catalysts for co-creative processes and on the other hand as equal partners in negotiation processes with municipalities and other public actors. This would make it necessary for them to develop certain competencies.

On the basis of the six case studies, it was possible to identify important and helpful competencies of the actors involved. They include:

- » the ability to see the big picture, being holistic,
- » the understanding of co-creation and its implications in different phases of the project,
- » social skills, solidarity, open-mindedness and the appreciation of others,
- » the ability to network,
- » good communication skills,
- » empathy and the ability to see things from different perspectives,
- » the will to understand each other's operational environment and its challenges and possible constraints,
- » the ability to understand and communicate the implications, but also the limitations, of one's own role,
- » the capacity to reflect on one's own cultural-political position,
- » unambiguity, clarity and professionalism,
- » a creative treatment of administrative, financial and content-related questions,
- » strategic thinking,
- » awareness raising for the importance of one's own involvement and commitment,
- » the self-confidence to face public actors at the same eye level,
- » curiosity and the motivation to learn new things,
- » the willingness to take risks and desire for change, and
- » professional time management skills.

Civil society actors which are involved as coordinators or other facilitators of the co-creative processes would also need the following competencies:

> » the competency to empower the participating actors,
> » the ability to make all actors committed to the project,
> » the capacity for equal consideration of all actors involved in different steps of the project,
> » the ability to establish an atmosphere of equality and shared respect, and a non-hierarchical form of collaboration,
> » the competency to increase partner participation and involvement (including an understanding of how long the process of co-creation takes),
> » the ability to bring something new to the project (knowledge, networks, media), e.g. to see the necessity of an analytical foundation for decision making and planning, and
> » other kinds of management and leadership skills.

The listed recommendations and competencies have no claim to completeness. They form the basis for further discussions on the topic. In concrete terms, they shall help to develop courses which strengthen the competencies of civil society actors to make co-creation possible and sensible. The goal is to increase the number of processes which generate a transformative potential for societies. That is what co-creation is about: this transformative potential to create "something new" in a "third space" where equal representation is possible.

8 Annex

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8.2 Interview Guide

Questionnaire

Target Groups: Public administrations, cultural actors from civil society

Interview Setting

- Personal/telephone interview or as written questionnaire

Before conducting

- Explain the objective and context of the Co-Creation project and the research
- Indicate that the interview is anonymous, but organisation will be mentioned
- If recording: ask for permission
- Ask for open questions

Subject

- Motivation for using a co-creation approach
- Structures of the co-creation project
- Processes of co-creative implementation
- Needs of co-creation projects in the cultural sector

A Introduction

A1 Please give a short overview of the project/programme which was designed and implemented in a co-creative way. (name, time frame, main content, etc.)

A2 Which actors were part of the co-creative process?

A3 Please describe your role in the process.

B Motivation and Objectives

B1 What was the motivation for designing and implementing the project in a co-creative way?

B2 Which actors were responsible for and involved in initiating the project?

B3 What are the objectives of the project? Who was involved in setting up these objectives and the general frame of the project?

C Structures

C1 Who financed the project?

C2 Did you set up any kind of rules/regulations for the collaboration process? If yes, who decided about these rules?

C3 Were there any (external) experts involved in the collaboration? If yes, who?

C4 Was there any analytical foundation for decision making, planning and operational functioning?

D Processes

D1 What have been the tasks of your institution/organisation in the whole process?

D2 How would you describe the different roles and relationships of the participating actors in the

- initiation process?
- design process?
- implementation process?

D3 Would you see an atmosphere of trust and understanding between the participating actors?

D4 How was the "co-creation process" addressed in discussions between the actors?

D5 What kind of additional knowledge about co-creation processes did you gain?

D6 What was challenging in collaborating in a co-creative way? Did any conflicts arise?

D7 Would you say that co-creating the project was successful and lead to a positive result? Why/why not?

D8 Hypothetically, would there be a different result if the project would not have been implemented in a co-creation process?

E Needs for Co-Creation

E1 Which competencies of participating partners were helpful in the co-creation process?

E2 Which characteristics of participating partners were unfavourable for the co-creation process?

E3 Which kind of projects can be initiated, designed and implemented in a co-creative way in your opinion? Are there fields in the cultural sector in which co-creation is not an appropriate approach?

E4 Is there anything else, you would like to add?

Co-Creative Cooperation
in the Field of Culture and Heritage
Good Practice Report

Co-creation is more than participation. It implies that different stakeholders co-initiate, co-design and co-implement a project or programme together.

This report, created in the frame of the Erasmus+ project "Co-Create", aims at analysing the situation in the participating countries Austria, Denmark and Finland. In the compiled examples, public administration, local institutions and civil society actors are cooperating co-creatively in the cultural field.

Besides, the report presents theoretical reflections about the term "Co-Create" and compiles competence profiles of civil society actors who wish to cooperate in a co-creative way.