



Governance for Cultural and Creative Ecosystems

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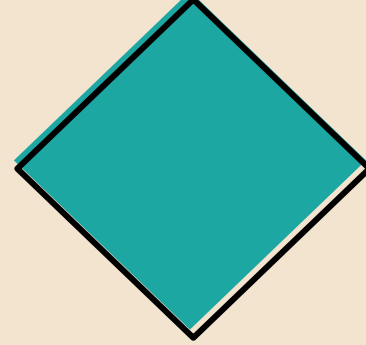
The European Cultural and Creative Sector policies are increasingly switching to an ecosystem approach.

The challenge is how to make this work in practice.

Barbara Stacher,
European Commission's Directorate-General
for Education and Culture

WHAT IS AN ECOSYSTEM?

A complex network of actors that interact with each other and with the local context, they are embedded in, in ways that create value for all



NINE LESSONS FROM MUSSELS ON ECOSYSTEM LIVING

1. Live together with multiple generations and multiple species
2. No need to move, just stay put
3. Get tangled up
4. Create something bigger than yourself
5. Ecosystem living doesn't have to be pretty
6. Incorporate whatever floats past
7. Interspecies interactions are not always mutual
8. Create an environment where you are comfortable and safe
9. Incorporate technologies

Max Baraitser Smith

Presented by Michela Magas 19-20/6/23, Aarhus

What is the connectivity tissue between the actors/agents in an ecosystem and how do we nurture this?

- Relationships, personal and professional and based on trust ("safe environment")
- Actors, diverse but complementary
- Non-hierarchical and flexible leadership. Small players can be as important as bigger industry
- Bring value beyond the actors, to communities and the local environment, in which they are embedded ("*mussels clean the water*")
- Shared thematic interest
- Nurturing and reciprocity (give, appreciate and receive, and give again – Mauss, *Essai sur le don*) over time
- Community feeling, supported by positive narratives
- Without boundaries: Openness to newcomers ("Incorporate whatever floats past")
- Other ecosystems – the importance of weak ties

Orchestrating Regional Innovation Ecosystems

As a result of the (increased digitalisation), the established governance arrangements in industrialized societies suffer from a **growing complexity gap and adaptive tension**—a mismatch between the ever-more-complex environment and the limited capacity of the existing governance arrangements to cope with it (Ashby, 1958; Geyer & Rihani, 2010; IBM, 2010; Ho, 2012).

Two strategies for closing the complexity gap: complexity reduction and complexity absorption (Boisot & McKelvey, 2010).

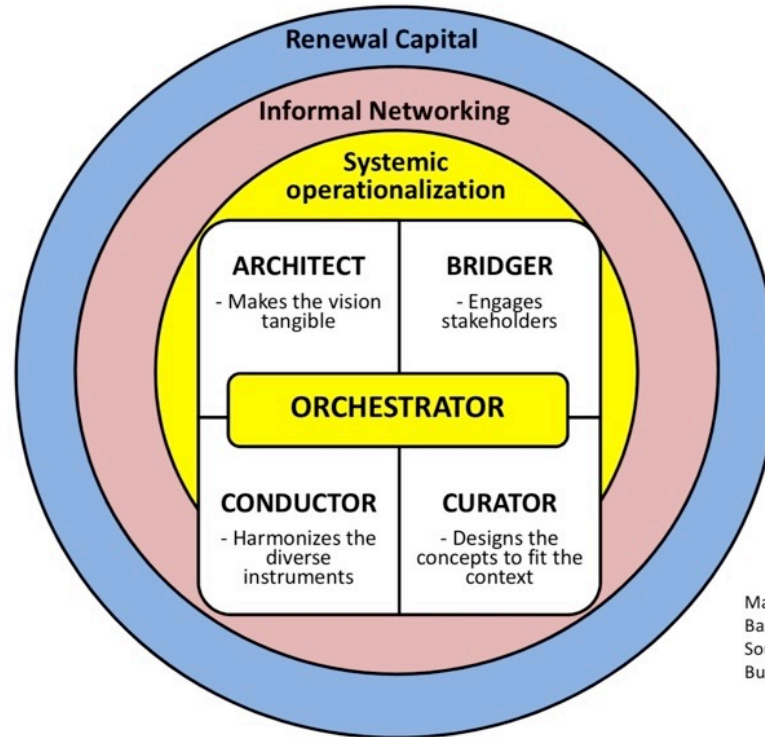
This research suggests that governments should adopt a new stewardship role towards wicked problems in which they support the participation, interaction and cooperation of all key stakeholders (requisite variety), collective learning processes to create more diverse collective mental frames, coordination by mutual adjustment and a clear overall direction, growing diversity and experimentation in governance arrangements, and effective measures to overcome systemic rigidities and bottlenecks.

Governance Solutions to Wicked Problems: Cities and Sustainable Well-Being, Timo J. Hämäläinen i:
Orchestrating regional innovation ecosystems, ed.: Pia Lappalainen, Aalto University Markku Markkula, Aalto University Hank Kune, Educore BV, 2015
https://urbanmillblog.files.wordpress.com/2015/04/eka_final_cover_hires.pdf




Figure 2. Evolution and governance of wicked problems.


Different Roles Are Needed in Orchestrating Regional Innovation Ecosystem

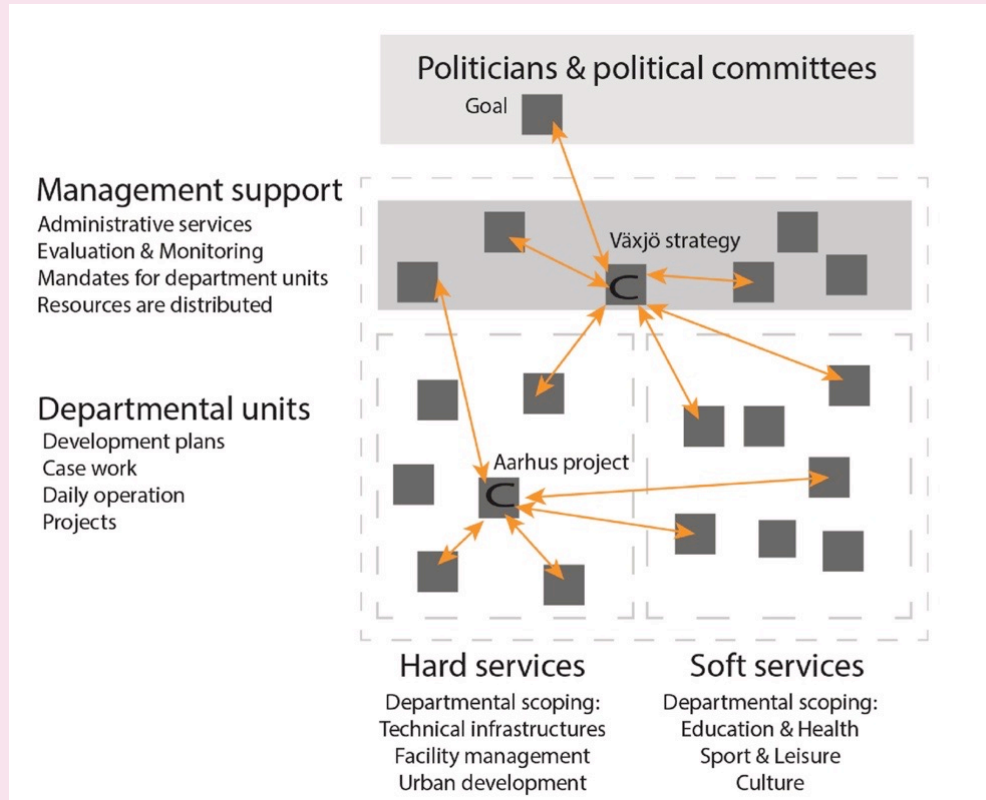


Markkula, Kune & Tukiainen
Based on ACSI Espoo 2015,
Source also Johan Wallin,
Business Orchestration, 2006



Ecosystems comprise of multiple actors working together that contribute to the ecosystem's core purpose despite having **seemingly unrelated value propositions**. Hence, the business ecosystem view includes a network of actors **unlike that of a conventional value chain view** which focuses on **delivering a single value proposition to the end customer** (Baghbadorani & Harandi, [2012](#)).






Analytical framework for understanding different underlying structural conditions that influence and shape cross-departmental participation in municipal governing for urban sustainability [Fenton \(2016\)](#)

Capacity	The ability of actors to participate in processes and subsequent implementation. Has both institutional and social characteristics.
Mandate	Legal, political or social/ethical norms or regulations influencing the perceived or defined scope of action. Provides the entitlement to act.
Resources	Both in terms of actual resources and perceptions about resources. It could be budget, personnel and information.
Scope	Related to legal, institutional, constitutional and organisational contexts framing a process. Relates to the opportunity to act and the extent of action.
Will	Relates to the desire of individuals and groups to address the challenge of urban sustainability, and within this, to determine how to do so.


Table 2. Structural similarities and differences in Växjö and Aarhus across the five factors at the outset of the sustainability coordination process.

	Växjö (S)	Aarhus (DK)
	Centralised coordination approach	Decentralised coordination approach
Coordination focus (approach)	Centralised starting point based on development of common goals.	Decentralised starting point in technical project with an ambition to widen the scope as a pilot project for the city wide implementation of climate adaption.
Mandate & Resources (hierarchical)	Clear mandates and resources for developing the overall strategy.	Unclear mandates and resources for cross-departmental efforts.
Scope (horizontal)	Cross-departmental dialogue organised around common strategy.	Cross-departmental dialogue organised around widening the project focus.
Willingness (outcome)	Strong initial willingness to formulate common strategy.	Initial reluctance from other departments to engage.

	Växjö (S) Centralised coordination approach	Aarhus (DK) Decentralised coordination approach
Willingness (outcome)	Strong initial willingness to formulate general visions. Indications of questioning and anxiety of indivisibility between sustainability and core activities.	Initial reluctance to engage, which required convincement and mandates. Efforts become oriented towards those participants that coordinators succeed in engaging.
Coordination focus (approach)	General dialogue based on themes. Further initiative and action is delegated to each department.	Upward and outward initiatives to ensure a priority towards cooperation. Action and initiative is embedded.
Scope (horizontal)	Workshops lead to information and understanding about sustainability. Common points of interest are identified.	Workshops involve listening and building new relations and languages across departments. Scopes for local action defined by engagement from key persons.
Mandate & Resources (hierarchical)	Mandates and resources for local action are unclear.	Mandates and resources for involvement and local action is developed along the way.



key take-away is the need to ensure that a concrete and specific dialogue is held about **how sustainability correlates or not with the core activities of different municipal departments**. This requires a special way of conducting the dialogue, as Innes and Booher ([1999](#):12) point out that the most productive moments in consensus building happen when participants successfully “play with heterogeneous concepts, strategies and actions with which the various individuals in the group have experience and try combining them until they create a new scenario that they collectively believe will work”.



REGION CENTRAL DENMARK CULTURAL AND CREATIVE ECOSYSTEM



What we stand for?

- Cultural & Creative Entrepreneurship & Incubation
- Shared spaces stimulating collaboration and partnerships – partners on technology
- Cross-pollination between existing actors and areas within CCSI
- Value creation and new value propositions for existing and future initiatives
- Combining green, social and economic impact
- Holistic (and regenerativ) approach to digital transition

- | | | | | |
|--|--------------------|---------------------|--|--------------------|
| | Animation | Herning | | Textile hub |
| | Fashion | Ikast-Brande | | Fashion |
| | XR | Struer | | Sound hub |
| | Design | Viborg | | Animation hub |
| | Gaming | Syddjurs | | Cultural Incubator |
| | Cultural Incubator | Nordjurs | | Gaming |
| | Film | Holstebro | | Cultural Incubator |

Århus

Ringkøbing-Skjern

CULTURAL PARTICIPATION, CREATIVE HUBS, SOCIETAL CHANGE AND NEW PATHWAYS FOR IMPACT



AARHUS
—2017—
EUROPEAN CAPITAL
OF CULTURE
**LET'S
RETHINK**




more
creative
Creative Industries in the Central Denmark Region




Impact areas

Cultural impact

Image and identity impact

Economic impact

Social impact

Organisational and political impact



 1.185 millioner DKK stigning i omsætning i den private sektor i Region Midtjylland <small>COWI rapport, april 2018</small>	 648,1 millioner DKK i annonce- værdi <small>Meltwater og Infomedia</small>	 111,2 millioner DKK fundraised <small>Meltwater</small>
 11,2 millioner overnatninger <small>VisitDenmark</small>	 3,3 millioner i samlet publikumstal ved Europæisk Kul- turhovedstad Aarhus 2017's events <small>Meltwater</small>	 98.160 følgere på sociale medier <small>Meltwater</small>
 27.723 medieomtaler i 2017 <small>Meltwater og Infomedia</small>	 13.708 eventdage <small>Meltwater</small>	 6.000 frivillige bidrog til Åbningsprocessionen <small>Meltwater</small>

CCSI Central Denmark Ecosystem

Culture &
Creativity as
driver for
inclusive and
sustainable local
development

Creativity, design,
emerging technologies,
convergence and digital
transition

Fashion, Design,
Sound, Games, Film &
XR, Animation,
Cultural
Entrepreneurship in
cross-
sectoral collaborations

Ecosystem
multiple helix &
participatory
governance



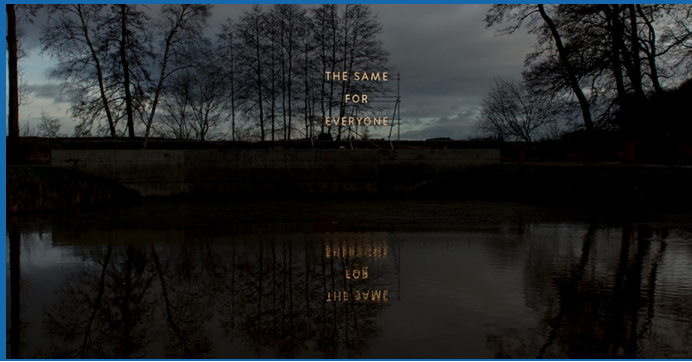
“Geographical scale and location play a role in all of these dimensions. Different creative businesses perceive and experience different levels of ‘embeddedness’ in relation to **local infrastructure, networks, governance and markets.**”

Infrastructure is often place-based. For example, Rosenfield (2004) discusses **the role of local attractions and amenities in the development of a cluster based on creativity**, suggesting that the physical aspects of a place are meaningful to its cultural and creative production.

However, it can be argued that the local infrastructure is not always a given; it can be the process of negotiation within national policies and funding as well as with international competitions – see, for example, **the way the European Capital of Culture title is now used as a shaper of creative economies in different cities.**”




Roberta Comunian, Caroline Chapain & Nick Clifton (2010)
Location, location, location. Creative Industries Journal, 3:1, 5-1 (7)



CULTURE, CREATIVITY AND CO-DESIGN THROUGH


- REGIONAL IDENTITIES
- PARTNERSHIPS ACROSS SECTORS
- EXPERIMENTAL GOVERNANCE
- METHODS FOR OPEN-ENDEDNESS
- METHODS FOR EXPERIMENTATION



“The place credentials and unique landscapes of towns and cities offer both opportunities and constraints for harnessing creative activity – as unique sets of **social interactions** between creative individuals and organizations – and create a **unique spatiality for creativity.** (50)

The great potential of **relational mapping** as a model for examining the creative industries lies in the way the creative economy is recognized and examined as **a series of spatial-economic relations or activities** rather than as rigid structural divisions such as jobs, sectors or outputs.

This approach seems to be particularly pertinent to the creative economy **because at the heart of creative enterprise are the actions or relations of networks, creative workers and creative practices, which operate as ‘creative spaces’.**” (51)



Granger, R. C. and Hamilton, C. (2010), ‘Re-spatializing the creative industries: a relational examination of underground scenes, and professional and organizational lock-in’, *Creative Industries Journal* 3: 1, pp. 47–60

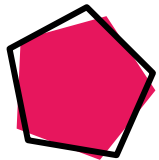
SOFT INFRASTRUCTURES

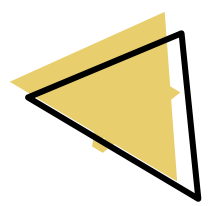


"The soft infrastructure that surrounds the creative industries, and [...] the importance of network interactions among companies and other organizations. **In particular, the [...] the existence of an 'upperground' and underground networking landscape [...] where both formality and informality are present.**

Finally, [one have to] stress **the difficulties of implementing policies in relation to networks**, as often these types of soft infrastructure cannot be enforced and need to take into account existing grass roots activities and actors."

Roberta Comunian, Caroline Chapain & Nick Clifton (2010)
Location, location, location: exploring the complex relationship
between creative industries and place. Creative Industries Journal, 3:1, 5-1 (8)





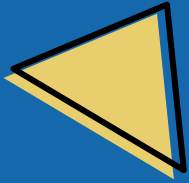
With the conceptual clarification of “creative city” in one hand, and the simplification of the various “creative city formulae” in the other, cities continue to muddle through **the conceptual divide between culture-centric principles and econo-centric principles towards creativity.** [...]

To foster creativity—whether for wellbeing or profit—**governance, citizenry and industry need to, themselves, become creative agents of change.**

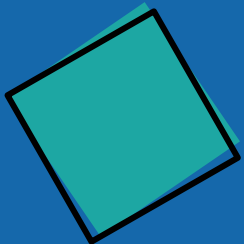
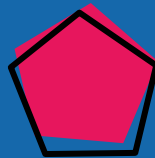
CREATIVE CITIES: AN INTRODUCTION, Phil Cooke & Luciana Lazzeretti (2016)

LEARNING COMMUNITIES

– NURTURING ECOSYSTEMS **OVER** TIME



GOUVERNANCE AS FACILITATION
INSTITUTIONAL EXPERIMENTATION
TRUSTED & OPENENDED PARTNERSHIPS
SAME PATTERN – FLEXIBLE ROLES
CAPACITY FOR FUTURE-SCOPING



A COOP-MODEL OF MICRO, SM AND BIG
CAPACITY FOR ITERATING
BLENDING FORMAL AND INFORMAL FORMATS
DIVERSITY IN CREATIVE SKILLING
FLEXIBLE BUSINESS MODELS