



**Nordplus Compendium. Idea workshops  
for co-creation in culture and heritage.**

**Trond Handberg (ed.)**



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In front of the statue of Nikolai Frederik Severin Grundtvig, Vartov, Copenhagen.  
From left Justina Jakstaite, Trond Handberg, Bente von Schindel, Ilona Asare  
and Hans Jørgen Vodsgaard.

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# 1. Introduction

The first phase of the CO-OP project is to initiate and found. The main activities in this first phase are to collect knowledge about co-creative cooperation by desk research, workshops and a Nordic-Baltic symposium.

The aim for the local workshops is to provide critical view-points on good practise and new approaches from key actors in the field.

The shared objectives, with one in each partner countries, are:

- To compile examples of good practise and innovative approaches from the participants' local community
- To present inappropriate ways to handle co-creative cooperation
- To present prioritised tips on how to promote successful co-creative cooperation
- To present needs and key issues for possible in-service training courses

Target Groups for the workshops are:

- The project team - to be used as feeds for the subsequent development work
- Main direct and indirect target groups - to be used as awareness-rising and inspiration for project issues.

The outcome of the workshops is to help the project team and key stakeholders and others with an interest for the topic to get an elaborated and more problem consciousness understanding of the possibilities and challenges for a successful co-creative cooperation as well as guidelines for the needs and topics of further education of culture actors involved in co-creative cooperation.

So, during winter and spring 2019, local idea workshops has intentionally been completed by all the partners, except the main partner Interfolk (P1, IF). The National Association of Adult Education in Art and Culture (P2, MOF) has completed two workshops different places in Denmark, one in Vejen and one in Odense. Vestvågøy Municipality, culture unit (P3, VM) has completed a two – evenings' workshop in Leknes. The municipality is placed in Lofoten islands, Northern Norway. CultureLab (P4, CL) has completed a workshop with follow-up session in Cecis, Latvia. Open-Air Museum (P5, OAM) has completed a workshop in own premises in Rumšiškės, Lithuania.

Vestvågøy municipality, culture unit (P3, VM) has been the leading and coordinating partner in this work package (WP 05).

June 2019,  
Trond Handberg

## 2. Starting point for the workshops

By Trond Handberg, Vestvågøy Municipality, Unit of Culture

### 2.1 Co-creation in Denmark and invitation to workshops in Vejen and Odense

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. A number of 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. Co-creation is implemented as a principle in more organisations. E.g. a number of public organizations, 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.

Since the concept of co-creation is known both in associations and in municipalities, it wasn't difficult to invite widely among cultural volunteers and municipalities - also because everyone is very curious about how to work with projects in the field of co-creation. As for the municipalities, because they have been instructed to start working in the field; as for the organisations, because they see the possibility of getting closer to the municipalities and start new projects with the municipalities.

The invitations for two workshops, placed two different places in the country – Vejen and Odense - were therefore sent out to several local cultural councils that already had some knowledge about working in co-creation projects. The cultural councils are umbrellas of the cultural associations in the municipalities and since each cultural council has between 60 and 70 member associations, a large number of people can be reached. In addition, the invitation was sent to the municipalities' cultural employees and politicians as well as to partners.

### 2.2 Co-creation in Norway and invitation to workshop in Leknes

Co-creation is a relatively new concept in Norway, compared to e.g. Denmark. This is even truer in the field of culture than in the health and business sectors and perhaps more in Northern Norway than in Southern Norway. Therefore, it has been difficult to know who to invite to the workshop. For many, the word co-creation probably sounds "high flying", and it is a topic they possibly don't want to use time on. Most of the cultural actors in general have enough to do. So, the solution was to en-

engage a competent and exciting lecturer from outside, Lars Ueland Kobro from Larvik, general manager in SESAM and project manager and researcher at the University of Southeast Norway. He was able to draw participants who were curious about the concept of co-creation into attending the first part. Then it was possible to follow this up on our own later.

Invitations were sent out to more than 200 email addresses, including voluntary cultural organizations, cultural companies, culturally interested individuals and politicians. In the invitation it was clearly stated that it was quite possible to attend only one of the two parts, but the dividend would be greatest by participating in both.

The fact that the cultural unit engaged Lars Ueland Kobro also created ripple effects in the municipality organization. This was done by arranging a lecture open to everyone with co-creation and social innovation as a theme, and afterward a workshop about co-creation in municipal planning. This was useful for the on-going preparation of the municipal sub-plans for culture, business, health and care, and adolescence.

### **2.3 Co-creation in Latvia and invitation to workshop in Cēsis**

There have been in the past some co-creation experimental initiatives in Cēsis, which resulted in concrete local cultural participation initiatives.

This time it was decided to work more closely with Cēsis Art and History museum, which is one of the top tourism objects in Latvia with its medieval castle ruins and the manor house exhibition in a summer time, but meanwhile it serves also as a local history museum with a vast collection of historic objects representing local historic development. This is one of many dilemmas for the museum how to combine work with the local inhabitants and also to be a tourism attraction in the future.

Cēsis castle where the museum is based is the main local landmark, but local inhabitants pass it by, but visit quite rarely. Only some inhabitants are aware of the huge museum collection and the information it stores. The museum wants to rethink its activity plans making a new future strategy, so the input from local inhabitants would be extremely important.

The co-creation workshop was advertised within the circle of people close to the museum, but also it was promoted on Facebook and web page, inviting every person who is interested in the future of Cēsis museum. The advertisement contained such simple provoking questions as What is the museum for you and what do you expect from it? What would you like to do in Cēsis castle? Participate in forming your future museum! The invitation was sent also to the deputies and main managers of the municipality.

### **2.4 Co-creation in Lithuania and invitation to workshop in Rumšiškės**

The Open-Air Museum of Lithuania is one of the largest ethnographic open-air museums in Europe that stretches across the area of 195 ha. The exhibitions at the museum are intended to introduce the ethnographic regions of Lithuania, i.e. Dzūkija (Dainava), Aukštaitija (Highlands), Suvalkija (Sudovia), Žemaitija (Samogitia) and Lithuania Minor, as they looked at the end of the 18<sup>th</sup> century and the first half of the 20<sup>th</sup> century.

The houses representing each of the regions stand in their natural environment and have the interior and exterior of the respective period. Exhibitions of household appliances, crafting, trading, agricultural machinery and ethnobotany are presented inside the buildings.

So the Museum is the best place for historical stagings. That's why War History Club Fuzilierius members dressed in historical costumes, restored the winter events of 1812-1813 y. when Napoleon's army retreated after an unsuccessful fight in Russia through Lithuania in here.

The main idea was not only to create the event for the museum visitors and the participants, but also to talk about the possibility to find new ways to reach out to the local community and how to maintain the volunteer based events.

## 3. The Danish workshops

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

### 3.1 Place, time and organizer

Place and time for the two workshops: Askov, Tuesday 5<sup>th</sup> of February and Odense Monday 1<sup>st</sup> of April 2019.

Organizer: The National Association of Adult Education in Art and Culture, project leader Bente von Schindel (P2, MOF).

### 3.2 Program

Program for both workshops:

1. Welcome by president Bente von Schindel
2. A presentation round by the participants
3. Lecture: Helle Bertram: Visions for co-creation - myth or reality?
4. Lecture: Bjarne Ibsen: The interaction between the volunteer and the municipal sector
5. Recommendations for future co-creation

### 3.3 Participants

The participants were municipal employees and associations within amateur art and culture were represented. The president, Bente von Schindel, was moderator and the working language was Danish.

### 3.4 Clarifying co-creation and present good examples

In both workshops, two people started presenting co-creation within two different areas. Helle Bertram, who is a special consultant in Guldborgsund municipality talked about "Visions for co-creation - myth or reality?" She talked of what has been done, and what you have to do to cultivate and strengthen co-creation in a municipality. She also reviewed how to create a knowledge forum that will function as a community for voluntary actors, companies and associations.

Helle Bertram said, among other things, that Guldborgsund develops a knowledge forum - "The Community" - for actors across the municipality who participate actively in co-creation: Employees, managers, associations, companies and citizens. Guldborgsund Municipality also shares experiences, knowledge and inspiration in the Facebook group "The Community" just as the municipality develops a "toolbox" with everyday grips, good questions, principles for working with co-creation, model for feedback and more. It also supports and develops new political forms of work and open policy making. In addition, the municipality facilitates co-creation workshops, which aim to disseminate a common understanding and a common language. And it offers a diploma program in co-creation that is targeted at managers and project managers. The municipality also communicates the results of a campaign "On the forefront" that focuses on the development in the areas outside the big cities and



profiling the municipality in relation to the national co-creation movement based on a "Charter for co-creation".

Bjarne Ibsen, professor at the University of Southern Denmark, talked about how much co-creation there is between the volunteer and the municipal sector. What is the attitude to co-creation and what promotes cooperation?

He said that the volunteering is meaningful work with a very special value, both for the ones that offers and for the recipient. Who works for the municipality? The citizens of course. Therefore, citizens must not be kept out when the municipality has to solve tasks. The traditional border gives no longer meaning. There must be cooperation between the citizens and the municipality.

The municipalities want to get closer to the citizens in order to create a close community and involve the citizens in relevant decisions. This is because they believe that every citizen is an important resource that has co-responsibility and a role to play in our municipality. This makes the municipalities concrete to be facilitating and be in an early dialogue with citizens, associations and other actors. It is about creating small local communities and cross-community communities in general.

Co-creation has in recent years been the topic on many conferences and in smaller publications - The National Association of Local Authorities - The Ministry of Children and Social Affairs - The Volunteer Council - Educational and research institutions. Produced as the only "form of interaction" without understanding that there are other forms of interaction

But Bjarne Ibsen also warns: "The angle of citizenship plays a significant role and it is important to have engaged citizens in the municipality. Democratic self-organisation is rarely contemplated as a model for a civil society, which takes more and more responsibility for public tasks!"



*Professor Bjarne Ibsen, professor at the University of Southern Denmark*

### 3.5 Warnings and tips for successful cultural co-creation

#### How to co-create?

- You dare take over the other party's perspective
- You make yourself a fellow player in a joint welfare production
- You see the resources and competences of the others and put them into play
- You are allowed to challenge your own professional skills
- You want to let go of the control and close others into the core task
- You dare go across the municipality and civil society
- You dare create “the third common”.
- You need to become better at making your own expertise available in a new way
- You must look for resources and competences around you
- You must dare to let go of the control and break the routines
- You need your professional skills to challenge the citizens
- You must dare to challenge the academic self-understanding and let go of solutions
- You must dare to make yourself a fellow player in common challenges
- You must see your own professional boundaries - and the resources and competences of others

### 3.6 Recommendations for further cultural in-service training courses

The following topics were mentioned as points on future courses:

- Network inclusion of different stakeholders in a network approach
- Involvement of all stakeholders as co-initiators, co-designers and co-implementers
- Trust and understanding between the stakeholders
- Empowerment of the participating actors
- Hierarchy non-hierarchical collaboration
- Support ensuring financial and expert support
- Regulation collectively established rules/legal framework to reach the desired goal
- Knowledge creating and sharing knowledge on co-creation among all stakeholders
- Visibility all those involved have to work on increasing the visibility of the co-creative approach
- Research analytical foundation for decision making, planning and operational functioning
- Transformation potential to create “something new” in a “third space” where equal representation is possible
- See own professional boundaries and other people's resources and competencies
- Be a fellow player in a joint production
- Release the control and invite others in with their core task - without having solutions ready
- Be better to take the perspective of others and be holistic
- Get better at making professionalism available in a new way

## 4. The Norwegian workshop

By Trond Handberg, Vestvågøy Municipality, Unit of Culture

### 4.1 Place, time and organizer

Place and time for the two sessions of the workshop: Meieriet culture centre, Leknes, Vestvågøy municipality in Lofoten, Tuesday 5<sup>th</sup> and Tuesday 12<sup>th</sup> of February 2019

Organizer: Vestvågøy municipality, Unit of culture, project leader Trond Handberg (P3, VM).

### 4.2 Program

#### Content co-operation evening 1:

1. Participants were welcomed by Richard Brattli, leader of the Culture Unit
2. Introduction to the CO-OP project by Trond Handberg
3. A presentation round of the participants
4. A lecture on what co-creation and social innovation are by Lars Ueland Kobro
5. World cafe discussions on future desired co-creative projects, facilitated by Lars Ueland Kobro
6. Recommendations and decision of the framework for co-creation evening 2 by Lars Ueland Kobro and Trond Handberg

#### Contents Co-creation evening 2:

1. A summary of what co-creation is
2. Further work on co-creation projects from co-creation evening 1
3. Co-creation in cultural life - benefits, possible disadvantages and risk factors for warnings and tips for improvement
4. Courses and training in co-creation
5. Ideas for co-creation projects that did not appear in the co-creation evening1, by the world cafe method
6. Short written comments for evaluation and tips

### 4.3 Participants

In both sessions, municipal employees, professional cultural actors and voluntary organizations were represented.

Moderator: Lars Ueland Kobro, SESAM/University of South East Norway (evening 1) and Trond Handberg, Vestvågøy municipality (evening 2).

Notes were taken by Trond Handberg in both evenings. Working language: Norwegian.

There were 20 present in evening 1, and 8 present in the follow- up evening 2:

Participation	Representing	Evening 1-5/2	Evening 2-12/2
Aaslaug Vaa	Villa Lofoten		1
Nina Beyer	SI.LO	1	1
Marianne Thallaug Wedset	Light design - own company	1	
Marion Fjelde Larsen	Lofotr viking museum	1	1
Vegard Kaasen Engen	Lofotr viking museum	1	1
Kolbjørn Bugge	Vestvågøy History association	1	
Gunnlaug Bjørge Larsen	Vestvågøy History association	1	
Bjørnar Hartviksen	Lions Club	1	
Dan-Viggo Vårum	Vestvågøy Gospel Choir	1	
Benjamin Einarsen	Standup Lofoten	1	
Anne Lise Haakestad	Vestvågøy Church Council	1	
Hanne Berg	Vestvågøy Church Council	1	
Andreas Eilertsen	Eilertsen & Granados Theater company		1
Jan Erik Skarby	Nordland visual theatre	1	
Anita Bjørkli	Nordland visual theatre	1	
Karin Pettersen Skarby	Cultural interested citizen	1	
Bente Anita Solås	Vestvågøy municipality, health	1	
Richard Brattli	Vestvågøy municipality	1	1
Paul Einar Olsen	Vestvågøy municipality	1	
Jann-Magne Kasteng-Jakobsen	Vestvågøy municipality	1	1
Number of participants		18	7
<b>Facilitation and organization</b>			
Trond Handberg	Vestvågøy municipality	1	1
Lars Ueland Kobro	SESAM/University of Southeast Norway	1	
Number of in-place		20	8

#### 4.4 Clarifying co-creation and present good examples

In the workshop it was noted that there are few examples of co-operative practices in the cultural field in Norway. Lars Kobro mentioned the «[Poetry park](#)» and the creative house «[Colab](#)», both of them situated in Larvik. Locally in Vestvågøy, it emerged that Lofotr Viking Museum has an ongoing co-operation with Vestvågøy History Association around a school project at Svarholt School in Stamsund. The museum also collaborates with the history association, Nordland county and Vestvågøy municipality to map out needs to make signs that show automatically protected cultural heritage sites. Eilertsen & Granados Theatre Company cooperate with the voluntary festival organization Cellolyd about artistic develop of the performance "Imagine a Spot - Cello Edition". The performance has been recorded during the E&G Summer Program / Cellolyd Festival 2016, and at Stamsund International Theatre Festival 2018. They have also been on tour in Valencia in Spain and staged an album release of Eilertsen Bands debut "Fly My Cool".

Because of the lack of practice examples, the workshop was used to create new ones. With this purpose, Kobro facilitated cafe tables for the participants on evening 1. The world cafe method worked like this:

1. Each participant placed his own sheet on the floor showing a future picture of something their society had achieved by 2029
2. The participants applied barriers to success on as many new sheets as they liked and placed them next to any of the sheets in item 1.
3. The participants added sheets of actions against those barriers in the same way as done in item 2

4. The participants ticked one of the sheets in the sheet group where they thought the local community had scope of putting the idea into action.
5. Finally, participants placed themselves physically at the group sheet where they considered they had the will to make an effort.



*Lars Ueland Kbro facilitates World café about co-creative and innovative ideas*

Out of this the following future images emerged: Harbour promenade and a garbage-free beach zone, Leknes connected to the sea, a water park, health promotion at all stages, house squatting, a summer party for all the municipality, public yard, ring bus, an innovation centre / creative environments, car-free pedestrian street in Leknes centre, a new theatre in Stamsund, a square in Leknes centre, Yoga for everyone, urban spaces and green town pockets. The cafe table process formed the basis for sorting and prioritizing this list, so that the process was led to four ideas that would be considered more closely on evening 2, which also was done:

- **Harbour Promenade:** Here, an activity path could be created, related to both public health and cultural attractions as part of urban development for Leknes. This would be to the benefit of residents and tourists. It is also possible to map out potential harbour walks elsewhere in Vestvågøy
- **Summer festival:** This idea must be seen in connection with existing festivals and "days", and it does not necessarily have to be a party in the summer. Co-creation is well suited both for creating a new festival and renewing existing ones. E.g. the new organizers of the country festival have taken the initiative to do that. The local community has a great room for manoeuvre to carry out such a vision of the future. Here, there are good opportunities for promoting collective culture for co-creation
- **Innovation centre:** This was considered as an idea the local community has good opportunities to implement, and many of the participants wanted to contribute themselves. However, they have tried to get an innovation centre in Bodø, but little has come of it. The business



community, the public employees and volunteers should meet in an innovation centre. The new accommodation and meeting place "Arctic co-working lodge" at Tangstad has features similar to such an innovation centre

- **New visual theatre in Stamsund:** A cultural initiative where the county has almost all the influence. Therefore, it's not obvious that this is a good collaborative project locally in Vestvågøy. Furthermore, no one from the visual theatre was present on evening 2.

It was a goal that evening 1 should be so interesting that attendance at evening 2 should also be good. Even so, and as expected, there were fewer participants on evening 2 than on evening 1. It should also be a good connection between these two parts of the workshop. All participants were given a handbook in local joint social innovation "Let's do it together!», edited by Lars Ueland Kobro. Participants were served food and coffee on both nights.

In evening 2 a cafe table was also run to bring out ideas for cultural co-creation projects that did not appear in evening 1. These were:

1. Food culture
2. A plan that secures cultural activities in Vestvågøy most allocations per inhabitant throughout Norway
3. Theatrical education institution
4. Land Art Lofoten
5. Rock mustering
6. Vestvågøy culture forum
7. Meieriet Cultural Centre with programs that embrace everyone in the local community

It emerged that the local community has the greatest room for manoeuvre to implement the latter two ideas, and it was also these two ideas that most participants themselves wanted to contribute in. "Vestvågøy Culture Forum" and "Meieriet Cultural Centre with wide-ranging offers" could therefore be taken along with them. The cultural forum can in fact otherwise function as an innovation centre.

#### 4.5 Warnings and tips for successful cultural co-creation

At co-creative evening 2 the participants discussed possible advantages and disadvantages of co-creation, as well as what could be the most important risk factors, associated with this way of cooperating. This provided the basis for pointing out warnings and tips for improved practice for each partner in the co-creative cooperation.

##### **The municipality as a partner**

Advantages of co-creation:

1. New ways of thinking in the municipality organization
2. New ways for more directly democracy are given legitimacy
3. Processes for the development of ideas are initiated
4. Planning processes become constructive
5. You get more access to resources

Possible disadvantages of co-creation:

1. The process can be long
2. If there are only ideas, it can be stressful
3. The municipality must give away power and control, which can be too democratic

4. It can be difficult to "cut through", and getting the project completed
5. The municipality can lose power

### **Professional cultural companies as a partner**

Advantages of co-creation:

6. Good co-creation generates a lot of good
7. The opportunity to create something new is great
8. Working with others is motivating
9. The results can propagate

Possible disadvantages of co-creation:

1. Bad co-creation can generate negative results
2. The financial resources may be insufficient, especially in co-production
3. The voluntary partners are often small and cannot operate without the certainty of achieving something

### **Volunteers as a partner**

Advantages of co-creation:

1. Co-creation triggers engagement and desires to make efforts without getting paid
2. Volunteers often have a strong ownership with the projects and can therefore contribute a great deal in co-creative collaboration

Possible disadvantages of co-creation:

1. Volunteers often have a lot to do, so time can be scarce. The question is if things you don't make money from are prioritized
2. Volunteers often need their own incentives to participate
3. The opportunities to contribute financially can be limited, especially in co-production
4. Voluntary organizations can often be stuck in traditional ways of handling things

### **Co-creation in and between different disciplines**

The workshop didn't come up with any differences regards to advantages and disadvantages of co-creation within various disciplines, such as music, dance, drama, art subjects and cultural heritage. The methodology of co-creation can be used everywhere. In general, it is a great advantage to meet across professions where everyone can get good examples. The disadvantages can be professional contradictions, lack of knowledge of power directions, different traditions, lack of capacity and limited economy.

### **The main risk factors**

From the workshop it emerged that the unwillingness of the municipality to give away control can be an important risk factor. For cultural companies, the financial resources can be limited. Voluntary work is hardly prioritized, when the time is short. Voluntary organizations often have "enough with themselves".

## **4.6 Recommendations for further cultural in-service training courses**

On evening 2, a questionnaire was distributed to the participants, with the opportunity to discuss the questions with the others. Those, who were present on evening 1 but did not attend evening 2, were

sent the questionnaire afterwards. Most of them filled out the form. The following can be summarized:

**The need for courses as such:** The workshop participants almost agreed that there is a need for co-creation for cultural life, and many pointed out that such courses are also needed in other fields. If one starts at a specific geographical location with training and subsequent measures, it can become a reference for the rest of the local community.

**Who should arrange:** Many thought that this depends on the content of the course. Often, it may be appropriate to collaborate on the events. However, most of them thought the municipality should be the initiator and organizer.

**Course form:** Most thought that evening meetings are preferable before daytime and weekend, but a combination can often be good. Everything depends on the target audience and participants. Perhaps the form of the courses should be agreed in advance with those who will participate.

**Practical frameworks:** Many felt that the town hall was unsuited as an arena, because there is a lot of trust and tradition within those walls. Meieriet Cultural Centre is better suited for promoting creativity. Cultural companies or cafes in different places in the municipality can also be well-suited arenas. The workshop participants felt that catering with light food would be necessary. There were divided opinions about the necessity of accommodation.

**What gives the most useful input:** The participants thought you would get most useful input by combining the lecturer, the exchange of experience and the group debate. Use of social media can be good between the gatherings, and you can develop your own schemes gradually.

**Homework:** There were divided opinions about whether homework should be assigned. It will depend on the theme and whether the project engages. Some emphasized the personal contact, while others emphasized it would be better to work without the influence of others. But most of the participants thought there should be some degree of homework. Nevertheless, it is necessary to ensure continuity of the process and not lose the plot. Any homework must be manageable and rather invite to reflection than impose specific work requirements. It is important that there is not too long time between the meetings.

**Coverage of costs:** Most thought the courses should be free of charge in order to get as many participants as possible.

**Dissemination of the courses to association life:** Both traditional media and social media should be used, but personal contact is important. Some should meet at annual meetings, public meetings and in other contexts. The quality of the dissemination must be good and exciting. A sheet of dry facts is not enough. Reputation management, forward thinking and personal engagement can contribute to more participants in the co-creation courses. Business leaders should also be invited.

**Other utterances:** Even though they were few, some participants questioned the necessity of courses in co-creation. One of them said: "Co-creation occurs when creative enthusiasts with positive attitudes and expressions come together, not by course and lecture."



## 5. The Latvian workshop

By Ilona Asare, Culturelab

### 5.1 Place, time and organizer

Place and time: Cēsis History and Art museum, Cēsis, Tuesday 12<sup>th</sup> February and follow-up meetings Monday 25<sup>th</sup> of February and 4<sup>th</sup> of March 2019.

Organizer: CultureLab, project leader Ilona Asare (P4, CL).

### 5.2 Program

#### Content of the 1<sup>st</sup> co-creation session:

1. Welcome and introduction by the moderator
2. A presentation round of the participants with short impressions answering the questions *What is the museum for you? What associations do you have?*
3. The presentation about the main challenges of Cēsis Art and History museum by its director Kristine Skrivere
4. Round table discussion about the proposals for future initiatives in the museum and the castle, facilitated by the moderator Ilona Asare
5. Recommendations and decisions on the next steps by the moderator and museum director

#### Co-creation follow-up events in a smaller group (6 persons):

1. Visit in the museum storage room to get acquainted with the collection
2. Excursion in the exhibition
3. Discussion with the feedback from the collection and exhibition visit
4. Collecting concrete tips for smaller improvements
5. Analysis of the exhibition content, stories learned – open questions for the group, which will be considered by the museum planning next future exhibition(-s)

The main organizer: the director of Cēsis Art and History museum Kristine Skrivere.

### 5.3 Participants

#### Participants in the first co-creation session:

- 1 representative of Cēsis municipality Culture commission
- 1 specialist from the Municipality Development department
- 1 specialist from the Municipality Communication department
- 5 museum workers
- 3 local guides
- 1 representative from the local youth council
- 2 people interested in local history
- 1 specialist in cultural heritage interpretation
- 3 persons from the local cultural centre and cultural NGOs

Moderator: Ilona Asare, CultureLab.

Notes were taken by the museum specialist.

Working language: Latvian.

## 5.4 Clarifying co-creation and present good examples

### Results of the 1<sup>st</sup> co-creation session

Basically there were both very concrete small suggestions, which can be introduced by the museum soon without any big investments, and there were also wider topics, where answers can't be found quickly as an additional research is needed. Overall quite many topics were discussed in a very limited time with concrete suggestions for next steps thus showing good results. Every participant had an opportunity to express his/her opinion on certain matters and felt engaged in the museum's future planning.

Small suggestions for the museum to improve the work with local audiences:

- to introduce an annual ticket for local inhabitants;
- prolong the working hours of the exhibition hall once a week to ensure its availability;
- to improve the web page including the link to the online catalogue with the digitalized objects of the collection.

The question of the availability of the museum was also discussed – there is a need to reorganize the flow of visitors in peak hours during summer, maybe an additional entrance should be opened.

Ideas and wishes worth to explore:

- meditation space in the museum veranda;
- organizing discussions in the museum about important topics in today's society showing how the previous generations dealt with similar issues;
- for young people – escape room and orienteering games;
- the possibility to celebrate your birthday in the museum;
- the help of the museum to explore your roots and ancestors;
- programmes for school children about “city making”, using the example of Cēsis.

The museum workers were very interested in the question, what shall the future permanent exhibition show, considering the limited and historic space in the old manor house.

That was the question which was hard to answer. It was suggested that to answer this question first another question about the development vision for the whole castle complex should be asked. Should it provide more authentic experience or have more entertainment or edutainment? Should it leave space for imagination or should it provide different experiences based on technologies (augmented reality etc.). The vision could lead to the answer what stories should be told within the castle and what would be the content of the permanent exhibition.

For now there is nothing in the museum about the history in Soviet occupation time, but the suggestion was to show it in more suitable and authentic environment (some building from Soviet time), but to reflect on this period of time would be important for next generations.

The museum workers proposed to explore museum collection and exhibition more closely in order to receive more concrete suggestions what can be improved in the way museum has represented itself.

Smaller initiative group was formed. The participants of the group agreed to come several times to the museum to get acquainted with the collection and the exhibition more thoroughly. This group would come up with their impressions and proposals for improvements in a museum's daily representation, encouraging different participation possibilities for local audiences.



*Discussions about co-creation in Cēsis History and Art museum*

### **Results of the follow-up events:**

The follow-up discussions within a smaller, but more engaged group allowed the museum to gather deeper reflections in order to understand better the needs of its audience.

The participants gave feedback to the museum workers about their impressions in the exhibition - what they noticed, what they didn't understand, what else they would like to find out etc. There were also concrete suggestions about the use of rooms, how to organize visitors' flow, what additional services should be provided.

The museum workers found these suggestions very useful in planning their future tasks and will continue the consultation with the small group providing for them some benefits (e.g. free annual pass in the museum etc).

## 5.5 Warnings and tips for successful cultural co-creation

### **The balance of participants**

Many museum workers were very interested in the discussion, creating a threat that in the co-creation event there will be more insiders than the actual audience. It's very important for the host to be aware that this event is more about listening and asking questions, not about justifying or explaining previous actions or decisions, if you hear a critique.

For museum workers it was also very important that the decision makers from the municipality are present – it would be necessary to have at least one interested representative.

### **Experienced and professional moderator**

In common discussion there are always people who would like to express themselves telling their opinion, but also there are more quiet persons, which could have good suggestions, but don't succeed to take a floor.

That would be very important task for the moderator to find the way to give a possibility to speak for every participant or other methods have to be introduced to ensure that every person has participated actively (tasks for smaller groups etc.).

The moderator should know the background information of the co-creation event, but it's better that he/she doesn't come from the municipality or the host cultural institution in order to have a look from aside and would be not emotionally directly connected with the work of certain participants.

## 5.6 Recommendations for further cultural in-service training courses

Regular discussions with inhabitants and cultural activists about the existing traditional events or festivals or about the offer of public cultural institutions should be organized as it helps to develop in a way, which is meaningful for the local community.

The crucial point in the planning of such meetings would be to choose the right person to be a moderator and to choose the right questions to ask for the participants. The questions can't be very wide and extremely opened as it creates a misunderstanding about the purpose of the discussion, but they can't be also too specific as participants probably are not professional specialists. The questions should concentrate on expectations what kind of experiences co-creators do look for and what would help to bring to life these expectations.

## 6. The Lithuanian workshop

By Justina Jakštaitė, the Open Air Museum of Lithuania

### 6.1 Place, time and organizer

Place and time: Open Air Museum of Lithuania, Rumšiškės, Saturday 26<sup>th</sup> of January 2019.

Organizer: Open Air Museum of Lithuania, project leader Justina Jakštaitė (P5-OAM)

### 6.2 Event staging

It's a beautiful tradition that we already have, every January for more than 5 years; we can invite local community to be part of these activities. The participant of the staging recalls important fragments of history and allows touching the copies of the weaponry and even lets to try shooting.

The idea of this kind of event in the Museum came from community, president Egidijus Šliaužys of War History Club Fuzilierius, was the initiator of this kind of cooperation between museum and their club. Every year in January we have a staging that is fully organised by War History Club Fuzilierius members. It comes all from the community. This historical staging is all made by volunteers, museum only participate as a place giver and is responsible for publicity activities.

This event brings wide range of visitors to take part as historical event. You not only watch, but also became a part of it. You can try to shoot, try on the uniforms, hear the history from the first person as you assume they "were" there.

All participants becomes a great additional to the event with their shouting, alerts and their good mood that surrounds them, you can also hear songs singed and story's told in whole museum during the staging, because it takes part in whole territory.

Moderator: Egidijus Šliaužys, president of War History Club Fuzilierius.

Notes were taken by the museum specialist Gita Šapranauškaitė.

Working language: Lithuanian.

### 6.3 Program

The purpose of the discussion was to disseminate good examples and experiences and to discuss about opportunities to find new activities.

### 6.4 Participants

Members of the War History Club „Fuzilierius“, representatives of the museum and representatives of the Rumšiškės community participated in the discussion about the need and possibilities of volunteer based events in Rumšiškės community.

## 6.5 Clarifying co-creation and present good examples

The purpose of the discussion was to disseminate good examples and experiences and to discuss about opportunities to find new activities. Members of the War History Club „Fuzilierius“, representatives of the museum and representatives of the Rumšiškės community participated in the discussion about the need and possibilities of volunteer based events in Rumšiškės community.

War History Club „Fuzilierius“ President Egidijus Šliaužys presented the events and challenges that they faces in organizing events that is based on participation and volunteering. However, as a voluntary activity based on the principles of participation, financial problems are often encountered. The organization is looking for support from various support funds for events, invites to cooperate with foreign military history clubs. But usually these events are only at the initiative of the club members. So museum and other cultural organisations can take part as social partner that can offer only spaces for events and publicity services.

It is difficult to ensure the continuity of activities and maintain the mass of events without knowing what the financial capabilities of the organizations will be. Perhaps it would be easier to raise additional funds if the events were to be targeted for non-tax support but to be supported. The most important and perhaps the most profitable way to provide income would be project activity linked to educational principles. When the event would involve not only staging but also creative workshops, visitors could create a cultural product together.

We can conclude that events of this kind are attractive, but are not yet properly assessed in marketing. Often, events are organized from available resources without looking for ways to attract additional funding, which results in a slower performance of the event organization and a lower motivation for the participants.

Open Air Museum of Lithuania representatives (G. Šapranauskaitė and J. Jakštaitė) presented the situation about co-creation and volunteering in the Museum. Nowadays during the biggest events in the museum we can attract volunteers to take part in the activities, but they only want to get assignments and know what they have or even ought to do.

In 20's we had and good example of volunteer activities based on co-creation when The Exile and Resistance Movement Exhibition was created. This exposition is the joint creation of brotherhood „Laptaviečiai“ and Open Air Museum of Lithuania. Firstly Irena Saulutė Špakauskienė worked in the museum as volunteer, telling her and hers faith brothers and sisters history. After few years brotherhood „Laptaviečiai“ initiated the idea to build the Exile and Resistance Movement Exhibition, due to this idea today we have exhibition that consists of a pit-house (yurt), a train wagon used to transport deportees, a hideout (bunker) and memorial monuments.

Rumšiškės community representatives (V. Pilionis and G. Meilutienė) presented new ideas in the city, a fountain in city square for recreation and community purposes. Community members prepared a project and received funding for the implementation of activities. The townspeople also voluntarily plans to work by creation of the fountain that all works could be done as a community work.

Moderator: Gita Šapranauskaitė.

Notes were taken by the museum specialist.

Working language: Lithuanian





*Annual historical staging made by volunteers in OAM. Copies of the weaponry and shooting*

## 6.6 Warnings and tips for successful cultural co-creation

We can conclude that events of this kind are attractive, but are not yet properly assessed in marketing. Often, events are organized from available resources without looking for ways to attract additional funding, which results in a slower performance of the event organization and a lower motivation for the participants.

In Lithuania it's most local activities based on local communities or small organisations. Due to legal base we, as governmental organisation, are not always aloud to act very easy or free on planning activities, sometimes all acts has to be adjust with authorities.

During volunteering based activities the most needed thing is communication between all range of institutions and event between local communities and organisations.

Most of all, there's not formed traditions to let people be designer and initiator of new events, we are more keen on old fashioned ways to provide events, because it's easier and do not need much of effort on communication between the different plots of ideas.

This - voluntary activity based on the principles of participation – is more for the young generation, that's why we need to talk more about it. Because it's common between the elder generations, when they don't know about it, it may not exist, so we need to spread the news.

## 7. Conclusion

By Trond Handberg, Vestvågøy Municipality, Unit of Culture

### 7.1 The workshops in general, co-creation and good examples

The National Association of Adult Education in Art and Culture in Denmark completed two workshops in Askov and Odense. In both workshops, Helle Bertram and Bjarne Ibsen started presenting co-creation within different areas. Ibsen talked about how much co-creation there is between the volunteers and the municipal sector. The municipalities in Denmark want to get closer to the citizens in order to create a close community and involve the citizens in relevant decisions. Bertram presented Guldborgsund as a good example. This municipality develops a knowledge forum, shares experiences, knowledge and inspiration on Facebook and develops a “toolbox”, new political forms, facilitates co-creation workshops, etc.

Vestvågøy municipality, the Culture unit completed a two-evening workshop in February 2019. The first evening with an external lecturer and facilitator, Lars Ueland Kobro, focused on understanding what co-creation is, and carrying out coffee table discussions on possible joint projects. On evening 2, the focus was on following up what emerged in evening 1, as well as discussing the advantages and disadvantages of co-creation. This could help formulate good warnings and ideas for improvement. Participants on both nights contributed to the mapping of needs for further courses and training in co-creation. There are generally not many examples of co-operative practices in the cultural field in Norway. The lecturer mentioned the "Poetry Park" and the creative house "Colab", both of them situated in Larvik. Some of the workshop participants contributed with their own examples; Lofotr Viking Museum collaborates with Vestvågøy Historielag on school projects and signs of protected cultural monuments. Eilertsen & Granados Theatre Company cooperates with Cellolyd on festival attendance and a record release. Furthermore, the workshop brought up ideas for new collaborative projects by using the world cafe method. The most relevant and realistic were the harbour promenade, summer party / other festival, cultural innovation centre, cultural forum in Vestvågøy and Meieriet Cultural Centre with offers and programs that embrace everyone in the local community.

CultureLab in Latvia completed a workshop in Cēsis History and Art museum, and after that a follow-up meetings with fewer participants. There were both very concrete small suggestions, which can be introduced by the museum soon without any big investments, and there were also wider topics, where answers can't be found quickly as an additional research is needed. Overall quite many topics were discussed in a very limited time with concrete suggestions for next steps thus showing good results. There were suggestions for the museum to improve the work with local audiences and ideas and wishes worth to explore. The museum workers were very interested in the question, what shall the future permanent exhibition show, considering the limited and historic space in the old manor house. The follow-up discussions within a smaller, but more engaged group allowed the museum to gather deeper reflections in order to understand better the needs of its audience. There were also concrete suggestions about the use of rooms, how to organize visitors' flow, what additional services should be provided.



Open Air Museum of Lithuania completed a workshop in their own premises in Rumšiškės. Every year in January there are a staging that is fully organised by War History Club Fuzilierius members. This historical staging is all made by volunteers, museum only participate as a place giver and is responsible for publicity activities. The participant of the staging recalls important fragments of history and allows touching the copies of the weaponry and even lets to try shooting. The purpose of the workshop discussion was to disseminate good examples and experiences and to discuss about opportunities to find new activities. War History Club „Fuzilierius“ President Egidijus Šliaužys presented the events and challenges that they faces in organizing events that is based on participation and volunteering. Open Air Museum of Lithuania representatives presented the situation about co-creation and volunteering in the Museum.

## **7.2 Warnings and tips for successful cultural co-creation**

The two Danish workshops focused on recommendations for future co-creation. The question was “how to co-create?” This resulted in 14 specific points that gave very good advices for successful co-creation in arts, culture and heritage in general.

The Norwegian workshop came up with warnings and ideas for improved practice by discussing advantages and possible disadvantages of co-creation. This is based on all cultural actors in the local community; the municipality, cultural enterprises and the voluntary culture. The most important risk factors were considered to be the unwillingness of the municipality to give away control, limited financial resources in the cultural companies, as well as a lack of willingness from volunteers to spend unpaid and scarce time to prioritize co-creative cooperation.

The Latvian workshop recommended that every museum has to find the right way between telling attractive stories and providing proved, reliable and precise historic information. Often there is not only one opinion by historians about certain historic events and their impact, which makes the job of the museum even more difficult. On the other hand the audience looks for fresh impressions, feelings and not only facts and information. The right balance can be found only in a dialogue between the museum workers and the audience. If the audience becomes a co-creator of the museum exhibitions not only by bringing objects but also by contributing to the main stories which have to be told in the museum, the necessary co-ownership of the local museum by local people is being encouraged.

The Lithuanian workshop concluded that event stages are attractive, but they are not yet properly assessed in marketing. In Lithuania it's most local activities based on local communities or small organisations with few available resources. During volunteering based activities the most needed thing is communication between all range of institutions and event between local communities and organisations. Voluntary activity based on the principles of participation is more for the young generation, that's why it's needed to talk more about it. It's common between the elder generations, when they don't know about it, it may not exist, so it's needed to spread the news.

## **7.3 Recommendations for further cultural in-service training**

The workshops in Denmark also focused on recommendations for further in-service training in co-creation in arts, culture and heritage. So the outcome regards this was 16 specific useful topics as points on future courses.

The workshop participants in Leknes, Norway, were almost in agreement that there is a need for courses in co-creation. The municipality should arrange the meetings, free of charge, in creativity-promoting arenas. Catering was considered necessary, but there were divided opinions about the necessity of accommodation. Most believed it would be most useful to combine a lecturer, exchange of experience and a group debate. Home work should be limited. The dissemination of the courses to association life must take place through traditional media, social media, promotion at meetings and direct contact. In the long run the best means of communication is through reputation building. However, a few questioned whether co-creation training is necessary at all.

The Latvian workshop recommended a good balance of participants. They also recommended taking into account that some persons are quiet, but still they have many good thoughts that they may not get given expression to on the floor. The moderator is recommended to come from outside the host cultural institution.

#### **7.4 Participants feedback on the workshops**

The feedback from the participants in all the Nordic-Baltic workshops was very good. In the Norwegian workshop the participants in the 2<sup>nd</sup> evening delivered small post-it notes for brief evaluation. The first time you meet something good happens which in turn may generate more good. This work should continue, and many things can be dealt with at a later stage. An effort should be made to get more participants to later workshops. Traditionally, many expect that the municipality are to facilitate and finance most things, but in co-creation the relevant question is "how can I contribute?"

## **Nordplus Compendium. Idea workshops for co-creation in culture and heritage.**

**This Compendium has been published in the framework of the Nordplus Adult development project entitled: “Co-creative cooperation with culture volunteers and managers” (CO-OP) that are carried out in the period, August 2018 – July 2020.**

**The Compendium presents idea workshops to develop new co-creative activities in the cultural field of co-creation between on the one hand citizen groups and voluntary culture associations and on the other hand public culture institutions and culture departments of the municipalities.**

