

Køge Kommune KLIMAX Festival

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Is the project a case of...:

- State-initiated co-creation
- Entrepreneur-driven co-creation
- Grassroots-based co-creation*

**For an elaboration of the typology, please consult the GOGREEN theoretical framework p. 25.*

Integrated case analysis

Before proceeding to the scoring of the GFs, please provide a 3–5 page case analysis in which you describe the background, history, and national, regional, and local contexts of the case, the problems and goals addressed by the local collaboration, the participating actors and their relationships, the unfolding of the co-creation process, the most important governance factors (this may include factors other than those in focus in this project), and the generated outputs and outcomes. The conclusion may specify a few lessons learned from the case study.

1) Background, history, and national, regional, and local contexts of the case

The Klimax Festival was a co-creative, three-year climate and culture project which sought to engage citizens and other organizations (see below for further information) in an enjoyable, family festival. The Klimax Festival highlighted (through various stalls, stands, demonstrations, kinesthetic activities, and cultural theatre): sustainability, waste reduction, urban planning, green transition, green energy, transportation, vegan food, upcycling, knowledge exchanges, local culture (and its relevance today), and more. It was the natural continuation of early research into Co-Creative practices by the Kommune's Grøn Ømstilling Grøn Ambassadør (Green Transition's Leader) and his team at Køge Kommune. For this reason, and given the upcoming DK2020 process, we felt that it was a suitable project to be studied for GOGREEN research.

Under the Project Title "Varigheden" (The Duration) the Kommune's vision was not simply about the immediate needs for Climate remediation, but one that should be rooted in culturally sensitive, sustainable transition - as a new future. This meant moving the practice from the early 'fireside' conversations to a co-creative, practical, and inclusive vision for the Kommune, the citizens, and also for the Political, Business and Academic Communities, the so-called [Triple Helix](#) ([Etzkowitz¹, 1998](#), [Ranga², 2013](#)).

¹ Triple Helix of innovation: introduction - H. Etzkowitz - 1998

² Triple Helix Systems: An Analytical Framework for Innovation Policy and Practice in the Knowledge Society - M. Ranga, H. Etzkowitz - 2013

This vision should also be considered alongside the Structural Research and Urban Planning for Køge Nord Skovby contained in the [Kvarterhuset Project Report](#)³.

The strategic and operational process regarding the Klimax Festival, can be traced to the Autumn of 2021, when the Kommune's Green Transition Team, in collaboration with [KØS](#) (the Museum of Art in Public Space) held an exhibition with engineering students from Aalborg University. The exhibition examined potential sustainable solutions involving a series of core-themes; energy, mobility, electronics, food supply, housing, housing construction, building materials, urban nature, biodiversity, and climate adaptation. All of the exhibitions were carefully staged alongside Museum artifacts, to show the link between the past, the present and the future; and was used as an engagement device for linking sustainability with local culture for the Citizens who visited the exhibition. Placing such information in the midst of the Community became an enduring framework as the Klimax Festival project developed 'Respondent Driven Sampling' (Tiffany 2006⁴).

⁵Nationally the Climate Act of 2020 provides the general climate policy framework in Denmark. The Climate Act 2020⁶ reinforces the role of the independent Council on Climate Change and has created an annual climate policy cycle which is relatively new to Denmark. In recent developments the Danish government has brought forward its Net-Zero goal from 2050 to 2045. The Climate Act does not address local climate action although the more recent plans list some climate measures for the local level, agreed in Parliament, but with little emphasis on collaborative frameworks or partnerships with local authorities.

The Country is divided into five regions whose main tasks are health care & hospitals, regional public transport, and strategic development planning. The Capital Region including Copenhagen and 28 other municipalities has its own National Planning Directive which instructs municipalities to plan according to principles of the original '[Fingerplan](#)' of 1947, with later modifications. The key aims of the 'Finger Plan' are to ensure that new housing, offices, retail etc. are located near exiting transport infrastructure, and keeping the green 'wedge' areas free from development. All of the municipalities in the country have volunteered to deliver the Paris Agreement-compatible action plans in the so-called [DK2020 project](#), and since 2023, they all have settled, strategic plans for this purpose. The five Regional Authorities have also engaged in climate action planning by assuming supporting roles in the DK-2020 project. The commitment includes the development of a Climate Action Plan, addressing mitigation in all important sectors, integrating mitigation and adaptation measures, and importantly for the GOGREEN Research project, including local actors in the process for added value and just transition.

The locally targeted application of the right local policy mix has been estimated to require less than a third of the investment costs of uniform national policies and to save twice the amount of energy. More than this, the wider social benefits of a more localised approach could be almost double that of a national approach⁷ (InnovateUK et al., 2022).

³ [Kvarterhus i Køge Nord Skovby](#)

⁴ Respondent-Driven Sampling in Participatory Research Contexts - Jennifer S. Tiffany - Journal of Urban Health - 2006

⁵ Aligning Transport Decarbonisation across Policy Levels.

⁶ [Climate Act 2020](#)

⁷ Innovate UK, PWC, Otle Energy and University of Leeds (2022). Accelerating Net Zero Delivery: Unlocking the benefits of climate action in UK city-regions.

Each Municipality has to settle a [12-Year Municipal Plan](#) which is updated every 4 Years, a process which was undertaken in Køge in 2021. Municipalities have formal self-rule and a substantial own tax base to fund local infrastructure, they also receive national tax block grants according to a complex formula, around 25% of their total expenditure. The plan sets binding parameters for district level planning ('local plans') and development projects coordinated with 'sector plans' for heating, waste, sewage etc. which are key Municipal responsibilities.

Central Government retains overall control over the Municipal economy through the regulation of an annually negotiated 'investment ceiling' and an annual 'budget limit', for the combined spending of all Municipalities.

Against this background, [CONCITO](#) who are a principal knowledge partner and secretariat for the DK-2020 project, have identified a general frustration with the lack of government-mediated direction, and have themselves set out to investigate possible ways to enhance the process and empower the DK-2020 Municipalities, and other local authorities, to find the means of more effective action, through the design or adaptation of multi-level governance frameworks.

Køge Kommune has, through the public consultation process, an ambitious round of Citizen engagement opportunities which would encourage a continuing dialogue between the Kommune and the Citizens in line with the DK 2020 ambitions. The Klimax Festival, which included citizen engagement and co-creation, was just one way in which to address Green Transition in an inclusive, informative, and enjoyable manner.

2) The aims of the Klimax Festival and the sustainability problems that it seeks to address

The self-declared purpose of the Klimax Festival was to help develop, from a *hotchpotch of green awareness and cultural experiences*, a shared *focus and engagement* on Green Transition. Within the [Cultural framework of the Climate Festival](#) (for which there have been a great number of diverse presentations, demonstrations and cultural activities) the festival provided a non-antagonistic, citizen communication opportunity (Koefoed (2020)⁸ and a robust focus on developing co-creative Communities of Practice ([Summary of Achievements](#)).

As stated in section 1, the Klimax Festival was an enjoyable and educational way to introduce people to ways in which they could mitigate climate change by showcasing ways in which small changes to lifestyles could have positive effects on the mitigation of climate change within a framework of community spirit and co-creation. Over the three-year period, The Klimax Festival organisers, together with the team from Zealand Academy, developed a series of semantic constructs coupled with a number of prototypes and action research developments⁹ which they incorporated into their planning processes for the festival – but which could also be used as a template for future event planning:

⁸ Cross-cultural Encounters in Urban Festivals: Between Liberation and Domination - Lasse Koefoed, Maja De Neergaard, K. Simonsen - *Space and Culture* - 2020

⁹ [Semantic Mappings of the Climate Festival Objectives – Evidence and Action Research Projects and Developments](#)

- a) Evidence and further planning for the Climate Festival to support Køge Kommune's commitment to supporting and increasing the active engagement of Citizens in respect of all aspects of Sustainability and the Green Transition in Community life at the local level.
- b) Evidence and further planning for the Climate Festival to support Køge Kommune's commitment to supporting and increasing the active engagement of Citizens in respect of all aspects of Sustainability and the Green Transition in Community life at the regional level.
- c) Evidence and further planning for the Climate Festival to support Køge Kommune's commitment to supporting and increase in the active engagement of Citizens in respect of all aspects of Sustainability and the Green Transition in Community life at the global level.
- d) Evidence and further planning that the Climate Festival is supporting a particular focus, on the developing cultural life and green transition in Køge Municipality, which will provide attractive opportunities for investors and people moving to the area.
- e) Evidence and further planning that the Climate Festival is supporting the development of methods focussed on the future development of Planning for a spacious City, which also fully recognises and reflects the Climate Agenda.
- f) Evidence and further planning that the Climate Festival is supporting the development of methods focussed on the future development of future of the City's development planning which embraces its heritage or cultural values, but which also fully recognises and reflects the Climate Agenda.
- g) Evidence and further planning that the Climate Festival is supporting the development of methods focussed on the immediate planning methods for the City's development planning that recognises the importance of culture, sustainability, and leisure as creative catalysts, but which also fully recognise and reflect the Climate Agenda.
- h) Evidence and further planning that the Climate Festival is inspiring reflection and strategic planning (generally) for the possibility of a unique and productive laboratory of opportunities for people to try things out, with projects which are broadly aimed at all age groups and involving Citizens already living in Køge Municipality, as well as interested parties from outside.
- i) Evidence and further planning that the Climate Festival is inspiring strategic planning (in relation to the building of Køge Nord Skovby,) and the possibility of a unique and productive laboratory of opportunities for people to try things out, with projects which are broadly aimed at all age groups and involving Citizens already living in Køge Municipality, as well as interested parties from outside.
- j) Evidence and further planning that the Climate Festival themes have been developed through art exhibitions, cultural events, concerts, theatre performances, museum tours and practical demonstrations related to textiles, construction, local food production, waste management, biodiversity, recycling of materials and other green transition activities."
- k) Evidence and further planning that Køge Municipality has supported the Governance Factors of the festival wholeheartedly in the start-up, and which has ensured a professional level of experience and festival management from the outset.
- l) Evidence and further planning that Køge Municipality's support has increased the potential of the Festival to become a long-term opportunity, promising a degree of ongoing professional Civic engagement, and strong partners, so that the festival can be provided for financially, and live on as an economically sustainable model.

3) The participants and their interaction and communication in and between meetings

It is particularly important when reviewing the Participants in the Klimax Festival, and their interactions and communications, to understand that beside the activity of the festival itself, this is actually a part of the larger strategic planning under DK2020. The abiding philosophies and core strategic themes which underpin Køge Kommune's Climate plan are therefore themselves anchored in the theories of Co-Creation made real for Citizens through the organizing of the Festival and associated activities. In order to achieve the Kommune's ambitious goals, the Kommune has set out to engage in a broad collaboration with their citizens, businesses and utility companies, but in a way that directly translates into a practical set of operational strategies and actions which are formally written into the Kommune's DK2020 Klimax Plan. These formal operational strategies can be seen therefore (exemplified and facilitated through the festival exhibitions) to give an empathetic sense of how Citizens can, in their everyday practice, be supported and co-instrumental in the Climate Plan's success, through genuine, achievable and iterative behavioural change.

Co-ownership of the Green Transition goals through cultural reflections of a shared past, and the potential of a shared future are therefore reflected in both the poetry and the policy which often links the festival most assuredly to the Climate Plan.

We had two types of Co-creators who participated in the Klimax Festival which incorporated the Danish model of 'Folkmødet' <https://folkemoedet.dk/en/about-folkemoedet/what-is-folkemoedet/> and elements of the Danes' love of 'friluftsliv' (living in the free air).

Active co-creators (to name a few): The Main Committee; participants who didn't have stalls but participated in the festivals themselves e.g. a choir (another part of Danish culture is singing together to connect people – frequently staff members in businesses will sing together in meetings, which is an amazing experience – especially for non-Danes); comedians focussing on sustainability; local politicians; Students from Aalborg University who were actively seeking ideas from citizens on urban planning; festival attendees who came forward with ideas on local transport and housing; festival attendees (including children) who participated in the many sustainability activities in the main tent and beyond, the stall holders; and the Kommune's Grøn Omstilling (Green Transition) team who attended the festivals, called Town Hall meetings, participated in meetings, provided the venues, the tents, advice, and funding.

Passive co-creators (numbering in their many hundreds) consisted of the local people who attended the festivals with their families to enjoy the day, who were passively engaged in knowledge transfer exchanges by receiving guidance and information about sustainability and Green Transition - whilst also co-creating a sense of community by their very presence and communication exchanges, for the newly built, mixed, housing development nearby.

To clarify these co-creators, we have divided the participants around Co-Creation and Green Transition Themes of **Shared Vision, Urban Planning, Biodiversity and Carbon Net Gains, Diverse Perspectives, Inclusivity and Communication, Trust and Respect, Food Production and Consumption, Recycling and the Circular Economy.**

Shared Vision, Trust and Respect - Participants.

a) **Teater Bygningen**

Although essentially a theatre building it acts, through its Board, its Volunteers and the many Associations that use it, as a principle cultural gathering point, and a source for lively debate and all-age education. Over its almost 150-year history it has been a focal point for locals to meet and enjoy the company of people, conversations, idea exchanges and entertainment from across Denmark.

The Board and Volunteers were the Core Organisers of the Klimax Festival, organised and convened the meetings, and formed an information resource for everyone else concerned, including the logistical arrangements for the Cultural Events and the Klimax Festival itself.

Both the building and the conversion of the traditional kitchen to green and plant-based everyday food speak to some of the most important themes of sustainability – and the praxis, co-creative approach is both thematic of the festival, but also an enduring philosophical theme for the organisation itself.

b) **Tapperiet**

Since 2006, Tapperiet has held concerts in the former raw-industrial bottling hall, which has been converted into a modern concert hall for rhythmic music. The concert program at Tapperiet consists of approximately 50 concerts annually. In the years 2022-2024, Tapperiet has been appointed Network and Genre Venue by the Danish Arts Foundation, and a core participant in the meetings and Organisation of the Klimax Festival.

c) **Museum Southeast Denmark**

For the Klimax Festival Project MSD assisted in providing both leadership and direction from a heritage and archaeological perspective. Its essential function, however, was to exhibit at the festival and introduce the archaeological research at Køge North. This research acts again in sympathy with the festival's theme shedding light on how the communities of the past arose, were maintained and dissolved in line with changing societal principles and conditions, and to assess the pace, nature and extent of these changes. The insights from the targeted studies of the past will be used to identify the essential questions that the communities of the past pose to the communities of the present on the ground.

At the Festival they invited Participants to bring anything old they may have found in their gardens, or whilst walking around Køge Nord to allow the team to identify it and its possible age. Developing the theme of bringing research into the heart of the Community, the Køge Museum's archaeologists also offered the festival goers an enduring opportunity to bring their finds for people to have the experts unfold the story of the objects, and the peoples of the past to whom they belonged. The Team gave details of the many archaeological excavations that have preceded the construction in Køge Nord and how the significant new knowledge about the history of the place will contribute to the development of the district of the future.

d) **Louise Felding - Archaeologist**

Again, using the 'in situ' location-based method of a guided walk, Participants were taken on a walk to one of the area's 3,000-year-old burial mounds to learn about the Bronze Age's far-reaching globalization network. To think about what was exchanged and why, to ask how far that historical globalization went and finally, to join the conversation about the costs and benefits of globalization, then as well as now. Louise Felding has completed PhD studies on gender, identity and mobility in the Nordic Bronze Age and works as a curator at the Vejle Museums.

Urban Planning, Biodiversity and Carbon Net Gains

e) **Bramhøjgård - Kvarterhus in Køge Nord Skovby**

This part of the project is almost certainly the core project around which the rest of the Festival themes, exhibitions and other cultural activities hang – with Køge Nord Skovby – Bramhøjgård, being both a catalyst and even an exemplar for the Sustainability Planning for the Kommune as a whole.

The project is therefore part of Køge Municipality's strategic work with sustainability in urban planning generally but with a focus on building and is based on a broad collaboration with leading cultural actors in the municipality, acting to inspire its vibrant local communities. Both the farming activities and the building work is transitioned into sustainable practices, but now also including newer technologies working with solar and rainwater.

f) **Køge Municipality**

Køge Municipality is a kommune in the Region Sjælland on the east coast of the island of Zealand approx. 40 km southwest of Copenhagen. The municipality covers an area of 255 km² and has a total population of 62,458.

The Green Transition Team were firmly part of the Organizing Steering Group, but not as principals, and had a pivotal role in opening the exhibitions and hosting a central exhibition area where the main social and academic presentations were made.

The Green Transition Team, supported by Aalborg Students, and Roskilde University Students studying Urban Planning the themes concentrated on the need to transform our existing buildings and adapt them to our modern needs, and to co-create a shared vision and to become more inclusive, sustainable and adapted to the new realities of Climate Change. The Kommune now has a long-standing relationship with students from Aalborg University, working with local citizens in dialogue about the opportunities which exist in the existing urban landscape to create space for ideas and optimistic hopes about future urban areas.

g) **Aalborg University Students**

For both Years, the Kommune has engaged with Aalborg University Student Teams, who have carried their research out from the University to Venues (See Culture Building) which are at the heart of the Community, and which have included the Klimax Festival Event locations for both 2022 and 2023. At these events Citizens themselves have, with the students, demonstrated their methods of citizen interaction, directly using data, in Story Telling in relation to lifestyle and travel,

and in the critiquing sessions for final project presentations. Although not directly involved in the Organisation of the Klimax Festival, they were directly involved with their own presentation arenas, - and are formally engaged with the Kommune through their work with the Urban Planning and Green Transition Team.

h) **Line Stougaard - Architect MAA**

History and future in the semi-detached housing district - the good and responsible life

This was one of a series of topical walks, this with architect Line Stougaard to the semi-detached house district Ølsemagle Strand inviting Participants into conversation about the function and facility provided by the detached houses and semi-detached house neighborhoods built in the 60s and 70s. The focus also included maintenance and building practice for the benefit of climate and cultural heritage.

i) **KLIMAXlecture - Grønne Nabofællesskaber**

The secretariat of Grønne Nabofællesskaber presented green initiatives and gave examples from already established communities around the country with whom they work. Although their participation was as an Exhibitor, they were there to discuss opportunities locally in Køge engage Participants in ideas for green initiatives which could be taken forward in the local environment after the Festival Events as a deliverable of it. This also involved a presentation from [OmstillingNU](#) who again, offer an opportunity to provide Youth, and Education related deliverables.

j) **Family Climate Summit**

This was a behavioural challenge event asking Participants, how they might emit less CO2 in their everyday life and actively exploring that question with [Vanebrudspalæet](#). Looking to engage at the family level, they provided family Groups with a CO2 calculator, and helped them look at how their habitual everyday behaviors cause emissions of CO2 and compare alternative lifestyle choices could make a difference.

Diverse Perspectives, Inclusivity and Communication

k) **Zealand Academy**

Zealand Academy were fortunate enough to be working with, and funded by, a Research Project called Citizens and Society (using AI and ML, to facilitate robust Citizens Dialogues) for Slagelse Kommune, (2019 – 2023) for which the Research opportunities required comparative studies, which Køge Kommune and the Klimax Festival were also happy to provide. The original opportunity arose as Zealand Academy had employed Mark and Denise Barnes-Ricketts, in relation to the Slagelse Project and their state-of-the-art scientific knowledge and technologies used for the collection, curation and evaluation of systems-level thinking.

This method allowed the Urban Planners, Students and Citizens Groups to experiment with dialogue-as-a-technology, through-out the Klimax Festival period, which became a core activity over the 2-year event, and on many occasions prior to, between and following the festivals. Again, Zealand Academy were not involved with the Klimax Festival logistics but attended meetings with

the Green Transition Team to enhance their role and help demonstrate opportunities to provide for the main Klimax Festival objectives.

l) **Signe Wenneberg**

Signe Wenneberg is considered one of Denmark's foremost sustainability experts, creating awareness of sustainability through her work as an author, speaker, board member and journalist. She is also a long-time cultural journalist in newspapers, magazines, TV, podcasts and the author of numerous non-fiction books on sustainability, communication, climate, food, chickens and the garden.

m) **Adventure Tour**

This involved various Community Groups in a guided walk, Meals and Drinks, and other Group activities from Ølsemagle Revle to the KLIMAXfestival ground where Citizens were invited to join. Participants were able to meet the associations and actors that belong to Køge North, Ølsemagle Church & Sognegård Ølsemagle Village Guild, various youth Groups, and the residents Plushusene in Køge Nord.

n) **Nanna Storr-Hansen & Victor Boy Lindholm**

Poetry in the Church – Tranquility, Contemplation, Music and Literature

This was a presentation at Køge Library and Ølsemagle Church. **Nanna Storr-Hansen** focused on material from her critically acclaimed and award-winning poetry collection 'Bøgetid' in which nature, herbs and roots are equated with the internet, people and our strange everyday life, where everyone goes to work as part of a larger cycle. Among other things, Nanna received the Montana Literature Prize for 'Beech Time' and has just received the Danish Arts Foundation's three-year work Grant.

Victor Boy Lindholm published the poetic story of the history of the ice, 'The Ice Book', which was Co-Authored with climate change researcher **Sebastian Mernild**. Victor took Participants on a journey in the history of ice and its relationship in the history of man, animals and nature on the Earth itself, together with how its melting is causing a disturbing impact on our present and future. Besides being a highly accomplished Poet, Victor is also a journalist at Dagbladet Information.

o) **Tradish**

Tradish again provided a culturally centered introduction to Irish music concentrating on a life-affirming mix of the old and the new, past and present, and all in story-telling forms. The music is all created from instruments hand-built from wood, strings and goatskin. Very much in the theme of the original Museum Event, with Aalborg Students interacting with Citizens, Tradish's 'Roots and Shoots' music is intended to focus on nature, and in particular the roots of a tree to help create reflections for the Participants of personal beginnings, and their lives as they have developed to the here and now. Tradish was chosen as one of 10 bands to represent Denmark in the music export project "Danish Roots - Growing in the World" – but also now inspired by their visits to Greenland, they are regular participants themselves in cultural festivals and workshops.

p) **Sebastian Klein & The Underdrene**

Sebastian and the Underdrene mix their music with popular Danish children's music and stories to create an immersive experience for both children and adults with themes from exotic countries, wild jungles, bustling big cities, and connections to wildlife.

q) **Ragnarok and budding life in Ølsemagle Church**

Given the extremely large land interests of the Church in Denmark not surprisingly the Festival included a carefully crafted mixture of Norse mythology and the Christian traditions to further exemplify our connectedness to all forms of life on earth, each other and the care needed to ensure that this relationship remains intact, in all its diversity.

r) **Jytte Abildstrøm**

Rather fittingly it fell to professional former Jytte Abildstrøm but who is much more than an actress - she is also a dedicated environmentalist. Her commitment to the environment extends far beyond the stage and she has dedicated herself to creating a sustainable future for future generations.

Through her projects and lectures, Jytte Abildstrøm challenges our way of thinking and inspires action for the environment. She shares her experiences, insights and visions to raise awareness of the challenges we face and to motivate people to take responsibility and make a difference.

Food Production and Consumption

s) **Tiny Duration**

To promote the focus and practice of Urban cultivation this workshop was using recycled building materials to create raised beds for growing vegetables and plants to promote biodiversity and create biodiversity gains.

Other examples of recycling included the building of a Solar Oven from recycled glass/windows and recycled wood with a demonstration of baking bread using only the sun's energy.

t) **Anders Lund Madsen**

'THE MANIFESTO OF PLANTS'

Developing the story telling methodology which has found its way very firmly into high-tech Urban Planning this colorful lecture is based on the book The Manifesto of Plants by Anders Lund Madsen and strikes a blow for the magnificent plant life on Earth. The lecture encourages us to rethink more sensitively about the special, sentient and advanced beings we share the planet with. Anders Lund Madsen himself uses the skills and narrative styles learned from a career as a trained journalist, and most people will know him from his more than 30-years spent in TV, radio and podcasting.

u) **Visual art walks in the garden**

KØS Museum of art in public spaces - Visual art walks in the garden

The Klimax Festival naturally focused with some emphasis on Nature and the planted environment, doing so situationally, but using a number of different supporting mediums.

In the Art Walks, a group of visual artists explored Bramhøjgaard's old garden, which is now a public park. The garden's marvelous Gro power still works in the ornamental garden's large trees and perennial beds, in the fruit grove, the nut fence and the new beds with perennial edible plants. But the growing power also works in the self-sown plants, which create wilderness in garden beds and seductive rewilding around the farmhouse. Growth works were also featured, according to permaculture principles, which work with cultivation methods that can help mitigate climate change. The overall concept behind the artistic approaches was developed by Karin Lorentzen.

EAT THE GARDEN

This exhibition used salad beds to provide inspiration for creating a dig-free garden area with perennial herbs and trees that can be eaten in salads. **As a Klimax Festival deliverable, a new edible perennial bed is to be established next to Bramhøjgaard's old perennial bed.**

Pernille Bøggild

Put a plant in the pot.

With a focus on soils but primarily cultured planting, 'Put a Plant in the Pot' demonstrated how cultivation could be achieved naturally making pots of clay & soil, hay & horsehair, old feathers & compost, so that pots and plants can be put directly into the ground with the pot serving as the plant's lunch box over the winter and especially in early spring. The composition of the potting lunch box is based on the practice of building microbial compost that boosts plant growth. Pernille Bøggild graduated from the Royal Danish Academy of Fine Arts.

Pia Fønnesbech

We draw plants.

As a deeper exploration into individual plants Participants were invited to explore and learn more about what permaculture and perennial perennials can do, looking diagrammatically at how the plant is built and see and feel its character, smell and taste it and then we try to convey that experience of it on paper.

Pia Fønnesbech is a painter, draughtsman and sculptor and has taught at various art schools since 1995. She is affiliated with Ærø Art College, Nuuk Art School and Creative Network.

Anna Weber Henriksen

As a means again, of attaching the importance of soils to Climate Change and Sustainability Anna works artistically with soil inviting Participants to get closer to our common foundation and its relationship to the rapidly changing planet. Throughout her practice, Anna has worked with co-creative art projects, where the landscape is a central motif that characterizes her artistic work. Central to her work is an insistence on entering into dialogue with the earth and letting the landscapes express themselves, thus creating new reflections on the surroundings we move about in on a daily basis.

v) **Anders Morgenthaler**

Anders provided a practical guide to what it would truly mean as an individual to radically change our general consumption habits, food intake and transport modalities to make our climate impact as small as possible. Anders is a cartoonist and director and became known as a furious climate activist in the debate, where he was called a climate minister Voldemort. And subsequently he became a very active climate debater, radio and television host.

w) **Køge Common Earth**

Køge Common Soil introduced the concept of a food forest and how it stores carbon in ways that are hoped to counteract climate change. The food forest is a sustainable method of growing healthy and tasty foods in an environment of high biodiversity.

This exhibition also provided an educational element related to perennial vegetables, how to grow and take care of them and why they are a climate-friendly choice.

Recycling and the Circular Economy

x) **Upcycling of textiles at Svenstrup Nature School**

This was a rather typical presentation of culture in the form of art through the use of textiles and coloring materials for clothes which presented as a fun activity, but which also had a strong link to the movement to recycle clothes. Although there was apparently no formal link or conversation linking this activity to the details of particular SDGs, their promotional material specifically talked of the important contribution recycling can make to climate remediation.

y) **Repair Café**

This exhibition and demonstration were part of an organized effort in Denmark to inspire more people to repair rather than replace anything from clothes to electrical equipment, - which has engaged any number of professional and amateur crafts men and women. Of all of the exhibitions, the links to Carbon Gains, and the overriding theme of the SDGs, this was probably the most direct – providing data linked to their efforts.

Source: Table overview from <https://groenomstilling.koege.dk/temaer/mad-toej-og-elektronik/koege-repacfe>

z) **Full List of Exhibitors, Exhibitions and Entertainment** Over the two-day festivals there were other exhibitions and cultural interactions of a more entertainment style of walks and the full list can still be seen online.¹⁰

4) How often do they meet, and do they communicate between meetings?

There is a long tradition - within the Køge community - of organising festivals and cultural events which occur regularly throughout the year - sometimes weekly - and some events are attended by many thousands of people. The organisation of such events is part of a traditional, multi-faceted ecosystem of communication. In respect of the Klimax Festival, the organization of the event lay between the main

¹⁰ [KLIMAXfestival 2023](#)

board of Teatre Bygningen (in operation since 1884), the Kommune's Grøn Omstilling (Green Transition Team) and many discrete but inter-dependent parties. Although The Grøn Omstilling conducted many of their own internal meetings, they also had meetings with the Festival Leads, Aalborg University; and with Zealand Academy on approximately 12 separate occasions. In a co-creative style, there was a deliberate attempt at a soft management style whereby very many 'needs based' meetings took place with, and between, the parties.

5) The role and forms of knowledge sharing, coordination and joint problem-solving

As mentioned above in section 4, the long tradition of organizing events within the Køge community meant that knowledge transfer, joint problem-solving, and the coordination of the Klimax Festival was well within the capacity of the many inter-dependent organizers and participants (as listed in section 3). This was exemplified by the change of location from the first iteration of the Klimax Festival in 2022 and the final location in the 2023 Klimax Festival (see also 8.) The Klimax Festival's '*hotchpotch*' represented a good reflection of society itself, as it experiences developing ideas in uncertain times, regarding Climate Change. The value of Grøn Omstilling's role; with its advanced knowledge of the co-creation principle, sustainability, and Climate Change; was to provide insights from informal conversational contributions with more-formal Citizens' meetings and consultations - to the Municipality and, in turn, Central Government, through the provisions of the Climate Agreement and the DK2020 process.

6) The relation between consensus and conflict and the handling of the latter

The strength of Cultural Events is that people of very different backgrounds meet through the common medium of music, food and entertainment which tends to break down barriers which might otherwise be apparent – and this was the case with the Klimax Festival.

In the 'Paradox Box'¹¹ research work of Lancaster University, the tensions caused by competing and very different time constraints (which normally exists between Researchers and Politicians) has, for the needs of Green Transition, been supplanted by the immediacy and severity of Climate Change, so as to produce a common timetable. In this area, there obviously remains a great deal of conflict as to the alternatives which confront society and politicians, and these are far from resolved, but the Klimax Festival, principally through its relationship with Grøn Omstilling's Aalborg University-based Research, revealed a number of methodologies and opportunities to resolve the conflict inherent in uncertainty, to a growing Systems-level consensus through co-creation.

The relationship between consensus and conflict and how that was dealt with was therefore a feature of the Klimax Festival itself, and not one that in our observations, is a feature of its management.

7) The role and form of leadership: lead actor, steering group and/or collective leadership

The main board of Teatre Bygningen acted as the lead and remained in that role for all practical 'day to day' decisions to ensure that amongst such a number of different participants, there were no competing directions being given. Despite the funding coming from the Municipality, they too deferred entirely to

¹¹ [Paradox Box](#)

Teatre Bygningen. Having said that, in respect of the various discrete activities, they functioned otherwise autonomously, with the collective vision of the festival itself, acting as a 'Pole Star'.

8) The temporal unfolding of the co-creation process: major shifts and ups and downs

The biggest change between the 2022 and the 2023 events was the shift in location. For the 2022 Klimax Festival, the exhibition events were split between the grounds and the building of the Bramhøjgård, Culture Climate House, and sports ground around Køge Nord Sport Centre. Beside some long access roads, between those two sites, lies Køge Nord Station – which, with its 6 main-line platforms, services the local rail facilities, the STog, and Denmark's largest Car Park. Having attended both iterations of the climax Festival, we felt they were very much a joy to behold, but the walk between the first festival's locations was a 20 minutes-walk, and the dilution of Attendees worked against the general philosophy of having the community together. In Year 2 therefore, the exhibition events were all hosted in the grounds and the building of the Bramhøjgård, Culture Climate House.

9) The most important governance factors (may include factors other than those in focus in this project)

Given that the headline for the Festival was to create a *shared* focus and engagement on Green Transition (and the apparent diverse nature of the hotchpotch of exhibitions, formal research, entertainment, food and music) the most important governance factor was almost certainly No 4 from the protocol list: '*Formalized institutional channels for citizen participation and community mobilization*'.

It is increasingly accepted that Climate Change, Sustainability and Green Transition have made society itself the Keystone Actor in almost every aspect of public life. Given the facilitating vehicles of the Climate Act, the raft of local Municipality public consultations, and the DK2020 process; collaborative, citizen engagement and co-creation can now become a much more imminent voice which could bring action for change.

The form of social-system sensing made possible in this case, through the Klimax Festival, via its essential, cultural events; opens-up the opportunity to discover not only what is important to people, but also what people care about. Whilst this may vary from place to place, this kind of localized expression of consensual politics builds trust, and trust is one of societies' most powerful contributions towards democracy itself.

10) The generated outputs and outcomes

In our experience and through the observations, evidence, and interviews; focus and engagement has been strengthened in a number of ways, especially in bringing together groups who might otherwise have continued in isolation but are much more effective when working together.

This ecosystem building is nascent and has much more to understand in the mapping out of dependencies and gap-filling, to ensure enduring stability - but the process has started.

Especially rewarding is the way in which the generations have been given the potential to work together from the highest level of research and innovation, provided by the University structure; to the work with younger Citizens through the likes of OmstillingNu.

For our own part, the process gave us an opportunity to experiment with Communities of Practice, with dialogue as a technology, digital and hybrid forms of collective intelligence, and bridging bounded rationality exercises, which we are now deploying with other Governance projects, and in formal Municipality settings.

11) Lessons learned about the conditions for co-creating green solutions

The sheer excitement of working with the participants of the Klimax Festival demonstrated that co-creation, facilitated by the new potentials arising from Climate change and the need for Green Transition, already make this feel like a point in time. For us, the highlight has been working with the Grøn Omstilling Team and their commitment to the GOGREEN process, which they wished had come at the outset of the project, rather than in the middle, as they felt they might have achieved even more, with the level of focus the protocol provides.

The first big lesson, therefore, is that, whilst co-creation can be inclusive and based on common beliefs and even trust, it should also be built on solid Governance factors. The nexus of the Aalborg University Students, whom we encountered separately, but simultaneously, through their work on two separate projects with Køge Municipality and Aarhus Municipality, gave us great pause for thought. The projects were, in principle, the same subjects, but approached from entirely different perspectives, which in our view needed an opportunity to become a final collaboration. Both sets of Municipal Staff effectively put them through their paces, again in different ways which would have benefitted from cross-referencing.

Finally, there remains an issue of how to bridge necessarily discrete research, into a final optimal return for the Municipalities and Citizens.

Scoring and analysis of governance factors

1. Perceived importance of biosphere conditions

QCA score:

0

0.33

0.66

1

Scoring confidence:

Low confidence

Medium confidence

High confidence

Data sources:

Interviews

Documents

Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

What perceptions of the biosphere condition do the actors draw on to explain why they started the collaborative problem-solving process?

The Klimax Festival as an event is part of a continuum of activities related to the development of the DK2020 Plan for Køge Kommune who were selected by Realdania, Concito and C40 as one of 20 of Denmark's most ambitious municipalities in terms of reducing greenhouse gas emissions and climate adaptation. More generally the festival itself was designed to make people conscious about climate change and the potentials for sustainable lifestyle changes by inviting a variety of Presenters who were implicitly anchoring the protection of the biosphere across multiple intelligences, rather than highlighting *the direct effects* on the biosphere. Large portions of what was practiced at both of the Events in 2022 and 2023, can be seen replicated in the Climate Plan as things that Citizens 'Can Do', which explains why they featured as demonstration pieces.

Each one of those interviewed saw the biosphere as centrally important although there were many interpretations as to what that might mean in practice, and with some suggesting even more could have been done, as any references to the Biosphere was implicit rather than explicit. This was, however, an enjoyable family festival, rather than a scientific approach regarding the Biosphere. The interview respondents suggested that if the Organisers had been aware of the GOGREEN project from the outset, specific UNSDGs could have been made more apparent against each activity.

In terms of the objectives for the Klimax Festival, there were perceptions of the biosphere underpinning some of the activities, however, taking the higher aspiration of the Organizers to be a laboratory of sustainability manifestations, the Festival can only be interpreted as a start to the process. There were general perceptions of the biosphere, the purpose being a showcase of Green Transition and Municipality-level planning for Sustainability, but a specific and more comprehensive framework for effective collaborative problem-solving may be useful. These perceptions were sometimes in place, but to be operationally more effective – specific, if simplified objectives with some collective idea of the various utilities and consequences for local impact, would provide an objective for the future.

The Klimax Festival provided suitable guidelines related to the UN SDGs, for two of the Activities and Exhibitions, which delivered accordingly. There is plenty of evidence that perceptions of the biosphere explained the collaborative problem-solving process, including explicit use of the UN SDGs, and their importance was recognized to a realistic degree – but the UN SDGs were only specifically referenced by the Aalborg students and the Kommune's Grøn Ømstilling (Green Transition). The Research work undertaken by the Students from Aalborg University corresponded directly to the Kommune's Climate Plan, and here the UNSDGs were specifically on show, and explicitly linked to their thematic studies, and each, in turn, related to specific strategic plans for the biosphere around Ølby Lyng.

2. Legislation, programs, and formal goals

QCA score:

- 0
- 0.33
- 0.66
- 1

Scoring confidence:

- Low confidence
- Medium confidence
- High confidence

Data sources:

- Interviews
- Documents
- Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

To what extent do legislation, policy programs, and formal goals positively/negatively affect collaborative problem-solving processes and their capacity for developing solutions to the sustainability issue at hand?

Despite slight reservations regarding funding limits (and nuances regarding road-transport policy methodologies for Denmark as a whole); the Interviewees saw the legislative policy programs, the formal goals of the DK2020 process (with its emphasis on Citizen engagement and the cycle of annual, National Policy Reviews, and local Public Consultations) as supporting problem-solving solutions to sustainability, through Green Transition.

The Kommune's Grøn Omstilling (Green Transition) team of Kommune Staff has a specific brief to ensure the congruency of Climate Planning and had a significant role in the delivery of the Klimax Festival, from a funding and participatory perspective. Once again, they are formal actors in the development of Public Policy and the DK2020 process.

Some reservation was recorded during the interviews suggesting that the links between policies and some events could have been made more formal, but this tended to be a natural consequence of the GOGREEN process discussions, and the increased focus that created, rather than something which would have occurred at the outset of planning.

Nevertheless, inspired by the success of the Klimax Festival, there was a feeling that even more involvement from the teams responsible for the policy side of Green Transition would be of benefit to any future event.

3. Relative openness of public governance paradigms

QCA score:

- 0
- 0.33
- 0.66
- 1

Scoring confidence:

- Low confidence
- Medium confidence
- High confidence

Data sources:

- Interviews
- Documents
- Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

To what extent and how does the bureaucratic apparatus create or inhibit opportunities for actors to engage in collaborative problem-solving processes on the local-government level?

There is an increasing awareness in local-government that sustainable development can be greatly facilitated and frustrated (NIMBYism) without local support and so it is positively encouraged – and a formal requirement under DK2020 process.

Prior to to the Klimax Festival, the 4-year Municipal Plan review, formal, Public Consultation process positively encouraged and facilitated Citizens in both giving their opinion but also offering potential solutions for the Municipality.

That having been said the participants most effected in this area had reservations with regard to the resources available (time and money), rather than the bureaucratic apparatus, as potentially inhibiting any opportunity for actors to engage in collaborative problem-solving processes. Other comments were directed at the need for an agreement of expectations to prevent misunderstandings or conflict.

The Kommune were definitely commended for their very specific approach to co-creation as a means for both setting the DK2020 agenda but also in their commitment to funding, demonstrating the means to social change and sustainable behaviors, and for bringing the Research-side conversations, from Aalborg University, into the heart of the community.

4. Formalized institutional channels for citizen participation and community mobilization

QCA score:

0

0.33

0.66

1

Scoring confidence:

Low confidence

Medium confidence

High confidence

Data sources:

Interviews

Documents

Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

How do legal, institutional, and organizational rules and channels for local citizen participation and community mobilization support the involvement of lay actors in collaborative problem-solving processes?

The DK2020 system has formalized this process as one of its 4 core pillar activities required for signing off on each Municipality's Climate Plan providing a legal framework for much greater inclusion for Citizens to influence local issues, and for the Municipalities to influence National Government.

Within a budgetary framework, the Danish National Government funds local plans under a number of specific and generic headings related to Green Transition and Sustainability initiatives which it mobilizes to an extent by contributing a percentage of funds.

The normal Municipal Plan cycle (every 12 years) also requires 4-year reviews which include a Public Consultation Process.

The Klimax Festival did not form any part of the formal framework for the mobilization of lay actors but acted as an expression of the intent surrounding DK2020, and provided an informal platform for lay actors to contribute to the future plans of the Kommune.

There were some local laws associated with the running of the Klimax Festival related to health and safety but these did not impede the event to any extent, and in as much as they allowed the public spaces to be enhanced by Tents and other recreational provision, they greatly added to Citizen engagement at all levels engaging them in the municipality work and future plans related to Sustainability and Green Transition.

5. Mechanism for ensuring top-down government and bottom-up social accountability

QCA score:

0

0.33

0.66

1

Scoring confidence:

Low confidence

Medium confidence

High confidence

Data sources:

Interviews

Documents

Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

How are the interests of service users, relevant and affected actors secured by accountability mechanisms (downward accountability)? How does downward accountability interplay with accountability mechanisms toward public authorities and sponsors (upward accountability)?

There was a general feeling of informality associated with the planning for the event itself and almost no one we spoke to could remember, to any extent, being formally held accountable as such, which created the feeling that given the skill set of the Organizers in this field of activity (Cultural Events), this was effectively 'just another day in the Office'.

As with most things, what deadlines there were ended up being quite late in the day, with the program only being settled close to the Event date itself, which some felt may have had a detrimental effect on the promotion to audiences.

At the organizational level, accountability mechanisms were very much based on familiarity, trust and coherent personal interest in the Klimax Festival. However, there was definitely a more downward accountability, for the functional volunteers who put in the more muscular work in making the festival possible.

The accountability of the Klimax Festival for its formal contribution to Green Transition and Sustainability was considered slightly more complex, with interviewees feeling, especially from their interaction with the GOGREEN Case Study methodology, that there was perhaps a more serious accountability in both

directions, and that the project group would be accountable upwards, to evaluate the festival to the Municipality, who funded the Event.

6. Strategic agenda-setting by means of translation

QCA score:

- 0
- 0.33
- 0.66
- 1

Scoring confidence:

- Low confidence
- Medium confidence
- High confidence

Data sources:

- Interviews
- Documents
- Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

How do project participants translate the green SDGs to make them attractive, productive, and meaningful to their local contexts?

It was felt that the actual Green SDGs were not taken into account when planning the Klimax Festival, as a whole. Again, and this is a general observation frequently seen, that the actual detailed translation of the ‘targets and indicators’ for the UN SDGs, is often assumed under broad titles for example UN SDG 11 - ‘Make cities and human settlements inclusive, safe, resilient and sustainable – rather than made explicit and accountable within any activity.

From the Interviews and Observations, especially related to the academic side, and presentations principally related to Aalborg University and its Students, the themes were again more apparently embedded and some use of the Posters and UN SDG Boxes was apparent. Taking this into the heart of the Community through the Klimax Festival activities using context-based and situational activities made them attractive, productive, and meaningful to that extent. However, they were the only people to use them and were not central organizers, who were unaware of the GOGREEN project.

Many of the other Presentations and Entertainers were felt, by the Interviewees, to have anchored more general Sustainability and Green Transition themes – rather than explicitly relating to the SDGs.

The interviewees, again under the ‘spotlight’ of the GOGREEN research methodology, felt that this area was perhaps a weakness to be reviewed for future events, but were keen to emphasize that for them, the UN SDGs were a central part of their work for which the Klimax Festival provided a working area for addressing them in the future.

7. Construction of narratives about successful multi-actor collaboration

QCA score:

- 0
- 0.33
- 0.66
- 1

Scoring confidence:

- Low confidence
- Medium confidence
- High confidence

Data sources:

- Interviews
- Documents
- Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

To what extent and how do positive (or negative) local narratives about collaboration entice local actors to participate in and commit to collaborative problem-solving processes?

Everyone felt that Køge Kommune has a strong city identity with strong communities, which is evidenced by its exemplary record in the DK2020 process, but that it was important, through events like this and the reporting through the Kommune Website and Social Media outlets to even further exemplify the many opportunities for community and local initiatives, which the Kommune provides.

The informal workshops with the Aalborg Students were considered extremely approachable and attractive forums where local participants could talk about their wishes and thoughts on the various transformation projects in a conversational manner, but also through attractive Maps, Plans, Data and even Gamification.

The Municipal Staff particularly felt that the informal engagement of Citizens and the workshops created genuine interest in their local work, but also in the national and global debates concerning climate changes and the effect on nature and societies. All of this they felt was reinforcing the impression of the Kommune as an organization which valued local participation in and commitment to collaborative problem-solving processes.

The interviewees from Grøn Omstilling found this approach made the Festival Attendees interested in telling their own stories and how they interact with sustainable lifestyles and their awareness of the climate changes, and it is this process of realizing individual values that helped attach their interest to the future work of co-creation.

The inclusion of higher-level actors was also the focus of positive feedback from Attendees as an opportunity to actual hear directly from those who work directly with the SDGs and national goals in different levels, creating the welcome impression that local dialogue was important at the formal level.

There was a 0.66 score because there were reservations about the extent to which the Climax Festival would continue, given that it was a three year project with two Festivals (2022 and 2023).

8. Building or harnessing institutional platforms and arenas

QCA score:

0

0.33

0.66

1

Scoring confidence:

Low confidence

Medium confidence

High confidence

Data sources:

Interviews

Documents

Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

To what extent and how do platforms enhance the collaborative development of green solutions by providing arenas and infrastructural support that enhance the collaborative problem-solving processes?

Across nearly 3 years of related activity the Kommune's Grøn Omstilling (Green Transition) team, for their part in the Klimax Festival, were interested in how the many different actors and voices could be taken into account so, together with Zealand Academy, conducted a number of different exercises for Systems-level dialogue analysis including the use of digital technologies, Social Media, a 'deep dive' into the Public Consultation Technologies, and the development of Communities of Practice which could be used as a template for future citizen engagement for problem solving.

Cultural events and 'face to face' interactions were considered vital however, to the opportunities necessary to create levels of initial trust and familiarity, such that they would be happy later to engage with platform access to collaborative problem-solving opportunities.

Social media was also considered an important means to represent the work of the Kommune in the Community, in relations to green solutions and sustainable lifestyle as a means for reaching a bigger audience.

In the extended work of the Aalborg University Students across two years of work, our interviews and interactions revealed a growing number of Platforms, being used world-wide which provide enhanced, but accessible opportunities for the science of co-creative collaboration, to create affordances for problem-solving spaces, in local, regional and inter-regional settings.

Along with the developments in digital Story Telling at the Kommune level, other systems designed for Multi-Stakeholder and Multi-Disciplinary dialogue are increasingly making sustainability alternatives accessible to Citizens with subsequent improvements.

9. Provision of access to blended financing

QCA score:

0

0.33

0.66

1

Scoring confidence:

Low confidence

Medium confidence

High confidence

Data sources:

Interviews

Documents

Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

Does the project have access to blended financing? If yes, to what extent and how does this help to spur the collaborative problem-solving process?

For this particular project the answer is effectively no, as it was funded entirely by the Municipality. However, very many unpaid people gave up a lot of their spare time and their resources.

10. The capacity to leverage support from authorities to enable local collaboration

QCA score:

- 0
- 0.33
- 0.66
- 1

Scoring confidence:

- Low confidence
- Medium confidence
- High confidence

Data sources:

- Interviews
- Documents
- Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

How does the interaction between governments (at different levels) and local actors convert into support that enables the collaborative problem-solving process?

Formally, the Climate Act and its interaction with each Municipality's Climate Plan under DK2020 contain a complex of provisions to support and augment citizen self-rule. The Kommune's substantial, own, tax base in addition to national tax block grants are used to fund local infrastructure but also supports local actors and their projects.

There is evidence that this formally required interaction is in place, underpinned by the sheer volume of activity for Citizens' Engagement (such as the Klimax Festival and the collaborative problem-solving process).

Most of the interviewees, understood this question in relation to what extent they had been supported from Central Government. In respect of the Klimax Festival they felt, that being funded by the Municipality and supported by the Kommune's Grøn Omstilling (Green Transition) team, this represented support from the central Government but was enabled via Local Government processes.

11. Inclusion and empowerment of relevant and affected actors

QCA score:

- 0
- 0.33
- 0.66
- 1

Scoring confidence:

- Low confidence
- Medium confidence
- High confidence

Data sources:

- Interviews
- Documents
- Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

To what extent and how are relevant and affected actors empowered in the collaborative problem-solving process? And to what extent and how does this help to harness their experiences, ideas, competences, and resources?

The Klimax Festival revealed a strong sense that the relevant and affected actors were successfully empowered in collaborative problem-solving, harnessing their experiences, ideas, competences, and resources.

However, although various levels of empowerment were obvious (which were commendable) the reservation in the scoring refers to fact that they were largely discrete and might otherwise have opened-up more opportunities for integrated problem-solving, had they been more overt.

There was a plethora of excellent empowerment processes which were inclusive, and there was field evidence of harnessing individual experiences and competences. The problem, which lowers the score to 0.66, relates to whether the empowerment will continue, given the three-year time frame of the Klimax Festival.

The Grøn Omstilling (Green Transition) Team felt they had engaged, mostly, with relevant actors associated with the Green Agenda, and in retrospect, they felt that they should have interacted more often with other actors in the project.

12. Clarification of interdependence vis-à-vis common problem and joint vision

QCA score:

0

0.33

0.66

1

Scoring confidence:

Low confidence

Medium confidence

High confidence

Data sources:

Interviews

Documents

Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

To what extent and how is there a perceived interdependency between the actors involved in the collaborative problem-solving process? And how do leaders attempt to clarify, strengthen, and create interdependencies to enable collaborative processes?

The organization of priorities from successive Citizens' meetings at venues on the run-up to the Klimax Festival period, which were Citizen-driven, provided good evidence of interdependency.

The evening with Movia, where Citizens engaged in complex planning in relation to Mobility, provides a very strong example of the interdependency of an influential actor (Movia) working on a number of sophisticated collaborative processes with Citizens – which was clarified and strengthened by the Municipality's willingness to react accordingly.

The Communities of Practice exercises for collaborative problem-solving for the Klimax Festival (which involved semantic constructs for the elicitation of relevant ideas); and the Citizens engagement in the Aalborg University Studies, certainly provide evidence to the presence and the logic of interdependency.

The sheer diversity of the activities and actors involved across the whole process surrounding and including the Klimax Festival was designed to show interdependency, however, the extent to which interdependency, itself, was showcased is the only reservation.

The Municipal Planners' also held a Digital Consultation with Citizens in a collaborative problem-solving process, and ensured that the Municipality answered each and every response from the citizens.

At the Klimax Festival again the interviewers felt that by presenting the formal and academic actors working alongside Citizens emphasized the importance they attached to clarifying, strengthening, and creating future interdependencies to enable collaborative processes generally but in particular during the operational side of DK2020.

13. Trust-building and conflict mediation

QCA score:

0

0.33

0.66

1

Scoring confidence:

Low confidence

Medium confidence

High confidence

Data sources:

Interviews

Documents

Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

To what extent and how is the project marked by interpersonal and institutional trust? How are conflicts handled in the project?

Being a part of the Klimax Festival organization with the Grøn Omstilling (Green Transition) Team and taking part in various Kommune-led Citizen meetings (e.g. Mobility) provided insights regarding institutional, commercial and interpersonal trust among the Danes.

Trust, throughout the processes leading up to the Klimax Festival, seemed implicit rather than explicit. However, it was self-evident from the way that the Klimax Festival ran so successfully with a seemingly, 'soft' management structure (even though there was a steering committee), but also by the willingness of Citizens to engage fully with the Aalborg Students and Movia Studies.

The diversity of experiences and exhibitions would have been virtually impossible without interpersonal and institutional trust, and the various actors' ability to get on with their tasks, as they did, is sufficient to score this Governance factor highly. In addition, the research interviews and the evidence showed both interpersonal and institutional trust were thematic and focused on a common desire to achieve community-level sustainability.

To a very high degree the choice of the Klimax Festival, as a Cultural Event involving social elements, is well attested and was deployed as a means to allow people to engage, outside of their normal routines, and participate more openly through the medium of an enjoyable family day with an important message – but delivered in an arena of community spirit.

Again, from an observational point of view, given the complexity of the arrangements and the 'soft' management approach (which was facilitated by the experience of interpersonal and institutional trust)

felt, at times, to lack structure but which never failed to deliver successful outcomes. There is much to learn about how the Danes apply trust.

Interviewees also made the point that trust in the Festival Team, based on strong, reliable relationships built over years, was an intrinsic part of the festival's philosophy. The interviewees felt that this mutual trust covered everything from responsibilities and their timely execution, and a reflection of the community focus on the importance of the subject matter.

14. Use of experimental tools for innovation

QCA score:

0

0.33

0.66

1

Scoring confidence:

Low confidence

Medium confidence

High confidence

Data sources:

Interviews

Documents

Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

Is a user-centered design and/or prototypes used in the project? How does this affect the collaborative problem-solving process?

The Klimax Festival itself could be considered a prototype, but elsewhere, the various methodologies were the constant focus of review and adaption right down to the Public Review of the Aalborg Students Research Projects.

The Grøn Omstilling (Green Transition) Team engaged throughout with:

- a) Communities of Practice exercises from the Museum Event
- b) Semantic experimentation during the Public Consultation phase and the Klimax Festival
- c) Communities of Practice exercises
- d) Latterly, the GOGREEN protocol methodologies, with a whole gamut of experimentation and prototyping to facilitate collaborative problem-solving.

The changes of venue for the Klimax festival itself was a classic example of prototyping and user-centred design, linked very much to the User, rather than the management of resources.

In practice, from the use of Social Media, the location and focus of the research work with Aalborg University and the Cultural presentations generally; there was a continuous process of prototyping and an effort to use the 2-years as a rolling process of experimentation in the design and practice of Co-creation. A stabilizing continuity was provided from the Museum tours, and links to legacy architecture, but which also encouraged iterative and non-iterative future-scoping.

Interviewees were very certain that the presentations were specifically designed to encourage actual engagement in such a way to attach Citizens as co-actors in the design of the future, and that this was essential to foster inclusivity, autonomy and an enduring sense of ownership.

Interviewees pointed also to the radical changes made between Year 1 and Year 2 as evidence.

15. Ongoing critical self-reflection and learning (i.e., process and/or developmental evaluation):

QCA score:

0

0.33

0.66

1

Scoring confidence:

Low confidence

Medium confidence

High confidence

Data sources:

Interviews

Documents

Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

To what extent and how does the project use critical self-reflection and learning in the form of process and/or developmental evaluation?

Critical self-reflection and learning was evident due to the fact that the first Klimax Festival arrangements evolved from the first festival to the second festival. The experiences of the first festival meant that certain aspects of the festival were overhauled to include a change of venue (the first location in 2022 was 20 minutes walk to the second location), additional participants and stall holders (more people wanted to take part), and additional large tents.

Others also pointed out that the very fact that Climate Adaption and Sustainability had caused so many uncertainties that developing the skills to be critically self-reflective was almost the most important part of the exercise, and was a 'crucial' element.

There was little doubt that the GOGREEN process, being a study of Governance Factors, had given the interviewees the opportunity to really focus, in depth as to what their initially priorities were, and the extent to which they had achieved, or even properly understood them. However, it is fair to say that it was the presence of ongoing, critical self-reflection and learning which advanced the project's collaborative processes.

The central actors also engaged in an individual evaluation/reflections exercise about their work over the two days of the festival, which was forward looking in respect of any similar exercise.

The Student component of the interviews felt that the process of collaboration, review, and indeed the exercise of the GOGREEN protocols, even without a definite next event, was a vital learning process in developing professional approaches to events, festivals and workshops, to ensure optimized outcomes.

16. Exercise of facilitative leadership:

QCA score:

- 0
- 0.33
- 0.66
- 1

Scoring confidence:

- Low confidence
- Medium confidence
- High confidence

Data sources:

- Interviews
- Documents
- Observations

Please elaborate on the reasoning behind your scoring for this governance factor:

To what extent is there a clear and visible exercise of leadership? Has it been exercised in a manner that supports collaboration?

The key to giving a '1' to this GF is found in the word 'facilitative' in the GF. Because of our own observations of a relatively soft-leadership style, which was nonetheless effective, we wondered where the 'leadership' was and how it was working. We had much to learn. To explain it, we return to trust, collaboration, culture, community and what it means to be a Dane. It is no accident that Danes score so highly and consistently on the world's happiness scale¹² (number 2 in the world) and the factors (low income-inequality, excellent health care and education) which facilitate it. Although, the 'soft' management style which was observed in the organisation of the Klimax Festival may be partially attributed to long-term, cultural, kinship, and community ties; the trust engendered by the citizens in local and national government may be better explained as follows:

This chapter has demonstrated the presence of a positive, self-reinforcing feedback loop between a longstanding sociopolitical and administrative trust culture and a pragmatic combination of different public governance paradigms that tend to produce trust relations with legitimate control. The virtuous trust-governance circle enables the Danish public sector to reap the fruits of a sound trust-control balance and to maintain trusting relations between public sector and citizenry.

Torfin J. & Bentzen T.Ø. (2022 pgs:218-219)¹³

And further:

...we find that generational replacement explains part of the increase in social trust as trust is significantly lower among older cohorts. Moreover, our analyses show that the differences in trust between cohorts can, to a considerable extent, be explained by differences in educational levels. Finally, we also found that (increased) institutional quality is the most powerful period effect explaining the increase in trust. Sønderskov K.M. & Dinesen P.T. (p18:2014) Sønderskov K.M. & Dinesen P.T. (p18:2014)

Internet 14/06/24:

https://pure.au.dk/ws/files/79648860/Danish_Exceptionalism_Explaining_the_Unique_Increase_in_Social_Trust_over_the_Past_30_Years_preprint.pdf

¹² <https://worldpopulationreview.com/country-rankings/happiest-countries-in-the-world>

¹³ Torfin J. & Bentzen T.Ø. (2022) *The Danish control-Trust Balance in Public Governance* (pgs:218-219) in Public Governance in Denmark (2022) Krogh A.H., Agger A., & Triantafillou P. (Emerald Publishing)

Our interviewees noted that:

“The Organisers have a very long heritage in this sort of cultural event, which is driven from a sense of community value and action, so the leadership was clear, even if the leaders were at times more purpose, than people.”

“There was a clear and visible leadership group, and this is important for us as collaborators.”

Returning to Danish culture, and its effect on the organisation of the festival and the festival itself, the Danish words of ‘hugge’ and ‘hygge’ are difficult to translate – they are linguistic semantics related to how Danes feel rather than a linguistic or syntactic definition. Other Danish cultural experiences relate to ‘fireside’ chats, friluftsliv’ (living in the free air) and ‘Folkemødet’¹⁴ :

Folkemødet has to be experienced to be understood:

Folkemødet is a democracy festival that seeks to diminish distance and enhance trust between citizens and decision-makers. Encouraging dialogue and cooperation between citizens, businesses, NGO's, IGO's, and politicians. This three-day festival is the highlight of the Danish political calendar. Learn more about Folkemødet, the organization, the story behind its development and the activities that take place.

It is not the only such festival in Denmark.

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“There was a clear and visible leadership group, and this is important for us as collaborators.”

Outcome variable: Successfully co-created green transitions

The outcome variable ‘co-created green transitions’ will be scored in two parts. First, ‘co-creation’ will be scored based on an assessment of whether the participants in the initiative, project or process engaged in collaborative problem-solving that fostered creative ideas and innovative solutions (data will consist of survey data combined with interviews and documents). Next, ‘green transitions’ will be scored based on an assessment of whether the initiative, project or process has fulfilled or is expected to fulfill its green goals, ambitions and aspirations (data will consist of survey data combined with interviews and internal and/or external evaluation reports, including scientific publications).

The scoring of this variable is done in two parts:

- 1. Is the developed solution based on collaborative problem-solving spurring creativity and innovative solutions?*
- 2. Does the developed solution engender a green transition?*

¹⁴ <https://folkemoedet.dk/en/about-folkemoedet/what-is-folkemoedet/>

This scoring should be conducted based on both the survey and complementary green outcome evaluations. Please consult Sections 4.4 and 6.10 in the Research Protocol for more details.

1. Is the developed solution co-created?

QCA score:

0

0.33

0.66

1

Scoring confidence:

Low confidence

Medium confidence

High confidence

Data sources:

Survey

Interviews

Documents

Observations

Please elaborate on the reasoning behind your scoring for this part of the governance factor, including the data sources used for the scoring.

Taking the results from the Likert Survey in relation to the Outcome Variable, this produces an overall result of slight agreement, with the Survey undertaken mostly by the group who had decided to consider the project, as if it had been focused on testing the Klimax Festival against the Governance Factors as if they had known them in advance.

In contrast Dr Bruce Garvey and Dr Adam Svendsen undertook their review of the Interview Data, Evidence and Documents, on the terms that the Klimax Festival was undertaken without such detailed knowledge, and therefore, gave more weight to the implicit indicators as required.

To explain this contrasting approach, towards the end of the second year, the Governance Factors were made known to the Kommune's Grøn Omstilling (Green Transition) Team, and were previously only adopted implicitly, rather than explicitly, and this focus on a higher-stakes retrospective analysis has formulated the data which was subsequently collected regarding Governance Factors, as described so far, forming the basis of this higher-stakes review, and bringing down the scores unfairly in terms of the original Case Study, in respect of the final Green Transition Survey.

Many of the questions were also found to be linguistically confusing by the interviewees and at least one contained a genuine dual focus, and which had a significant effect on the way it was scored.

During the Interviews with the Kommune Grøn Omstilling (Green Transition) Team, they clearly saw the purpose of the Klimax Festival as being two-fold:

- a) Showcasing Sustainability to educate people to adopt more sustainable behaviors in their daily lives.
- b) Encouraging a sense of community: a new housing settlement has been built in Koge Nord and so sustainability was a guiding factor for bringing people together, including with respect to the formal Aalborg University Research Projects, to create a sense of community between people around an important, common cause.

These both agree with the Organizers original purpose, framing co-creation as a collaborative interdependency which is not just interdependency of the people themselves - but also of creating a happy community with a focus on sustainability.

Arguably, Citizen engagement at the level of co-creation for the KlimaX Festival would have perhaps required that the Organizers ensured, at the outset, that an agreement of the expectations was more thoroughly and formally agreed in advance, but which in the culture of Danish citizens is taken for granted.

For instance, citizens might have risked otherwise, approaches which;

- a) Went against agreed, government policy (such as DK2020 goals)
- b) Excluded minority groups.
- c) Were financially unviable.
- d) Did not sufficiently take into account expert opinion and knowledge

It is vital after all that as much information as possible is supplied to any, and all participants, as to why and how their knowledge will be sought. Failure to do so can cause mistrust and a, perceived, lack of transparency, and to what end this collaboration is being sort.

Similarly, there is an important difference between 'ideas' or 'knowledge gathering' and 'possible solutions', which are derived from a divergent knowledge-gathering of ideas, from an array of participants (local laypersons and experts), and those which are being evaluated to form an agreed operational plan.

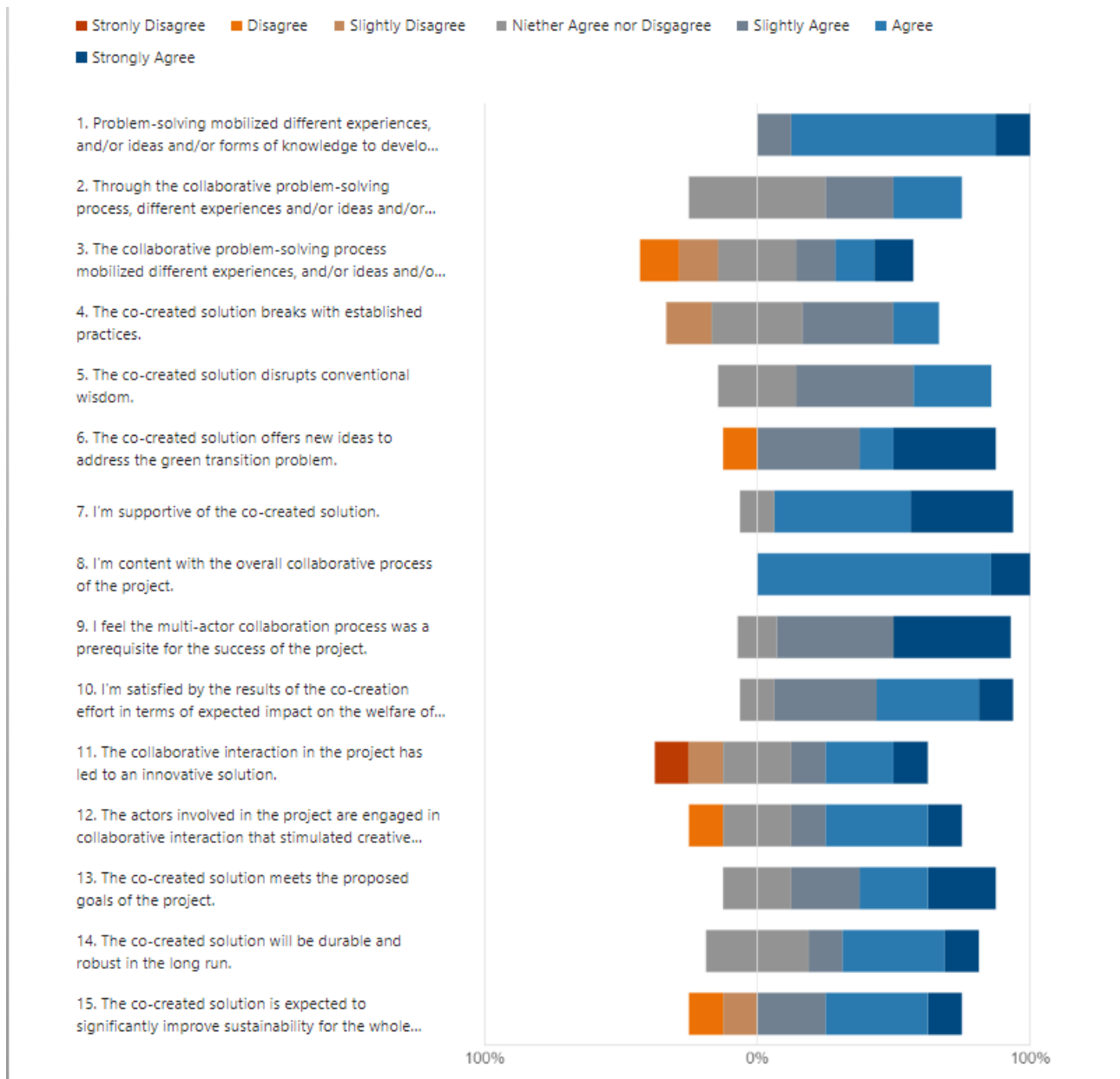
Such information gathering and solutions should also include even more specific references to the guidelines of democratic, legal or governance policies (which may encourage or frustrate some ideas); or financial constraints (which may need a longer lead-in or alternative funding found, such as blended finance), and robust testing of the suggested solutions using risk and utility modelling techniques (i.e. Uganda 2040), where such risk and utility modelling was not used).

To the good however, in our opinion, the Klimax Festival as agreed, was a reasonable success, but also took place at the same time the GOGREEN protocols were being agreed and were bought to the attention of the close Team at the Kommune. The Kommune quickly recognized the potential for this to provide an accessible, and very desirable process tool which would lead to future planning and activities being even more successful in the future, including those related to the Operational Planning for DK2020, which could be approached using the GOGREEN Protocol, at a much more robust level.

If possible, please insert your survey responses in the table below (in % for each response), including the mean/average % for each survey item.

a) [See Excel Spreadsheet for Means, and Mean Descriptors](#)

b) **Percentages – See Graph Below**



2. Does the developed solution engender a green transition¹⁵?

QCA score:

- 0
 0.33
 0.66
 1

Scoring confidence:

- Low confidence
 Medium confidence
 High confidence

Data sources:

- Survey
 Interviews
 Documents
 Observations

Please elaborate on the reasoning behind your scoring for this part of the governance factor, including the data sources used for the scoring:

From the outset of the Klimax Festival, and before it the 4-yearly Public Consultation process, the Kommune has had a very clear focus on improving the methods it uses to collect, curate and evaluate data from dialogue exercises across the Triple Helix. This has involved the development of Communities of Practice and Community Science methodologies where co-creation is at the heart of any process, rather than simple data collection. The success of these initiatives, and their form adoption into the Kommune's DK2020 Policy document is evidence of their importance for green transition.

The Governance Factor Survey material is unequivocal in this respect, and whilst the later higher-stakes appraisal gives the clear signal '*could do better*' there is no significant doubt that the policy approach of the Kommune, to engage-with, and act-with, the innovation support from multi-Stakeholder and multi-Disciplinary Groups, including Citizens, and all of the traditional actors of the Triple helix, is proven.

Accepting the background to the outcome variable, but also referring to its relatively low score, still provides an 'agreeing' signal which, given the terms by which it was assessed, we have absolutely no reason to doubt.

Please list all the informants you have interviewed for the case study (list project role + interview date):

[See Excel Spreadsheet.](#)

Zealand Academy's active involvement in Formal Meetings, Citizens Project meetings, Informal Meetings, Action Research Meetings and Discussions, and Informal Interviews, has been extensive across the 3 years, but these are not necessarily formally diarized to the extent that a perfect answer can be given here.

Details would be possible but would take some considerable time.

Some details, and perhaps the most salient examples can, however, be seen in the evidence presentations for which examples have been attached to the pages of this Case Study.

Interviews were mainly carried out in person, or after an extensive personal review of the material required. Kommune Staff participated in a detailed review of the Questions, their meaning and the manner in which that translated into evidence.

¹⁵ By "green transitions", we mean objectives and aspirations that correspond to at least one of the Green SDGs (SDG 6, 7, 11, 12, 13, 14, 15). The project does not have to refer explicitly to the green SDGs, but the project's green objectives

Kommune Staff participated in all of the materials where Questions and Evidence descriptors were translated into understandable Danish, and where Interviews where not possible 'in person' the Danish explanations were sent to accompany the digital Questionnaires.

Both the Danish explanations and the Digital Questionnaires are Available if required.¹⁶

Please list all the observations you have made (type of meeting/workshop/etc. + observation date):

In the spreadsheet attached – see previous note above, the invitation to contribute, and the response rate is made obvious in the entries '**Yes**' and '**No**' – which indicate the various observations against which participants, **and where bold** – these interviews, meetings, workshops and observations actually took place to a useful degree.

[Distillation of Interview Responses by Governance Factor Question – Pages 1 to 83.](#)

Please list all the documents you have analyzed (document name + source + year):

Links and footnotes for documents referenced are provided in the body of the text.

Additionally

Policy Brief - Putting citizens at the centre of research and innovation – 2020.

Project name PRO-Ethics – Participatory real-life experiments in research and innovation funding organisations on ethics, Coordinator Centre for Social Innovation, Austria

Probabilistic Decision Tools for Determining Impacts - of Agricultural Development Policy on Household Nutrition.

Special Section: Resilient Decision-making for a Riskier World – March 2018

LEARNING FROM EACH OTHER: WHY AND HOW BUSINESS SCHOOLS NEED TO CREATE A “PARADOX BOX” FOR ACADEMIC–POLICY IMPACT

Academy of Management Learning & Education 2022, Vol. 21, No. 3, 487–502. -

<https://doi.org/10.5465/amle.2021.030>

On the Importance of Human-Centricity and Data

World Economic Forum - 2021

¹⁶ [GOGREEN Evidence Document Mapping to Governance Factors – Simplified Descriptors](#)

Please note the response rate for the survey/measurement of outcome variable:

The response rate for the outcome variable can be seen from the material supplied but could be augmented if required.

It is important to emphasize for this Case Study and how it evolved, the final year, mostly because the Participant Facilitators viewed the GOGREEN Study itself as an opportunity to participate on the terms that the Roskilde University protocol provided, but necessarily as a retrospective, assuming that the GOGREEN Factors had been known in advance of the Klimax Festival and related activity, which of course, they were not.

In the second, higher-stake setting, which became the main thrust of the final 9 months, a small group of Kommune Staff and Students considered, for the sake of a Research, or Workshop Activities, that each Governance factor was important, and then conducted a 'deep dive', lasting 6 hours, over two sessions, to discover to what extent each Governance factor had been evident and effective.

The second assessment of the Governance factors following on from the Peer Review exercise material by Dr Adam Svendsen and Dr Bruce Garvey, those containing the Pie Diagrams, are the results from these workshops and the higher-stakes reviews.

It should be noted therefore, that the reasons provided by Dr Adam Svendsen and Dr Bruce Garvey for their work were provided independently by them, but made available combinatorially to produce the scoring matrices which informed the lexical scale scores, and confidence levels.

In the higher-stake the Kommune version of this exercise we reached a simple, modal numerical score, from lexical scale scores provided independently, following detailed discussions with everyone physically present.