



**Symposium Compendium.**  
**Co-creation in the field of culture and heritage**  
**Hans Jørgen Vodsgaard (ed.)**

## Symposium Compendium. Co-creation in the field of culture and heritage

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# Preface

This Symposium Compendium has been published in the framework of the 2-year Nordplus Adult development project, August 2018 – July 2020, entitled “Co-creative cooperation with culture volunteers and managers” (acronym: CO-OP). The project has been supported by the Nordplus programme of the Nordic Council of Ministers.

The partnership consists of five organisations from four Nordic and Baltic states working in the area of participatory culture, adult education and civil society development. The partners are:

Interfolk, Institute for Civil Society (DK) - see [www.interfolk.dk](http://www.interfolk.dk)

National Association of Adult Education in Art and Culture (DK) – see [www.mof-dk.dk](http://www.mof-dk.dk)

Vestvågøy Municipality, Unit of Culture (NO) – [www.vestvagoy.kommune.no/kultur-idrett-og-fritid/](http://www.vestvagoy.kommune.no/kultur-idrett-og-fritid/)

CultureLab (LV) – see <https://culturelab.com>

Open Air Museum of Lithuania (LT) – see [www.llbm.lt/en/](http://www.llbm.lt/en/)

Co-creation has the last years been on the political agenda of the municipalities, both in Denmark and other Western European and Nordic countries, as a viable alternative to government and market-based provision of welfare services.

Although the idea of "co-creation" builds on earlier experiences of collaboration and user Involvement, it goes further by focusing on new forms of cooperation on more equal terms between civil society associations and public institutions, where key words are the “democratic empowerment” and “transformative potential” of co-creation. Co-creation is hereby an essential part of a beginning paradigm shift in the public service from New Public Management to New Public Governance.

But the development is ambiguous. Several surveys indicate that the municipalities are failing to act as facilitators, by defining the objectives in advance, and by assuming a dominant role, so the potential of social inclusion, democratic empowerment and transformative learning gets no priority.

The partnership circle shares the view that new initiatives in the third sector by arts and culture associations and their volunteers can make a difference. This sector is, next to amateur sport, the largest civil society sector in the EU member states, and it has in the last decade been the civil society area with the highest rate of expansion in members and new associations. We intend to compile good practise and innovative approaches for a co-creative cooperation between volunteers and professionals in culture associations, public culture institutions and culture departments of the municipalities that promote the 'democratic potential' of co-creation.

The aim of the project has been to develop curricula and exemplary course packages for further education of the managers, board members and other arts and culture providers (paid and voluntary staff) from culture associations in the civil society sector as well as the local culture institutions and culture departments of the municipalities from the public sector, which alone or in varied cooperation provide arts and culture services and activities for the citizens in the local communities.

The Symposium Compendium includes elaborated presentations at the Baltic Symposium that took place 11th – 13th September 2019 at the Open Air Museum in Rumšiškės, Lithuania. The symposium represented the concluding event of the first phase of the Nordplus project.

For more information, see the project website: [www.co-op.one](http://www.co-op.one)

We wish you an inspiring reading – discovering the transformative potential of co-creation to promote innovative co-creative arts and culture opportunities in our local communities.

December 2019,  
Hans Jørgen Vodsgaard

# **I. Good practice examples**



## Co-operation with volunteers in Open-Air Museum of Lithuania

By Gita Šapranauškaitė, Director of the Open-Air Museum of Lithuania

The topic of volunteering is quite contradictory in Lithuania, considering the readiness of society itself, participation of such activities in a museums' context and possible interferences of developing museum projects. According to the volunteering law of Republic of Lithuania, volunteering is described as free-will activities, implemented by a person officially or unofficially, with the persons' decision and intention, and without expectation of financial gain.

If we replace the phrase "volunteer activities" with more common "assistance" or "helping out", we could see the change of definition in many ways. In this way, the same concept seems less alien and unfamiliar, even in the framework of Lithuania's museums.

On one hand, regardless of the features of Lithuanian society's development and economic conditions, volunteering activities are not and never were unknown to society. On the other hand, for the museums' it remains unused or barely used area as a resource for further advancement of museums' activities.



*During the Assumption day - time travel to the 3-4 decades of the 20th century, where 400 volunteers participated in the program during 2002 – 2019.*

## Learning from countries with old volunteering traditions

If we could define volunteering in a museum as purposefully and consistently cultivated area and a strategic direction of museums' programs, our aspiration could be countries with old volunteering traditions, such as the United Kingdom.

This aspiration could be implemented as soon as the museum's employees receive competences on how to properly engage volunteers, and volunteers prepare for themselves or are instructed for their upcoming tasks in a museum. Therefore, the educational aspect becomes essential for both parties, after the decision to either expand or begin volunteer activities in a museum.

An example of available tasks for volunteers in a museum could be "Weald & Downland" open-air museum in West Sussex, United Kingdom. The area of this private museum consists of 20Ha (in comparison, Open-air museum of Lithuania possess almost 200 Ha), with exposition of 50 traditional country buildings, representing 600 years.



*"Weald & Downland" open-air museum in West Sussex, United Kingdom*

Over 500 volunteers are included in museum's work in such fields:

- Collections of exhibits
- Teaching services (assistance in educational fields)
- Taking care of the garden
- Taking care of the horses and work in the stable
- Presentation of various trades to the visitors
- Demonstration and re-enactment of Tudor period kitchen
- Etc.



Even in the context of the United Kingdom, this museum stands out of the whole, belonging to only 6 % of museums, possessing over a hundred volunteers. Despite that, about 95 % of the United Kingdom's museums are engaged in volunteer enterprises, ranging from 1 to 20 volunteers per museum.

### Volunteering at the Open-Air Museum

Open-air museum of Lithuania has got a modest experience with volunteers. Every year since 2002 volunteers participate in the educational "time travel" programme "Inter-war holiday in a Lithuanian village". Until now, more than 400 people have taken part in this event. During the Shrovetide festival, multinational volunteers from the public institution "Actio Catholica Patria" host a creperie "Under the wing of the windmill". This practice was established in 2008.



*From the Shrovetide Festival, where "Actio Catholica Patria" since 2008 has been hosts of the creperie "Under the Wing of the Mill"*

Such cooperation should be viewed as an aspiration to strengthen both the community and the museum. The appearance of volunteer activities in a museum has got also a social role, which enhances and creates additional value. Because of this, the organizations' position and strategy become highly important, as well as evaluation and implementation through educational practice. No long-term gain can be achieved without the appropriate attention to this topic, and by considering the volunteer only as an unpaid employee. What is more, every initiative can be suppressed by a negative and neglected approach from the institution's staff. To keep volunteers motivated and engaged in previously mentioned or similar programmes, a more inviting and co-operative position should be applied.

Such a position could be accomplished by enabling implementation of public initiatives, an act that can also be defined as co-creation. Open-air museum of Lithuania has already witnessed alike examples in the past, some of which could be called examples of good practice. In 2014, an event was initiated by a private person, Jonas Sobeckas from Panevėžys district. He had a tree stump in his possession and contacted the museum willing to organize an event. That initiation has laid a path for the traditional feast of "Christmas tree stump burning" to become a yearly event.



*Reviving old traditions - Christmas Tree Stump Burning*

Another example of public involvement in suggestion and realization of spontaneous solutions, that turned into long-term outcomes, could be the museum's "Exile and Resistance movement" sector. The establishment and existence of this sector was based on co-creative and voluntary way. The leadership and idea originated from formerly exiled persons' brotherhood "Lapteviečiai".

By their effort, the project was funded in 1992 and is alive until nowadays. A replica yurt (in which deportees used to live), a cemetery was constructed and an original train wagon (which was used for deportations) was installed. Here as a volunteer worked a living witness of the exile, Irena Saulutė Valaitytė – Špakauskienė (born 1928). She conducted thematic lectures "The life of deportees by the Laptev sea", told stories with her memoirs of deportations to Siberia and the guerrilla resistance.

Later, her effort was acknowledged, and she was employed as a curator. As an outcome, this "Exile and Resistance movement" sector is considered as unique and exclusive by international museum specialists, and a good example of long-term volunteer activity, providing the museum with outstanding added value.





*Irena Valaitytė-Špakauskienė in the replica yurt at the Open Air Museum. Irena was born in 1928, and she is the living witness to the history of exile, member of Lapteviečiai Brotherhood, volunteer at the museum during 1993-1997 and museum curator since 1998 until now.*

### **At the beginning of the road**

In conclusion, despite the progress in the Lithuanian museums, in comparison with institutions in some foreign countries, we seem to be at the beginning of the road. Yet this could be also regarded as an encouragement for cooperation between museums and organisations that coordinate volunteers. In this way, we would be able to compensate for the deficiency of human and other resources needed for the development of volunteering. All things considered, we have many unused opportunities, that certainly should be taken advantage of.

## The stories of old town houses in Cesis, Latvia

By Kristine Timermane-Maleja, Cesis Culture Centre

In 2009 Latvia and Cesis town was hit by the big economic crisis. Next few years were quite silent and depressive, many local businesses went bankrupt. The old houses in Cesis town center stood quit, with dark windows and closed doors. The center part of town looked like dead and the local municipality was highly criticized for that. In such situation local municipality started to cooperate with non-governmental organizations and some co-creation initiatives were started.

### First co-creative initiatives

The first one was “Future City Game” which was organized in cooperation with British Council in Latvia. To participate in this activity were invited active local inhabitants and some employees of municipality. They were divided in few groups which had to work out new ideas in different spheres, like environment, education, culture, health and social life. All the ideas had to be in context with town development. One of the ideas that came out of these workshops was about Stories of Cesis Old town houses that could help to draw attention to sad situation in town center.



*The initial brainstorm event.*

Unfortunately, nothing further happened until next co-creation event „Ideju talka” („Brainstorm”) which was organized by Cesis Culture Centre to get some new ideas for annual Cesis town festival that could be implemented together with local people. The main idea of this public brainstorm was that anybody who had some idea could come to this event and present it to others. The people who had no ideas, but who were willing to do something also were invited. After the presentations,



initiatives were written on big paper sheets and put on the walls of the room. The people who wanted to join and help had to write their names and phone numbers on them. So, the idea about stories of Cesis old town houses got 3 supporters.

### **The start of stories of Cesis old town houses**

Later newly formed project team met and started to work on the project. The main objectives of the project were to pay attention to critical situation in Cesis Old town and to create and record seven stories about old houses and to perform or play them in Cesis town festival.

Soon project team realized that they had to involve some others and that this could be a successful example in uniting different locals. The historians of Cesis town museum and specialists of library provided project team with historical background and materials. The students of Cesis State Gymnasium wrote the stories and some well-known locals spoke them on the records. Luckily project team was joined by a professional graphic designer; he was very overtaken by the project idea and created a logo and a special map – origami letter for the main event in Cesis town festival. The owners of the seven old town houses also were very supportive; they opened the houses for public during Cesis town festival and helped to ensure some interesting and appropriate activities for visitors while listening to the stories.



*Collected material in the project – painting of parts of the old town*

Although the project team worked voluntarily, organizing event with playing stories records needed some financial resources. Necessary financial support was gained in local culture project contest. Without that support the project wouldn't have been so wide, and less people had visited the old houses. In realizing „The Stories of Cesis Old town houses” also very important was the



interest and support of the municipal organization – Cesis Culture Centre. It inspired project team and helped in work.

### **Continued stories of Cesis old town houses**

During Cesis town festival around 1000 visitors listened to the stories of Old town houses and the Project team received very good and appreciative feedback. After the first project the basic team was joined by new members and it was decided to continue with „The Stories of Cesis Old town houses” next year as well.



*Event during the project of The Stories of Cesis Old town houses”*

The Project „ Stories of Cesis Old town houses” was realized for 3 years and it helped to inspire other initiatives. Local municipality made audio guides based on the stories that were created during the projects and Cesis Art School made coloring book for children with the drawings of Cesis Old town houses.

## **The co-creative movement and Art Project in Selde, Denmark**

By Bente von Schindel, chairwoman, National Association of Adult Education in Art and Culture

### **Co-creation on the political agenda**

Co-creation was introduced as a concept in Denmark in 2015. Today, the phenomenon has come into being in policies, strategies and practices everywhere in the public sector. In particular, the Danish municipalities are putting ongoing initiatives in place to co-operate with citizens, civil society and local businesses.

Several municipalities and public institutions work in these years to 'co-operate'. This applies both in cooperation with parents and children in schools and youth institutions, 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 use even task committees, where politicians develop strategies and policies.

### **The co-creation movement**

Co-creation is implemented as a principle in more organisations. E.g. several public organisations, private companies and voluntary associations 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 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 co-operative 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 and new and untried ways.

The co-creation movement will seek to create frameworks and opportunities for more organizations, 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 opportunity 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 increase the collective action and cohesion and create common ownership of new and better community solutions. Last it seeks to create new and better solutions by mobilizing the many different competencies, ideas and resources the society holds. The movement thinks 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 the 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 idea base 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 at Bornholm 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.

The Art-project in the village of Selde was created in such a co-creative process.

### **The Art Project in Selde**

Back in the eighties there were several active art associations in the area and an active carpenter's master, Herman Jensen, with contacts to 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 several years with arts and arts activities and made many good experiences with the opportunities it entailed.



*A sculpture ground in the village Selde*

Because Selde in the first years of 2000 became an abandoned city with empty building and grounds all around - a city that was not attractive to live in, Skive Municipality approved a program for area renewal, which would extend over 5 years from 2011 to 2016. With the long-time perspective, it was possible to adjust underway.



Meetings have been held with the participants in the working groups on the area renewal and participants from the Municipality of Skive, but the municipal employees quickly found that they came 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 approx. 125 citizens were together and could make their views known. The citizens had for a number of years “lived” with arts and arts activities and made many good experiences with the opportunities it entailed. It was therefore logical to raise the old idea again.

The process soon became a co-creative process, where 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.



*A new building during the arts project in Selde*

In Selde a total of 8 masterclass students from Aarhus Art Academy participated in the project and each delivered their work though in co-creative process, between the artists, the citizens of Selde and the municipality of Skive. The sculpture village Selde is economically supported by Skive municipality and the Danish State Art Fund. There are now 26 sculptures in Selde.

### **What did the participants learn by the co-creative process?**

- Everything was open from the participants' side. Therefore, there was a great deal of transparency regarding the method.
- There is some work removing hierarchical collaboration because of many people and experts.
- There will be some regulations of rules.
- Confidence and understanding will be expanded through the project.
- There is in the end of the project a greater empowerment of the participating citizens.
- It is possible to respect the democratic conversation where everyone is heard, and everyone's opinions are respected.
- All the involved must work on increasing the visibility of the co-creative approach.
- It is potential to create "something new" in a "third space" where equal representation is possible.



## **II. Co-creation in Vestvågøy municipality, Norway**

## Co-creation – a possible approach also in the internal field

By Richard Brattli, head of the Cultural department, Vestvågøy municipality

### Background

Collaboration within the cultural and volunteer sector is quite common. Often a “must” to join forces, when you have small budgets and the ambitions are far greater.

But as we understand the term co-creating it goes beyond the level of “smooth collaboration” – it deals with the creative/substantial part of the job. An interesting question might be “where do we find the good ideas – among the professionals or among people with a more distant relation to the topic? And when we find new ideas – could there also be new ways of implementing them?

If we are interested in innovation, we should also engage in the field of creation – and if we work in a team, we should explore the potential for creation within the whole working environment – and try to overlook the professional barriers in our search for creative approaches.

Norwegian cultural centres in general claim they have small resources to set up their own productions. Instead they purchase expensive productions. Consequences are:

- Mainstream happenings are then what are offered
- We fail in the role of building identity/developing local culture resources

Instead, we were eager to put emphasis on our own employees/talents – shining instead being looked upon as an “item of expense”. We also see an obvious potential of better integration between the internal units in the municipality departments and institutions.



*Culture staff in Meieriet Culture Centre release their creative potentials.*

### Our organization – Meieriet cultural center

Our culture unit is placed at Meieriet cultural centre, which includes the following functions.

- Public library
- Municipal cultural/art school
- Public cinema

- Municipal youth club
- Cultural centre activities (concerts, shows, theatre, seminars, conference etc)
- 30 employees
- Support function vis a vis local culture environment (partners, organisations, groups, individuals etc)

### Some important co-creative inputs during the project period

- Diversity represents a resource
- We think differently when building upon the thoughts of others, much better than following our own thoughts and ideas
- Thought patterns benefit from being broken/shaken - such changes must be stimulated
- Innovation and development depend on progressive thinking (as opposed to reactive) in a collective framework

### What we did in the project “Våronna”.

- Dressed the centre in a «spring suit» - decorated by a local florist and children
- Seed Library. Gave away seeds, soil and pots to children/families - and got pictures hash tagged in return
- Minute-by-minute reading of the Irish classic Ulysses – live streamed on Facebook
- Irish Pub evening including jam session (groups/individuals)
- Free animation film shown in the cinema – Irish theme
- Public concert in the main hall (Irish – Norwegian)
- Own musicians/artist/choir on stage
- 1 Irish artist



*The Culture Centre is dressed in a «spring suit» - decorated by a local florist and children*

## Lessons learned

- True co-creation demands *confidence* between actors. That trust is not always present even in an internal working environment.
- We got to know people in new ways – *people revealed skills* we did not know about before.
- For some it might be *hard to accept* ideas from people outside their own professional domain.
- *For a beginner fully integrated projects* could be overwhelming. Necessary to define a simple template for co-creation – and then connect the main collaborating partners
- WHO is going to be the “*star*” and who will be the “*slave*”? Be aware how you divide the roles!
- We - more widely than before - acknowledge the *potential for learning*, development and joy within the organisation.
- It is an important to create the frame for co-creation and co-production - *my job*!
- Physical frames, *safe* but *challenging* atmosphere, cross connected groups



Public concert in the main hall of the Culture Centre with an Irish – Norwegian ensemble.

## How we go further

Based on the learnings from this year’s event we decided to continue co-creating through a follow-up project in 2020. We have recently carried through an idea process for next year’s event with great *enthusiasm* – huge amount of ideas came up. We take that as a sign of increasing trust and belief in co-creation across organizational divides.

What we have done so far is briefly the following:

Preparation:

- Discussed the “whys” for internal co-creation – discussing amongst the unit leaders
- Discussed the goals for the co-creation work (unit leaders)
- Outlined frames (budget, time consumption, principles) for next year’s project
- Deliberated frames and agenda for the plenary meeting (unit leaders)

A plenary meeting with all employees gathered:

- Warming up session (music, physical movements (drama), introductory remarks (what is our mission, really?))
- Brainstorming in groups on *festival theme* – the groups divided across organizational dividing lines. Each group presented 3 proposals in plenary
- Based upon all the proposals given, each group had to prioritize 3 proposals (maximum 1 proposal from their own group discussion).
- The leader group was given the choice to put forward another 3 themes from the “basket”.
- Additional task for the groups to prioritize and argue for 2 themes among all the proposals given – both from the groups and the leaders
- New groups were formed, now according to professional roles. These groups were given the opportunity to vote for the three most interesting festival themes.
- The votes collected. The leader group had the opportunity to overrule the advises from the group of employees.
- The leader group recognized the theme given most votes as the next year’s festival theme.

Walk and talk

- The groups were reconstituted (across profession) – 2 - 3 persons in each group. Now discussing possible activities and elements to work with, given the chosen theme.
- All these ideas were finally collected and presented in plenary. The groups presented an impressing list of creative ideas.

Based on the chosen theme and the ideas of content there will be formed work groups to follow up the preparations for next year’s event. There is reason to believe that the co-creative approach has both expanded the scope of the project and added valuable ideas.

We will continue co-creation internally!



## Co-creation for an even better National Day in Vestvågøy

By Trond Handberg, deputy headmaster culture school/culture consultant, Vestvågøy Municipality

### About the National Day in Norway

The National Day, 17<sup>th</sup> May, is very big in Norway. On this day in 1814, the Norwegian Constitution was dated and signed by the presidency of the National Assembly at Eidsvoll. The country had been in union with Denmark since 1380. Prince Christian Frederik became king of Norway in a short period, before the country, after a brief war with Sweden, had to accept a personnel union with Sweden from November 1814. But the Constitution was retained with the changes that the union conclusion made necessary.

Since the end of the 19th century, children and adults have been celebrating the day more than is usual for many other countries' national day celebrations, including children's parades. In the capital Oslo there are a great parade on Karl Johan's street, the main street in Oslo. The parade contains schools from all Oslo and bands. The parade goes up to the Royal Palace in the end of the street and turns back there. The royal family greets the people from the palace balcony. The celebration is done in a very traditional way in all cities, towns, villages and smaller places all over Norway.

### The National Day in Vestvågøy

In the morning and noon, the celebration takes place in the town Leknes, in the villages Ballstad, Bøstad, Gravdal and Stamsund, and in some smaller places all over Vestvågøy. There are different local traditions, but based on the same; parades, bands, church services, entertainment, speech by schoolchildren, games, coffee and cake. In the morning/noon the events are arranged by parents of school classes and resident associations.



*The National Day, 17 May. Parade on the Main street in Leknes*

In the afternoon the celebration takes place in Leknes, for the whole of Vestvågøy and the smaller neighboring municipalities in the west, Flakstad and Moskenes. This celebration contains a parade with bands, associations, high school students who are celebrating graduating from school (“rus-sen”) and citizens as such. After the parade, there are an event in the town hall square, containing a main speech, speeches by “rus-sen”, and furthermore music, dance and other entertainment. The afternoon event is arranged by the municipality, the culture unit.



*The National Day, 17 May in Stamsund*

### **A desire to renew the afternoon National Day celebration in Leknes**

In 2018, the cultural unit wanted to get good input on how the afternoon event could be renewed and improved. Central signals from the public had led to some questions:

- Should it still be motorized vehicles participate in the parade?
- How to get more participation in the parade?
- How to do the event in the town hall square better?

### **A co-creative idea meeting 31st May 2018**

A general invitation to all interested was published, with the question «can or should the afternoon event at Leknes be "refreshed"? Publishing was done by advertisement and article in Lofotposten, and by sending e-mails to 100 associations.

Only 10 persons from the voluntary field met, plus vice-mayor Anne Sand, culture consultant Trond Handberg and a journalist from Lofotposten.

Anyway, it was a good meeting. This was actually co-creation, without anyone at this time knowing it was to be called “co-creation”!

### Program for the meeting

1. Welcome – 2 min.
2. Background for the meeting and working method - 3 min.
3. Individual input on yellow patches – put anonymously into two boxes; respectively “What's good” and “Ideas for innovation and improvement” - 10 min.
4. Group discussion and prioritization - 20 min.
  - a) What is good? - two ideas from each group
  - b) Ideas for innovation and improvement - three ideas from each group
5. Presentation of the group work - listing on the way - 10 min.
  - a) What is good? - two things from each group
  - b) Ideas for innovation and improvement - three ideas from each group
6. Input and discussion in plenary - chronological listing on the way - 20 min.
7. Thanks for attending – yellow patches for possible more ideas were put into those two boxes when the participant was leaving - 2 min.

### A lot of ideas emerged

Individual input on yellow patches in boxes:

- What is good? 13 ideas emerged.
- Ideas for new thinking and improving: 25 ideas emerged.

### Prioritization of the ideas in group work

The participants were divided into two groups; “North” and “South”. The groups had to prioritize the emerged ideas. They worked very intensely and committed. After the work, they had to present what they had come up with.

#### Group North:

What is good - two priorities?

- Flag group in the parade
- The bands

Ideas for innovation and improvement - three priorities?

- All motorized vehicles should be taken out of the parade
- Only allowed to park; disabled people etc.
- Block off the entire Main street

#### Group South:

What is good - two priorities?

- Good time for dinner, other events
- Good that there are two bands inside the parade - brings variety

Ideas for innovation and improvement - three priorities?

- Block the Main street, “Idrett” street and other streets
- Tighten the program. The people come to hear the speeches, and the speeches by the “re-tiring” students (russ) are most important. Reducing the performances of the culture school and UL. The Eagle. Progression of the main speech, the “black russ” speech and the “red russ” speech. Can the scene be positioned differently?

- The mayor invites pensioners on coffee and cakes to the town hall at 16:00. Seating for them in front of the stage.

### Plenary discussions

Ideas in addition to the group work came up and were discussed. Some of these ideas were:

- To get more people in the parade, you can have some tabs that people stand behind.  
Most followers receive NOK 5,000 in premiums
- Award for the best tab in the parade
- Switch the events; Leknes in the morning and the other events in the afternoon. Then the citizens parade gets much bigger
- Other than the municipality should arrange the main event
- And many other ideas.....

### Online survey in Lofotposten

Lofotposten supported this initiative from the cultural unit in Vestvågøy municipality. So, the newspaper made an online survey just before the meeting. There were 118 persons who responded. It was evenly distributed according to age. The results:

- Do you participate in citizens parade?
  - Yes: 39%
  - No: 61%
- Do you use to attend morning events organized by the school / sports associations on 17th May?
  - Yes: 81,9%
  - No: 18,1%
- Have you ever participated in voluntary work on May 17 events?
  - Yes, often: 31,4%
  - Sometimes: 45,8%
  - Never: 22,9%
- My homeplace:
  - Leknes: 36,4%
  - Vestvågøy outside Leknes: 54,2%
  - Svolvær: 1,7%
  - Flakstad: 5,9%
  - Moskenes: 0,0%
  - Værøy 0,0%
  - Røst 0,0%
- Should the municipality be responsible for cafés and children's play in the municipal centre on May 17?
  - Yes: 4,7%
  - No: 34,7%
  - Unsure: 24,6%
- Would you like to do voluntary work on May 17?
  - Yes: 26,3%
  - No: 44,1%
  - Perhaps: 29,7%



## National day 2019 - implementing some ideas

It was not that good time to implement a lot of suggested changes, but:

- Motorbikes didn't participate in the parade. Shared opinions about that!
- Invitations to more tabs that people stand behind. Most followers receive NOK 5,000 in premiums. There was only one tab: "Meieriet cultural centre". But the winner gave the money to a good cause



*The National Day, 17 May 2017 in Gravdal*

## Further co-creation about National Day in Leknes and Vestvågøy

The cultural unit wants to arrange a new co-creative meeting on May 17 during the autumn of 2019. This meeting will include the following issues:

- Evaluation about the changes that were implemented in National day 2019
- More detailed discussions about ideas that emerge in the meeting and process after
- Clarify which May 17 activities the municipality should be responsible for, and which activities private and volunteers should be responsible for
- Clarify how to prepare the National day 2020

However, the co-creation on National Day in Leknes and Vestvågøy will continue. And the quality enhancement of the event, is probably to be implemented step by step.



## Houston, we have a problem! How co-creation made us change our perspective.

By Kristin Beyer Granhus, event manager of Meieriet public library.

### Background

Meieriet cultural center is located in Leknes, the community center of Vestvågøy municipality. In March 2017 Meieriet opened for the public.

The cultural center consists of several communal actors. The public library, the cinema, a youth center and the school of arts. The opening hours are generous and give way for activity from early morning to late night. And activity there is. The inhabitants of the Vestvågøy municipality has been given a house they did not know they needed.

And with the inhabitants came the youths. Meieriet is tastefully decorated with comfortable furniture and open spaces. The public library is the heart of the building and holds most of the area open for the public. It early became a gathering place for young people.

In the planning process towards Meieriet cultural center, the focus was on the building to be a crucible with focus on openness and generosity. The public library was determined on making their space a welcoming zone. And missing the youths in their old locations, it became important to make place for them in Meieriet. A youth center had already lived in parts of the building for two years (from 2015), warming up the youngsters who looked forward to “move into” the entire house.



*The public library in the community center of Vestvågøy municipality*

## The youth challenges

Early it became clear that Meieriet cultural center, and the employees, met some challenges that we had not foreseen and was not prepared for. In and with the generous opening hours the center, and specially the library, experienced some unwanted behavior. After served hours and when the center was less staffed, reports of youths vandalizing came in from other inhabitants and visitors. We also noticed rough use of furniture. The “problem” went on for some months, and different approaches to try to solve it was tried. Because of the activity a rumor began to establish itself in the municipality. Meieriet cultural center was not a safe place to be. The employees of Meieriet was sad to hear this but had to realize that actions needed to be taken to prevent visitors to escape from their newfound meeting place.

One Friday after lunch I met a school nurse from one of the local schools in the municipality. We spoke for a while, she on her way into the center, me on my way out. She told me that she was sad to hear about the “meieribarna” (meieri children) who damaged and vandalized the building. I instantly reacted to the negative use of the term “meieribarna”. After all this was a group of inhabitants that we absolutely did not want to exclude from Meieriet. More so we wanted to make them want to treat the center like home.

The same Friday I went to find the leader of the youth center and presented the idea to make #meieribarna a positively charged term, and possibly make them a resource for the cultural center. The leader of the youth center approved of the idea and the term #meieribarna and we agreed to gather some of the youth to present it to them. Before the day was over a group of ten young boys and girls could adorn themselves with being a member of #meieribarna. Within a week rules were made; contracts were signed, and hoodies marked with names was ordered.



*Lanyards and honorary board for the youth members of #meieribarna*

## The purpose of #meieribarna is to:

- Solve a problem of unwanted behavior.
- Create a resource that can be useful for Meieriet cultural center.
- Educate them in public etiquette.

- Build a fundament of trust.
- Get in contact with parents.
- Make them a reputable group of youths that extends beyond the ten youngsters in #meieribarna.
- Create a unity that hopefully will be able to work as hosts at Meieriet during cultural events
- Make them a proud and resourceful group of people that we really want as cohabitants.
- Make #meieribarna a positive loaded term.

During the process, and still looking for the “perfect” model of organizing it, we made some ground rules for ourselves as a guide. What environment and working conditions do we want as employees at a center with growing pains, but also how can we accommodate and respectfully address the group of young people who has consumed Meieriet cultural center? How can we shed some positive light on the process – both within the center and among the inhabitants of the Vestvågøy municipality? And last – but not least – can we contribute in educating #meieribarna so that they will end up the best version of themselves? How do we do that?

### **Some guidelines we made for ourselves:**

- We need contracts that clearly stages what #meieribarna is, and what being in the group means. The contract lists up some to do and not to do rules, and what expectations that lies with them.
- Every half year, when the school starts after the vacations, we evaluate the group, and make some changes, if necessary. Some of the leave us for other municipalities, some grow out of the concept and some are simply not good ambassadors. New rounds of interviews are needed. It is never hard to get replacements.
- The parents are an important part. We cannot implicate their youths in a resource group without contacting their parents. By knowing that parents approve, the project has better conditions to work.
- We had to uniform them, but in their own “youthlike” way. They got hoodies with their names on which was hash-tagged #meieribarna, and they got nametags to wear when they represented the cultural center.
- Next came the presentation of the project. It had to be a positive approach towards the employees of Meieriet, but also the inhabitants – who needed to see that actions were taken towards unwanted activity.
- We went public with the help of social media, presenting the group bit by bit. Slowly letting people know the project and its purpose.
- Weekly meetings are necessary, we needed to establish a fundament to build a trustworthy relationship with the group. The “mothers” of #meieribarna is me and Britt, the leader of the youth center. At first the meetings were chaotic and time-consuming. 1.5 years later we have youths meeting (almost) on time, peacefully listening to the agenda of the week and commenting – not as much swearing – like responsible people.

## How is this co – creation?

- Meieriet cultural center had a challenge; the youths taking over the locations and creating a bad environment for the employees and the visitors of the center.
- We responded to that challenge with assembling the qualities already stationed in the different communal actors in the center making a bridge over to the group of young people that were challenging. A bridge, not a moat.
- The parents are a part of the organization. When #meieribarna are hosting or arranging events on their own, parents are lining up to help.
- The city council heard of the action being taken towards unwanted behavior at Meieriet and invited #meieribarna to speak at the council. Think about what an applause from our elected politicians did to the self-esteem of 14-16-year-old youths.
- The local newspaper caught on to it and was interested in writing about #meieribarna. They also invited the Deputy Mayor to join. The article in the newspaper was entirely positive.
- Further along, a communal actor – family unit - took an interest in the project and contacted us wanting to use #meieribarna as hosts in conjunction with some of their events/projects.
- In the contract of #meieribarna it stages that they must be good Meieriet citizens, trying to influence other youths to good behavior. The contract also implies that they must do some “work” for the center – that being to rig before/after concerts, host children’s events etc.



*A group of the members of #meieribarna in their new hoodies.*

### **III. Background – typology and competences**



# Typology of Co-Creation

By Hans Jørgen Vodsgaard, Interfolk

## Introduction

Co-creation is on the political agenda everywhere in the municipal landscape of Denmark and other Nordic and Western European countries. 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.

Broadly speaking, co-creation means that citizens and associations from the civil society (and companies from the market) and employees and managers from the municipalities 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 in new ways to create new solutions to common challenges.

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

Co-creation promotes social innovation by creating a context, 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.

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 or her 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).

## 1. Different Forms of Co-Creation

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 associations 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 better 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.



*Photo: Private. The mentor, Jens Ulrich, speaks at a workshop in Oslo for county libraries from Buskerud, Finnmark, Rogaland and Oppland, that have initiated a two-year project, 2018 – 2019, entitled “the library as a co-creator” with project support from the National Library of Norway*

## 2. A Typology of Co-Creation

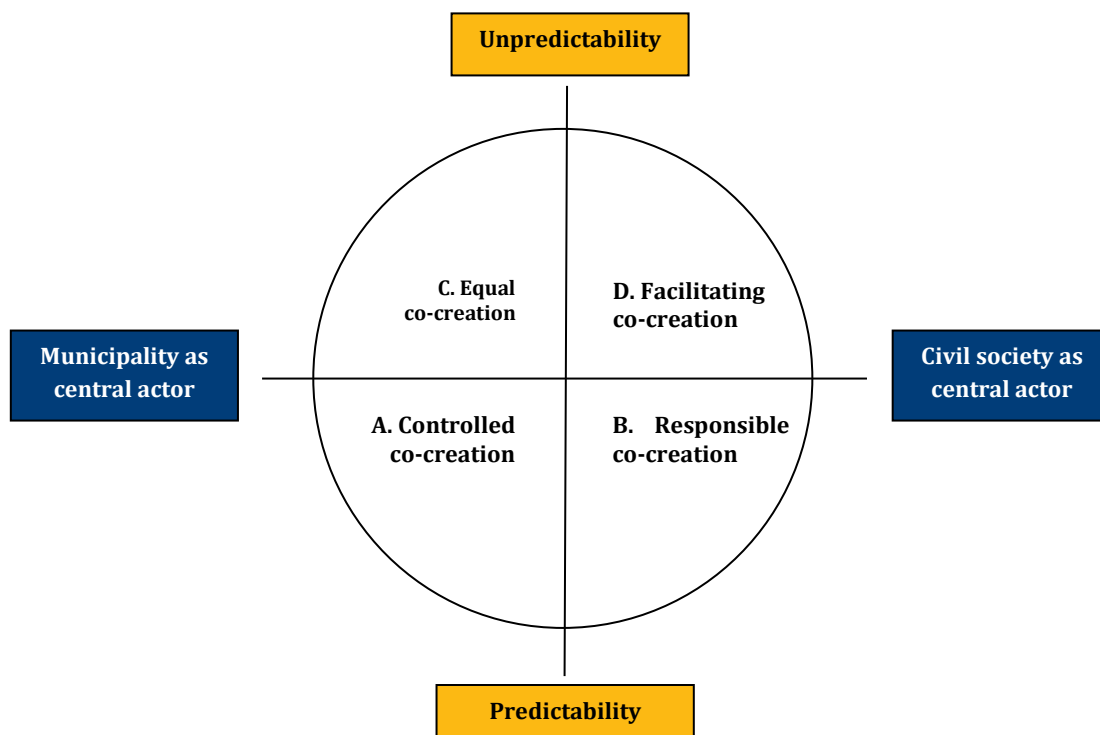
The aim of this typology is not to present one approach to co-creation as better than another. It is not a normative typology. Instead, the typology has a descriptive aim; it seeks to capture the main differences covered by the concept of co-creation (Ulrich, 2016).

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, 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. The outcome 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 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. Clarify the Approach Final recommendations

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 must 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 each situation; and the typology can also help to classify and describe different examples of good practice.



*From the Norwegian project: "The Library as a co-creator".*

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# Key competences for successful co-creation

By Hans Jørgen Vodsgaard, Interfolk

## Introduction

It seems difficult to find elaborated presentations of key competences for successful co-creation, and the few examples to be found are mainly elaborated from the municipality point of view; but it can be reasonable to presume that the new competences needed for the civil servants also can be applicable for voluntary or paid staff from the civil society associations.

Section 1 outlines with reference to Danish surveys two proposals for needed competences for civil servants to engage successful in co-creative activities. In section 2 it is shortly discussed, first if the needed competences for civil servants can be applicable for civil society associations as well, and secondly a sketch of a possible competence set for citizens and voluntary or paid staff from civil society associations is presented.

## 1. Two examples of competence sets

### 1.1 Key competence according to the Leadership Academy, LEAD +

Co-creation has become the new orientation point for many public organizations. This is due to a widespread consensus that many welfare tasks aren't solved very well within the usual organizational framework but must be resolved in closer contact with the parties to whom the tasks relate. (Ulrich, Nielsen, Bartram, 2018).

It requires new competences, when citizens and other actors are involved in the work both with defining the problems, formulating the core task, developing new solutions and implementing these solutions in new welfare tasks. The new competences needed for co-creation processes can generally be divided into four types according to the Leadership Academy, LEAD +:

#### ***a) Analytical competence (to clarify the given context of co-creation)***

In order to be suitable for a co-creation activity, you must be aware of what type of co-creation you are a part of and thus also be consciously about your role in the concrete co-operation processes.

#### ***b) Strategic competence (to plan the most appropriate form of co-creation)***

You must be able to work strategically with the organization of co-creation processes. It means to be aware of the types of co-creation that are most appropriate in the given situation.

It may be the problem that requires a certain procedure. It may be the maturity or competences of the involved actors that opens for certain procedures. Or It may be the purpose of co-creation that determines which co-creation approach is the most obvious: Depending on whether the purpose is to get more for less (efficiency), to get better quality in the task solution (innovative quality), or to strengthen the democratic dimension in the solution of welfare tasks (democratization).

#### ***c) Risk willingness***

You must be able to handle the unpredictability that is part of co-creation. Many public organizations are characterized by a degree of zero-error-culture. In politically controlled organizations



there is a general fear of being exposed in the press. In practice, this has led to an increased demand of documentation and transparency of the work in the public sector, and managers and employees prefer to avoid taking chances than risking mistakes.

But with the unpredictability inherent in involving co-creation, such an approach is directly impeding the co-creation process. Of course, one should not commit illegal activities, but to a greater extent challenge the opportunities that lie within the framework. Such a new approach is very likely to cause mistakes and a risk getting to the front page with a bad story. Such situations cannot be avoided 100 percent, but must be managed organizationally, managerially and politically.

#### **d) Attentive and responsive**

You also need to be able to secure leadership in new and more directions. In equal co-creation processes, management is not just something that goes down from above. As a leader you must also be very attentive and responsive to the needs expressed by the actors involved in the concrete co-creation processes.

At first glance, co-operative processes may appear to function in a leadership vacuum - there is no one who has a deciding voice, and everyone involved is considered equal. But it represents not a managerial vacuum but rather another management understanding. Leadership in equal co-creation processes is initially not tied to formal power, but rather to create legitimacy.

One consequence of this perspective is also that management does not have a formal and privileged status in the co-creation processes. Instead, management is a relationship that is constantly in play and which all involved actors involved in principle practice.



*Citizen groups present their ideas on big posters during a brainstorm meeting in Cesis before the celebration of the town's 810 years anniversary*

#### **Final clarification**

In conclusion, the Leadership Academy points out that the new roles with co-creation must live side by side with the classical roles as civil servants based on authority and compliance. Likewise, co-creative objectives exist alongside classic objectives where managers must have a continuous

focus on optimizing and streamlining the way in which the public sector solves its core task (be it in the field of security, health, education, etc.).

An important point is, therefore, that co-creation shall not replace, but rather supplement the classic objectives "to make the services cheaper and more efficient", or "to ensure that the rules are followed". Of course, that thinking is necessary in many cases, but it is just not enough in all cases.

The key message in co-creation seen as a paradigm shift is rather that the challenges our society faces are so complex and resource-intensive that we must seek to complement the traditional approach of government with new approaches. Or even sharper: Governmental monopoly to solve societal problems is inadequate. We must also find ways that enable others to contribute to solving complex problems, and thereby ensure that a wide range of actors, not least from the civil society can create welfare.

## **1.2 Key competence according to two master's theses**

Two master's theses in 2017 from Roskilde University Centre (DK) point to four competencies that the civil servants must master in order to realize the potential of co-creation (Poulsen, Færch, 2017).

The two master's theses are based on a shared empirical data and a common theoretical basis. Their methodological starting point is an acknowledgment that there are several models for co-creation, but that they have chosen to focus on the form of co-creation, in which the central actors are citizens and civil society associations. This form of co-creation is termed "citizen-driven co-creation".

### ***Defining citizen-driven co-creation***

Citizen-driven co-creation is a form of co-creation, where the citizens identify a problem and initiate the project on their own. It is thus the citizens, who are the driving force throughout the project.

The role of the municipality in this type of co-creation is to support the project with the resources and knowledge that are crucial for the project to succeed. In citizen-driven co-creation, it is therefore important that the municipality accepts that content, form and goals for co-creation are defined by the citizens and that the outcome of co-creation is therefore not possible to predict in advance.

### ***Citizen-driven co-creation implies new competences***

The case studies of the two master's theses indicate that the civil servants must play a new role in citizen-driven co-creation. Where they traditionally take control and set the direction based on the directives of the management and politicians, they now instead must facilitate the citizens' work.

In order to succeed in this new role, the case studies have identified four new competences, which the civil servants must master:

#### ***a) Facilitating***

First, the study shows that the civil servant in this type of work should be more side-lined; and focus on listening to the wishes and needs of the citizens. If the civil servant is too governing in the process, it can weaken the motivation of the citizens, as they then do not experience ownership of the project.

The municipal official must therefore be a process facilitator rather than as a project manager. One of the civil servant core tasks will therefore be to support the citizens with the resources and knowledge they need, in order to achieve their objectives. When the official is supportive rather than governing, the officials' work to a higher degree will be framed according to the needs and wishes of the citizens, and to a lesser degree by the municipal policy.

#### ***b) Build equal relationships***

Secondly, the study points out that the personal competences of the civil servant are important, if he or she shall be successful in the new role; and it is especially the ability to meet the citizens and other actors in a more equal and dialog-based relationship.

This competency is necessary because the job, as something new, demands that the civil servant can build relationships with the actors and citizens who in different ways play a role in getting the co-creation project to succeed. The ability to meet the citizens as equal partners is needed, because the citizens have some knowledge and some input that are important to include in the co-creative process. The civil servant must be able to create a context, where the citizens are invited to share their attitudes, experiences, resources and ideas.

#### ***c) Act as liaison***

Thirdly, it is important to act as a liaison between the citizens and the municipality. The civil servant must secure a balance between the interests of citizens and the politically agreed guidelines.

In order to ensure this balancing act, it is important that the political leadership has confidence to handle over the governance of the citizen-driven co-creation to the citizens themselves. In addition, the civil servant must ensure that the co-created activities don't conflict with applicable legislation or the municipality's other policies. The new demand is thus that the civil servant must be able to realize the citizens' needs and desires, while at the same time ensuring that the municipality's interests are taken care of.

#### ***d) Adapt to changing situations and needs***

Finally, every situation and project are different, when it comes to citizen-driven co-creation. It can both be in relation to what type of citizens is involved, whether they are resourceful and autonomous or whether they need more support during the process. But it can also be in relation to the frameworks under which co-creation takes place: Is it a context subordinated to a lot of rules and political plans, or is it a less regulated area?

The changing frameworks mean that the tasks of the civil servant in practice alternate between many different tasks and roles. Here, the official must continually adapt his or her own role and effort and assess which resources are needed in connection with a given project, so that the changing needs of both citizens and politicians can be accommodated.

The new demand therefore consists in the fact that the official is assigned a large individual responsibility in relation to managing and shaping his or her own role, because the content of the role cannot be defined in advance.

#### ***The influence of the institutional framework***

The two master's theses furthermore point out that the success of the municipal officials also depends on an adaption of the institutional framework in the municipalities to the new demands. The studies emphasise here three key elements, which the municipality must be willing to adapt:



- Drop the zero-error-culture: When the municipality has the courage to release the zero-error-culture, there will be more room to experiment and go new ways, because it is accepted that not all new projects succeed in the first attempt.
- Introduce short decision-making procedures: Short decision-making procedures make it possible to quickly help citizens further, so that they do not get tired and demotivated during the project.
- Provide a free framework for the civil servants: They must be able to pursue the citizens' needs and they must therefore be given a more fluid role in the municipal institution.

### *In conclusion*

the master's theses mention that the need for new competence profiles of the civil servants, should not replace the former more traditional competence profiles. The new role functions more like a kind of supplement to the old roles and can be used, when the municipality aims to involve and activate the citizens and civil society associations more in the municipal governance.



*Creative cooperation in the courtyard of Vartov, Copenhagen*

## **2. Outline key competences for citizens and volunteers**

Section 1.1 and 1.2 above presented some competence profiles, which may be needed for civil servants to engage successfully in co-creative activities.

Unfortunately, we haven't until now found any surveys that focus on and present corresponding competence profiles for citizens or volunteers from civil society associations. Instead, we have seen some few articles and course programmes that present the new competences as needed for both municipal officials and civil society volunteers (Bresser, 2013; Ingerfair, 2018).



## 2.1 Transfer needed competences for civil servants to citizens and volunteers

Anyhow, I think, it gives meaning to transfer the new competences (needed for the civil servants) to citizens and voluntary or paid staff from civil society associations, especially when we talk about “citizen-driven co-creation”, which in the four-part typology <sup>1</sup> correspond to “Facilitating co-creation” where the citizens are the central actors and the outcome is most unpredictable and demanding to manage.

Because in this type of co-creation, the citizens and volunteers must act both as resourceful co-initiators, co-designers and co-implementers on a qualification level that matches civil servants that are appointed to lead co-creative activities. Here, the volunteers must have the resources and competences to take the initiative and define a problem and thereafter engage the municipality and other stakeholders, they must facilitate the co-design of new solutions, and they must take part as co-implementers to provide the planned services.

In this most demanding type of co-creation for citizens and volunteers from the civil society sector, it seems likely that the needed competences identified for municipal civil servants also can be relevant and transferred to the representatives from the civil society.

But it is only a presumption or a thesis, and we need analysis of more case studies to clarify, which successful competencies were at stake, both for the representatives of the municipalities and for the associations.



*From the Culture Conference 2011 in Frederiksbund arranged by the National Association of Cultural Councils in Denmark.*

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<sup>1</sup> See the former article: “Typology of Co-Creation” by Hans Jørgen Vodsgaard, Interfolk

## 2.2 Sketch of key competences for citizens and volunteers

I presume that the ideal competence set for citizens involved in citizen-driven co-creative projects include the following combination of knowledge, skills and behaviours in:

### **Knowledge:**

1. General knowledge of co-creation – basic history, theory and practice.
2. Strategic knowledge - insight into different types of contexts and tasks of co-creation (with reference to the four-part typology, presented in the former article).
3. Legal and regulatory compliance - insight in legal and political limits for co-creation activities.

### **Skills:**

4. Process facilitating
5. Moderation of idea workshop
6. Situational project management
7. Act as liaison in an attentive and responsive manner

### **Behaviours (attitude and values):**

8. Attentive and responsive
9. Risk willingness
10. Open and dialogue oriented

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## **ANNEX A: Symposium programme**

## ***Co-creative cooperation and participatory culture***

**Baltic Sea 3-day Symposium  
11<sup>th</sup> – 13<sup>th</sup> September 2019 at the Open Air Museum  
in Rumšiškės, Lithuania**



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Programme, v4, 07.09.2019

This programme version may be subject to minor changes without notice



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Supported by the Nordic Council of Ministers' Nordplus Adult programme

## 1. The frame

### Course title

*Baltic Sea Symposium. Co-creative cooperation and participatory culture*

### Time and place

The course takes place from Wednesday, 11<sup>th</sup> Sept., 17:00 to Friday, 13<sup>th</sup> Sept. 2019, 14:00 at Arisatvėlė manor in the Open-Air Museum of Lithuania, L. Lekavičiaus g. 2, LT-56337 Rumšiškės, Kaišiadorių r., Lithuania see [www.llbm.lt/en/](http://www.llbm.lt/en/)

### Type of event

A residential 3-day Symposium.

### Participants

Approx 16 persons – with 4 participants from each partner country including 1 project leader. The participants will be resource persons with insight and experiences with co-creation in the field of participatory arts, culture and heritage.

### Part of a Nordplus Adult project

The course is part of the 2-year Nordplus Adult development project, August 2018 – July 2020, entitled: “Co-creative cooperation with culture volunteers and managers (CO-OP)

For more information about the project, see the project portal: [www.co-op.one](http://www.co-op.one)

## 2. Providers with contact info

### Course providers and project team

The course is designed as part of the CO-OP project that includes project leaders from the five organisations from four Baltic Sea countries: Denmark, Norway, Latvia and Lithuania.

- Interfolk, Institute for Civil Society (DK) - see [www.interfolk.dk](http://www.interfolk.dk)
- National Association of Adult Education in Art and Culture (DK) - see [www.mof-dk.dk](http://www.mof-dk.dk)
- Vestvågøy Municipality, Unit of Culture (NO) - see [www.vestvagoy.kommune.no/kultur-idrett-og-fritid/](http://www.vestvagoy.kommune.no/kultur-idrett-og-fritid/)
- CULTURELAB (LV) – see <https://culturelab.com>
- Open-Air Museum of Lithuania (LT) – see [www.llbm.lt/en/](http://www.llbm.lt/en/)

### Course leaders

The course leader group consists of one project leader from each of the five involved organisations

- Justina Jakstaite, culture project manager, Open-Air Museum of Lithuania  
[justina.jakstaite@llbm.lt](mailto:justina.jakstaite@llbm.lt) \* (+370) 346 47392
- Bente von Schindel, Chairman, National Association of Adult Education in arts and Culture (DK)  
[benteschindel@webspeed.dk](mailto:benteschindel@webspeed.dk) \* (+45) 29 64 70 40
- Hans Jørgen Vodsgaard, Chief Executive, Interfolk, Institute for Civil Society (DK)  
[hjv@interfolk.dk](mailto:hjv@interfolk.dk) \* (+45) 51 300 320
- Trond Handberg, Deputy headmaster and culture consultant  
Vestvågøy Municipality, Unit of Culture (NO)  
[trond.handberg@vestvagoy.kommune.no](mailto:trond.handberg@vestvagoy.kommune.no) \* (+47) 928 53 062)
- Ilona Asare, chairman, CULTURELAB (LV)  
[ilona@culturelab.com](mailto:ilona@culturelab.com) \* (+371) 26011102

You are welcome to contact the project leaders for further information or advice regarding your possible participation in the symposium.

### 3. Key features

#### Aim and objectives

The aim is to provide state of the arts knowledge and viewpoints from researchers and practitioners in the field of participatory arts, culture and heritage.

The objectives are:

- To present key positions (with theoretical references) on co-creative cooperation in the field.
- To compile examples of good practise and innovative approaches of co-creative cooperation.
- To clarify needs and key issues for further education /in-service training.

#### Learning methodology

There will be a blend of lectures, plenary discussions, and workshops. We intend to integrate theory and shared experience with a focus on the transferability of the learned into future tasks in your own organization.

A guided tour at the Open Air Museum and a city walk in Kaunas will be part of the culture programme of the Symposium.

The working language is English, and the course materials will be provided in English.

#### Course materials, preparation and follow-up

The participants will latest 3 weeks before the course receive the course papers, where the main course materials will be the project's initial outputs, namely the Survey Summary Report and the Report from the local workshops.

The participants will also be invited to prepare a short presentation of the key activities in their own culture association or institution.

After the course the participants will receive the plenary presentations and the notes from the workshops sessions and a summary of the symposium evaluation.

### 4. Symposium fee

#### No symposium fee

The symposium is free due to support from the Nordic Council of Ministers' Nordplus Adult programme.

The supported costs are the travel costs, accommodation with 2 nights in single room, full meals, and the programme including cultural visits, course materials and administration.



## 5. The day-to-day programme: 11 – 13 September 2019

### Wednesday, 11<sup>th</sup> Sept. / day 1: Welcome and presentations

- 15:00 - 17:00 Arrival and accommodation at the Open Air Museum
- 17:00 - 17:30 The Lecture Hall at Aristavėlė manor**  
Welcome by Gita Sapranauškaite, director at the Open Air Museum of Lithuania.  
Presentation of programme and participants including Speed dating  
Moderated By the CO-OP project team
- 17:30 - 18:15 Dinner at *Aristavėlė manor*
- 18:30 - 19:00 Presentation of the Open Air Museum and co-operation with volunteers**  
By Gita Sapranauškaite, director at the Open Air Museum of Lithuania.
- 19:00 - 19:30 Co-Creation on the agenda - Introduction to background and theory**  
By Hans Jørgen Vodsgaard, Chief Executive, Interfolk
- 19:30 - 20:00 Workshops in Leknes – example of starting co-creative activities in a municipality**  
By Trond Handberg, deputy headmaster and culture consultant
- 20:00 - Free time / evening café at Aristavėlė manor**

### Thursday, 12<sup>th</sup> Sept. / day 2: Present Best Practise and culture excursion

- 08:00 – 08:45 Breakfast at the Dining Hall or at the hotel in Kaunas
- 09:00 - 12:00 Plenary sessions at Aristavėlė manor.**  
Moderator: Bente von Schindel
- 09:00 - 09:30 Presentation of good practice in Denmark regarding start of co-creative activities  
By Bente von Schindel, secretary general, Cultural Councils in Denmark
- 09:30 - 10:00 Presentation of good practice in Latvia regarding start of co-creative activities  
By representative of Cesis History and Art museum
- 10:00 - 10:30 Presentation of a typology of co-creation  
By Hans Jørgen Vodsgaard, Chief Executive, Interfolk
- 10:30 – 11:00 Morning coffee break
- 11:00 - 11:10 Introduction to group sessions about **starting co-creative activities**  
By Ilona Asare, chairwoman, Culturelab
- 11:10 - 11:55 Group sessions –discuss and present recommendations **about starting co-creation**  
Group A: Moderator: Justina Jakstaite / reporter: Ilona Asare  
Group B: Moderator: Trond Handberg / reporter: Bente von Schindel
- 12:00 - 12:50 Lunch at *Aristavėlė manor*
- 13:00 – 14:30 Plenary sessions at Aristavėlė manor.**
- 13:00 – 13:30 Presentation of good practice in Norway regarding continued co-creative activities  
By Norwegian participant(s)
- 13:30 – 14:00 Presentation of good practice in Lithuania regarding continued co-creative activities  
By Jonas Markaukas, president of brotherhood Lapteviečiai
- 14:00 – 14:30 Presentation of good practice in Lithuania regarding continued co-creative activities  
By Lithuanian participant(s)
- 14:30 – 15:00 Coffee break
- 15:15 - 16:45 Guided tour at the Open Air Museum,** By museum Guide
- 18:45 – 19:30 City walk in Kaunas old centre with Justas Rimavičius, Curator Open Air Museum
- 19:30 – 21:30 Dinner in Kaunas**



## Friday, 13 Sept. / day 3: Workshops and conclusion

08:00 – 08:45 Breakfast at the Dining Hall

**09:00 – 12:00 Plenary and group sessions at the Fire Station in the “town”**

**09:00 – 09:15** Introduction to group sessions about **continued co-creative activities**  
By Bente von Schindel, secretary general, Cultural Councils in Denmark

09:15 – 10:30 Group sessions – discuss and present recommendations about **continued activities**  
Group A: Moderator: Justina Jakstaite / reporter: Ilona Asare  
Group B: Moderator: Trond Handberg / reporter: Bente von Schindel

10:15 - 10:45 Morning coffee break

10:45 – 11:00 Introduction to group sessions about **transfer the learning outcome**  
By Hans Jørgen Vodsgaard, Chief Executive, Interfolk

11:00 – 11:45 Group sessions – discuss and clarify transfer to own situation at home as well as recommendations for further education (courses at home)  
Group A: Moderator: Justina Jakstaite / reporter: Ilona Asare  
Group B: Moderator: Trond Handberg / reporter: Bente von Schindel

11:45 - 12:00 Official Farewell

12:15 - 13:00 Farewell lunch at the Fire Station

## 6. Practical information

### Travel info

There are good and cheap flights to Kaunas airport or Vilnius Airport. .

Kaunas airport is 25 km from The Open Air Museum, and the travel time by car is 25 min.

Vilnius Airport is 80 km from the Museum and the travel time 1 hour.

We recommend all groups to rent a car at the airport for the three days to use for travel from the Airport to and from the Open air Museum.

### Course venue and accommodation

We have booked accommodation, meals and plenum and group groups with good ICT-facilities at the Open Air Museum, L. Lekavičiaus g. 2, LT-56337 Rumšiškės, Kaišiadorių r., Lithuania

- See [www.llbm.lt/en/](http://www.llbm.lt/en/)



## **Symposium Compendium.**

### **Co-creation in the field of culture and heritage**

The Symposium Compendium has been developed in the Nordplus Adult development project, August 2018 – July 2020, entitled “Co-creative cooperation with culture volunteers and managers” (acronym: CO-OP).

The Compendium includes elaborated presentations from the Baltic Symposium that took place 11th – 13th September 2019 at the Open Air Museum in Rumšiškės, Lithuania. The symposium represented the concluding event of the first phase of the Nordplus project.

The project has been supported by the Nordplus Adult programme of the Nordic Council of Ministers.

