



Final report
submitted to
the Nordic Council of Ministers

Table of Contents:

1. Introduction	2
Process	
Conclusions from Final Meeting	
Formal reporting	
2. Executive Summary	6
Overall findings	
Key findings and conclusions from the three workshops	
Future: Recommendations on further cooperation	
3. Summary of key findings and conclusions from the three workshops	12
3.1. Dialogue that accumulates and develops knowledge	12
3.2. Showcasing and opportunities for multiplication of good/best/next practices for culture and sustainability	14
3.3. Proposals for further cooperation efforts by stakeholders	17
4. Future: Concrete proposals for further cooperation	20
4.1. Recommendations for an enabling program of actions for further cooperation	20
4.2. Recommendations for follow up of stakeholders proposals	24

Appendixes:

- I: Terms of Reference: Culture and Sustainability
- II: Workshop Papers and Report,
 Nordkolleg, Rendsburg, Germany 30-31. January 2014
- III: Workshop Papers and Report,
 Baltic Sea Cultural Centre, Gdansk, Poland, 27-28. March 2014
- IV: Workshop Papers and Report,
 Floating Art Galleries NOASS, Riga, Latvia, 12-13. June 2014
- V: Project proposals from stakeholders, incl. overview of financing of project proposals
- VI: Final Meeting: Summary, program, participant-list and presentations.
 Royal Academy of Fine Arts, Copenhagen , Denmark, 10-11. December 2014

1. Introduction

Culturability BSR is one of the Flagship-projects listed in 2013 in the Action Plan of the EU Strategy for the Baltic Sea Region¹. The project has been led by The Nordic Council of Ministers in partnership with The Ministry of Culture of Poland and The Government of Schleswig Holstein, the latter two also being the coordinators of the EUSBSR Priority Action Culture. An Advisory Committee also followed the project. The Danish Cultural Institute functioned as a consultant and supporting organisation.

The process in 2013 – 2014 leading up to the Final Meeting of Culturability BSR in Copenhagen 10-11 Dec 2014, and the outcome of the Final Meeting itself is the background for the findings and recommendations summarized in the Executive Summary (chapter 2) and elaborated in 3 and 4.

Process

The ultimate objective of the project was *to build knowledge on culture as a driver for sustainable development – and through showcasing and demonstration encourage multiplication of good/best/next practices for culture and sustainability in the Baltic Sea Region.*

The project focused on urban development, creative industries, and social innovation²:

Urban development: Within this area there are many networks based on sustainable development in the BSR or involving BSR. In most cases however, the cultural dimensions and drivers are not very explicit. There remains a lack of stability and longevity, knowledge-building, and sharing of good practices. This provides opportunities.

Creative industries: The Baltic Sea Region is fairly rich in different and complementary fields of creative industries. A number of them have developed a strong sustainability focus, such as design and architecture. Also more community-oriented fields such as social art, street-based art, and participatory art forms are rather well developed and have already found their logical place in the search for sustainable urban transitions.

Social and sustainable innovation, as understood as the social process of innovation (crowd sourcing, crowd funding, co-creation etc.) with a social or sustainability-oriented purpose: Cultural practices related to these fields are growing. The Baltic Sea Region also has strong traditions of active citizenship and a growing mass of social and sustainable entrepreneurs. Many grow out of education and research contexts. This indicates that there are a number of opportunities for cross-fertilisation, of finding smarter ways of producing, consuming, living, and realising sustainable innovations that advance business, health, and social inclusion objectives.

¹ <http://www.balticsea-region-strategy.eu/component/edocman/eusbsr-action-plan> . Culturability BSR is an abbreviated name for the implied longer name Culture and Sustainability - a Flagship Project in the Priority Action Culture of the European Union Strategy for the Baltic Sea Region.

² Culturability BSR built on the mapping by Oleg Kofoed and Thomas Winther published by the Nordic Council of Ministers as "Culture and Sustainable Development in the Baltic Sea Region, 8 findings, a number of opportunities, and a way forward...". The following is abbreviated citations from p. 8-9.
<http://dx.doi.org/10.6027/NA2013-913>.

The cross-cutting approach was to use culture as a driver and enabler to integrate the environmental, economic, and social dimension of sustainability. The practical means were to build cooperation between core stakeholders during the process of the 3 workshops, across urban development, creative industries, or social innovation.

The first workshop took place in Rendsburg, Schleswig-Holstein 30-31st January. 38 participants, with a balanced participation of core-participants from the 8 BSR countries, 1 from Norway and 15 (mainly one-timers) from Germany, and a balance of representatives from the 3 focus areas. The workshop focused on *what are the challenges in using culture as a driver for sustainable development in urban development, creative industries and social innovation*. The main result was that the key stakeholders in urban development, creative industries, and social innovation pinpointed challenges, which could be addressed through cooperation between the 3 groups of stakeholders. E.g. many cultural actors devoted to *social sustainable innovation* felt that their actions were not anchored in strategic efforts of *urban sustainable development*, constituting one of the other stakeholder groups. E.g. *creative industries* pointed at the need for e.g. digital spaces and *social innovation* in cities to nudge citizens and consumers to new sustainable behaviour and lifestyles.

The second workshop took place in Gdansk, Poland 27-28th March. 42 participants, with a balanced participation of core participants from the 8 BSR countries, 1 from Norway and 23 (mainly one-timers) from Poland, and a relative balance of representatives from the 3 focus areas. The workshop focused on *Articulating solutions through cross – fertilization*. The goal was to explore *how to collaborate and cross-fertilize actions in urban development, creative industries and social innovation in order to accelerate culture as a driver for sustainable development?*. The main result was a creative process enabled by two Gdansk facilitators which managed participants across professional and cultural background to identify a number of nascent project ideas. Also a number of participants during this workshop were inspired by the cultural dimension of the notion of an inclusive circular economy, which was shared as a “dream-scenario”.

The third workshop took place in Riga, Latvia 12-13th June. 57 participants, with a balanced participation of core participants from the 8 BSR countries, 1 from Norway and 23 (mainly one-timers) from Latvia, and a relative balance of representatives from the 3 focus areas. The workshop focused on crystallising the feasible through high quality – high impact project proposals. The workshop resulted in qualifying and elaborating a list of *project proposals on culture for sustainable development in the Baltic Sea Region* based on proposals submitted in advance and following up on the Gdansk workshop. Secondly it resulted in *increasing co-ownership and engagement to as many proposals as possible* by different stakeholders and set goal for further elaboration of proposals prior to the Final Meeting.

The process used an innovation process format – allowing spontaneity, adaptation, re-assessments of cooperation pathways and networking. All along ideas and proposals were facilitated to ensure that Culturability BSR would lead to a number of concrete, innovative, and useful projects.

Recommendations and proposals emerging from the process were discussed at the final meeting of Culturability BSR.

The conclusions from the Final Meeting of Culturability BSR³

The final meeting of Culturability BSR took place in Copenhagen, Denmark 10-11th December. 63 participants from the 8 BSR countries and Norway (1) took part, incl. 15 participants and 8 organisers from Denmark. The meeting differed from the workshops by being an enlarged meeting of the Advisory Group of Culturability BSR and several government representatives from the BSR attending. In addition stakeholders and other experts participated, of whom many had also taken part in some of or all of the previous workshops. The final meeting focused on guiding and supporting further cooperation efforts for culture as a driver for sustainable development in the Baltic Sea Region.

The conclusion of the final meeting was a clear recommendation that Culturability BSR should continue. This was supported by all participating governmental representatives, stakeholders and experts. The future focus of Culturability BSR was recommended to be 'action' i.e. concrete, more and better projects in the field. Core principles should include outreach and openness to grow the field, use of other existing platforms to avoid "reinventing the wheel", helping projects, connecting projects, build knowledge, break "silo's" within culture and between culture and non-cultural stakeholders. The ability to connect top-down with bottom-up approaches, was seen as a particular added value. In relation to funding, two recommendations were made: Firstly to identify *bridging funds* between the current project now coming to a close, and a new continued programme. Secondly to go for a longer term financial continuation, based on co-funding around an Interreg BSR funding application e.g. addressing the Interreg BSR prioritised theme 'Capacity for Innovation'.

The formal reporting about the Culturability BSR Project: The Final Report

The final report is the formal reporting to the Nordic Council of Ministers about the Culturability BSR project in accordance with the requirements made in the Terms of Reference (TOR) for the project. The TOR is attached as appendix I.

The TOR states that the reporting will consist of two specific parts. In addition the TOR specifies that the project will undertake a number of communication activities.

1: The Final Project Report.

The Final Project Report shall: (1) Summarize key findings and conclusions from project activities, and (2) Provide concrete proposals for further cooperation (with enabling and project frameworks) in the field of culture and sustainable development.

2: Three Workshop Papers.

- Workshop 1 in Rendsburg, Germany, 30-31. January 2014,
- Workshop 2 in Gdansk, Poland 27-28. March 2014 and
- Workshop 3 in Riga, Latvia 12-13. June 2014.

The formal reporting requirements are covered as follows:

The Final Project Report is the paper you are reading now. It contains four chapters, including an introduction, an executive summary, a main chapter on the findings from the 3 workshops and a main chapter on the recommendations for the future, and six appendices.

³ For summary, program, participant list and presentations at the Final Meeting, please see appendix VI.

The three workshop papers are attached in appendices II, III and IV of the Final Project Report.

The project communication activities to be reported are:

- A project website has been established www.culturability.lv , where all available project materials and presentations have been available online and/or for download.
- A project flyer has been disseminated
- The Workshop Papers have been printed and distributed at the project workshops and at meetings and conferences relevant to the project.
- The project has furthermore been communicated externally at a number of events through presentations, dialogue, and distribution of materials, including:
 - 4th EUSBSR Annual Forum in Vilnius 11-12 November 2013
 - Get creative – GoBaltic. Culture and creative industries in the Baltic Sea Area – drivers for growth and sustainable development, Brussels, Belgium, 3rd April 2014
 - 5th EUSBSR Annual Forum in Turku 4-5 June 2014
 - at the EUSBSR Priority Area Culture Conference in Tallinn 13-14 November 2014
- A short film is produced about Culturability BSR following the Final Meeting in Copenhagen 10-11 Dec 2014, in line with a separate agreement with the NCM Office in Riga.

2. Executive Summary

Overall findings

Uniqueness vis a vis other actions

The BSR Region can demonstrate how culture can be a driver for cooperation on sustainable development in a culturally and socially diverse region. The UN Sustainable Development Goals to be adopted in 2015 will reinforce the global aspirations to cooperate across borders in this field. Culturability BSR constitutes the start of a network and approach to do this in the Baltic Sea Region, with the following unique features compared to other efforts:

- The Baltic Sea is a joint reference point for where BSR culture, nature/environment and society/social and economic factors meet.
- Culture and cultural projects can foster new contemporary approaches to the BSR challenge of addressing sustainable development, along with cultural understanding and BSR identity. This is reflected in the practical stakeholder proposals with innovative ideas and tools for BSR games, apps, training programs, exchanges, creative businesses and urban community development.
- *A practical, comprehensive involvement of BSR cultural actors in integrated sustainable development programs and policies* (as opposed to ad hoc efforts). The actors already involved include artists, professionals in culture, cultural institutions, the so called creative class and creative economy and can easily be expanded.
- Using culture to accelerate sustainable development in *urban development, social innovation and creative industries*. Culture adds value that is trusted, value-based, collaborative and engaging to citizens and consumers, who ultimately must elect politicians, accept innovation and buy products.
- Developing *contemporary cultural approaches to reviving the cultural heritage of regeneration of nature's resources* as a basis for life and an inclusive community. E.g. through projects fostering a new cultural mind set and behaviour of recycling, remaking, repairing and renewing resources, through gaming, education and exhibitions, or reviving past traditions of crafts, clothing and food in new forms. Culture this way builds a foundation for a future inclusive circular economy.
- Though *engaging the diversity of cultural expressions/sub-cultures in sustainable development*, it can improve democratic participation in sustainable urban development.

Urban Development

Definition: Within this area there are many networks based on sustainable development in the BSR or involving BSR. In most cases however, the cultural dimensions and drivers are not very explicit. There remains, a lack of stability and longevity, knowledge building and sharing of good practices. This provides opportunities.

Key findings: The notion of creative cities/creative economy has for the last 20 years increasingly been connected with social and economic development of cities. But the creative cities/economy and environmental sustainability has been treated as two different sectors without strategic connects. The workshop cases and discussions found that cities across the BSR now increasingly are motivated to nurture this connect. There are political and economic reasons to do this. Valuing cultural diversity can build civic trust and political support for sustainable development policies. Connecting the creative and green economy can improve the economy since both are prospective growth areas in the future. Connecting culture/creative economy and environment/green economy however requires new approaches and methodologies.

Ex. of stakeholder project proposals: (1) Green Box builds/applies methods and tools to ensure that cultural diversity/sub-cultural aspirations are taken account of in BSR urban sustainable development via cultural mapping, planning and engagement. (2) Gaming for Sustainable Development opens gaming and augmented reality as a new creative approach of engaging citizens, children and young people, tourists, citizens and professionals in city/regional sustainable development creating digital communities building on geo-located big data on BSR cities/regions and the Baltic Sea itself. Please see project descriptions xiii, p.16 and appendix I.

Further process: Further anchoring and seedfunding is needed of proposals in specific BSR cities and regions and appropriate stakeholders and experts. See recommendations i-xi for further cooperation. The pilot proposed in Gaming for Sustainable Development in creating a Baltic Sea Region game can be initiated with seedfunding.

Social Innovation

Definition: Understood as the social process of innovation (crowd sourcing, crowd funding, co-creation etc) with a social or sustainability-oriented purpose: Cultural practices related to these fields are growing. The Baltic Sea Region also has strong traditions of active citizenship and a growing mass of social and sustainable entrepreneurs. Many grow out of education and research contexts. This indicates that there are a number of opportunities for cross-fertilisation, of finding smarter ways of producing, consuming and living and realise sustainable innovations that advance business, health and social inclusion objectives.

Key findings: Many cultural actors and institutions devoted to social innovation across the BSR feel they are not adequately anchored in strategic efforts for sustainable development e.g. of their cities and regions. They want to strengthen their contributions to sustainable development. Likewise many cities would like to connect better with cultural actors/creative entrepreneurs to strengthen employability and professional skills for sustainable development.

Ex. of stakeholder project proposals: The GUTS project is a proposal for supporting innovative artistic and creative entrepreneurs devoted to sustainable development through training and matchmaking/placement in a company/institution in another BSR country + building a BSR platform of participants and companies engaged or interested in developing a circular economy. See xi, p.15 and appendix V as well as 3 other projects.

Further process: Further anchoring through a prep.study in the major BSR cities and regions is needed of proposal GUTs, to meet the high impact, high quality potential it has. Other three proposals have a core ownership already and is being prepared, but further anchoring as appropriate and funding needed. Anchoring can also be in other of the proposals and follow up. See recommendations i-xi for further cooperation.

Creative Industries

Definition: The Baltic Sea Region is fairly rich in different and complementary fields of creative industries. A number of them have developed a strong sustainability focus, such as design and architecture. Also more community-oriented fields such as social art, street-based art, and participatory art forms are rather well developed and have already found their logical place in the search for sustainable urban transitions.

Key findings: Creative industries in the BSR have a large untapped potential for improving resource-efficiency and connecting its creative content and social value with integrated environmental, social and economic sustainable development. This potential can be tapped by connecting consumers with smart and innovative solutions in the way the creative industries supply-chain functions, which are resource-efficient and ultimately transition to an inclusive circular economy. To do so “new spaces” must be created relevant to addressing the challenges of different creative business trades involving the concerned stakeholders, some business-driven, others driven by consumer interests.

Ex. of stakeholder project proposals: (1) #Goodeed is a digital community aiming to significantly reduce the environmental impacts caused by the consumption of textiles and apparel, by enhancing local activities and entrepreneurship such as repair, redesign, upcycling, sharing, restyling, wardrobe stewardship, etc. This will be achieved through ICT tools and a gaming approach, empowering citizens to take ownership to their actual contributions, accenting the positive with a bottoms-up approach. (2) Upcycling Fashion will create an up-cycling certification program for up-cycled production in collaboration with BSR based fashion companies and producers in- and outside BSR, to scale sustainability in upcycled mass production and reach the associated environmental and economic benefits.

Further process:

Proposals are improvements on existing proposals, but will still need further anchoring. See recommendations i-xi for further cooperation. The experiences of #Goodeed can be transferred to consumer-interest driven projects in other creative industries in order to gain wider impact, Upcycling Fashion project can be an element in building a wider circular economy with bordering creative industries at the BSR level to gain volume in trade of used/unused materials.

Integrated solutions

Clarification: Culturability BSR seeks to build synergy between culture for sustainable development in urban development, social innovation and creative industries.

Key findings: Stakeholders in urban development and social innovation expressed complementary interests, on respectively connecting artistic/creative social innovation to urban sustainable development strategies/policies, and vice versa potential to connect artists/creative entrepreneurs with sustainable development programs in cities. Creative industries likewise have complementary interests with social innovation and urban development.

Ex. of project proposals: All the project proposals can be optimized through an integrated cooperation. Clearest example is the proposal GUTs: GUTs benefits artists/creative entrepreneurs committed to social innovation and sustainable development, GUTs relies on placements in creative industries and other business interested in exploring and developing integrated sustainable solutions, GUTs anchors activities in cities concerned with professionalization/creating jobs and achieving integrated sustainable development.

Further process: Further anchoring is needed of proposals to ensure the potential of integrated solutions e.g. by connecting proposals and as anchoring with this in mind in BSR cities and region. See recommendations i-xi for further cooperation.

Key findings and conclusions from the three workshops

The overall objective of the project was *to build knowledge on culture as a driver for sustainable development – and through showcasing and demonstration encourage multiplication of good/best/next practices for culture and sustainability in the Baltic Sea Region*. The overall objective implied three goals:

- (1) Dialogue that accumulates and develops knowledge,
- (2) Showcasing concrete good/best/next practices and proof of concepts,
- (3) Propose further cooperation efforts.

Participants throughout the program in different ways expressed the following findings, below listed in line with the 3 goals of the project:

1. Dialogue that accumulates and develops knowledge

- i. *A shared understanding of 'culture as a driver for sustainable development'*
In the project culture is understood as values, behaviour, lifestyles, and ways we live together. Culture can be the glue to accelerate and mainstream integrated environmental, social and economic development by including the diversity of cultural expressions and sub-cultures in our communities.
- ii. *An 'inclusive circular economy' in the BSR is an appealing cultural vision*
During the workshops there has been an indication that an inclusive and circular regeneration of nature's resources as a condition for life appeals well to culture and values. One reason for this is that it is rooted in the universal heritage of respecting and taking care of the regeneration of nature known across cultures since the dawn of civilisations. The concept of an inclusive "circular economy" has been promoted since 2012 by the EU Commission and also by the World Economic Forum as an inevitable development. This concept furthermore relates positively to most of the innovative successful eco-paradigms, such as the blue economy, cradle to cradle, bio mimicry and much more, also of interest to cultural actors.
- iii. *Many artists, creative entrepreneurs, and institutions committed to sustainable social innovation would like a stronger connect with strategic programs for sustainable development* at local, sub-regional and regional level in BSR to be part of making things happen. This is not just seen as way to be an instrument for other programs, but also to contribute meaningfully to the process.
- iv. *New types of spaces (virtual and physical) should be created for creative industries* to accelerate and mainstream sustainable development of creative industries, consumer interaction and behavior, lifestyles etc. Digital spaces such as e.g. apps, gamification still provide a wealth of opportunities to be explored and developed.
- v. *Sustainable urban development can benefit very much from connecting with the cultural dimension, artists and cultural actors.* Targeted participatory and culturally sensitive approaches, methods, policies, and support from city planning in with cooperation cultural actors and communities can help turn this into results for building liveable, sustainable communities and cities.
- vi. *The cultural and socio-economic diversity and unity of the BSR is an asset in building a sustainable BSR.* Making it work in the BSR will strengthen BSR actors vis a vis other parts of Europe and the world addressing larger challenges in reaching the goal.

2. Showcasing and opportunities for multiplication of good/best/next practices

- vii. *Cases in the BSR of supporting artists and creative entrepreneurs devoted to sustainable social innovation* were demonstrated. They demonstrated opportunities for multiplying practices, and stressed the need to *anchor future initiatives in wider strategies at local, city, national and regional level.*
- viii. *Cases in the BSR for creative industries*, specifically fashion along with initiatives in design, gaming, architecture etc. They demonstrated that new approaches, narratives and circuits for use of otherwise wasted resources, recycling, reuse etc. are needed, involving consumers and all level of the production cycle, implying *new practices, standards, spaces and differentiated public private partnerships.*
- ix. *Cases in urban development*, ranging from city squares to the "liveable cities" agenda, were shared. These cases highlighted - without always fully addressing - how to connect city sustainable development and city cultural diversity. This connect is required for the city democracy and liveability for all sub-cultures to work and can benefit from new systemic methods by city planners to fulfil citizen cultural expectations along with material expectations, as well as new methods to engage the diverse civil city sub-cultures. Next practices are needed to do this, for urban development to be sustainable.

3. Propose further cooperation efforts

- x. *Proposals were identified by workshop stakeholders by the close of the 2nd and further elaborated during the 3rd workshop and after it. All proposals directly or indirectly seek integration of the different “spheres” of culture, creative industries, urban development and social innovation, and use culture to contribute to integrated sustainable development. In addition, it was agreed that to be viable the proposals should all be “great ideas”, communicated and qualified through a log frame approach (see full descriptions in appendix V), linked with EUSBSR and EU2020 goals, and the visions described above. For short and long project descriptions please see p. 11 and appendix 1.*

Future: Recommendations on further cooperation

The recommendations for further cooperation concern an enabling program of actions for further cooperation, as well as how this will fit into follow up of the stakeholder project proposals for further cooperation.

1. Recommendations for an enabling program of actions for further cooperation

Connecting with political platforms,

It is in *recommendations i-vi* recommended to connect with the following political platforms, for details see p. 15. The European Union Strategy for the Baltic Sea Region (EUSBSR); The Danish Presidency of the Nordic Council of Ministers in 2015; The Council of the Baltic Sea States (CBSS), Union of Baltic Sea Cities, the Baltic Sea States Subregional Cooperation; Latvian EU Presidency (Jan-June 2015); Danish NB 8 Chairmanship in 2015; Russian context.

Network for 'Culture as a driver for sustainable development in the BSR'

Recommendation vii: It is proposed to establish an institutional BSR network for Culturability BSR stakeholders (existing and new) in order to follow up on key findings and proposed and new projects and initiatives on culture as a driver for sustainable development, to allow access to coaching and advice from experts and peers in the network; to foster synergies with political platforms in the BSR (as per recommendations i-vi); and finally to have a foundation for establishing high quality, high impact follow up on regional programs (recommendation viii and ix). This can initially be done for three years, with an option to decide a continuation on a three year revolving basis.

BSR capacity for innovation on 'Culture as a driver for sustainable development in the BSR'

Recommendation viii: It is proposed to develop a capacity for innovation program on Culture as a driver for sustainable development in the BSR with core funding from the new Interreg Baltic program. The aim will be to accelerate the use of culture and the creative economy in the development of an inclusive, resource-efficient and ultimately circular economy in the BSR. The objective of the program should be to build capacity in the BSR for innovation through pilots and pre-investment in full line with the core priorities of the Interreg Baltic program. This recommendation must build on the foundation created through recommendation vii.

2. Recommendations for follow up of stakeholders proposals

Recommendation ix: Further anchoring, prep.work and/or pilots are needed. This may be achieved by the stakeholders themselves, as well as with support via the proposed enabling program elaborated above.

Recommendation x: Proposals GUTS, #Goodeed, Gaming for sustainable development, Green Box and Upcycling Fashion can each contribute to targeted BSR capacity for innovation in either training/social innovation, digital communities, urban development and B2B circular economy collaboration. The proposals Baltic House, Renewable Futures and Urcycles can be explored as entry points for further engagement, or elements in other larger projects.

Recommendation xi: The proposed projects – need an enabling BSR environment to help develop the potential of a BSR-cooperation and to get inspiration and contacts to further cooperation and wider actions for ‘Culture as a driver for sustainable development’ in the BSR.

3. Summary of key findings and conclusions from the three workshops

The key findings and conclusions are listed as numbers i. through xiii. The findings and conclusions are grouped so they follow the three goals of the project activities⁴, i.e. (1) Dialogue that accumulates and develops knowledge, (2) showcasing concrete good/best/next practices and proof of concepts (3) Propose further cooperation efforts.

3.1. Dialogue that accumulates and develops knowledge

“Provide for a dialogue that accumulates and develops knowledge on culture driven practices, tools and cooperation approaches for sustainable development within Urban Development, Creative Industries and Social Innovation” is in the TOR highlighted as a central goal for the project.

i. **A shared understanding of ‘culture as a driver for sustainable development’**

The project activities confirmed that there is an emerging, shared and accelerating interest in the BSR and the wider world in ‘Culture as a driver for sustainable development’. The BSR participants in the three Culturability BSR workshops included 137 persons of which 27 persons took part in two or all workshops. They all represented institutions and companies, which had practical experience and knowledge of connecting one aspect of culture with another aspect of sustainable development. Most of them – if not all -shared a sense and desire of the culture-sustainability connect increasingly moving from the marginal to the mainstream. The institutional, BSR, and international anchoring of the trends represented by the participants is furthermore documented in the Rendsburg Workshop Report, pp. 18-20, 23-24 and 29-30.

Participants clearly arrived with different understandings building on their own practices in different aspects of culture, urban development, creative industries and social innovation. This diversity was a strength, and their reactions validated that their understandings could be contained in the definitions presented in the working papers regarding culture, sustainable development and culture as a driver for sustainable development.

The definitions are elaborated upon in the Rendsburg Workshop Report, pp. 14-15. A short version of this definition is:

- (b) Sustainable Development: ‘The integration of environmental, economic, and social sustainable development in pursuing overall goals of improving human development and regenerating the planets natural resources’.
- (c) Culture: ‘Ways of living together. Not only the servant of ends, but the social basis of the ends themselves, a factor of development but also the fountain of our progress and creativity’
- (d) Culture and sustainable development: ‘Culture as an enabler and fertilizer for integrated economic, environmental and social sustainable development’.

⁴ These three goals each contribute to the project’s overall aim, which in the TOR is stated to be: *“To build knowledge on culture as a driver for sustainable development – and through showcasing and demonstration encourage multiplication of good/best/next practices for culture and sustainability in the Baltic Sea Region”*.

ii. An ‘inclusive circular culture’ in the BSR is an appealing vision

The dream scenario of an inclusive, circular, and regenerative culture in the BSR turned out to be highly inspirational for a number of participants. Please refer to Gdansk Workshop Report, p. 12-14.

An inclusive circular culture fosters regeneration of nature’s resources, human and all life and thus provides liveability in communities for all cultural and social groups. It builds on the universal heritage of the interconnectedness between humans, culture and nature in our values, social life, creativity and the arts and on appreciating the diversity of cultural expressions in the BSR and the world.

An inclusive circular culture can be manifested through an inclusive circular economy in the way we plan business, cities and communities as well as our daily dealings with nature and humans through our consumption, work, leisure and habits.

The idea of an inclusive regenerative circular economy as the goal for Europe and the World was launched by the EU Commission in 2012⁵ and taken further in January 2014 by the World Economic Forum, McKinsey & Partners and the Ellen MacArthur Foundation⁶. To move forward on the vision the latter launched “Project mainstream” during the WEF involving many world leading multinationals in a group of 100. Circular economy is an economic vision for an entire new economic system, where all natural resources that are considered waste today are regenerated as part of the economy.

The vision of an inclusive circular economy is fully in line with the Culturability BSR Flagship project goals.

iii. A potential in qualifying the creative class/cultural actors to contribute to sustainable development of cities and in general

Workshop participants representing or working with cities found to some extent that the enabling of the ‘creative class’ to become a driver for sustainable development in cities was a key finding. The high potential of the “creative class”, the creative industries, and cultural actors in mediating the complex setting with different interests within the urban development sector was highlighted. This point was also affirmed by participants representing the areas of creative industries and social innovation, who also further specified needs seen from their point of view (see point iv. and v.)

iv. A potential to connect artists and creative entrepreneurs and institutions committed to social innovation with strategic programs for sustainable development at local and sub-regional level in BSR

⁵ EU Commission: Manifesto for a Ressource Efficient Europe. See http://europa.eu/rapid/press-release_MEMO-12-989_en.htm

⁶ *Towards the Circular Economy vol.3 (2014): accelerating the scale-up across global supply chains*. World Economic Summit, McKinsey & Partners and Ellen MacArthur Foundation. See also video: http://www.youtube.com/watch?v=zCRKvDyyHml&feature=player_embedded

Workshop participants experienced to some extent that social innovation with a focus on sustainable development among cultural actors now includes a large volume of actors in the BSR. A sizeable group with this background took part. It was also recognized that parts of new eco-industries e.g. in food and energy has risen from such a background. The key challenge today is that many arts and cultural initiatives for social innovation do not go beyond “process” to “make things happen” and “walking the talk”. This can be quite frustrating, since the result is an underdevelopment of the potential. The challenge was illustrated through a BSR mapping exercise and a model illustrating the challenges, which, amongst other things highlights the need for connects with strategic programs for sustainable development at city and sub-regional level.

v. New types of spaces should be created for creative industries to contribute to mainstream sustainable development

Workshop participants representing or working with creative industries expressed to some extent that there will be a great potential in creating new spaces to nurture sustainable development. This can e.g. be virtual spaces providing opportunities for consumers stimulating new behavior, or initiatives facilitating new B2B partnerships for creative industries in driving sustainable development. The power of *spaces* as networks for innovation and growth of integrated sustainable character of the creative industry can be unfolded in many ways – and the digital component is a key element. Aspects of some creative industries have already taken a leap in this direction and are to some degree recognized by consumers – e.g. eco-food, low-energy housing etc. – but many creative industries are still behind e.g. film, gaming and fashion, leaving the field of opportunities completely open.

vi. The diversity of the BSR is an asset for building an inclusive circular culture and economy

The diversity of the BSR was by a number of persons expressed as a genuine asset for collaboration on solutions where comparative advantages can be exploited by actors in different parts of the BSR. E.g. the industrial symbiosis model or other collaborations can be developed regionally in parts of the creative industries, such as fashion and design, to stimulate regeneration, reuse and upcycling of used or leftover materials in new business and production. Others said that the diversity in the BSR can however also be a challenge to social sustainability e.g. vis a vis minorities when governments change and to environmental stability when e.g. outsourcing of production is made to “new democracies”.

3.2. Showcasing and opportunities for multiplication of good/best/next practices for culture and sustainability

During the three workshops, eight presentations in plenary and more than fifteen presentations in group-sessions showcased how culture can be a driver for sustainable development⁷. Finally an animation showcased factiously what the circular economy is about. Most of the showcases are reported in the Working Papers or available at www.culturability.lv.

⁷ These activities were performed in relation to one of the goals mentioned in the TOR: “*Showcase concrete good/best/next practices for culture and sustainability in the Baltic Sea Region*” which underlines the importance of the story telling dimension when increasing awareness, aspiration and thereby fertilize multiplication efforts of good practice.

vii. Showcasing and opportunities for multiplication – artistic and creative entrepreneurship/SME’s and sustainable social innovation

- Goldheimer, a small SME created by two young design students in Kiel, showcased how they successfully created an outdoor music-festival toilet based on ‘cradle to cradle’ principles (circular/regenerative) and are now struggling with upscaling a business on it.
- Incubator Starter in conjunction with Gdansk District Employment Agency presented 100 Fingers (Palchow) – an internet outlet full of handmade products, which is the fruit of a program for a 50 years+ unemployed group with background in craft and design. Participants combined old skills with new skills and knowledge fit for today’s market and with a concern for regeneration and sustainable solutions, and the program had a positive effect in terms of employability, income-generation and self-esteem.
- The Municipality of Copenhagen presented how they have systematically collaborated with artists, creative entrepreneurs, social enterprises/SMEs actively committed to sustainable development y in Sharing Copenhagen – EU Green Capital 2014. Not being excluded in favour of expensive consultants in procurement policies of cities can turn out to provide much better ‘value for money’ solutions, engage citizens more actively, and create incentives for job-creation.
- RIXC (Latvia) presented their extensive experiences in relation to arts, science, media and social innovation. Among other they provided a case from a program where artists and entrepreneurs reintroduced various ways to utilize apples in local rural communities as a way to consider integrated social, environmental and economic benefits.

The cases exemplify how artistic and creative entrepreneurship and social innovation can contribute substantially to sustainable development and bring economic, environmental, and social benefits. They also suggest a potential for multiplication where cities, training institutions, and other actors can work together in the BSR to foster sustainable development by a focused effort of qualifying artists and creative entrepreneurs and involving business/the market, anchored in wider strategies at local, city and national level, rather than the ad hoc cases demonstrated. The opportunity for multiplication was further developed through the proposal named GUTS.

viii. Showcasing and opportunities for multiplication – sustainable creative industries from the marginal to mainstream ‘inclusive circular economy’

- Estonian fashion designer and Ph.D. Reet Aus shared her experience in working with markets in Estonia/BSR and producers in Bangladesh on upcycling fashion ensuring that a high degree of leftovers in productions is used in new productions/designs. This had been piloted and tested in mass production and worked – but still awaits to be mainstreamed. Reet Aus also presented initiatives to go in this direction.
- Founder of the label ‘Uniforms of the Dedicated’, Swedish fashion designer Michael Lind, shared his story of transforming his business with sustainable principles, featuring leasing instead of sales of expensive, high-end clothes, regenerative materials etc. One of his observations was that the complexity, stakes against, and time of transforming existing business, be it large-scale or smaller, is too high, so that new companies/businesses founded on circular economy principles are needed.

The cases, which furthermore included a presentation of experiences from the Nordic Fashion Industry’s Nordic Initiative, Clean and Ethical (NICE), exemplified a number of strategies and tools to strengthen sustainable practices in the fashion industry, which have worked, and can be

multiplied. However to reach higher impact and scale they need to be combined with other approaches to innovating the fashion product life cycle. These approaches can e.g. on the consumer side stimulate interest in new behaviour regarding recycling, remaking and reuse, or can on the production side provide standards and certifying of procedures for upcycling leftovers in production to make it easier to replicate, or e.g. development of regional B2B markets for leftovers/reuse of materials and many more ways. Though the above two cases are limited to fashion, similar points can be made for wider areas of CI, including apparel, accessories, furniture, footwear, design, or even architecture, food and so forth – though each have different challenges to address. The general challenge is to create spaces to work with all levels of the production cycle, including consumers, and building new practices, standards, and differentiated public private partnerships.

ix. Opportunities for multiplication – ensuring civic engagement, liveability and cultural diversity in integrated urban sustainable development

- The Coalmarket in central Gdansk is being transformed by the City into a new use based on consultations with citizens. This was facilitated by the social innovation NGO ‘Gdyby’ (‘What if’) who divided the square into a number of alternative zones of use: relaxation, games, reading, food, audience, info and so forth, which citizens of different ages, gender, social, and cultural background could use and enjoy. This experience is used as a foundation for further dialogue on the future of the square.
- Free Riga is a squatter movement of mostly young people and students, using the quite large number of empty buildings in Riga for living, working, and for community activities. The movement also seeks to partly renovate and maintain the buildings. They are concerned with issues of sustainability and also see the occupations as a way to foster a more sustainable use of the building mass in Riga. There is currently not much dialogue with owners, who apparently in most cases do not have any short or medium term ways of using the buildings, and no local government are interested in a dialogue on the use of the buildings or on the related policies and administration of these. The case is thus currently in a limbo, which has also been the case in other cities around the BSR from time to time over the last four decades.
- “Liveable cities” was presented as a part of a project being developed between two Baltic cities in Latvia and Estonia and two Finnish cities/regions. Liveable cities is a normative concept based on rankings, which measure quality of life (e.g. according to Mercer: safety, education, hygiene, health care, culture, environment, recreation, political-economic stability, and public transportation). According to these e.g. the Nordic capitals in BSR score very high while other cities score lower. Many of the measured factors, which are essential to quality of life correspond with goals for a positive integrated social, environmental, and economic development, so the two are associated.

The three cases, as well as others from e.g. Copenhagen (see p.6), Kiel, Kolding and others, juxtapose quite diverse approaches to culture and sustainable urban development. Sustainable urban development indeed is the art of creating “unity in diversity”, without sacrificing either diversity or the degree of unity required to maintain a convivial, sprawling and liveable city. Some Nordic cities do have a so called “high liveability index”, but it is worth noticing that they also share problems with other BSR cities. They also have conflicts where sub-cultures/minorities feel marginalised; they still are struggling how to be inclusive of all sub-cultures in urban sustainable development; and how to connect sub-cultural values and lifestyles with the technical and economic decisions in the city planning.

Connecting the agendas of protection and promotion of the diversity of cultural expressions with sustainable development and turning this into simple inclusive methods for cultural mapping, planning and engagement of all sub-cultures in the city democracy is the opportunity for multiplication to build on in the BSR. Environmental sustainable development is a golden opportunity to do this, since peoples across all sub-cultures tend to share traditions and values at a deeper level in this area.

3.3. Propose further cooperation efforts⁸.

x. **Criteria for proposals**

The third workshop in Riga led to the identification of eight proposals. All the proposals are responses to the knowledge-building and showcasing described in chapters 2.1. and 2.2., and suggest actions, which may foster multiplication of good/best/future practices. They all by intent have integrated different “spheres” of culture; creative industries, urban development and social innovation, and contribute to an integrated notion of sustainable development.

In Riga most of the proposals were only at the preliminary idea-level, but it was agreed that they should be further qualified in the months following the Riga workshop. This qualification followed a set of quality criteria for high impact – high quality projects, which is elaborated upon in the Riga Working Papers p. 6-9:

- a. A “great idea” ,
- b. A “great plan” (following the Logical Framework Approach as used by the EU),
- c. The plan is well elaborated re. management, participation, resources and co-creation,
- d. Link to EUSBSR and EU2020 goals,
- e. Link to vision on culture as a driver for an inclusive circular economy and identity in the BSR.

xi. **Proposals for: Artistic and creative entrepreneurship for social innovation and sustainable development:**

a. GUTS

GUTS will support artists and creative entrepreneurs who have a passion – i.e. GUTS - to pursue sustainable development, to take this further in a BSR context, and thus also strengthen their general professional development and employability. GUTS will provide training at the national/city level combined with BSR training events for all pax., and will provide a work placement through an intercultural exchange program in another BSR country with a placement in a relevant company/institution, and will create a BSR platform of alumni’s (participants), companies and institutions pursuing the vision. The vision is that GUTS contributes to a sustainable and ultimately circular and inclusive economy. The goal is that the program by 2017 is tested with 40-80 participants/institutions/companies from key cities/regions around whole BSR and by 2020 to have run it three times with an expanded number per year, Time: 5 years+. Budget: 2½-3½ mil. Euro.

b. Baltic House (BalH)

Baltic House is an artistic-cultural curated mobile exhibition which aims to bring culture as a driver for sustainable development into focus by inviting artist from the Baltic Region to

⁸ Referring to 3rd goal presented in TOR: “propose further cooperation efforts in the area of culture and sustainability”

exhibit with this focus. The exhibits are connected with events co-curated locally aiming to foster dialogue and a space where local and BSR partnerships can be formed. Time: 3½ years, Budget: 0,8 mil. Euro.

c. URCYCLES – Circular Citizen Bike System

Urcycles – Circular Citizen Bike Systems will create an artistically empowered system for making sustainable bicycles by re-designing, re- and up-cycling. The bicycles are to be made in cooperation between artists, citizens, and local producers. The project aims to engage citizens in thinking about their habits and how they relate to systems of consumption and production of bicycles. The project will be an element in promoting a culture working for more sustainable, green, and socially responsible societies. Time: 3 years, Budget: 0,6 mil Euro.

d. Renewable Futures

Renewable Futures is a new international conference series for art, science and cultural innovation in the BSR. The conference focuses on shaping new contact zones between academic research and diversity of contemporary art practices, art and science, sustainable businesses, and social engagement. Time: 2 years. Budget: 0,2 mio. Euro.

xii. *Proposals for enhancing sustainability through creative industries*

e. #GooDeed: The aim is to significantly reduce the environmental impact caused by the consumption of textiles and apparel, by enhancing local activities and entrepreneurship such as redesign, upcycling, sharing, and wardrobe stewardship. This will be achieved by strengthening digital communities through ICT tools for gathering and sharing knowledge and information, and a gaming approach for increasing awareness and contributing to behavioural change. #GooDeed wants to empower citizens to take ownership of their actual consumption and environmental impact, accenting the positive with a bottom-up approach. Time: 3 years. Budget: 1,5 – 2 mio. Euro

f. Up-cycling Fashion

Upcycling Fashion is a project that seeks to launch an up-cycling certification program for up-cycled production in collaboration with regional and international fashion companies, sustainable design companies, and production companies in and outside the BSR, and other relevant partners, with the aim of helping the target group to scale sustainability in upcycled mass production and reach the associated environmental and economic benefits. Time: 3½ years. Budget: 0,5 mio. Euro.

Proposal g., which will be elaborated below, also addresses creative industries by opening a new field of opportunities for gaming.

xiii. *Proposals for reinforcing civic participation in integrated urban and BSR sustainable development*

g. *Gaming as a driver for sustainable development*: The aim is to develop games, which use existing and new big data from the cities/regions around BSR and the Baltic Sea itself. A pilot connecting big data in cities and the Baltic Sea itself with the game Minecraft, which already have several million users in BSR, will be a test. The purpose is that citizens, children, tourists and professionals can have fun, explore, learn about the BSR, the Sea and its cities, and participate in building a sustainable future for their region and the BSR via gaming and related

tools. The intention would be that the pilot can lead to a full BSR version after the pilot. 3+ years. 1-3 mio. Euro.+

- h. *Green Box*: The aim is to create/innovate, test and share methods and tools, which includes the full diversity of cultures/sub-cultures in neighborhoods in a structured process of participation and cultural engagement, as well as cultural mapping and planning of integrated sustainable development in urban centers across the BSR. 3 years, 1 mio+ Euro.

4. Concrete proposals for further cooperation with enabling program and project frameworks in the field of culture and sustainable development

4.1. Recommendations for an enabling program of actions for further cooperation

It is proposed to address four dimensions in an enabling program of actions for further cooperation in the BSR on Culture as a driver for sustainable development. This will contribute to the vision on culture as a fertiliser for an inclusive circular economy in the BSR in the coming decade.

The proposals concern (a) connecting with political platforms, (b) networking and coaching, (c) capacity for innovation and (d) policies and funding mechanisms.

Connecting with political platforms (a)

The Culturability BSR Project and the work carried out in connection with this leaves some obvious paths available, which is highlighted below. They should be read in connection with the more concrete proposals presented further below (4.1.b-c and 4.2.).

The European Union Strategy for the Baltic Sea Region

Culture and Sustainability has been one of the Flagship components in the EUSBSR Action Plan for Culture under the subheading *Developing an efficient framework for BSR cultural cooperation*. Culturability BSR responds precisely to the three overriding principles of the strategy: *'Save the Sea'*, *'Connect the Region'* and *'Increase Prosperity'*. The cooperation around the project has managed to engineer substantial interest, and it is considered that Culturability BSR in one form or another has significant potential to be developed further both on the concrete project level as described in Section 4.2., but also as suggested below in section 4.1.b-c. as a platform for a wider continued cooperation.

Recommendation i: NCM should work towards retaining and maybe developing the focus on Culture and Sustainability in the revolving review of the Action Plan of EUSBSR. This should already be taken up in the PA Culture conference in Tallinn in mid-November. Furthermore the possibility for cooperation between the PA Culture 'Culture and Sustainability BSR' Flagship and the following areas should be explored: EUSBSR Priority Actions: PA EDUCATION, PA SMEs, PA INNOVATION, PA HEALTH, PA BIO, PA TOURISM. EUSBSR Horizontal Actions: HA INVOLVE, HA SPATIAL PLANNING, HA SUSTAINABLE DEVELOPMENT AND BIOECONOMY.

The Danish Presidency of the Nordic Council of Ministers in 2015

As far as the consultants have been informed The Danish presidency will strengthen and develop the work with Culture and Sustainability as one of its priorities within the field of Culture. From discussions held with Ministry Representatives (Karin Marcussen, Anne Julie Schmidt Jensen and Ane Vibe Jensen) we understand that the plan is to organize a conference on Culture and Sustainability.

Recommendation ii: Contact with The Danish Ministry of Culture should be continued to ensure that the results of Culturability BSR are taken into account, when furthering this cooperation. This effort can also help secure that there is a continuation of "Culturability efforts" within NCM.

Council of Baltic Sea States, Union of Baltic Sea Cities, the Baltic Sea States Subregional Cooperation

In these fora the project has also been discussed, and cooperation was initialized with The Union of Baltic Sea Cities. Due to a change of the board of The Cultural Committee of UBSC this cooperation did not become as active as discussed. This could however easily be reinstated especially in regards to the concrete proposals.

Recommendation iii: It is suggested to inform and coordinate with these three organizations in order to avoid overlap and to identify possible synergies. It is furthermore recommended to contact relevant actors in regards to the individual projects.

Latvian EU Presidency (Jan-June 2015)

The Latvian Ministry of Culture has been a very active partner in Culturability BSR from the beginning when the project was initiated. The Latvian Minister Ms. Dace Melbarde confirmed this interest personally as late as late September. In discussions with the DCI agreement has been reached to include Culture and Sustainability as part of the Latvian EU presidency (01-06 2015) Programme. NCM in Riga and DCI has thus already been invited to be responsible for a session on this issue, which is to be organized on 12 March in the Afternoon (it is already in the draft programme). This can lead to European recognition of the effort and the work done by the NCM and its partners within the field of cooperation. The commitment was furthermore confirmed in a EUNIC meeting where Jan Widberg and Simon Drewsen Holmberg participated. If this is used optimally it can also support the other EUSBSR initiatives under way.

Recommendation iv: The cooperation with the Latvian government to include Culture and Sustainability in the EU Presidency program should continue and develop to ensure maximum impact for The Culture and Sustainability agenda.

Danish NB 8 Chairmanship in 2015

As this is a Baltic Nordic cooperation forum also on Sustainability, it makes sense to discuss this EUSBSR project in this context. It is a challenge that the project is targeted towards the whole Baltic Sea Region excluding Russia, and it should be discussed whether the platform can contain all countries. One might imagine a more in depth dialogue between the NB8 countries, which share quite a lot of similarities.

Recommendation v: NB 8 should be considered as a platform, which supports further EUSBSR cooperation on culture and sustainable development, still ensuring that the project remains intrinsically for the whole EUSBSR region including German and Polish participation.

Russian context

Russia is part of the Baltic Sea Region and of course shares the same challenges as the rest of the region in regards to sustainability. There is considerable cooperation both within the area of environment and within culture (to a high degree funneled through the Northern Dimension Partnerships). Several Russian initiatives approached Culturability BSR in the project period. The Nordic Council of Ministers office in Saint Petersburg has a high profile within the field of sustainability and is also a priority for other organization in North West Russia. It therefore, on the face of it, seems logical to extend the cooperation in some form to include Russia. However, the recent challenges to Russian-Western relations in general seem to make any progress very difficult.

Recommendation vi: Interaction with Russia in this field should be kept in mind and preparations should be made for it, but one should probably await developments on the macro level before taking further steps.

Networking and coaching 'Culture as a driver for sustainable development in the BSR' (b)

Recommendation vii: It is proposed to create a network and coaching opportunity for Culturability BSR stakeholders (existing and new) through an institutional and professional BSR network with access to coaching and advice from peers in the network.

Concretely it is suggested to create (a) an annual meeting platform, which as a minimum provides a meeting opportunity back-to-back with the EUSBSR annual meeting where core stakeholders meet to network in order to expand and develop partnerships, scope of projects and agenda, (b) a digital platform co-managed by stakeholders which adds a linkedin-style-group to the existing site www.culturability.lv, and (c) a BSR function for management and coaching.

Recognizing that achieving high impact requires long term efforts by stakeholders it is proposed for consideration that the network is planned and budgeted in "rolling 3 year cycles". This serves to set benchmarks and follow up on progress in stakeholder-projects, to optimize synergy opportunities with EUSBSR and other regional and international developments re. culture as a driver for sustainable development, and allow an exit-strategy.

Budget and financing is suggested to be a co-financing between Nordic Council of Ministers, EUSBSR and stakeholder funds. This is proposed to ensure anchoring at all levels.

Time-wise it is proposed that a decision can be made by NCM and BSR PA Culture, immediately after the Final meeting of Culturability BSR, in order to keep the momentum of the investments made.

Conclusion: With continued BSR networking and peer coaching, the BSR-dimension and cross-over benefits between culture and sustainable development can develop further as outlined in the findings of 'Culturability BSR', i.e. become an asset and accelerate via the proposed projects and further cooperation. Alternatively, the risk is that it will instead quickly evaporate as a result of the differences in the region as well as between the sectors involved.

BSR capacity for innovation on 'Culture as a driver for sustainable development in the BSR' (c)

Recommendation viii: It is proposed to develop a capacity for innovation program on Culture as a driver for sustainable development in the BSR with core funding from the new Interreg Baltic program. The aim will be to accelerate the use of culture and the creative economy in the development of an inclusive, resource-efficient and ultimately circular economy in the BSR. The objective of the program should be to build capacity in the BSR for innovation through pilots and pre-investment in full line with the core priorities of the Interreg Baltic program.

The program is expected to strengthen capacity in BSR among actors in culture & creative industries and integrated sustainable development to collaborate, through a couple of hundred innovative pilots

and pre-investment involving creative entrepreneurs, students, artists, private enterprises, public institutions, research and sectorial agencies throughout the BSR.

Concretely it is suggested to:

- i. Firstly, (i) elaborate, test and scale a number of regional projects involving key actors in cities/cross border regions across the BSR, addressing:
 - (i1) artistic and creative entrepreneurship in the BSR for a resource-efficient and ultimately circular economy and culture. This can build synergy with the proposed program GUTS as a BSR connecting structure for linking innovation (incl. R&D), companies and students/artists and creative entrepreneurs across the BSR.
 - (i2) transforming creative industries in the BSR to being part of and facilitators of an inclusive circular economy. This can initially build on synergies with the proposed programs involving fashion, design and gaming.
 - (i3) connecting the diversity of cultural and natural expressions as a means and end to engage citizens in integrated sustainable, urban and regional development through civic involvement in mapping/big data, planning and citizen communication. This can build synergies with the proposals with current working titles GreenBox and Gaming as a driver for sustainable development, addressing neighbourhood development and digital strategies and tools.
- ii. Secondly, it is suggested to (ii) create a BSR innovation forum for culture as a driver for sustainable development in BSR, integrating the activity 'networking and coaching' (see 3.2.(a)) and the three flagship domains listed above (as i1-i3) incl. associated and new projects, which:
 - (ii1) extend the depth and scope of it through commissioned R&D, which contextualizes and anchors in regional and international state of the arts on innovation and R&D, and
 - (ii2) proactively suggest and implement improvements, new initiatives and exits based on new knowledge.

The proposal will evidently require further preparation and development before it will be qualified. This includes studies, identifying and including additional stakeholders in the BSR, as well as leading experts covering inclusive circular and regenerative culture + economy, and other fields and processes addressed.

Total budget and financing may be estimated to be several million Euro, depending on the detailed funding strategies for sub-projects, and will assume co-funding from EU Baltic Interreg program, Nordic, national, and stakeholder funding.

Time-wise the program is suggested prepared in 2015, so it can be submitted for the first or second round of Baltic Interreg in 2015 and start in 2016. The program is suggested to be a phased program with a minimum five years total, recognizing that high impact and quality requires long term efforts.

Conclusion: 'Capacity for innovation' program on 'Culture as a driver for sustainable development in the BSR' will increase the contribution of culture and the creative sector to sustainable development in the BSR applied through strategically designed pilots and investments around the BSR. By focusing on closing the loop between humans, culture and nature in what is to become a circular economy it will build a new appreciation of a future connect between culture and economy. On the practical level the project will build capacity for cooperation between the civic and cultural level and the business, administrative and political level in communities around the BSR on how to make this happen.

The program will be made possible as a result of Culturability BSR and the immediate follow-up of Culturability BSR in 2015 as described above under (a) and (b).

4.2. Recommendations for follow up of stakeholders proposals

The eight specific proposals from stakeholders are listed:

- In very short summaries as proposal a.-h. above in chapter 3.3.
- In full proposal form with longer summaries in appendix I.

Recommendation ix: Further anchoring, prep.work and/or pilots are needed. This may be achieved by the stakeholders themselves, as well as with support via the proposed enabling program elaborated above (recommendation vii-viii).

The eight proposals will require different types of follow-up, since they differ much.

Pragmatically, the “ownership” differs much, since some of the projects have already de facto been initiated, whilst others are new or completely new initiatives, which are more open for how to develop. See elaboration below.

Ideally they differ, when assessed against the three cross cutting ideals/criteria indicated in the TOR for Culturability BSR. These are:

- a) Strongly increase the impact of culture for sustainability;
- b) Set new standards across the three fields (Urban Development, Creative Industries and Social Innovation);
- c) Use culture to overcome the paradoxes and contradictions in sustainable development, e.g. between social, environmental and economic interests.]

See elaboration below.

Pragmatic differences between stakeholder proposals

Three projects (Baltic House, URCYCLES, Renewable Futures) have already de facto been initiated with an agreed project manager/leader among the stakeholders, who are coordinating the project and planning activities.

- Baltic House e.g. according to its existing plan for 2015-16 offers platforms for BSR-local dialogue, co-creation and showcasing across 8 BSR countries and all Culturability BSR projects.
- Renewable Futures may offer a platform for dialogue for stakeholders from the region in how to develop the field.
- URCYCLES network may contribute to aspects of other projects such as Baltic House, Renewable Futures, GUTS and Green Box.

The impact of all projects still depends on building further partnerships and attracting funding.

Two projects (#GooDeed, Upcycling Fashion) are an elaboration in a new direction of existing project proposals where existing stakeholders are widened with new stakeholders. Both have a direct relevance for the apparel and fashion industry, but may also provide wider value to other creative industries, social innovation, and ultimately urban development in the BSR.

- #GooDeed is proposed to test a new platform for consumers (on sustainable behaviour), where the added value lies in sharing the model in BSR as well as using the experience as a basis to take it to other industries.
- Upcycling Fashion has its focus on scaling the potential of upcycled fashion production. By defining it as a BSR project with producers (some in BSR, most in outside world) it opens for new partnerships and outcomes in the BSR and world-relations, as well as exploring models for exchange of left-over materials, which may be elaborated in synergy with other creative industries in the BSR.

Two projects (GUTS, Green Box) are completely new proposals with some important stakeholders and leadership, but need further time for feasibility and further partner-identification across the BSR in order to ensure the required professional quality and anchoring. Both can be seen as programs, which pursue all the Culturability goals and open new opportunities.

- GUTS
- Green Box

One project (Gaming as a driver for Sustainable Development) is also a completely new proposal, but as dialogue with stakeholders has unfolded, it is clear that apart from initiating some significant pilots, it is very important that this idea is also considered as “opening a new field”.

Differences in recommended roles/anchoring of stakeholder proposals to achieve Culturability BSR cross cutting goals

Recommendation x: Proposals GUTS, #Goodeed, Gaming for sustainable development, Green Box and Upcycling

Fashion can each contribute to targeted BSR capacity for innovation in either training/social innovation, digital communities, urban development and B2B circular economy collaboration (ref. recommendation viii). The proposals Baltic House, Renewable Futures and Urcycles can be explored as entry points for further engagement, or elements in other larger projects.

All the proposals have the potential to contribute to:

- a) Strongly increasing the impact of culture for sustainability;
- b) Set new standards across the three fields (Urban Development, Creative Industries and Social Innovation);
- c) Use culture to overcome the paradoxes and contradictions in sustainable development, e.g. between social, environmental and economic interests.]

Measured against the above ideals, it may be considered by stakeholders to strengthen their anchoring with the institutions and perspectives elaborated below:

- The proposals Baltic House, Urcycles and Renewable Futures, which have a certain focus on either dialogue, artistic presentations/exhibits, workshops, or co-curation to achieve impact may benefit from partnerships with strategic programs, where participants/audiences can move on in a structured way. These programs can e.g. be city and national programs concerning sustainable development, and/or the other Culturability BSR stakeholder proposals,

if they happen. Urcycles – which can also become a business proposal - may in this shape also be considered to be anchored in the GUTS proposal.

- The proposals #Goodeed and Gaming for Sustainable Development, which are specifically exploring the power of digital communities and big data in relation to achieving citizen and consumer sustainable behaviour, can contribute to opening up these digital approaches to other creative industries, city and regional development and social innovation. It is obvious that these proposals can also benefit from structure cooperation with other partners from these fields. This can be accommodated if the two proposals and the digital theme (as already suggested) is anchored in proposals 4.1.(b) and (c). Anchoring in macro strategic sustainable development focusing on smart, digital solutions to sustainable development could furthermore be pursued e.g. with the EU Knowledge Innovation Centres (KIC), in particular those designated as Climate KICs.
- The proposal GUTS requires an extensive anchoring in (a) existing city/regional projects/programs for training artists/creative students and professionals across the BSR, (b) their funders be it municipal, regional, state or private, (c) as well as in companies and institutions in the same cities/regions across the BSR who are practicing or considering to strengthen practicing sustainability/circular economy principles in their daily work. This is quite a broad anchoring exercise, which may itself be of broader value as a ‘culture and integrated sustainable development’ innovation network. It may therefore be considered that this justifies that GUTS is developed as part of the wider BSR proposal on capacity for innovation as outlined in 4.1. (c).
- The proposal Green Box requires additional extensive anchoring in neighbourhoods/cities across the BSR along with further strengthening connections with local professionals who have experience in cultural mapping, engagement, and planning, to move forward. One opportunity is to choose cities/regions where synergy can be built with proposals GUTS and Gaming for Sustainable Development, who will also need to build partnerships with cities/regions around different types of local communities, and who can benefit or contribute directly to the developing of artistic, creative, and digital participatory tools and methodologies to cultural mapping, planning and engagement, central to Green Box. This all could be reinforced if Green Box is also anchored in proposals 4.1.(b) and (c).
- The proposal Upcycling Fashion requires anchoring in a number of fashion companies across BSR (and international companies) as well as producers in and outside BSR as well as in the industry. This is already in part achieved. The project stands well in its own right, but may also contribute as a stepping stone for a wider focus on circular economy principles in the fashion industry as well as other creative industries in the BSR. It may interphase well with e.g. #Goodeed, and GUTS, since the former connects upcycling with consumer behaviour/choices, and the latter also searches to build a training network with businesses in the BSR engaged or interested in transforming to circular economy principles. This integrated package, which can be articulated as part of proposals 4.1.(b) and (c) and which is piloted around fashion but can extend to other industries, can connect well with the Circular Economy Business initiatives developed globally by the Ellen MacArthur Foundation, the World Economic Forum and McKinsey.

In conclusion:

Recommendation xi: The proposed projects – need an enabling BSR environment to help develop the potential of a BSR-cooperation and to get inspiration and contacts to further cooperation and wider actions for ‘Culture as a driver for sustainable development’ in the BSR.

- (a) Networking and coaching can help strengthen and implement the regional BSR dimension of the projects. This will respond well to the fact that many – if not all - of the projects need to strengthen their institutional anchoring, by identifying and including further partners of relevance to the goals of the project and Culturability BSR.
- (b) Building capacity for innovation as is the focus of the Interreg EU BSR program, will be a key to optimize quality and impact and to ensure that quality and impact reaches wider constituencies in the BSR.

Some projects may mainly be looking for funding. Those will be the projects (or pre-projects) already de facto being initiated and thus expecting results in the near future. One project (Baltic House) has in fact already received support from the seed-funding-facility of the Council of the Baltic States early in 2014.