



Analysis of the complementary projects
that have been implemented in the BSR
in the different fields



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1. Background

The Baltic House (BH)

PA Culture Flag Ship Project – Developing and promoting the common culture and cultural identity

Today our societies, the economy and the environment are affected by fast transformations (e.g. escalating nationalistic movements; the collapse of economic systems and models; global warming and ecological disasters). In the Baltic Sea Region there is a clear need for people to jointly take on the resulting challenges and opportunities.

The main project that is being prepared will aim at connecting people around the Baltic Sea, strengthening the civil society and its institutions as well as developing and building the BSR society's identity, both at local and regional levels. The idea is to develop a sustainable multidisciplinary network of institutions, experts and artists contributing to the local development by creating innovative art and cultural events, which trigger citizen participation around vital regional issues. The themes will be presented at a transferable exhibition touring the region through a wide choice of media used by contemporary art.

In order to realize project objectives in the best way the proper market research and analyze has to be done. This report is the answer to this need and it presents the results of research of the state of culture in the in the Baltic Sea Region based on the available online sources.

2. Objectives

The overall objective is to increase knowledge on the state of play regarding the cultural sector in the Baltic Sea Region.

Specific objectives are to provide an overview of projects that have been implemented in the BSR in the following fields:

- ✓ Multidisciplinary networks involving cultural actors
- ✓ Contemporary art projects involving participants from all countries from the Baltic Sea Region
- ✓ Cultural events using cross-sectorial dialogue aimed at citizens activism
- ✓ Events and projects promoting the Baltic Sea Region as a common cultural region
- ✓ The impact of social innovation and creativity on increase in prosperity
- ✓ Contemporary art projects addressing Baltic (BSR) issues.
- ✓ To analyze the cultural situation and trends in relation to available funding opportunities.

3. Methodology

The study was conducted as a desk- top review. Data was collected from different sources on the Internet and through contact actors in the BSR (Daniel Urvey from Färgfabriken, one BSR Project Manager, SAMARA Project Manager and Art Line Project Manager). All collected data was inserted into a database and segregated by requested field/category. The time range was focused mostly on the years 2007-2014.

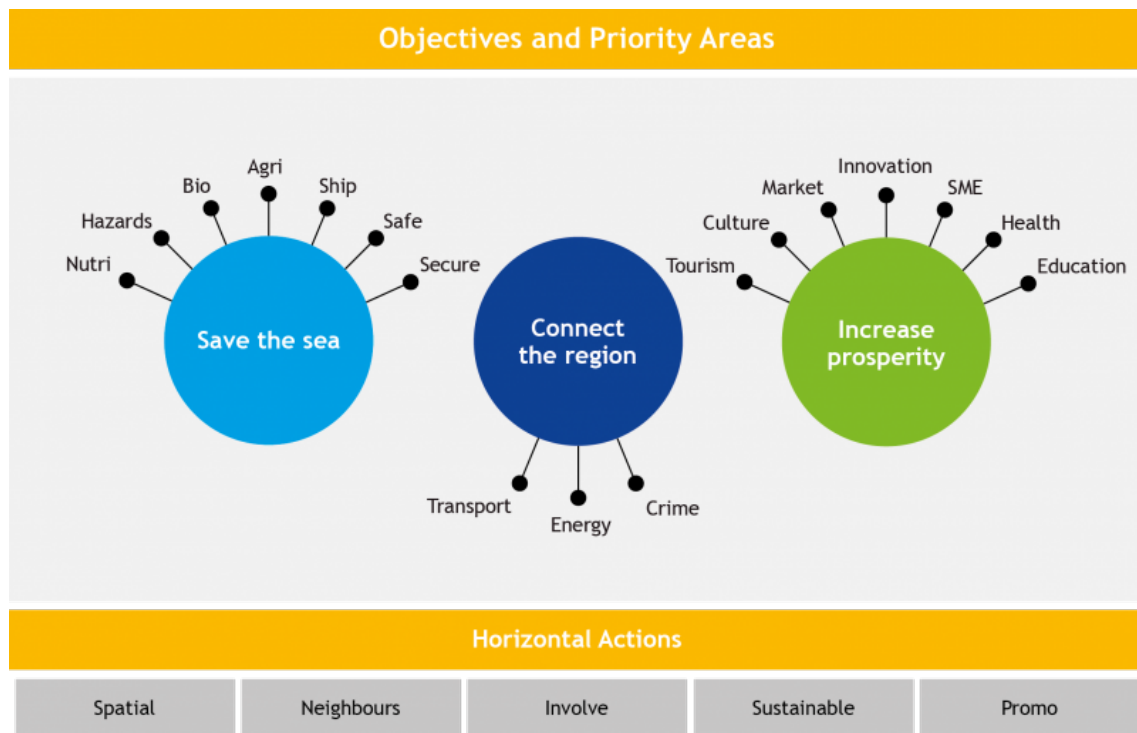
3.1 Google web browser

Data was collected by searching specific key words through the Google web browser. Examples of key words which were used during that process were:

- ✓ Cultural projects data base
- ✓ Baltic Sea region +culture
- ✓ Multidisciplinary networks
- ✓ Contemporary art projects
- ✓ Citizens activism
- ✓ Cross-sectorial projects

Working language used for research purpose was English but in some cases other languages were also used to achieve better results (Polish, Estonian, Swedish and Russian).

To define Baltic issues term related to one of the field in report we used diagrams published on the Baltic Sea Region Programme website. See diagram below.



Issues/Bias

- ✓ Information searched by Google was very useful; however the huge amount of data presented the challenge when it comes to segregation and selection the most valuable data.
- ✓ Searching with key words in other languages was also challenging. Google translator tool cannot provide accurate translation for all queries. The same situation applies to the web translation.
- ✓ Because of the virtually unlimited set of information we cannot ensure that all possible projects/events had been found despite the best efforts of authors.

3.2 Creative Europe dissemination platform

Creative Europe platform ² is a database for dissemination and exploitation of results. We could there find project information and results of projects supported by the European Commission under the current Creative Europe programme and under the previous Culture program 2007-2013.

To collect data were used key words such as:

- ✓ Baltic
- ✓ Contemporary arts
- ✓ Multidisciplinary
- ✓ Citizens activism

¹ http://eu.baltic.net/Baltic_Sea_Region_Strategy.7428.html

² <http://ec.europa.eu/programmes/creative-europe/projects/>

Other searching criteria used for the platform was *country* (partners in projects) which in this case was:

- ✓ Sweden
- ✓ Poland
- ✓ Estonia
- ✓ Latvia
- ✓ Lithuania
- ✓ Germany
- ✓ Denmark
- ✓ Finland
- ✓ Russian Federation
- ✓ Norway
- ✓ Belarus

Issues/Bias

- ✓ Creative Europe platform provided a lot of valuable information about projects in requested fields. Funding focusing on support for all European Union members doesn't specify projects for the Baltic Sea Region. There are a lot of international initiatives which involves different countries including those from Baltic Sea Region however they are just participants in overall European and SBR issues are not the main target.
- ✓ In some cases there was a lack of information about projects results or project website.

3.3 Approved projects database for the South Baltic Programme

The South Baltic Programme³ is a multilateral cross-border cooperation programme created on the maritime borders between the southern Baltic Sea regions. The database shows all projects that have been implemented in region under the period 2007-2013.

The area of interests while collecting data was *Priority 2: Attractiveness and common identity*, especially Programme measures 2.3 *Sustainable use of natural and cultural heritage for regional development* and 2.4 *Local community initiatives*.

To collect data were also used key words such as

- ✓ Contemporary art
- ✓ Network
- ✓ Multidisciplinary
- ✓ Citizens activism

³ http://en.southbaltic.eu/db/?lang_id=2&id_db=4

Issues/Bias

- ✓ Searching by key words in South Baltic Programme database was not efficient. For instance for the key word *contemporary arts* or *citizens activism* there were no results at all.

3.4 Panorama database

Panorama is a resource collection offered by the Platform for Intercultural Europe, which would be presented further in rapport, as an example of multidisciplinary networks involving cultural actors. It is an inventory of resources on intercultural dialogue and related issues, created in the aftermath of the European Year of Intercultural Dialogue 2008⁴.

To collect data were used key words such as:

- ✓ Contemporary art
- ✓ Network
- ✓ Multidisciplinary
- ✓ Citizens activism

Moreover we used key words which are already available on the website and match to area of our interests⁵.

Issues/Bias

- ✓ Database does not focus specifically on any region, especially Baltic Sea Region. Searching by key words related to BSR results showed no results.
- ✓ Database includes all initiatives such as events, conferences, publications, research and projects. Therefore for finding projects or events, which were our target in this report, deep data mining was required.

3.5 Central Baltic project database

This database⁶ consist of information about projects funded by the Central Baltic INTERREG IV A Program 2007-2013. The focus of the database is on showing results achieved by the projects. In order to obtain information on a particular project or result, we applied different search criteria or searched by keywords.

We were focused on project themes such as *cultural heritage* and *wellbeing*. As key words we used the same as in previous databases. The interesting and useful tool at this website was a possibility to create a pdf of different projects compilations.

Issues/Bias

- ✓ Despite of fact that Central Baltic INTERREG IV A PROGRAMME covers required geographical area (Baltic Sea Region); the culture sector is not a main target of financing. Therefore searching results were not satisfactory.

⁴ <http://www.intercultural-europe.org/site/panorama/about>

⁵ <http://www.intercultural-europe.org/site/p4ieclouds/chunk/1>

⁶ <http://projects.centralbaltic.eu/>

3.6 culture360.org

Culture360.org⁷ is a portal initiated by the Asia-Europe Meeting (ASEM) and managed by the Culture Department at the Asia-Europe Foundation (ASEF).

Culture360.org aims to stimulate the cultural engagement between Asia and Europe and enhance greater understanding between the two regions.

This portal was an interesting reference tool under searching process, even though information presented on website were related to Asia and Europe cooperation. The possibility of browsing by topic allowed us to find interesting events involved some of the Baltic Sea Region countries as a participants or partners.

Issues/Bias

- ✓ Portal offers searching criteria such as topic or country but there is no possibility to search by projects or events.

3.7 Baltic Sea Region Programme 2007-2013

The strategic objective of the Baltic Sea Region Programme is to strengthen the development towards a sustainable, competitive and territorially integrated Baltic Sea Region by connecting potentials across the borders⁸. In order to obtain information on a particular project or result, we focused on one specific field, which was Priority 4. Attractive and competitive cities and regions.

Issues/Bias

- ✓ Database offers searching by priority, country or town but there is no possibility to search by key words.

3.8 Other

In order to collect data we also made an overview of different platforms and websites. The result of this research doesn't influence the Report in a significant way. However we present these sources as a part of the methodology and as an inspiration for further analysis on BSR issues. Following data bases/platforms are presented below:

- ✓ The list of projects funded by the Culture programme 2007-2013
<http://program-kultura.eu/projekty/index.php?a=rok>
- ✓ Seed money of the EU Strategy for the Baltic Sea Region
<http://seed.eusbsr.eu/>
- ✓ The CBSS Project Support Facility
<http://www.cbss.org/project-support-facility/>
- ✓ The data base of approved BSR INTERREG III B NP projects
<http://www.bsrinterreg.net/projects.html>
- ✓ The Northern Dimension Partnership on Culture (NDPC) list of projects
<http://www.ndpculture.org/ndpc>

⁷ <http://culture360.asef.org/>

⁸ http://eu.baltic.net/Project_Database.5308.html

- ✓ NORDEN list of projects
<http://www.norden.org/en/nordic-council-of-ministers/council-of-ministers/council-of-ministers-for-fisheries-and-aquaculture-agriculture-food-and-forestry-mr-fjls/institutions-co-operative-bodies-working-groups-and-projects/working-groups/working-group-for-fisheries-co-operation-ag-fisk/projects>

A very interesting publication, worth mentioning, was found during the research work. Union of the Baltic Cities publishes different bulletins, which brings information on the latest UBC meetings and activities, news from the member cities and more. This publication present the highlights of the events held around the Baltic Sea and could be a very useful document regards cultural activity in region. However the events are so huge and types of activities are so different that we decided to not present specific events in reports. Instead of that we suggest one follows the links to get acquainted with the UBC Cities Events Calendars:

2012:<http://www.ubc.net/subpages/publications/bulletin/calendar2012/index.htm>

2011:<http://www.ubc.net/subpages/publications/bulletin/calendar2011/content.htm>

2010:<http://www.ubc.net/subpages/publications/bulletin/calendar2010/content.htm>

4. Results-projects overview

Organizations and projects presented in the report are the selected ones and although the selection is wide it does not include all the organizations and projects in the field.

4.1 Multidisciplinary networks involving cultural actors

Baltic networks

4.1.1 ARS BALTICA

Title: ARS BALTICA

Website: <http://www.ars-baltica.net/>

Involved BSR countries: Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Norway, Poland, Sweden

Funding: different

ARS BALTICA⁹ is a cultural think tank for the whole Baltic Sea Region (BSR) ARS BALTICA works in the field of cultural co-operation, collects and spreads information of arts and cultural life around the Baltic Sea, supports projects that are of high artistic value with the ARS BALTICA logo.

The main goals of the network ARS BALTICA are:

⁹ <http://www.ars-baltica.net/>

- ✓ Supporting the implementation of artistic/ cultural projects of high-quality with a strong focus on the BSR
- ✓ Offering platforms for the exchange of knowledge and experience in the field of cross-cultural co-operation
- ✓ Adding value to already existing projects and co-operation models through active networking
- ✓ Advocating culture at the meetings of other organisations of the region
- ✓ Developing contacts and collaboration with other regional networks and strengthening regional co-operation
- ✓ Promoting the Baltic Sea cultural life
- ✓ Co-operating with other leading European cultural organisations
- ✓ Giving input to a common Baltic Sea cultural policy.

ARS BALTICA does not have an own budget for projects. Once a project is granted the ARS BALTICA logo, this seal of quality makes it easier for projects to apply for funding on a national or transnational level. The national desks of ARS BALTICA and the Secretariat are raising funds for ARS BALTICA projects in different ways such as the national budgets, different EU programmes and other international bodies, which might be interested for supporting the projects.

4.1.2 THE BAND NETWORK

Title: THE BAND NETWORK

Website: <http://bandexpanded.net>

Involved BSR countries Estonia, Latvia, Lithuania, Finland, Norway and Sweden

Funding: Nordic Baltic Mobility Programme, Culture

THE BAND NETWORK is Baltic/Nordic contemporary performing arts platform, which was established by art organizations from Estonia, Latvia, Lithuania, Finland, Norway and Sweden.

One activity has been BAND: EXPANDED which consist of a series of trans-disciplinary ateliers for young performing arts professionals who have desired to establish long lasting, transdisciplinary international collaborations. The plan was to create in each of the participating countries an atelier or LAB focused on artists' mobility, professional training and mentoring, creative exchange and work-in progress presentations. Each atelier have had a unique theme and working format introduced by the hosting country, following a given umbrella theme – DEFINITION OF TOMORROW.

The ambition of the BaNd network was to “explore what is the theatre of future and what role it could play in our rapidly changing society”¹⁰.

¹⁰ <http://bandexpanded.net/about>

4.1.3 Art Line

Title: Art Line

Website: <http://artline-southbaltic.eu/pl>

Involved countries: Poland, Sweden, Lithuania, Germany and Russia (Kaliningrad)

Funding: Part-financed by the European Union (European Regional Development Fund) South Baltic Programme

Art Line is a network (project) between five South Baltic countries and 14 partners. It is partly EU financed and includes art galleries, museums, academy and a shipping company Stena Line.

From the beginning of its existence (from 2011) it organised a number of exhibitions, workshops, lectures and other cultural exchanges of different kinds. The project has lasted 2011–2014, but the network and the platforms “will live longer than that”¹¹.

Art Line was focused on temporary projects in different arenas, and concentrated on the links between the digital and the “real” public space. One of the starting points for Art Line was fact that art in the public domain has different traditions and histories in Baltic countries. Focal point for the activities was a “Digital Art Platform” that is accessible via the Internet. The physical activities take place at different locations in Germany, Poland, Sweden, Lithuania and Russia as well as on the Stena Line ferry operating between Gdynia and Karlskrona. The art activities do not only address residents, but also processed towards cross-border tourist packages for cultural tourists¹². The European Commission appointed Art Line a flagship project and it is a part of the Action Plan for the Baltic Sea Strategy

One of the results of the project was creation Art Line catalogue which contains art works, texts and reflections from different fields connecting art, digital media technologies and public space¹³.

4.1.4 Ciconia

Title: Ciconia

Website: <http://ciconiaproject.eu/>

Involved BSR countries: Sweden, Germany, Denmark, Poland

Funding: European Regional Development Fund, South Baltic Programme

¹¹ <http://www.artlinecatalogue.eu/about-artline.html>

¹² http://en.southbaltic.eu/db/index.php?p=6&id_db=4&id_record_=310

¹³ <http://www.artlinecatalogue.eu/about-artline.html>

The Ciconia project started in January 2013 with five partners and 12 associated organisations (AOs). Ciconia network brings together performing art groups, organisers of performing arts festivals, owners of venues and organisers of performing art.

The main objectives of the Ciconia are to ensure and promote artistic mobility in the South Baltic area with strong focus on performing arts groups, such as theatres, dance groups and orchestras.

This will be done by:

- ✓ Networking and exchange of know-how,
- ✓ Open up venues all over South Baltic to performing art groups and thus make it possible for groups to have access to more venues and be able to make more efficient tours¹⁴.

The projects partnership consists of five partners from Sweden, Denmark, Germany and Poland. However it reaches far beyond this partnership to get more know-how and to reach inhabitants in a broader geographical area.

Some of the activities are study visits and watching performances. One of the aims of the project is also to create a "SB Performing Art Map", which includes performing art groups, performing arts festivals, venues and organisers of performing art.

The map will be available as a printable document, as well as an interactive map on Ciconia projects website.

4.1.5 Business Culture Partnerships (BCP)

Title: Business Culture Partnerships (BCP)

Website: <http://www.business-culture-partnership.eu/index.php>

Involved BSR countries: Germany, Lithuania, Poland

Funding: European Regional Development Fund, South Baltic Programme

The project aim is integration of cultural institutions and enterprises in order to establish operational and international Business Culture Partnership for creation and implementation of new financing and support schemes and structures for cultural events.

Planning activities:

- ✓ Establish BCP consortium consisting of the project partners;
- ✓ Investigate the ideas, approaches or even concepts that exist in other cities and regions all over the Europe on financing and supporting schemes and structures for cultural events;
- ✓ Create new concept of structures to be implemented in the partner sites;

¹⁴ <http://ciconiaproject.eu/>

- ✓ The established structures will start their operation soon afterwards by implementing pilot events and by promoting the BCP idea.
- ✓ The main target groups are cultural institutions as the main beneficiaries of the BCP. Nevertheless, project objectives cannot be achieved without the second main project target group – enterprises that will be represented in the project through different business representing organizations involved in partnership and as associated organizations¹⁵.

BCP projects' outcome will consist of strengthening identification with the place of living, broadening horizon, offering new events and experiences. BCP websites and networks are going to show why different regions are places worth living.

"This will be done by:

- ✓ Establishing an international cooperation and exchange network of the partner cities and, long-term, other cities that got attracted by the idea and the concepts developed in the project
- ✓ Joint development of concepts for BCP structures and events in an international consortium of partners, cultural and business actors and international BCP experts
- ✓ Implementation of these concepts a) in the partner cities and b) in other Baltic Sea region cities (long-term objective) in close international cooperation between the consortium members not only with positive local effects but also in visible cross-border relationship to each other, which will not only contribute to strengthening local commitment and identity but also the awareness of a joint South Baltic cultural area¹⁶."

4.1.6 Kedja

Title: Keđja

Website: <http://www.kedja.net/>

Involved BSR countries: Denmark, Sweden, Iceland, Finland, Norway, Estonia, Latvia, Lithuania

Funding: EU Culture Programme and Nordic-Baltic Mobility Programme

Keđja is a platform for the Nordic-Baltic contemporary dance community.

The main object of the project is to develop the concept of and possibilities for contemporary dance in the Nordic/Baltic region.

This will be done by:

- ✓ Encounters;
- ✓ One mentee - one mentor relationships through Reading Dance Labs,

¹⁵ http://en.southbaltic.eu/db/index.php?p=6&id_db=4&id_record_=430

¹⁶ <http://www.business-culture-partnership.eu/project.php>

- ✓ Think Tanks
- ✓ Wilderness residencies,
- ✓ Encounters of several hundred people.

Expected outcome of the project is to widen the concept and communication of the art form, as a mind-set and an artistic practice, geographically as well as towards other sectors and audiences/citizens of the region and beyond. Kedjas principal assumption is that dance is an art form which has something to offer to region and its many inhabitants.

By implementing all planned activities, Kedja is going to involve more people in the Nordic-Baltic region, interested in dance and culture in general, in activities that will leave lasting imprints. All activities will take place in a period 2012-2015.

The word *Kedja* is the Icelandic word for chain and is highly associated with the old Nordic chain dances that are still being danced.

The name Kedja symbolizes that the aim of the project is to connect, attach, encircle and move outwards as well as to strengthen the already existing chains/networks¹⁷.

4.1.7 B7

Title: B7

Website: <http://www.b7.org/index.php/projects/art-festival>

Involved BSR countries: Sweden, Estonia, Germany, Finland

Funding: no data

Islands of the Baltic Islands Network: Gotland (Sweden), Hiiumaa (Estonia), Rügen (Germany), Saaremaa (Estonia), Lland (Finland) and Öland (Sweden).

The mission of the B7 co-operation is to contribute to the development of its member islands and to the achievement of both their own and common goals. The basis for cooperation is exchange of experience, lobby and projects, facilitate for the islands in order to make a difference and to make the island life more attractive and sustainable.

The B7 principles:

- ✓ To work as a partnership of equals and encourages open communication
- ✓ To respect for common and individual values
- ✓ To enshrine the B7 trade mark
- ✓ To promote a sustainable development that includes economic, social and environmental dimensions
- ✓ To focuses on Baltic Islands' issues

¹⁷ http://www.kedja.net/?page_id=5

- ✓ To work for results that can better be achieved through co-operation with other islands and organisations
- ✓ To value cooperation opportunities where more can be achieved for less

The B7 website is an interesting source for those who are interested in finding different actors in the Baltic Sea Region. The list of some of them can be found in Annex 2.

4.1.8 Baltic Culture Wave

Title: Baltic Culture Wave

Website: <http://www.baltic-culture-wave.eu/about-baltic-culture-wave/1-project-description>

Involved BSR countries: Germany, Lithuania, Poland

Funding: South Baltic Programme

The project intends to stabilize loose structures, in the sector of Popular Music in South Baltic area, by creating a network of popular music in the region. Therefore more people of regional music scenes have the possibility to participate in co-operations and joint initiatives instead of focus on project-oriented work and freelance activities.

Since the artistic contents and influences in popular music are very international, communities of different nations are interested to co-operate with each other, develop projects and build up networks

“Baltic Culture Wave” creates connections between the cultural communities of Rostock, Gdynia, Klaipeda, Malmoe and Sjaelland as relevant coastal centres in South Baltic area with a focus on Popular Music

The main aims of the project are an exchange of knowledge and artistic approaches and the establishment of a network for future co-operations.

This should be done in a few ways:

- ✓ By bringing together artists of all participating communities
- ✓ Exchange knowledge and artistic approaches
- ✓ Jointly develop and present cultural products
- ✓ By getting to know, linking and documenting the cultural infrastructure of all participating communities¹⁸.

The implementation of these aims was reached by two main events that took place in Rostock 2012 and in Gdynia 2013:

¹⁸ http://en.southbaltic.eu/db/index.php?p=6&id_db=4&id_record=431

- ✓ A cultural event, where cultural products were developed and presented
- ✓ A conference, where the cultural institutions were brought into contact with each other.

In the events between and after these actions an active network between the participating regions was being created.

As a result of the project the network Baltic Cultural Wave was founded in September 2013. The co-ordinating partners of the network signed the formal agreements: PopKW for Rostock, Cultural Foundation “Liberty” for Gdynia and Association “Klaipeda Castle Jazz Festival” for Klaipeda. They will continue to look for many more regional partners in the future¹⁹.

4.1.9 ONE BSR

Title: ONE BSR

Website: <http://onebsr.eu/>

Involved BSR countries: Germany, Latvia, Poland, Sweden, Finland, Russia

Funding: European Regional Development Fund, INTERREG IVB, Baltic Sea Region Programme 2007-2013

ONE BSR Project is as an umbrella project for branding the Baltic Sea Region (BSR). It aims to produce Baltic Sea Region’s image and identity.

The vision of the project is to increase the Baltic Sea Region competitiveness by branding it as one unity.

Mission:

- ✓ To pool resources in attracting investors, tourists and talents to the region
- ✓ To increase people’s interest in the common good of the Baltic Sea Region²⁰

Objectives:

- ✓ To develop joint promotional services and try them in practice
- ✓ To make positive publicity of the BSR lifestyles and to encourage the “we-feeling” of the Baltic Sea Region²¹

ONE BSR Project develops tourism co-operation which is strictly connected to Culture & Heritage topic.

¹⁹ <http://www.baltic-culture-wave.eu/project-activities>

²⁰ <http://onebsr.eu/about-2/>

²¹ <http://onebsr.eu/about-2/>

4.1.10 The Baltic Sea History Project

Title: The Baltic Sea History Project

Website: <http://balticseahistory.info/>

Involved BSR countries: Germany, Poland, Estonia, Finland

Funding: EU Culture Programme 2007-2013

The Baltic Sea History Project is based on an open network consisting of 4 organizers and currently 10 associated partners from all around the Baltic Sea.

The Baltic Sea History Project intends:

- ✓ To raise the awareness that there is not only one perspective on historical events, but multiple perspectives, which have to be exchanged on a basis of mutual understanding and respect
- ✓ To overcome nationally confined perceptions of the history of the Baltic Sea region by promoting transnational discussions
- ✓ To open dialogues not only of experts, but also of larger groups as students, teachers etc. in concrete projects as summer schools or workshops on transnational history
- ✓ To develop a new approach to mutual transnational understanding with new media as an interactive process²²

4.1.11 Baltic Dimensions

Title: Baltic Dimensions

Website: <http://www.fargfabriken.se/sv/projekt/baltic-dimensions>

Involved BSR countries: Sweden, Poland, Lithuania, Latvia, Finland, Estonia, Russia

Funding: different

In the fall of 2013 six cultural institutions in the Baltic Sea Region focusing on art, citizen's participation and urban planning initiated a Baltic Network partnership and formulated a joint strategy to develop, strengthen and cherish a cross national collaboration aimed to promote democracy and enrich dialogue in the present urbanization processes throughout the region.

The joint strategy and a common comparative analysis laid the foundation for the research undertaken in spring 2014, pointing out the direction for future activities and further partners. Under the collaborative umbrella *Baltic Dimensions* there are

²² <http://balticseahistory.info/intention/>

upcoming programs in Riga, participation in the Tallinn Architecture Biennale and the larger joint program called the Baltic House.

The partners of the Baltic Network have in collaboration investigated similarities and differences between their respective cities and institutions. The network has also identified possibilities and challenges in the cities in the region focusing on urban development from a democratic and cultural perspective. By linking experiences the network formulated its common grounds.

The Baltic Network's visionary strategy (Manifesto) consists of five common goals:

- ✓ To offer the cultural software to the hardware of planning
- ✓ To exchange experiences of successful cultural and artistic methods to strengthen the Baltic network
- ✓ To initiate and maintain cross sectoral dialogue-as we see a lack of this- and to bring different perspectives together-as our societies are fragmented
- ✓ To demonstrate how cultural activities and creative actors can work as an engine for economic as well as social long-term urban development
- ✓ To be a driving force in ensuring citizens' participation in decision-making within urban planning.²³

To achieve common goals Baltic Network has compiled a set of tools, methods and activities:

- ✓ Strategic partners/believers
- ✓ Education
- ✓ Information
- ✓ Co-productions
- ✓ Study visits
- ✓ Joint workshops and joint events
- ✓ Initiate the studying of the social/potential of each project
- ✓ Visualizing, by demonstrating successful examples in the Baltic Sea Region
- ✓ Make local city planning mechanisms visible.²⁴

These strategies are adaptable for the whole region and concurrently permit and support a local diversity in expression.

International networks

4.1.12 Platform for Intercultural Europe

²³ <http://www.fargfabriken.se/sv/projekt/baltic-dimensions>

²⁴ <http://www.fargfabriken.se/sv/projekt/baltic-dimensions>

Title: Platform for Intercultural Europe

Website: <http://www.intercultural-europe.org/site/>

Involved BSR countries: International platform involving participants from BSR: Denmark, Germany, Sweden

Funding: EU Culture Programme, European Cultural Foundation, Erste Stiftung

The European Cultural Foundation together with the European Forum for the Arts and Heritage (which later became Culture Action Europe) initiated a civil society platform with the aim of “increasing the impact and effectiveness of the European Year of Intercultural Dialogue 2008, sharing concepts and practice of intercultural dialogue, working towards integrated strategies for intercultural dialogue, mobilizing the sector to have a voice, contributing to policy analysis and development, and influencing cultural policy-making²⁵.” At the end of 2008 the platform became a membership association in its own right.

The mission of association is to fulfil the following needs:

- ✓ To develop understanding of the concepts behind intercultural dialogue and action
- ✓ To provide a space for cross-sectorial engagement, reflection and learning
- ✓ To represent the experience, insights and needs of those civic actors who promote intercultural dialogue and action
- ✓ To influence policy-making in the European Union through which national, regional and local policies on diversity and intercultural engagement can improve²⁶

Platform for Intercultural Europe created a very useful inventory of resources on intercultural dialogue and related issues. This database consisted of definitions; publications, projects and events implemented under the European Year of Intercultural Dialogue 2008 and was also used as a source of information to collect data for this report.

4.1.13 LEM - The Learning Museum

Title: LEM - The Learning Museum

Website: <http://www.lemproject.eu/>

Involved BSR countries: International platform involving participants from BSR: Denmark, Germany, Finland, Lithuania, Latvia, Norway, Sweden

Funding: EU Education and Culture DG, Long Life Learning

²⁵ <http://www.intercultural-europe.org/site/content/page/about-platform-intercultural-europe>

²⁶ <http://www.intercultural-europe.org/site/content/page/about-platform-intercultural-europe>

LEM - The Learning Museum” is a network project funded by the Lifelong Learning Programme Grundtvig (2010-2013), which aims to establish a permanent network and web space for museums and adult educators who could participate in a learning society and in knowledge based Europe. Nowadays museums are not only expected to be learning places, but learning organisations themselves: learning from the communities, from the public, from their stakeholders, and also from other agencies, with whom they have to build alliances to accomplish the ambitious objectives set by policies at national and European level and meet the challenges of the future decades.

The projects partnership consists of 23 partners from 17 European countries and the United States of America partners. LEM wants to create a network of museums and cultural heritage organisations, to insure that they can play an active role in lifelong learning and to raise awareness among decision makers at national and European level.

The main projects activities are working groups, international conferences and meetings, the publication and dissemination of thematic reports and the piloting of a mobility scheme for museum educators within the partner countries to support peer learning and the exchange of knowledge at European level. Through its partners and associates, LEM expects to reach the global museum and heritage community and a large part of the adult education sector²⁷.

4.1.14 Culture Action Europe

Title: Culture Action Europe

Website: <http://www.cultureactioneurope.org/>

Involved BSR countries Poland, Sweden, Germany, Norway

Funding: funded by its members, support from the EU Culture Programme 2007-2013 and the European Cultural Foundation.

Culture Action Europe is a Europe-wide network of membership organisations, with a Secretariat based in Brussels. The Executive Committee is elected from among all members. Members meet during annual General Assembly.

“Culture Action Europe has three membership categories: active members, supporting members and individual members. It currently has over 100 members that together give voice to over 80.000 arts and culture players across Europe and beyond in more than 14 artistic disciplines”²⁸.

Mission and objectives

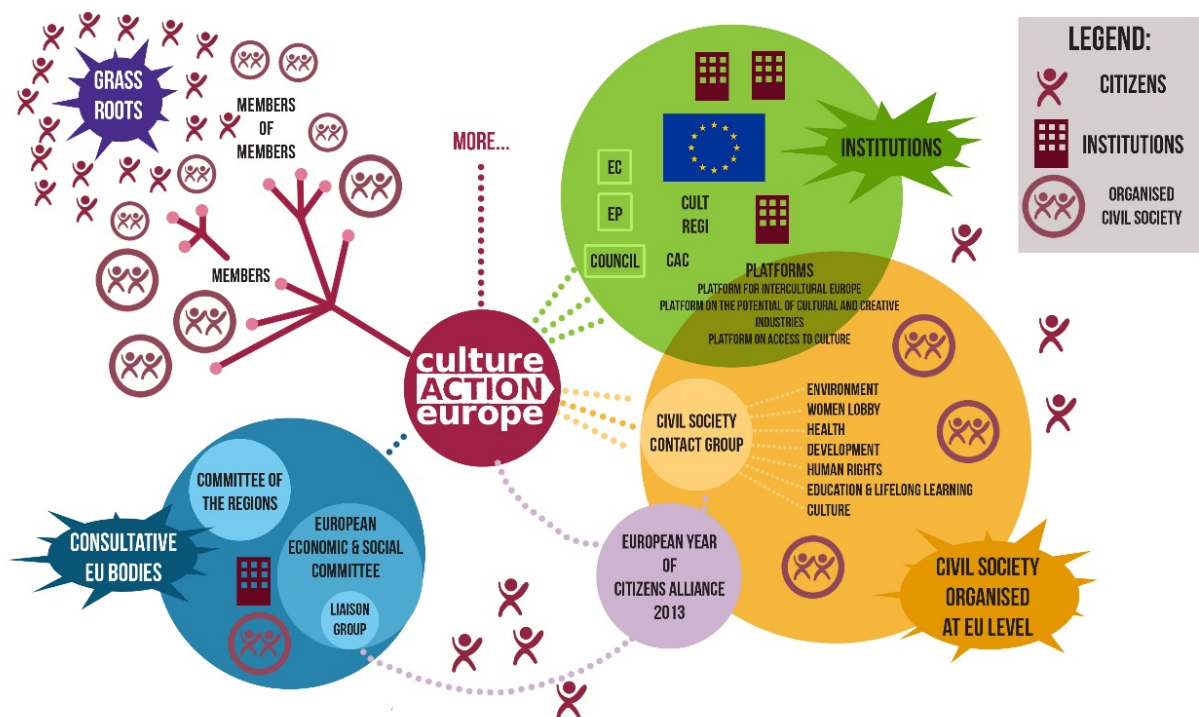
²⁷ <http://www.lemproject.eu/the-project>

²⁸ <http://www.cultureactioneurope.org/network/about-us>

- ✓ To put culture at the heart of the public debate and decision-making– both local and European
- ✓ To encourage the democratic development of the European Union to establish a new form of democracy based on respect for human rights and the will to organize cultural life around a complex identity
- ✓ To promote culture as a necessary condition for sustainable development towards citizens, their organizations, the public and private sector and all European institutions and as well other relevant bodies and institutions in Europe, member states and international institutions that influence the European context.
- ✓ To disseminate information on European policies and legislation that have an impact on the cultural development of European societies and the European project
- ✓ To exchange, convey, publish ideas and debates on European policies.

The structure and fields of work in Culture Action Europe are presented in diagram below:

Picture 2. The structure and fields of work of CAE



ELISA POGGESSI 2012

4.1.15 European Network of Cultural Centres

Title: European Network of Cultural Centres

Website: <http://www.encc.eu/>

Involved BSR countries: Germany, Finland and Denmark

Funding: European Commission, Culture Programme

The “European Network of Cultural Centres” (ENCC) is a network of national networks with almost 2000 cultural centres all over Europe, funded in 1994. Since 2004, it is coordinated and administered by the German national member association “Bundesvereinigung Soziokultureller Zentren e.V.” in Berlin.

The ENCC represents the cultural centres of Europe, but full members of ENCC are only national associations and confederations, representing the cultural centres of their country. The ENCC has currently 8 national member associations; each of them representing between 50 and 500 local cultural centres, and 5 associated individual members. “Multi-disciplinary cultural centres have their own way of acting, their own problems and fields of interest. The ENCC wants to be their platform: networking on a global level for acting stronger in the local community”²⁹.

Aims

The main ENCC’s motto is “Debate, Lobbying and Service” on a European level, which are fulfilled by:

- ✓ Implementing a professional network service for cultural centres on a European level,
- ✓ Promoting intercultural communication and partnerships, especially in building local partnerships between cultural centres in European countries
- ✓ Promoting the dialogue between cultural centres with European and global perspectives
- ✓ Fostering an international exchange of experiences, professionals and young activists
- ✓ Articulating the interests and strengthen the voice of the cultural centres on a European level
- ✓ Providing funding opportunities for cultural centres and their networks.

ENCC represents a large range of local cultural institutes, in different areas but also supports networking between cultural centres and builds bridges between cultural workers. All members have something in common and believe that culture as a possibility for individual and communal development in society. Networking can support this development.

“ENCC believes in actively empowering people to have a voice in society through arts and culture organisations, which allow and facilitate citizens to express themselves creatively through accessible spaces, activities and inclusive programmes with respect for equality, intercultural diversity and sustainability”³⁰.

²⁹ <http://www.encc.eu/index.php?lg=de>

³⁰ http://www.encc.eu/European_Culture_About-us_en.html

4.1.16 Project Stage Europe Network

Title: Project Stage Europe Network

Website: <http://www.stagenetwork.eu/>

Involved BSR countries: Estonia, Germany, Norway and Poland

Funding: no data

The Stage Europe Network anticipates the collaboration of seven cultural organizations from seven different European countries: Estonia, France, Germany, Iceland, Norway, The Netherlands, and Poland.

The network aims are:

- ✓ Connecting different organizations which work in the music or culture field
- ✓ Exchanging competences between expertise
- ✓ Developing long-term projects.

The main common goal is to promote the active participation of young people in music in a European context and give them an intercultural learning experience. By music, which is a powerful medium, young people can have chance to express themselves and sharing their common passion.

Main rules

The network has been set with the help of a preparatory meeting between all the network members. As a result of this meeting main goals and conditions of future collaborations have been established. In a conclusion all the partners of the network should offer a stage for a band selected by the others. Moreover each project must consist of more than just one day of performance and should be an *intercultural* learning experience³¹.

4.1.17 The River//Cities

Title: The River//Cities

³¹ <http://www.river-cities.net/>

Involved BSR countries: International network involving actors from Baltic region: Poland, Germany, Sweden, Lithuania

The River//Cities Platform is a partnership between cultural, environmental and political initiatives. Each partner works on interaction with and development of their rivers or waterfronts as cultural spaces.

“The aim of the River//Cities Platform Foundation is to increase the impact of culture on the sustainable development of urban waterfronts for the benefit of their citizens”.

The main objectives of the Foundation are:

- ✓ To increase cultural activity in urban waterfront areas,
- ✓ To encourage policy change and increase investment in cultural initiatives,
- ✓ To generate cross-disciplinary collaborations
- ✓ To create capacity-building opportunities³²

One of the current activities is Rivers of Opportunities project which aims at sharing knowledge on practising culture in public places as a way of engaging audiences (also current non-audiences) in new environments, specifically on urban waterfronts/ river banks across Europe.

4.1.18 First Motion

Title: First Motion

Website: http://www.firstmotion.eu/sites/en_1991.asp

Involved BSR countries: Denmark, Estonia, Germany, Norway, Latvia, Poland, Sweden

Funding: Baltic Sea Region Programme 2007-2013 Part-financed by the European Union (European Regional Development Fund and European Neighbourhood and Partnership Instrument)

First Motion is a EU-funded (ERDF) network of 10 partners from seven Baltic Sea Region (BSR) countries, researching opportunities in new digital media for audio-visual industries and ways to enter these emerging new markets. Project started in 2009 to achieve status quo in 2012.

³² <http://www.river-cities.net/pages/show/Mission>

First Motion partners have developed approaches to cross- and trans media in four main categories: production, distribution, education and business models.

The reason for the project was that the Baltic Sea Region consists mainly of small and medium sized enterprises (SMEs) with limited capacities for innovation by own resources. First Motion looked at the topic from different perspectives and combined them into a unified approach, which fosters innovation³³.

First Motions goals and activities:

- ✓ An EU project for the Baltic Sea Region
- ✓ Funding new formats and ideas
- ✓ Developing a distribution platform
- ✓ Researching new markets and value-chains
- ✓ Developing training and education courses up to Master level
- ✓ Improving clusters and policy guidelines

FIRST MOTION wanted to reach a new understanding of the creative sector and how it is linked to information and communication technologies, knowledge transfer, education and economic growth.

One of the goals for the First Motion was creating an innovative, self-sustained market and communication platform (Baltic Universe)³⁴, where all members or any kind of social and artistic groups, scientific and business communities can share a common interest with diverse perspectives, different motives and intellectual property. This platform is a good example of multidisciplinary networks.

4.1.19 SAMARA

Title: SAMARA

Website: <http://balticcircle.fi/en/info/>

Involved BSR countries: Estonia, Finland, Denmark, Island, Sweden, Norway

Funding: Nordic-Baltic Mobility Programme for Culture via Long-term Network Module financed by the Nordic Council of Ministers and the Ministers of culture in the Baltic countries.

SAMARA³⁵ is a Baltic-Nordic-European contemporary performing arts network established by eight internationally active performing art organizations:

³³ http://www.firstmotion.eu/sites/en_1991.asp

³⁴ http://www.firstmotion.eu/sites/en_2205.asp

³⁵ <http://balticcircle.fi/en/info/>

- Kanuti Gildi SAAL (Estonia)
- Baltic Circle/Q-teatteri (Finland)
- Bora Bora (formerly Entré Scenen) (Denmark)
- Lokal Festival (Island)
- MDT (Sweden)
- Black Box (Norway)
- Kampnagel (Germany)
- NORDWIND Platform and Festival (Germany)

The network is funded by The Nordic-Baltic Mobility Programme for Culture via Long-term Network Module and financed by the Nordic Council of Ministers and the Ministers of culture in the Baltic countries during the period 2012-2015³⁶.

Performing arts organizations in Nordic and Baltic countries collaborate with European colleagues to facilitate a place for dialogue, networking and long lasting collaboration. The aim of the network is to create new opportunities for emerging artists from Nordic and Baltic countries for co-producing and touring new works.

4.1.20 Access Europe

Title: Access Europe

Website: <http://www.intercult.se/accesseuropa/>

Involved BSR countries: Sweden (national network)

Funding: Contribution in the form of an annual fee and input

Access Europe platform is an Intercult initiative that is built up with the help of national and regional funding and being developed also thanks to its more than 60 members' contribution in the form of an annual fee and input. AE operates as a forum for ideas, sharing knowledge and experience and supporting its members. The aim is creating more EU projects with Swedish partners.

Access Europe is addressed to all cultural operators, interested in training in Sweden that leads further into Europe and the world. The platform is also linking actors that can complement and create value for each other. Members of the platform are representing wide range of actors such as associations, institutions, municipalities, regional governments, cultural businesses and freelancers.

Access Europe is based on a need of networking that exists in all parts of the cultural sector. Many of today's exciting cultural collaborations are based on collaborations across disciplinary boundaries. And a large part of European funding opportunities do not share the cultural life by discipline, but welcomes cross-disciplinary projects.

³⁶ <http://www.saal.ee/event/552/?lng=en>

Transnational cooperation can be bolstered by a partnership of organizations from both public sector, SME and the free part of the sector. Therefore Access Europe offers an interface for all types of actors³⁷.

4.1.21 IDENTITY.MOVE!

Title: IDENTITY.MOVE!

Website: <http://identitymove.eu/about.html>

Involved BSR countries: Poland, Germany, Lithuania, Latvia

Funding: EU Culture programme 2007- 2013

IDENTITY.MOVE! Offers a transnational platform for theoretical and artistic research in the field of contemporary dance and related performing arts, focusing on the „Eastern Belt“ of the European Union, which means the countries stretching from the Baltic Sea down to the Mediterranean.

This platform is a forum for exchange and artistic production to young emerging artists and curators of the involved countries. The idea originated from on going interdisciplinary discussions on the *authenticity* of regional contributions to the multiplicity of European artistic production in the 21st century.

”Dance, using the human body itself as a means of communication, is the most direct way of artistic research on identity issues, both individually and collectively. In the title IDENTITY.MOVE! Both components are expressed: Move ahead searching for your own identity! And: do it by moving, i.e. dance. To materialize this idea and encourage creativity on the local level, a complex structure has been developed that includes an initial symposium of experts and practitioners, a series of labs with changing participants and a final presentation of the results to a wider audience in the form of a bazaar of ideas and shows”³⁸.

4.1.22 Corners

Title: Corners

Website: <http://www.cornersofeurope.org/>

Involved countries: International members including two cultural organizations from BSR: Sweden, Poland,

Funding: Partly supported by Culture 2007 – 2013 program of the European Union with continuation funded by Creative Europe 2014-2020

³⁷ <http://www.intercult.se/accesseuropa/>

³⁸ <http://identitymove.eu/about.html>

CORNERS is an intercultural artists' platform, designed and driven by a partnership of cultural institutions at the edges (corners) of Europe.

CORNERS creates opportunities for artists and researchers to produce multidisciplinary contemporary artistic and cultural collaborative projects. The objective is to make possible exchange across geographical, political and economic divisions. The platform connects artists with different backgrounds – geographical, social, political and professional – and of different disciplines – photography, video, sound, new technologies, dance, theatre, performance, and music.

While CORNERS engages in local stories and encounters in outskirts of Europe, its organisation is trans-national – a platform with partners spread around the continent. To reach audiences, involving them in both co-creation and presentation in such a great diversity of local contexts, the Audience Links programme was developed. It gathers fragmented experiences and knowledge into a shared approach. Through seminars and workshops, CORNERS focuses on finding tools to recognize public needs, tactics on how to meet them, and formats for interaction.

CORNERS were initiated in 2010 by six cultural institutions: Intercult (Stockholm), Exodos (Ljubljana), POGON (Zagreb), Drugo more (Rijeka), City Culture Institute (Gdansk), and Umeå 2014 – European Capital of Culture. New partners were added for the ongoing period. The list of collaborating organizations throughout Europe is long, changing and intensely local³⁹.

4.1.23 The European Network of Public Art Producers (ENPAP)

Title: The European Network of Public Art Producers (ENPAP)

Website: <http://www.e-n-p-a-p.net/>

Involved countries: International members including cultural organizations from Sweden

Funding: Partly supported by Culture 2007 – 2013

The European Network of Public Art Producers (ENPAP) was formed in 2009 and consists of six art organisations that desire to expand the concept of public art.

The aims of the network are to raise criticality in public art commissioning practice through a mutually beneficial network and strengthen the support for cooperation and networking giving cultural actors more capacity to contribute actively to the development of the European society. The network promotes knowledge exchange, developments in new working methods and establishes a common vocabulary for new forms of production and public engagement across contemporary art⁴⁰.

The common strategy of the network is to abandon the idea of permanently commissioned public art to make way for artists to produce often more socially engaging and short-lived works to encounter new audiences. Visual public art can

³⁹ <http://www.cornersofeurope.org/about/corners/>

⁴⁰ <http://www.e-n-p-a-p.net/content/46>

provide citizens of all generations and backgrounds with opportunities to meet and explore the cultures of their European counterparts. This new type of public art works in the public sphere requires creative partnerships and innovation in the way we produce and distribute our work both at the national - local and regional - and European levels of society⁴¹.

The founders are: BAC-Baltic Art Centre; Visby/ Sweden; consonni, Bilbao/ Spain; Mossutställningar, Stockholm/ Sweden; Situations, University of the West of England; Bristol/ United Kingdom; SKOR | Foundation for Artland Public Domain, Amsterdam/ The Netherlands and Vector Association, Iasi/ Romania.

4.1.24 House on Fire. Impact of social innovation and creativity on increase prosperity

Title: House on Fire. Impact of social innovation and creativity on increase prosperity

Website: <http://www.houseonfire.eu/about/>

Involved countries: International members including BSR: Norway, Germany, Poland

Funding: individual partners and the Culture Program of the European Union (2007-2013)

The network HOUSE on FIRE gathers 10 European theatres and festivals. HOUSE on FIRE follow an international programming and co-production policy, based on the conviction that the arts have an essential role to play both in the communication between people and in the development of thought and debate about problems and challenges that our societies and the world are facing⁴².

The network HOUSE on FIRE planned the following activities:

- ✓ Co-production and presentation of performing arts productions that contribute to the critical debate of issues on the political and social agenda
- ✓ Organisation of multidisciplinary thematic projects, realized in close collaboration with Associated Partners from universities and civil society from all over Europe
- ✓ Publication of a series of five copy-books, dedicated to thematic approaches in the performing arts

4.1.25 Password Printmaking

Title: Password Printmaking

Website: <http://www.password-printmaking.eu/>

Involved countries: International project involving actors also from BSR : Estonia, Poland

Funding: EU Culture programme 2007-2013

⁴¹ <http://ec.europa.eu/culture/en/8d1d-fb5206>
⁴² <http://www.houseonfire.eu/>

Password Printmaking is a network of six European non-profit institutions from Belgium, Croatia, Estonia, Poland, Slovenia and Spain.

The project promotes contemporary art, artists, cultural workers and aims raising public awareness of the field of the graphic arts and printmaking. “It establishes a structure for the creative integration of the organizers of graphic manifestations of tradition, residency programmes as well as exchanges within Europe, forging links between artists, theoreticians, art institutions and art education establishments across Europe”⁴³.

“The project is segmented into 7 core activities, which are as follows: (a) Kick-off meeting and conceptual reflection on the contemporary graphic arts (b) Exhibition (c) Art residencies (d) Workshops and events (e) Staff exchange (f) Conference (g) Concept of the follow-up programme. Included in the project are the co-organisers that have traditionally dealt with the research, promotion, collection and/or production of modern and contemporary fine art printmaking and art publications”⁴⁴.

All partner institutions focus strongly on the research, promotion, collection and production of modern and contemporary fine art print making and art publications⁴⁵.

4.1.26 On the Move (OTM)

Title: On the Move (OTM)

Website: <http://on-the-move.org/>

Involved countries: International project involving actors also from BSR : Russia, Poland, Finland, Sweden, Germany, Denmark

Funding: supported by different programmes and institutions

On the Move was set up in 2001 by *The Informal European Theatre Meeting*, nowadays designated as *International Network for Contemporary Performing Arts*. OTM is a cultural mobility information network with more than 35 members in over 20 countries across Europe and beyond. The mission is to encourage and facilitate cross-border mobility and cooperation, building up a shared European cultural space that is strongly connected worldwide.

Aims:

⁴³ <http://ec.europa.eu/programmes/creative-europe/projects/ce-project-details-page/?nodeRef=workspace://SpacesStore/b406f256-8479-4415-a133-cf901c2866b9>

⁴⁴ <http://ec.europa.eu/programmes/creative-europe/projects/ce-project-details-page/?nodeRef=workspace://SpacesStore/b406f256-8479-4415-a133-cf901c2866b9>

⁴⁵ <http://password-printmaking.eu/filter/conference/about>

- ✓ To organise, coordinate and improve a cultural mobility information service that is free, transparent, accurate and user friendly, coming from an increasing number of sources and reaching an ever-widening audience.
- ✓ To promote a concept of mobility that is respectful of social standards and environmental protection and that promotes cultural diversity and intercultural dialogue.
- ✓ To improve the capacity of OTM members to deal with various aspects of cultural mobility, through trainings, P2P sessions and meetings, where the expertise of each of the members can be shared and further enriched.

On August 18th 2014 On the Move (OTM) got the information that it is not one of the networks selected for Creative Europe funding by the European Commission. Therefore OTM now needs a period of re-thinking and restructuring.

4.1.27 Fresh Arts Coalition Europe

Title: Fresh Arts Coalition Europe

Website: <http://www.fresh-europe.org/>

Involved countries: International network involving actors also from BSR: Denmark, Estonia, Germany, Finland, Lithuania, Sweden

Funding: no info

Fresh Arts Coalition Europe (FACE) is an international network of arts organisations that advocates, promotes and informs on multidisciplinary creation and art forms such as contemporary physical or visual theatre, circus arts, object manipulation, and all forms of art in public space.

FACE consists of 38 members from 20 countries and operates as a forum for ideas, sharing knowledge and experience and supporting its members.

FACE contributes to preparing a sustainable future for the promoters working in new artistic trends, by building bridges between its members, creating networking opportunities and increasing the visibility of their good practices in order to encourage the making and the access to hybrid performing arts forms, created indoor and outdoor⁴⁶.

Aims:

“Circulation of works, ideas and knowledge on hybrid forms of artistic expression, on emerging, socially engaged and contemporary cross-disciplinary art forms created indoors, outdoor or site-specific;

⁴⁶ <http://www.fresh-europe.org/about/presentation>

- ✓ Promotion, advocacy and diffusion of information on the above artistic fields as well as defending contemporary artistic creation as a vital element for the sustainable development of our societies;
- ✓ Exchange of information, tools and know-how, as well as sharing experiences of cultural professionals from all countries;
- ✓ Promotion of dialogue between cultures and respect for cultural diversity;
- ✓ Support mobility of cultural workers, particularly those from hybrid performing arts forms, created indoor and outdoor, and emerging professionals⁴⁷.

FACE generates partnerships and encourages its members to act as an incubator for new ideas. This is doing by two current incubating projects: *Unpack the Arts* and *Circus Steamed Out*.

4.1.28 IETM international network for contemporary performing arts

Title: IETM international network for contemporary performing arts

Website: <http://ietm.org/>

Involved countries: International network involving actors also from BSR : Denmark, Germany, Sweden, Norway, Finland, Lithuania, Latvia, Poland, Russia

Funding: EU Culture Programme, Flemish authorities, Creative Scotland

IETM is a network and a membership organisation. The mission is to stimulate the quality, development and contexts of contemporary performing arts globally.

By basic principles, which are connecting, learning, engaging, communicating and sharing, IETM wants to achieve following goals:

- ✓ Professional networking and communication
- ✓ The dynamic exchange of information
- ✓ Know-how transfer and presentations of examples of good practice⁴⁸.

These will be done by different activities such as:

- ✓ Empowering arts professionals with skills, competences and know-how that help them to:
 - Adapt to changes in their social and political context due to globalisation, demographic change, and digital revolution,

⁴⁷ <http://www.fresh-europe.org/about/mission>

⁴⁸ <http://ietm.org/en/about-ietm>

- Overcome reducing public funding and cultural participation
- ✓ Producing long term results to leave a long-term legacy on the cultural landscape in Europe and beyond
- ✓ Strengthening the impact of the network and ensure its continuous renewal

The Three Year Plan (2014 - 2017) provides:

- ✓ Engagement in multilateral alliances with other organisations, sectors and networks
- ✓ Development of five program lines (*Sustainable Models, Measurable Impact, Life Arts in Digital Times, Worldwide Connections, Professional Capacities*) to enhance knowledge and expertise, to realize new strategies and to test results. The part of each program line would be the use of digital technologies and the development of audiences.
- ✓ To help monitoring the project, sharing research, reports and evaluations and creating on line possibility to continue live meetings a Digital Platform will be built⁴⁹.

4.1.29 ARTERRITORY

Title: ARTERRITORY

Website: <http://www.arterritory.com/en/>

Involved countries: Nordic, Baltic, other EU countries and Russia

Funding: Northern Dimension

The main goal of ARTERRITORY is to develop and promote a network of culture actors from the Nordic, Baltic, other EU countries and Russia, working in various media connected with visual arts. This includes fine arts, crafts, design, film, architecture and art theory.

The network aims to achieve more active and effective involvement of Russia's culture potential in EU art processes and information space, as well as integrating Nordic and Baltic philosophy and practices of CI networking among facilitators of Russian creative industries. The goal is to widen and strengthen an exchange platform for updated and analytical information dealing with visual art processes in EU and Russia to provide easy access to the latest network activities and art news in both English and Russian⁵⁰.

⁴⁹ <http://ietm.org/en/about-ietm>

⁵⁰ <http://www.ndpculture.org/projects/arterritory>

4.1.30 The Northern Dimension Partnership on Culture (NDPC)

Title: The Northern Dimension Partnership on Culture (NDPC)

Website: <http://www.ndpculture.org/ndpc>

Involved BSR countries: Denmark, Finland, Estonia, Island, Germany
Latvia, Lithuania, Norway, Poland Russian Federation, Sweden

Funding: Northern Dimmension

The NDPC was established in 2010 as the fourth Partnership in the Northern Dimension Policy, a common policy for EU, Iceland, Norway and Russia.

Northern Europe has an interesting cultural heritage and history, cultural and linguistic diversity, a versatile cultural and artistic production, profound experiences in cultural cooperation and exchange, and lot of professional networks in all sectors of society. Cultural production and culture-based services and innovations should be used to promote Northern Europe and its culture for the people in the region and for wider international consumers and thus contribute to social development and economic growth.

The objectives:

- ✓ Function as a complement to already existing national and international organization institutions working with cultural cooperation and exchange.
- ✓ Advocate for the potential of the cultural and creative industries to make a change.
- ✓ Provide a platform to facilitate dialogue and exchange of best practices.
- ✓ Follow the policy development for cultural and creative industries and cultural based innovation in the Member countries and regional councils.
- ✓ Highlight the cross- sector character of cultural and creative industries and organize meetings, seminars and workshops to connect various stakeholders as cultural and creative entrepreneurs, funding and financing institutions and agencies, civil servants with responsibility to develop policies for cultural and creative industries, media etc.
- ✓ Commission studies and research on relevant topics or/and sectors in the ND area.
- ✓ Inform about cultural and creative industries development and networks in the ND area by the Internet site⁵¹.

4.1.31 Cultura21

Title: Cultura21

Website: <http://www.cultura21.net/about-the-network/>

Involved BSR countries: Germany, Nordic countries

Funding: different

⁵¹ <http://www.cultura21.net/about-the-network/>

Cultura21 is a transversal, trans local network, launched in April 2007, constituted of an international level grounded in several Cultura21 organizations around the world. It offers the online and offline platform for exchanges and mutual learning, which stands for cultures of sustainability, allowing human social systems to evolve in harmony with one another and with their environment.⁵²

“Cultura21 is a platform for the promotion of a cultural change in the sense of a sustainable, social ecological change process, i.e. for a cultural evolution of societies and lifestyles. The term ‘sustainability’ expresses the close connection between social justice, peace, democracy, self-determination, ecology and quality of life. In order to reach these goals we need a cultural strategy of sustainability that is based on the assumption that the media, the arts, education, communication and organizational forms as well as human emotions play decisive roles in processes of social change.

Most indicators of the “global crisis” are still not showing any sign of improvement. The alarming fact is not only that those problems have structural causes, but also that the previous approaches and tentative solutions to the crisis have proven to be inadequate, focused on a short-time vision or even are part of the problem.”⁵³

Cultura21 is not only an informal network. Its strength and vitality relies upon the activities of several organizations around the world which are sharing the vision and mission of Cultura21. One of them is, founded in 2009, Cultura21 Nordic, with HQ in the city of Copenhagen (Denmark). The organisation provides different activities such as courses, lectures and workshops which aim to strengthen the sustainable Scandinavia and Europe.⁵⁴

⁵² <http://www.labforculture.org/en/directory/contents/networks/cultura21>

⁵³ <http://www.cultura21.net/about-the-network/>

⁵⁴ <http://cultura21.dk/>

4.2 Contemporary art projects involving participants from all countries from Baltic Sea Region

4.2.1 The ARS BALTICA Triennial of Photographic Art

Title: The ARS BALTICA Triennial of Photographic Art

Website: <http://www.ars-baltica.net/projects/ars-baltica-projects/visual-arts/actual-projects/ars-baltica-triennial-of-photographic-art.html>

Involved BSR countries: Germany, Latvia, Poland, Lithuania, Estonia, Norway, Sweden, Denmark, Finland

Funding: ARS Baltica

The ARS BALTICA Triennial of Photographic Art has been initiated by the federal state of Schleswig-Holstein in 1996. It promotes innovative artists from the region and deepens the critical dialogue on art and photography between artists, curators, institutions, and society. Different editions dealt with historical, cultural, social and aesthetic issues that were relevant at their time.

“The first Triennial “The Return of the Past – The End of Utopia?” curated by Enno Kaufhold, focused on the role of a historical consciousness for the image production, whereas the second edition “Can you hear me?” curated by Kathrin Becker (1999-2000), investigated visual communication in the context of globalisation and the rapid development of information technology.

Since 2003 the curatorship of the Triennial was taken over by teams, involving curators from different regions in Europe. With exhibition “What is Important?” (2003-2004) Dorothee Bienert (Berlin), Lars Grambye (Copenhagen) and Lolita Jablonskiene (Vilnius) investigated different strategies of artists who avoid representative images and use photography to point to the apparently unimportant.

The fourth Triennial “Don’t Worry – Be Curious!” (2007-2008), prepared by Dorothee Bienert, Kati Kivinen (FI) and Enrico Lunghi (LU), presented works that deal with social problems and global fears, but at the same time convey a positive and often humorous mood that makes the observer want to scrutinize his or her own patterns of thought. The project addresses people of all ages of all the ten countries involved. The Triennial usually involves between 10 and 25 artists from all 10 countries in the Baltic Sea region. The number of visitors varies from venue to venue and depends among other things on the local context⁵⁵.”

4.2.2 Rauma Biennale Balticum

Title: Rauma Biennale Balticum

Website: <http://www.raumantaidemuseo.fi/>

Involved BSR countries: Germany, Latvia, Poland, Lithuania, Estonia, Norway, Sweden, Denmark, Finland

Funding: no data

⁵⁵ <http://>

Rauma Biennale Balticum is the project accredited with ARS Baltica logo. The serial of exhibitions arranged by the museum began in 1977, when the first Gulf of Bothnia Biennial was held, assembling artists from the coastal towns and cities of Finland and Sweden. In 1985, the exhibition was expanded to cover the whole Baltic Sea Region and was renamed Rauma Biennale Balticum.

In the early years of the exhibition, artists' associations and cultural offices were invited to propose artists to the exhibition. From 1990 onwards, guest curators or curatorial teams of a museum have curated exhibitions regarding different themes. A catalogue with artist presentations and articles for each exhibition has been published and is available at the museum⁵⁶.

The target group for the Festival are people interested in visual arts, artists from the whole Baltic Sea Region and curators who are organising the biennial.

In 2010 there were 3272 visitors and twenty artists and artist groups participating in the exhibition.

4.2.3 Baltic International Art Biennale

Title: Baltic International Art Biennale

Website: <http://www.baltic-biennale.com/>

Involved BSR countries Russia, Germany, Finland, Norway, Sweden, Denmark, Lithuania, Latvia, Estonia, Poland

Funding: no data

Baltic International Art Biennale (Baltic Biennale) is a long-term project of the city, which holds the name of the Museum of Modern Art of Sergei Diaghilev, St. Petersburg State University, with the support of the Committee for External Relations of St. Petersburg and the Faculty of Liberal Arts and Sciences (under the patronage of Alexei Kudrin).

Biennale includes paintings, sculptures, drawings, installations, contemporary art and video art. Metaphor Fourth Biennial will be "Baltic archipelago: Newer new" - a cultural affinity and identity of the countries belonging to the same geographical region and demonstrating both unity and difference of national and cultural identity and new technologies and ideas of art and communication is rapidly changing field of

⁵⁶ <http://www.ars-baltica.net/projects/ars-baltica-projects/visual-arts/actual-projects/rauma-biennale-balticum.html>

our interactions. IV Baltic Biennale we dedicate the 290th anniversary of St. Petersburg State University.

Since 2012 it is not only the main project, but also the amount of curatorial, gallery-projects that will be presented at various city venues. In the past years, participants in the project were: «Manege», Rizzordi Art Foundation, Borey Art Gallery, AI Gallery, ART re.FLEX Gallery, Dmitry Semenov Gallery, St. Petersburg Apartment Museum Nabokov Museum of Derzhavin and Russian Literature.

In October-November 2014 BB will be showing works by artists of different generations, since the name "New Newer" includes the idea of art and works of the artist of the older generation can be much more modern and relevant than the young. Art has no age.

Discussions and round tables on fundamentally important issues in the evolution of the role of youth arts, new forms of cultural cooperation, the role of art -critic, philanthropy will be an integral and important part IV Baltic Biennale⁵⁷.

4.3 Cultural events using cross-sectorial dialogue aimed at citizen activism

4.3.1 Sunlight Reactor

Title: Sunlight Reactor

Website: <http://artline-southbaltic.eu/event/jan-chwalczyk-sunlight-reactor-application/>

Involved countries: Poland

Funding: Art-Line project

Jan Chwałczyk's "Sunlight Reactor" sculpture was unveiled in 2013 as part of the ART LINE project co-financed by the European Regional Development Fund under the 2007-2013 South Baltic Cross-Border Cooperation Program.

The work belongs to the city's open-air gallery of spatial forms, located in Dolinka Park in Elbląg (Poland).

The Sunlight Reactor is a unique light trap. It's essential structural element is a white metal screen on which sunrays are projected after bouncing off the multi-colour frame coated with reflective paint. The graphic effect of colour blending on the screen surface depends on the position of the sun and season of the year. However, in his work Chwałczyk does not only rely on painterly effects –the Sunlight Reactor is also (or perhaps primarily) a sculpture situated in a public space. Unifying the values characteristic for both painting and sculpture, this artwork defies unequivocal genre-based classification⁵⁸.

⁵⁷ <http://www.baltic-biennale.com/baltic-biennale-2014-about>

⁵⁸ <http://artline-southbaltic.eu/event/jan-chwalczyk-sunlight-reactor-application/>

The colours of the sculpture can be seen everywhere around the world. Therefore the project engages the viewer more personally and targets citizen activism. Thanks to the application prepared by Maciej Wojnicki audience can not only observe (according to the sunlight) the colour changes, but also listen to the colours! The light wavelength has been changed into the sound wave frequency!

To observe the colours and listen to please follow the link:

<https://play.google.com/store/apps/details?id=com.StudioO.Koncentrator>

4.3.2 Close stranger

Title: Close Stranger: promoting mutual understanding between population of Gdansk, Kaliningrad and Klaipeda through facilitation of exchange in the field of contemporary arts and culture

Website: <http://www.closestranger.eu/en/>

Involved BSR countries: Poland, Lithuania, Russia

Funding: The Lithuania-Poland-Russia European Neighbourhood and Partnership Instrument Cross-border Cooperation Programme 2007-2013

The overall objective of the project is to develop contemporary culture exchange and promote mutual understanding between population of Gdansk (Poland), Kaliningrad (Russia) and Klaipeda (Lithuania).

The specific objectives of the project covers facilitation of tripartite exchange within a cross-border network of institutions and professionals working in the field of contemporary arts and culture in three partner cities and dissemination of information about contemporary artistic, cultural and social issues on the territory of the project in three Programme's countries of Russia, Poland and Lithuania.

Main estimated results of the project are as follows:

- ✓ 25 trilateral and 55 bilateral artistic events were implemented with the involvement of at least three public institutions and 80 contemporary arts and culture professionals from Kaliningrad (Russia), Poland and Lithuania.
- ✓ Over 80 contemporary arts and culture professionals including artists, curators, musicians and writers from Kaliningrad, Gdansk and Klaipeda visited partner countries, explored their current cultural and social realities, shared expertise with local colleagues and wider audiences and jointly created 54 works of art basing on that.
- ✓ Online data base with over 150 article of information content on contemporary arts and culture in Kaliningrad, Gdansk and Klaipeda was develop in 4 languages, 7 catalogues/leaflet (8500 copies in total) were published and distributed among the target groups of the project.
- ✓ Over 22 000 people from three partner cities visited project events and with the aid of 140 art-works, presented within project framework, get information

about contemporary cultural and social processes in the neighbouring countries.

- ✓ 9 art training programs, facilitating the comprehension of art of the neighbouring countries by local population of Kaliningrad, Gdansk and Klaipeda, were developed and tested.
- ✓ Technical facilities of the applicant and its partners were improved⁵⁹.

4.3.3 Let's Art

Title: Let's Art

Website: http://projekty.laznia.pl/p3/?page_id=2

Involved BSR countries: Poland

Funding: EU Regional Programme National Cohesion Strategy

Let's Art - is a regular, several-year project carried out in the period April 2012 - June 2015 by the Laznia Centre for Contemporary Arts. The aim of the "Let's Art" is organising a series of workshops for young people and give them an opportunity for active leisure time while developing their skills.

An important part of the workshop will be encouraging project participants to express themselves through alternative forms of arts. The workshop will also promote the integration of youth and helped them to increase their self-confidence.

The main activities includes:

- ✓ Creative dance and theatre workshops
- ✓ Sound's workshops sound
- ✓ Painting and drawing
- ✓ Computer animation.

All workshops will be led by Polish artists. Each series of workshops will be summarized in a short presentation. The end of the project will be finalised with an exhibition summarizing all activities⁶⁰.

4.3.4 I do not destroy- I create⁶¹

Title: Wiem-nie niszczyć, tworzę

Website: http://projekty.laznia.pl/p4/?page_id=36

Involved BSR countries: Poland

Funding: EU Regional Programme National Cohesion Strategy

⁵⁹ <http://>

⁶⁰ <http://>

⁶¹ Origin

The project aimed at promoting social inclusion, breaking the monotony and grey areas of the city, as well as stereotypes about graffiti and street art. The project objective is to realize that graffiti is not only destroying public space, but also an art and a tool used by young people to express themselves,

The project takes place every year since 2009. The main activity is a series of several workshops, which are finalized with a competition, engaged young participants under 13 years old in a street art creation⁶².

4.3.5 In focus⁶³

Title: Pod lupą wyobraźni

Website: http://projekty.laznia.pl/p1/?page_id=29

Involved BSR countries: Poland

Funding: EU Regional Programme National Cohesion Strategy

The proposed project activity aims at raising awareness of New Port suburb residents as active actors of the local community who are involved in the life of their town by promoting and protecting human rights. Art supposed to be a medium to get in touch both with the environment and with own social attitudes. Artistic activities should help to show the importance and the need to reflect over their own identity.

The project focuses on the development of the individual in the process of stimulating the creative act. Using different methods in a workshop expands awareness motive of own actions. Human rights and their universality collide with the individuality of each person and area of freedom. And there is beginning of need to express your own identity.

The overall objective of the workshop is to engage in artistic activities people of all ages and to overthrow the social problems functioning in society as the myth of "conflict of generations". Organised workshops are proving that people can cooperate with each other, despite the differing experiences and different age⁶⁴.

4.3.6 Touch of art⁶⁵

Title: Dotyk sztuki

Website: <http://projekty.laznia.pl/p2/>

Involved BSR countries: Poland

Funding: EU Regional Programme National Cohesion Strategy

⁶² http://projekty.laznia.pl/p1/?page_id=29

⁶³ Origin

⁶⁴ <http://projekty.laznia.pl/p2/>

⁶⁵ Dotyk

The project intends a series of workshops for children and young people, led by artists working with *Laznia Centre for Contemporary Arts*. The aim of activities is to familiarize participants with contemporary art and the development of sensitivity and creativity among the youngest residents of the Lower Town. Common responsibility for the urban public space and willingness to improve the place of living is one of the major objectives as well. Implementation of the project should help with prevention of undesirable phenomena of social behaviour⁶⁶.

4.3.7 Streetwaves

Title: Streetwaves
Website: no data
Involved BSR countries: Poland
Funding: no data

Streetwaves takes place each year in May. For the first time the festival was organised in 2008 in cooperation with the *Laznia Centre for Contemporary Arts*. Since then Streetwaves has changed, grown and developed.

For one weekend in May, the city is taken over by artists. Music, concerts and art penetrate the city in places rarely visited, and the city is always taken aback by such an invasion of exhibitions and performances. Music resonates in streets, parks, SKM-trains platforms and at the doorsteps of Gdańsk's historic tenement houses. Initiative puts life into different areas of Gdańsk to show that art exhibitions can take place in private apartments as well. Art enters the lives of people who have not noticed it before, making them actively participate in these events⁶⁷.

4.3.8 Inside out

Title: Inside out
Website: http://www.ikc.dk/projekter/ (website is now out of order)
Involved BSR countries: Denmark
Funding: no data

⁶⁶ <http://projekty.laznia.pl/p2/>

⁶⁷ <http://www.trojmiasto.pl/streetwaves>

Inside out 2400 was a cross-genre project, which took place in September 2012 on Møntmestervej in Copenhagen NV. The overall idea was experimenting with video projections, mobile phones, performance and sound art in street spaces, in collaboration with the residents of neighbourhood of Møntmestervej. Project was staged and curated by Hanne Lise Thomsen and Kassandra Wellendorf in cooperation with Katrine Grünfeld, Niels Grønlykke, Ole Bird Hørkilde, Daniel bowls, Morten Dalsgaard, Marjana Milicevic, Claus Handberg Christensen, Katherine Jensenius and Jesper Kongshaug.

A series of 15-meter high video projections with pictures and portraits of 50 of the street's houses was the main point of the program. The project's idea was to visualize the neighbourhood residents by the sounds, words and pictures to 'turn inside out' on the street apartments. Video and sound art, the use of digital platforms, dramatic text and performance were included as art forms that magically visualized life in the apartments.

The production followed a series of visual and auditory representations of the residents, their houses and their thoughts. Sounds and words could be experienced as sound collages and audio walk through smart phones and I-pods and performed, through improvised telephone. The idea was during two evenings they would transform buildings on Møntmestervej by creating a social space, which could give residents the opportunity to interact with each other. Residents in the area represent a wide variety of the Danish population from ethnic Danish families who have lived in the buildings for generations to immigrants who come from many different countries.

The goal had been to convert these different but often parallel lives, to a visible diversity. An important part of the concept assumed that all residents were involved in creating this common visual and auditory narrative. Inside Out 2400 could thus help to create new experiences and challenge the perception of urban space⁶⁸.

4.3.9 3rd Ruhr Biennial

Title: 3rd Ruhr Biennial

Website: <http://www.ruhrbiennale.de/#English>

Involved BSR countries: Germany (international)

Funding: no data

The 3rd Ruhr Biennale takes place October – December 2014.

⁶⁸ <http://www.intercultural-europe.org/site/node/1409>

Artists, architects and authors from the whole world are invited to tackle the topic of urban and natural living environments of the future. Installations outside, concepts, sculptures, landscape painting, video and photography projects shall focus on urban free spaces, familiar and forgotten places, parks and greenery, lawns, intercultural gardens and the yearning for urban natural space.

The goal is to make the arts visible – in mosques, at the kiosk, the bus stops, the zoo, in shops, on leisure and playgrounds. Places for encouragement and foundering shall become visible, models for future urban planning shall be presented and places to help us succeed shall be created.

Project aims to:

- ✓ Get involved people who live and work in the area
- ✓ To reinvigorate the social and intercultural dialogue
- ✓ To encourage a shift of paradigm in urban nature by making the urban environment accessible as a holistic piece of art.
- ✓ To show up, what it is that makes people feel at home (or homeless) in a city, in its history and in its natural environment.

The ideographic levels of the 3rd Ruhr Biennale bear the following subtitles:

1. Lost & Working Places – Places of industrial culture and wilderness in civilization (photography, videos) in Cooperation with urbEXPO (Bochum).
2. Transformation of Nature into Art – Mana Places/ Poetry of Space/ Natural Illusions (all media)
3. Landscape and Vision – Urban spaces and dreams, pictures of landscapes, today and tomorrow (all media)
4. Homeland & Homelessness – A citizens' project (a collection of documents, objects, recordings of the collective memory of citizens and artists).⁶⁹

4.3.10 ANTI – Contemporary Art Festival

Title: ANTI – Contemporary Art Festival

Website: <http://www.antifestival.com/2014/fin/>

Involved BSR countries: Finland (national)

Funding: supported by different sponsors

ANTI – Contemporary Art Festival is an international contemporary arts festival presenting site-specific works made for public space in Kuopio, Finland. ANTI is seeking innovative and exciting live art works for children and young adults for the 2014 Children's ANTI festival.

ANTI presents live, sonic, visual and text-based art from today's most exciting and innovative artists. A truly international festival and Finland's foremost presenter of

⁶⁹ <http://www.ruhrbiennale.de/#English>

Live Art, ANTI is a meeting place for artists and audiences fascinated by how art shapes the spaces of everyday life.

All works will be presented to a mixed, public audience at ANTI Festival 23-28 September 2014

The festival has attracted over 50,000 visitors since its inception in 2002, gaining an international reputation as a meeting place for artists and audiences fascinated by how contemporary art might respond to the spaces and places of everyday life. In addition to offering spectacular artworks, the festival has also organised seminars, workshops and festival clubs and it has hosted residence artists. Even movies have been shown during the festival.

ANTI – Contemporary Art Festival has participated in EU projects A Space for Live Art (www.aspaceforliveart.org/) and Up to Nature⁷⁰.

4.3.11 Human Hotel

Title: Human Hotel

Website: no data

Involved BSR countries: Denmark

Funding: no data

Human Hotel was an experimental residency program for artists with a critical interest in the interactions between humans and the spaces they occupy. In partnership with the city of Copenhagen (Denmark), Human Hotel was calling for proposals from artists concerned with collaborative and participatory practices.

Throughout 2013, the Human Hotel residency program took place in the private homes of local Copenhagen families who have committed to have an artist living and working with them for a time.

Participants should stay with each host family for approximately 5 days and then moved on to another host until the end of residency (no minimum or maximum length required).

A total of 7 artists were selected for Human Hotel's inaugural artist-in-residency program in 2013. Each artist was selected based on the quality of his or her proposal. Proposal supposed to utilize the unique setting of the Human Hotel to explore its social architecture and to create a new site-specific work (not necessarily a physical work)⁷¹.

4.4 Events and projects promoting BSR as a common cultural region

4.4.1 BaltMetPromo

Title: BaltMetPromo

Website: <http://www.onebsr.eu/baltmetpromo/index.html>

Involved BSR countries: Denmark, Finland, Poland, Germany, Sweden, Estonia, Latvia, Lithuania, Russia

Funding: Baltic Sea Region Programme

⁷⁰ <http://>
⁷¹ <http://>

BaltMet Promo Project was launched in Helsinki in 2007. Two years later, in September 2009, the project was granted EU funding of EUR 2.8 million from the BSR Programme for the two-year pilot phase, 2010-2011. Helsinki submitted a follow-up project proposal called Baltmet Brand-Id in March 2011 to the Baltic Sea program call.

The project aimed to attract tourists, talents and major international investment projects to the Baltic Sea Region. Three areas of pilot projects were implemented as a test run for a lasting joint promotion. All of this was accompanied by a permanent policy dialogue among key opinion leaders and decision makers from the region, facilitated by Baltic Development Forum as one of the project partners.

The project was carried out in partnership of the cities of Helsinki, Berlin, Riga, Vilnius and Warsaw, together with their local partners from development agencies and universities. The project was supported by associate organisations from Copenhagen, Malmö, Oslo, St. Petersburg and Tallinn. In addition, 25 other associate organisations – including Baltic Sea Region networks, national investment and tourism promotion agencies and cultural institutions – had expressed their interest in supporting the project.

BaltMet Promo co-ordinated horizontal activities related to “regional identity building” as part of the EU Strategy for the BSR. This meant in practice working for the project goals and finding actively synergies with other regional stakeholders. The collaborative working method of BaltMet Promo was based on multilevel governance between actors of the Commission, state level and local level and on the involvement of private actors, both people and businesses. The working method became a model to be applied also in other European co-operation cases⁷².

To read more about project results please follow the link below:

http://www.onebsr.eu/baltmetpromo/wp-content/uploads/2012/01/BaltMet_Promo_Story_Final_Publication.pdf

4.4.2 BALTICNESS

Title: BALTICNESS

Website: <http://www.baltmet.org/balticness>

Involved BSR countries: Latvia, Estonia

Funding: no data

⁷² <http://www.onebsr.eu/baltmetpromo/index.html>

Balticness project took place in 2007/2008 during the Lithuanian presidency in the Council of the Baltic Sea States (CBSS). With a series of public events it visited all 11 Baltic Sea region capital cities (Tallinn, Helsinki, St. Petersburg, Stockholm, Oslo, Reykjavik, Copenhagen, Berlin, Warsaw, Vilnius, Riga) to promote the notion of the Baltic Sea Region, 'Balticness' and the Baltic Sea as the life artery for the people living around it.

Travelling activities⁷³:

- ✓ Travelling documentary photo exhibition "...where the Baltic Sea and Baltic people meet..." in a public building or open-air.
- ✓ Round table discussion or seminar at a local University specializing in Baltic Sea region studies on a specific issue (e.g., coastal environment protection, shipping, cultural tourism, creation of knowledge society, entrepreneurship, etc.) involving academia, students, public officials, experts, and general public.
- ✓ Jazz concert – performance of eminent Latvian saxophone player Denis Pashkevich and his band "Riga Groove Electro" together with local jazz artists, playing national themes in jazz settings.

"This project intended to promote awareness of the region's unique comparative advantages and values through raising the public recognition of 'Balticness' – the competitiveness, creativity, professionalism, skilfulness, dynamics, stability, multiculturalism, and openness of the region and its people, and represents a call for broader and deeper cooperation in the Baltic Sea region.

Project implementation:

The project started in November 2007 in Tallinn (in conjunction with the Baltic Development Forum summit, November 4-6), and finished in June 2008 at the Summit of the CBSS Heads of Government in Riga, marking the conclusion of the Latvian CBSS presidency."⁷⁴

4.4.3 Blues Baltica including German & Baltic Blues Challenge and Blues@School

Title: Blues Baltica

Website: <http://bluesfest-eutin.de/index-en.html>

Involved BSR countries: Germany

Funding: supported by institutional sponsors and partners

BluesBaltica (Eutin, Germany) is an annual four days blues festival taking place in Eutin (Germany) in May. This is an open air festival is one of biggest blues festival in Germany where known artists, mainly from the Baltic region, show their musicianship. The kind of repertoire that BluesBaltica offers is unique in Central

⁷³ <http://www.baltmet.org/balticness>

⁷⁴ <http://www.baltmet.org/balticness>

Europe. The festival in general has about 20,000 visitors and participants a year – with up to 200 musicians and up to 200 volunteers working on the project. Involved are musicians from all the countries around the Baltic Sea, including Germany and also of some other European countries such as France, Switzerland, Italy, Belgium, and Netherlands⁷⁵.

Since 2007, the events promoted by the Baltic Blues are officially a part of the international Baltic cultural project Ars Baltica.

Baltic Blues Challenge

Baltic Blues Challenge is an annual blues competition organised in October. Its laureates in the category Band and Solo/Duet are invited to join the worldwide finals of the International Blues Challenge in Memphis, Tennessee (USA). With the realization of the Baltic Blues Challenge (BBC) and the German Blues Challenge (GBC), Germany and the Baltic region are taking part in one of the world's biggest music projects in a high-end cultural genre. What is unique for this competition is the fact that winners of the GBC/BBC get the chance to measure themselves with the best blues musicians worldwide in the USA at the International Blues Challenge (IBC) in Memphis. This is a real promotion of Baltic Sea Region worldwide⁷⁶.

Blues@School

Blues@School takes internationally famed blues artists to schools, so they can bring the blues and its history and rich culture to the kids. Since 2008, Blues@School has run to great effects on over 30 schools in different German cities. In the project have participated around 200 kids per project (over 5000 altogether⁷⁷).

4.4.4 Folk Baltica

Title: Folk Baltica

Website: <http://www.folkbaltica.de/start.html?&L=2>

Involved Baltic countries: Germany

Funding: supported by institutional sponsors and partners

folkBALTICA is an event organised by the non-profit limited company folkBALTICA under the umbrella of the Ars Baltica cultural network, which extends across the Baltic Sea⁷⁸.

folkBALTICA is a new festival of national and international meaning. It provides a unique stage for Nordic and Baltic music culture, as well as from Russia, Poland and Germany.

⁷⁵ <http://www.ars-baltica.net/projects/ars-baltica-projects/music/actual-projects/bluesbaltica.html>

⁷⁶ <http://bluesfest-eutin.de/challenge-en.html>

⁷⁷ <http://bluesfest-eutin.de/blues-at-school-en.html>

⁷⁸ <http://www.folkbaltica.de/ueber-folkbaltica.html?&L=2>

The annual folkBALTICA is held in April in Flensburg and the neighbouring German-Danish border region. Folk music presented in a contemporary form is the third cornerstone of the spectrum of major music festivals in Schleswig-Holstein. The festival is also receiving a great degree of attention and acceptance in the Nordic countries.⁷⁹

4.4.5 Nordlichter

Title: Nordlichter

Website: <http://www.nordlichter-biennale.de/en/nordlichter.html>

Involved BSR countries: Germany

Funding: supported by institutional sponsors and partners

“NORDLICHTER is a festival of Nordic music and art presenting classical and new music as well as experimental cooperation projects developed by Berlin-based and Nordic artists.”⁸⁰

NORDLICHTER established itself as a multiple and multifaceted platform for Nordic Music and Arts. Artists invite the public to experience and discover extraordinary Nordic music projects in different formats.

NORDLICHTER collaborates with many different types of festivals and partners, it allows for projects that are not only artistically successful, but also set an open frame for economic budgeting and cross-border cultural cooperation, thus being of great value for all stakeholders involved⁸¹.

NORDLICHTER addresses everyone interested in music and arts from the whole Baltic Sea Region so for that reason the project can place itself in a category *Events promoting the BSR as a common cultural region*. Created as a platform, cooperation is one of the most important aspects of NORDLICHTER. The idea is to not only present existing projects, concerts or programs, but to give space for new alliances amongst artists and creative heads to work together beyond the borders of the countries involved.

4.4.6 Jazz Baltica

Title: Jazz Baltica

Website: <http://www.jazzbaltica.de/en/about-jazzbaltica>

Involved BSR countries: Germany (international)

Funding: supported by institutional sponsors and partners

⁷⁹ <http://www.ars-baltica.net/projects/ars-baltica-projects/music/actual-projects/folkbaltica.html>

⁸⁰ <http://www.ars-baltica.net/projects/ars-baltica-projects/music/current-projects/nordlichter-festival-for-nordic-music-and-arts.html>

⁸¹ <http://www.nordlichter-biennale.de/en/nordlichter.html>

Since 2002 the JazzBaltica has been part of the Schleswig-Holstein Music Festival and has become one of the world's most important festivals.

JazzBaltica has also the permanent mission of furthering up-and-coming musicians. Among them are artists of the Schleswig-Holstein scene and also talented young musicians from Scandinavia and the Baltic states whose careers are given a significant boost through their appearing at the JazzBaltica.

The idea behind JazzBaltica, however, is also to initiate unique projects and to enable formations of musicians that have never existed before. At JazzBaltica the big names of jazz find the right setting in which to carry out such projects⁸².

4.4.7 SeaSide - Developing excellent cultural destinations in the southern Baltic area

Title: SeaSide-Developing excellent cultural destinations in the southern Baltic area

Website: <http://www.baltic-seaside.com/index.html?L=%2Fproc%2Fself%2Fenviron>

Involved BSR countries: Germany, Lithuania, Sweden, Poland

Funding: South Baltic Programme

The project aims to use and increase the common maritime cultural heritage that connects the cities and regions of the South Baltic area. Neighbouring cities and regions shall become popular tourism destinations based on common heritage.

Maritime museums and festivals have the potential and possibility to act as ambassadors presenting the common maritime cultural heritage (traditional shipbuilding and sailing vessels, historic trade relations, fishery, navigation etc.).

The project idea is to make use of this potential by a more professional target-group orientation, promotion and cross-border cooperation. Development of maritime festivals, better use of floating heritage and establishment of a professional museum network of the South Baltic shall contribute to creation of the positive image.

The network of “sailing cities and regions” in the South Baltic will be enlarged and common branding towards international markets will be enhanced. The project aims to develop specific tourism products related to maritime themes and cultural heritage⁸³.

4.4.7.1 Maritime Heritage Atlas of South Baltic

The Maritime Heritage Atlas of South Baltic is created within the project a *SeaSide - Developing Excellent Cultural Destination in the Southern Baltic area 2008-2010*.

⁸² <http://www.jazzbaltica.de/en/about-jazzbaltica>

⁸³ <http://www.baltic-seaside.com/index.html?L=%2Fproc%2Fself%2Fenviron>

Thirteen partners from four countries - Germany, Poland, Lithuania and Sweden have started cooperation in the project whose main purpose is to promote the regions along the Southern Baltic coast through common activities.

The Maritime Heritage Atlas of South Baltic is one of the largest enterprises and challenges coordinated by the Polish Maritime Museum in Gdańsk. Aimed to potential visitors from Europe and the rest of the world, it works as an online guidebook of attractive destinations, but also as a compendium of knowledge about maritime heritage. It covers the whole area of South Baltic. The Atlas objective is to disseminate, promote and educate, strengthen region identity and its recognition, most of all - encourage tourists to visit this region. The assets of the Southern Baltic are to be shown thanks to an interactive map⁸⁴.

“The Maritime Atlas gathers the historic sites and objects, constructions, museums, lighthouses, historical ships and warships, ports and shipyards, natural attractions which belong to maritime heritage. Most of them are open to public and are considered the tourist attractions. The atlas contains maritime events and festivals as well. The maritime attractions are grouped in categories and numerous photos enrich sub-categories and the substantial contents. Maritime

Atlas is prepared in English with the access for four users updating the information.”⁸⁵

4.4.7.2 Sea - 4 Stories

2 sea- 4 stories was a unique travelling exhibition, jointly produced by four museums in four different countries around the South Baltic Sea and within the Seaside project. The theme of exhibition was the history of the Baltic. In four different interests' areas such as, war and peace, trade and development, each museum contributed with their unique stories of the Southern Baltic from the Viking Age until the Cold War.

The four participants of this exhibition were: The Maritime Museum in Rostock, the Polish Maritime Museum in Gdansk, and the Naval Museum in Karlskrona and the Lithuanian Sea Museum in Klaipeda⁸⁶.

4.4.8 Sounds of the North

Title: Sounds of the North

Website: <http://dzwiekipolnocy.pl/?lang=en>

Involved BSR countries: Poland

Funding: no data

The Festival is an important project of the Baltic Sea Cultural Centre in Gdansk. The event took a special place in a cultural calendar of city of Gdansk in Poland. It

⁸⁴ http://maritimeatlas.eu/strona-1-About_Atlas.html

⁸⁵ http://maritimeatlas.eu/strona-1-About_Atlas.html

⁸⁶ <http://www.baltic-seaside.com/1sea-4stories.html>

presents most remarkable artists who represent musical tradition of the Baltic Sea Region expressed in a different styles and cultural idioms.

The „Northern” plot of the Festival is kind of rare in Poland and that is very welcome by the audience and musicians.

“Festival was initiated in the ‘70 as a review of Cashubian folk bands, which in time widened its reach to folk bands from Northern Poland and finally – representatives of the Baltic countries.⁸⁷” In the ‘90 Festival became Northern Folk’s Festival and since 1999 it has been organized as Sounds of the North.

Over the years the event has grouped artists, especially musicians and activities that are inspired by musical roots of their own and other nation’s culture.

Nowadays Sounds of the North is carried out each two years to entertain audience during a few summer evenings with most beautiful fusions of tradition and modernity. It presents original folk performers and professional musicians who have found their inspiration in traditional music.

4.4.9 Baltic Comic

Title: Baltic Comic

Website: http://www.baltic-comic.de/baltic-comic/19._bis_24._Mai_2013.html

Involved BSR countries: Germany

Funding: supported by different institutions

Baltic comic was an international symposium with subscribers and translators from ten countries placed during March 2013 at Nordkolleg Rendsburg.

One artist from every participating country was invited to create an extended and lively cultural exchange. There was provided a platform for both reflection on the current trends and developments within the medium and a closer look at the ideas and processes of comic creation in the respective neighbouring countries. The project also aimed to provide translators to expand their professional horizon by working with the fascinating linguistic challenges, which are presented by the translation of comics. The general topic of the workshop was "Bridges", which meant the representation of both ongoing developments in communication and transport around the Baltic Sea and the possible closeness of comics to other forms of art.

After the workshops the works were published in an anthology. At the so-called "Comic Battle" the artists competed against each other to show new possibilities of presenting comics and attract an even wider audience. Finally, some of the comics

⁸⁷ http://dzwiekipolnocy.pl/?page_id=640&lang=en

were presented in an exhibition which was organized from 21 to 24 March, 2013 in Kiel, the capital of Germany's most Northern region, Schleswig-Holstein⁸⁸.

4.4.10 The Virtual Baltic Sea Library

Title: The Virtual Baltic Sea Library

Website:

http://www.balticsealibrary.info/index.php?option=com_htmlmap&view=htmlmap&id=1&tmpl=index&Itemid=62

Involved BSR countries: Germany, Poland, Finland, Latvia, Denmark, Russia, Norway, Lithuania, Estonia and Sweden

Funding: no data

The virtual Baltic Sea library is a continuously growing anthology of representative literary texts broadly connected with the Baltic Sea that seeks to provide multiple

insights into the Baltic Sea region. The Virtual Baltic Sea Library is granted with Ars Baltica logo.

The overall idea of that initiative is that 11 national editors (from Poland, Finland, Iceland, Latvia, Denmark, Russia, Germany, Norway, Lithuania, Estonia and Sweden) are choosing works of literature to be included in the virtual anthology. Special attention is given to authors who have travelled to neighbouring countries and written about their journeys and experiences. In establishing these connections the library is creating a network of contacts across the Baltic Sea region and compiling a collection of texts around the various national mythologies of the Baltic Sea states.

The next step is engagement of translators who are encouraged and inspired to produce translations of these selected works of literature into the various languages of the entire Baltic and Nordic region. And, eventually, a literary corpus or canon of national text anthologies in eleven languages will be established and linked to each other forming a common anthology published in the Internet.

In a fast developing digital world with its specific influence on reading culture and literacy the Baltic Sea Library will spur on intercultural reading of literature as well as research, teaching, the evaluation and the general distribution of the inter-culturally connected national literatures of a common Baltic Sea region. These efforts aim to foster the perception of a common cultural identity within the Baltic Sea region as a whole⁸⁹.

4.4.11 Nordic Summer

Title: Nordic Summer

Website: <http://www.ars-baltica.net/projects/ars-baltica-projects/literature/actual-projects/nordic-summer.html>

Involved BSR countries: Lithuania

Funding: no data

⁸⁸ <http://www.ars-baltica.net>

⁸⁹ <http://www.ars-baltica.net>

“The International Contemporary Literature Forum "Nordic Summer" placed in Lithuania is considered as one of the most interesting literature events in the Baltic Sea Region.

The Forum is based on discussions and speeches on contemporary matters, literature readings, jazz evenings and other cultural arrangements, joined by famous contemporary writers from all over the world.

The goal of Nordic Summer is to shine a light on the most topical trends in literature through a multidisciplinary approach, by examining them from unconventional vantage points. Sociological angles are also of keen interest for the organisers of and participants in the forum – previous years have seen discussions of the image of the writer, as well as of the role of media and advertising in the spread of literature.”⁹⁰

For many years, the festival was organized by the Jurbarkas Museum, but from 2011 it is organizing by the Lithuanian Reading Association.

The Nordic Summer is granted with Ars Baltica logo.

4.4.12 Connecting

Title: Connecting

Website: <http://www.connecting-artsandcrafts.com/Welcome.html>

Involved BSR countries: Germany, Norway, Denmark, Finland, Sweden

Funding: Ministry of Education and Culture, the cooperating regions, the consulates, the regional arts and crafts associations and regional sponsors

CONNECTING was a travelling exhibition planned together with the art and craft association of Schleswig-Holstein (Germany) and its partner regions in Sweden, Denmark, Finland and Norway.

The overall idea was to invite artists who were presenting their newest artistic projects together in the five countries.

⁹⁰ <http://www.ars-baltica.net/projects/ars-baltica-projects/literature/actual-projects/nordic-summer.html>

The main idea for CONNECTING was to provide an international cooperation on the fields of art exchange, cultural administration, funding and artists direct involvement.

The project was an additional event to other international ones which often are initiated by museums or other established institutions. The exhibitions have been arranged in cooperation with the national and regional arts and crafts associations and have been arranged in the context of the Schleswig-Holstein Cultural Partnership Cooperation.

Through the cordial planning and development of the project the artists established sustainable connections around the Baltic Sea, both personally and professionally. What made this project unique in many ways was the fact that kind of project process was explored for the first time in these regions on the arts and crafts field⁹¹.

Project is granted with Ars Baltica logo.

4.4.13 Baltic Contemporary Art Biennale

Title: Baltic Contemporary Art Biennale

Website: <http://www.marearticum.pl/>

Involved BSR countries: Poland (international)

Funding: no data

The Baltic Contemporary Art Biennale has taken place in Szczecin (Poland), Visby (Sweden), and Riga (Latvia) since its inception in 1995. It is produced by MARE ARTICUM, together with the National Museum in Szczecin. More than 300 artists, performers and musicians have participated in the Biennale's eight iterations, which have featured collected, site-specific and newly commissioned works in equal measure.

Beside the Biennale there are organised as well seminars and conference programs which aimed at drawing artists, curators, critics, collectors, institutional directors, politicians and the general public together, enabling exchanges of ideas and information on topics relevant to each exhibition's curatorial theme, with catalogues documenting featured artists and their works published in conjunction with each event.

"Since 1997, MARE ARTICUM has curated, co-ordinated and produced exhibitions and seminars devoted to Baltic contemporary art events in Stockholm

⁹¹ <http://www.balticartsandcrafts.com/Welcome.html>

(Sweden), Gdańsk (Poland), St. Petersburg (Russia), Bornholm (Denmark), Riga (Latvia) and Frankfurt am Main (Germany).⁹²

The Baltic Contemporary Art Biennale is granted with Ars Baltica logo.

4.4.14 The Baltic States Biennial of Graphic Arts Kaliningrad

Title: The Baltic States Biennial of Graphic Arts Kaliningrad

Website: <http://www.kaliningradartmuseum.ru/en/projects/biennial/2013>

Involved BSR countries: Russia (international)

Funding: Ministry of Culture of the Russian Federation, various institutions of the participating states, The Nordic Cultural Fund (Denmark), and the Government of the Kaliningrad Region

The Biennial promotes togetherness among the people of the Baltic countries through cultural interaction, the awareness of cultural diversity of the Baltic Sea States and a cross-cultural communication.

Besides that, the Kaliningrad Biennial wants to create an international network of graphics in the Baltic cultural space and space for idea-sharing professional communication for artists, critics and experts from across the world. Furthermore, a dialogue in a pan-European context shall be established and maintained.

Since 2000, the "Baltic States Biennial of Graphic Arts Kaliningrad – Koenigsberg" has been showcasing works from nine Baltic States – Russia, Denmark, Estonia, Finland, Germany, Latvia, Lithuania, Poland and Sweden.

From 2013, there was a conceptual change of a format of the competition. Besides the artists from the BSR region: Russia, Lithuania, Latvia, Estonia, Poland, Germany, Denmark, Sweden, Finland, the participants from around the world can take a part according the conditions of the open competition.⁹³

Project is granted with Ars Baltica logo.

4.4.15 New Baltic Dance

Title: New Baltic Dance

Website:

http://www.dance.lt/en/552993/projects/new_baltic_dance/new-baltic-dance

Involved BSR countries: Lithuania (international)

Funding: no data

⁹² <http://www.marearticum.pl/baltic-contemporary-art-biennale>

⁹³ <http://www.kaliningradartmuseum.ru/en/projects/biennial/2013>

New Baltic Dance is an international Contemporary Dance Festival that has grown up into one of the main and most prestigious dance festivals in the Baltic Sea region. The Lithuanian Dance Information Centre and Vilnius Festival organize it. Each year in May it takes place at different venues in Vilnius.

For the first event in 1997 festival the team has gathered participants mostly from the post-Soviet countries where contemporary dance had only been starting. Since then the number of guest countries increased significantly to come to the point when the festival has presented companies from all Nordic and Baltic countries, United Kingdom, France, Germany, Italy, Belgium, Israel, Canada, Slovenia, Russia, Belarus, Kazakhstan, Poland, Switzerland, Senegal.

The Festival promotes both famous productions and new young companies/choreographers with experimental works. One of the guidelines of the festival is to present the latest productions, thus the event is open for premieres, post-premieres, pre-premieres. The festival also provides the possibility for Lithuanian choreographers to show their recent works⁹⁴.

Project is granted with Ars Baltica logo.

4.4.16 Baltic circle

Title: Baltic circle

Website: <http://balticcircle.fi/2013/en/info/>

Involved BSR countries: Finland (international)

Funding: Q-teatteri, the City of Helsinki Cultural Office, The Ministry of Education and Culture in Finland, EU Culture Programme and Finnish Cultural Foundation.

Festival Baltic Circle is a ground for developing new trends in the field of theatre and contemporary art as well as a bridge for artistic communities of Baltic and Nordic countries. It supports artists' mobility and internationalization of performing art.

Baltic Circle is an International Contemporary Theatre Festival, which is organized every November in different performance specific venues in Helsinki.

Baltic Circle is created by a group of Finnish theatre professionals who share the desire of making artistically ambitious contemporary theatre.

The festival developed itself to a platform of different activities such as training programs, seminars, workshops, discussions, and actively participates in public debate on contemporary art. Baltic Circle is also pioneering on a residency program for the contemporary theatre and the performing arts in Finland with HiaP – Helsinki international artist-in-residence Programme.⁹⁵

⁹⁴ http://www.dance.lt/en/552993/projects/new_baltic_dance/new-baltic-dance

⁹⁵ <http://balticcircle.fi/2013/en/info/>

4.4.17 Telling the Baltic

Title: Telling the Baltic (Art Line)

Website: <http://www.ttb.artline-southbaltic.eu/>

Involved BSR countries: Finland (international)

Funding: European Regional Development Fund, INTERREG IVB, Baltic Sea Region Programme 2007-2013

“Telling the Baltic” was an event which had the Baltic Sea and storytelling in focus. The overall concept was to collect stories from fishermen, lighthouse keepers, ferry staff, sailors, islanders and dockworkers around the Baltic Sea. More than 100 people were interviewed by Museums, Art galleries and Universities.

These stories inspired artists to create artworks for the exhibition “Telling the Baltic”. The exhibition was first presented at Blekinge museum and then travelled further on to Germany, Poland, Russia and Lithuania. It was also presented on board of Stena Line ferries between Karlskrona and Gdynia⁹⁶.

In the exhibition participated around 30 artists from Poland, Sweden, Denmark, Russia, Lithuania and Germany. All collected stories are today available in digital form in museums around Europe and online. To see please follow the link below:

www.ttb.artline-southbaltic.eu

Telling the Baltic was a part of the international art project Art Line.

4.4.18 Caricature from the Baltic Sea

Title: Caricature from the Baltic Sea

Website: <http://www.nck.org.pl/en/event/2222/caricature-from-the-baltic-sea-countries>

Involved BSR countries: Poland

Funding: no data

This year exhibition was prepared by Ryszard Wasyluk(Poland) and Arunas Vaitkus(Lithuania). It received a great help from Victor Bogorad (Russia), Andrus Tamm from Humor Magazine Palikaja (Estonia) and Gaits Slake (Latvia). This exhibition displayed 190 works of 19 authors and could be visited from 20.06. - 06.07.14 at the Baltic Sea Culture Centre gallery in Gdansk.

⁹⁶ <http://www.ttb.artline-southbaltic.eu/about-telling-the-baltic.html>

Organizer: The Baltic Sea Culture Center, Gdansk
Cooperation: Video Studio Gdańsk- Gdańska Galeria Dobrego Humoru
Patronage: Association of the Polish Caricature Artists.⁹⁷

4.4.19 Karlshamn Baltic Festival

Title: Karlshamn Baltic Festival

Website: <http://www.karlshamn.se/sv/Ostersjofestivalen/Ovrigt/>

Involved BSR countries: Sweden

Funding: no data

Karlshamn Festival is organised every year during the 29th week of the year. It is a one of the most important events in the city and it attracts many people.

One of the biggest attractions is the carnival parade, An à la Rio Karlshamn. The Baltic Song Contest, which is a part of the festival, allows artists to meet from neighbouring countries who connect through the music.

Karlshamn Baltic Festival is a typical local event but because of its focus on Baltic Sea it can be marked as an event promoting BSR as a common cultural region.

4.4.20 Enjoy South Baltic!

Title: Enjoy South Baltic!

Website: <http://www.balticsea.travel/esbp/project/>

Involved BSR countries: Poland, Lithuania, Germany

Funding: South Baltic Programme

The project involves 6 Partners from Poland, Lithuania, and Germany. The partnership consists of regional tourist boards, regional/local authorities as well as one research institute.

The overall idea of the project is to promote the southern part of the BSR area (Germany, Poland, Lithuania) as an attractive and competitive tourist destination in the global tourism market. Different tourism stakeholders decided to cooperate with each other to achieve this goal.

The first stage of the project implementation is related to creation of new tourist products and packages on the base of unique resources and observed trends in

⁹⁷ <http://www.nck.org.pl/en/event/2222/caricature-from-the-baltic-sea-countries>

tourism. The second step will be designed to launch the new products on defined markets.⁹⁸

At the end the common goal for all partners is to make South Baltic area an interesting place for potential visitors and to promote region worldwide.

4.4.22 Developing the Four Corners as a sustainable destination based on natural and cultural heritage (Four Corners Heritage)

Title: Four Corners

Website: <http://www.four-corner.org/>

Involved BSR countries: Sweden, Denmark, Poland, Germany

Funding: South Baltic Programme

The project develops a joint promotion based on values from Four Corners common heritage such as archaeological treasures or historical events which makes Four Corners region an interesting place to visit and to live in.

The four regions - Bornholm, Rügen, Swinoujscie and Southeast Skåne - are all border regions of their own countries. As a result of the democratic developments in Eastern and Central Europe, and because the regions are so close, it became quite natural that they work together for common goals.

Since the '80, Bornholm and Southeast Skåne have worked together and exchanged views on many occasions. In 1995 this collaboration extended and included Rügen and Swinoujscie. Thereby the Four Corners was established. Since then the regions have worked together on a number of projects and in many areas.

The collaboration between Southeast Skåne and Bornholm, which is partly financed by the Nordic Council of Ministers, has been the hub of the Four Corners cooperation. Joint projects, financed by the EU, include culture, tourism, business development, communications and the infrastructure⁹⁹.

4.4.23 CULT IDENTITY

Title: CULT IDENTITY

Website: <http://www.ancientsites.eu/en/>

Involved BSR countries: Latvia, Sweden, Estonia

Funding: Central Baltic INTERREG IV A Programme 2007 -2013

⁹⁸ <http://www.balticsea.travel/esbp/project/>

⁹⁹ http://en.southbaltic.eu/db/index.php?p=6&id_db=4&id_record=68

“The ancient cult sites, also referred to as sacred sites, represent an important element of the pre-Christian cultural heritage in the Central Baltic region. The potential of the ancient cult sites for enhancing the common identity in the region or for developing new tourist attractions has not been fully recognized.”¹⁰⁰

Aim of the project

The Cult Identity project addresses the problem of balanced management of the cult sites as a joint cultural heritage element in the Central Baltic region. The project aims at preservation of the sites and developing them into tourist attractions.

Project objectives are:

- ✓ Provide access to information and knowledge about ancient cult places, promote environmental activities and increase interest of communities on ancient sacred sites as a valuable heritage of culture and traditions
- ✓ Promote ancient cult sites / sacred places by attracting tourists and other interested persons as well as representatives of tourism's business and developing marketing of new tourism destinations
- ✓ Provide long-term development of business environment and making objects attractive for local inhabitants and guest¹⁰¹

Main project activities

The project is mapping the ancient cult sites and creating a joint strategy for management and development of these sites to ensure their preservation. Activities also include the promotion of sites as common historical heritage to local and foreign visitors.

4.4.24 EUNECBAS

Title: EUNECBAS

Website: <http://www.oistfest.ee/index.php?id=424>

Involved BSR countries: Estonia, Finland, Latvia

Funding: Central Baltic INTERREG IV A Programme 2007 – 2013

Development idea

¹⁰⁰ <http://www.ancientsites.eu/en/about-project/general-information>

¹⁰¹ <http://www.ancientsites.eu/en/about-project/general-information>

Even though historically the Central Baltic countries should be culturally connected this link is still weak. Music is a good way to create connections and even make them stronger. It also provides an international language understandable to everybody.

Aim of the project

The EUNECBAS project developed the cooperation of musicians and concert organizers to show up the common cultural heritage of the Central Baltic region. By understanding the common cultural heritage more accurately, the region can better make this heritage known elsewhere as well.

Main project activities

The project organized education for young musicians in Finland to integrate new national music into the historic musical base of the Central Baltic countries. New chamber ensembles and orchestras were created with musicians from the Central Baltic countries, and new compositions are performed in concerts organised in Estonia, Finland, Latvia and Sweden. Working with professionals was proven to be a great opportunity for the participating youth, and the scale of the musical productions is much greater through cooperation than it ever could be if carried out by the project partners individually.¹⁰²

4.4.25 AGORA 2.0 – Heritage Tourism for increased BSR Identity

Title: AGORA 2.0 – Heritage Tourism for increased BSR Identity

Website: <http://www.agora2-tourism.net/>

Involved BSR countries: Denmark, Poland, Estonia, Lithuania, Sweden, Finland, Latvia, Germany

Funding: Baltic Sea Region Programme 2007-2013

Countries in the Baltic Sea Region have a long common history. However, the area is still not well recognised as one common region, even by its own residents.

Project aims at strengthening the common identity of the Baltic Sea Region, based on its rich natural and cultural heritage. The project deals with five concrete cultural and natural heritage potentials, which are seen as possible bearers of a common identity¹⁰³:

- ✓ Castles,
- ✓ Red-brick gothic,
- ✓ Forests,

¹⁰² <http://www.oistfest.ee/index.php?id=424>

¹⁰³ http://eu.baltic.net/Project_Database.5308.html?&contentid=36&contentaction=single

- ✓ Shifting sand dunes,
- ✓ Stones / rocks (as geological potentials).

Project partner worked on developing new tourism offers. To support the Baltic Sea Region tourism sector, especially small and medium sized companies; BASTIS was developed as a modern web based solution, following the "wiki principle" (www.bastis-tourism.info).

The 'Baltic Sea Heritage Tourism Information Service' provides well-structured and prepared market research data.

- ✓ BASTIS-Wiki is the heart of the service and it offers data regards destinations, source markets, heritage tourists and heritage sites.
- ✓ BASTIS-Blog is the news centre.
- ✓ BASTIS-Forum is a place for exchange and discussions.

The service provides free access for users.

Another activity was searching for an answer on question: "What do we have in common in the whole Baltic Sea Region?" An online questionnaire invited to share opinions. The final study is available under www.agora2-tourism.net. Finally, 65 pre-selected features were basis for a public online ranking to identify "The Six Baltic Sea Wonders".

The winners were:

Cultural heritage:

- Tallinn Old City (EE)
- Vilnius Old City (LT)
- Gdansk - Town of Memory and Freedom (PL)

Natural heritage:

- White Cliffs on Ruegen & Moen (DE, DK)
- Curonian Spit and Lagoon (LT, Kaliningrad / RU)
- Masurian Lake District (PL)

Representatives of the winners were invited and ceremonially awarded during the "Joint BTC & Final AGORA 2.0 Conference in Sopot, Poland, on 8 November 2012¹⁰⁴.

4.4.26 Baltic Meetings of Illustrators

Title: Baltic Meetings of Illustrators

Website: <http://www.nck.org.pl/en/our-activities/cyclical-projects>

Involved BSR countries: Poland

Funding: Ministry of Culture and National Heritage and City of Gdańsk

¹⁰⁴ <http://eu>

Baltic Meetings of Illustrators take place every year in autumn and it is organised by The Baltic Culture Centre in Gdańsk. It's a very important moment for children literature in Poland and many other countries round the world. It gains more and more interest not only from the side of authors themselves, but also parents, pedagogues, artists, cultural operators and publishers, who do a lot to publish it more beautiful than ever.

There are organised book fairs focused on children literature, cultural events promoting the idea of a child spending time with a book designed for it. There are also competitions for illustrators, prizes for publishers - everything to set the children literature on the right, very high place in the general world of books.¹⁰⁵

The formula of the Meetings, created in 2006, is wide. The most influential Baltic Sea illustrators are invited to hold workshops for young Gdansk-based artists, to present their works, take part – together with other experts – in meetings and discussions open for teachers, tutors, artists, publishers. Children are also invited to take part in arts workshops. For a wider audience are prepared one-off actions – exhibitions, concerts, multimedia shows etc.

This year, the 9th edition takes place on 17 - 18th October 2014 at The Old Town Hall. As every year the project's programme includes: workshops, presentations, exhibition and also, will release publications. The 9th edition of Meetings is inspired by the art of outstanding illustrator and stage designer - Adam Kilian. This versatile artist successfully combines different fields of art: In his career, he created the scenery for more than 300 performances, over 70 animated films and over 50 books for children. Therefore, subject of interest will be books illustrations and theatre.

4.4.27 Baltic Festival of Comics

Title: Baltic Festival of Comics

Website: http://bfkx.hanami.pl/wp/?page_id=14

Involved BSR countries: Poland

Funding: different

¹⁰⁵ <http://www.nck.org.pl/en/our-activities/cyclical-projects>

Baltic Festival of Comics is a regular event promoting the art of comics from the Baltic Sea Region. Baltic Festival of Comics is a unique opportunity to participate in meetings with authors and publishers of comic books, workshops and lectures.

The seventh edition of the Festival took place on 27 and 28 June 2014, at the Library of Manhattan and June 29 2014, at the Gdansk School of Art. Foreign star of this year's edition was Igor Baranko.¹⁰⁶

4.5 The impact of social innovation and creativity on increase in prosperity

4.5.1 Craftland

Title: Craftland

Website: <http://www.craftland.se/>

Involved BSR countries: Poland, Lithuania, Sweden

Funding: South Baltic Programme

The main aim of the project is to intensify intercultural dialogue and involve local communities in cross-border activities. Preserving the cultural heritage of the South Baltic Region is also important goal and should be done through joint actions increasing the attractiveness of the area.

More efficient use of cultural heritage helps to support regional development and increase the area's competitiveness. Thanks to diversity of the partners it is possible to share each other's experience and good practices. The common goal for everybody is to show Baltic Sea cities as interesting tourist destinations and even prolong the tourist season.

The project through different kinds of cultural events aims to intensify local communities' activity and help inhabitants develop their historical awareness. Thanks to cooperation with international partners integration between people and institutions become possible. Awareness about cultural diversity as well as common history and identity of this part of Baltic Sea rises.

The planning actions are different types of cross-border cultural events taking place in partner cities for 3 years. Every year there will be a Festival Market (idea from Sweden), International Crafts and Folk Festival (from Lithuania) and a City Tournament (from Poland) organised in one of the countries. The events travel from one partner to the other so that everybody has a chance to experience each type of activity¹⁰⁷.

4.5.2 MUS-E®

Title: MUS-E®

Website: <http://www.menuhin-foundation.com/mus-e/>

Involved BSR countries: International project involving BSR countries such as Germany and Finland

Funding: EU Culture Programme 2007-2013

¹⁰⁶ <http://>
¹⁰⁷ <http://>

The main idea of MUS-E® is that art should be part of daily education, accessible to all. By art to open new possibilities of expression and ways of looking at life and people. The project promotes social integration and aims to reduce levels of violence, racism and social exclusion amongst the young. The MUS-E® programme is addressed to those children who come from challenging environments. It should help them to begin the road of personal fulfilment through music, singing, drama, painting, dance and all art disciplines.

One of the most important elements of the programme is that professional artists come into the primary classroom to give classes on a regular basis. Working in both inner city areas and rural villages, the artists of MUS-E® introduce show new ways of thinking and creating and try to stimulate children's harmonious development. Therefore project aims young citizen's activism.

MUS-E® is established in 12 European countries and Israel (currently in Belgium, Finland, France, Germany, Hungary, Israel, Italy, Kosovo, Portugal, Spain and Switzerland) and it is leading by the International Yehudi Menuhin Foundation (IYMF). MUS-E® currently involves 50,000 children, 450 primary schools, and 1,000 artists.

4.5.3 BalticlaB

Title: BalticlaB

Website: <http://balticlab-online.eu/>

Involved BSR countries: Sweden, Estonia, Latvia, Lithuania, Poland, Russia

Funding: Horizontal Action Neighbours of the European Union Strategy for the Baltic Sea Region (EUSBSR) and is initiated within the framework of the South Eastern Baltic Sea Area Modernization Partnership (SEBA).

BalticLab was launched by the Council of The Baltic Sea States and the Swedish Institute to create network for young creative people, who are not politicians or civil servants, but rather entrepreneurs, artists and opinion makers, with an interest in providing new perspectives for driving integration and innovation in the Baltic Sea Region.

The overall idea of the BalticLab Project Development Programme is to support the personal development of talented people through providing them mentorship and a platform for working together on joint projects. Creating regional groups for a space of three months can do these.

“As both the CBSS and SI are public organisations, the programme also creates a link between individuals with potential to drive change and innovation on the one hand and the politicians, civil servants and NGO’s engaged in Baltic Sea region territorial cooperation on the other. The lab is seen as a platform allowing young talented individuals from the Baltic Sea Region to create a dynamic cross-disciplinary network and develop future joint projects in the region”¹⁰⁸.

BalticLab 2.0 brings young creative minds from the Baltic Sea Region together into one space to explore new perspectives and sources of inspiration in the region. It increases the prosperity of the region by creating a common cultural scene and providing innovation and inspiration for the field of education.

4.5.4 Meeting the Odyssey

Title: Meeting the Odyssey

Website: <http://www.meetingtheodyssey.eu/>

Involved BSR countries: International project involving partners from BSR: Denmark, Germany, Finland, Poland, Estonia, Russia

Funding: EU Culture Programme 2007-2013

Meeting the Odyssey is a social and artistic theatre project with 12 EU partners and one associated partner from Russia. The project promotes mobility and excellency for artists and it aims to coproduce four theatre productions.

It enhances social communication and reconstruction of a European identity among the citizens by organizing workshops for the people of 14 places and creates 14 instant performances that will tour with the symbolic Odyssey ship. The project connects people and artists from South and North by sailing in the Baltic and Mediterranean Seas, 3-4 months every year, and sharing the stories and experiences.

Planned outcomes:

- ✓ Around 14 workshops for inhabitants reaching a minimum of 400 people will be arranged along the tours.

¹⁰⁸ <http://balticlab-online.eu/>

- ✓ Around 14 “Instant performances” that will be constructed out of the stories collected in the workshops.
- ✓ 4 big tours from 2014 up to 2016 reaching more than 20 ports.
- ✓ Production of a research focused on intercultural dialogue, artistic mobility and European identity.
- ✓ Create unity and solidarity among the partners and the people involved in the project¹⁰⁹.

Project’s ambition is to build a common European citizenship giving dignity and roles to different narrations coming from the different sides of Europe. European cultural space is built on local communities and these local communities can act as change agents to promote a notion of Europe as a cultural space.

4.5.5 South Baltic Academy – a tool of social change

Title: South Baltic Academy – a tool of social change

Website: <http://www.s bait.eu/en/node/10>

Involved BSR countries: Poland, Lithuania

Funding: South Baltic Programme

South Baltic Academy – a tool of social change is an international socio-educational-artistic project, which invites the participants from Poland, Lithuania, Sweden and Germany.

The target group of the project are enthusiastic, young people who want to make a difference in the cultural life of their city and their region. The goal is to teach students not only how to create, but also how to independently plan and implement projects. This will be done by various theatrical methods, such as exercises developing awareness of the body, vocal and voice exercises, dance, puppetry, street theatre, history of theatre and drama, animation of culture and elements of psychology.

Planned activities:

- ✓ Two-week-long workshops, as a part of the summer theatrical camps, and a week-long meeting in winter
- ✓ Diploma performances of the students, they will be presented in Lithuania, Poland and in Sweden
- ✓ Study visits in the South Baltic Region
- ✓ Conducting by students their own workshops with group they will be responsible for recruiting

¹⁰⁹ <http://www.meetingtheodyssey.eu/presentation/>

- ✓ Students will be asked to write a cultural-animation project, which then they will realize while utilizing the acquired knowledge and abilities.

The main goal of the project is educating the next generation of young, independent theatrical artists and social animators, who in the future, with a great passion, will influence the environments in which they live and work¹¹⁰.

4.5.6 Bridging Baltic

Title: Bridging Baltic

Website: <http://www.geflevapen.nu/bridgingbaltic/>

Involved BSR countries: Estonia, Sweden, Latvia, Finland

Funding: Central Baltic Interreg IVA Programme 2007-2013

Development idea

“Problems with increased social exclusion among young people can be found across the entire Baltic Sea region, and the cause can be found largely in increased unemployment, low social movement among youth, low education levels and the increased generation gap. A lot of work and great efforts are being used to reduce this alienation, but new methods to succeed at a higher level are needed. Culture can be used in this framework as an instrument, since it directly focuses on developing the ability to feel, hear, interpret and understand.”¹¹¹

Aim of the project

The Bridging Baltic project aims to strength the connections between the generations as well as between the countries and regions in the Central Baltic area. Common elements of cultural heritage – such as literature, visual arts, music and handicrafts can be a language used for communication.

The project established the foundation for long-term cooperation to help young people find their place in society. They gain opportunity to learn more about their neighbouring countries’ cultural expressions and thanks to that they are likely to become curious, hopeful about the future and interested in developing the region together.

Project activities included:

- ✓ Mapping the various culture-based methods to address social exclusion especially among young people.
- ✓ Organising pilot activities to test developed ideas.
- ✓ Publishing a handbook on the findings.

¹¹⁰ <http://www.sbait.eu/en/node/10>

¹¹¹ <http://projects.centralbaltic.eu/project/479-bridging-baltic>

- ✓ Create a network that will continue the work based on the outcomes of the Bridging Baltic project.¹¹²

4.5.7 CEBARE4YOU Central Baltic Region for Youth

Title: CEBARE4YOU Central Baltic Region for Youth

Website: <http://www.noortekeskused.ee/?s=53>

Involved BSR countries: Estonia, Finland, Sweden

Funding: Central Baltic Programme

Development idea

Different economic and social problems, such as rising unemployment, reduction in household income and offered services caused the need to prevent negative behaviour among young people and to integrate them with special needs into society.

Aim of the project

The CEBARE4YOU project helped to prevent youth-related problems and improved the quality of local life by developing new models and methods for organising youth activities in local communities.

Main project activities

The project focused on the needs and problems of young people by offering them a different way to spend their free time. The participants were represented by socially rejected children and young people, who were involved in school activities and free-time gatherings and ran events to prevent youth alcohol/drug addiction and crime. These activities took place in 2013 and 2014.

Moreover, the partners organised training for youth work leaders and partnership activities for representatives of youth associations. Activities were also dedicated to planning new kinds of youth centres and activities in the participating municipalities. The youth activities included both local actions like camps as well as site visits to other partner locations. The activities had a focus on preventive youth work and the t

Results

- ✓ A technical plan and concept for a new youth centre
- ✓ The project introduced a plan for a new youth centre in Harku, Estonia.
- ✓ The technical plan and concept were a result of cross-border co-operation and experiences from Sweden and Finland were taken into account¹¹³.

¹¹² <http://projects.centralbaltic.eu/project/479-bridging-baltic>

¹¹³ <http://projects.centralbaltic.eu/project/479-bridging-baltic>

4.5.8 New Urban Topologies – culture and urban planning in the Baltic Sea Region

Title: New Urban Topologies – culture and urban planning in the Baltic Sea Region

Website: <http://www.fargfabriken.se/en/new-urban-topologies>

Involved BSR countries: Sweden

Funding: supported by Swedish Institute and Swedish Institute in Alexandria

Färgfabriken has extensive experience in arranging meetings on the future and potential of cities. The goal is to connect actors with different backgrounds and give them opportunity to exchange their experiences. Therefore, Färgfabriken started the international program New Urban Topologies (NUT) in 2009. *“The program focuses on countries in which dialogue and discussion about urban planning cannot be taken for granted.”*¹¹⁴

Topology is related to form and NUT is about designing conditions for dialogue, regarding geographical, cultural and sociological distance. The project also investigates in what way is it possible to redesign and reformulate our common urban environment.

The aim of the initiative is to create an open and free platform for an exchange of experiences between the different cities and different stakeholders; like governments and decision-makers, artists, architects, NGOs, activists, citizens, colleges and universities. This in order to strengthen political participation and trans-boundary networks related to urban development.

4.5.9 House on Fire. Impact of social innovation and creativity on increase prosperity

Title: House on Fire. Impact of social innovation and creativity on increase prosperity

Website: <http://www.houseonfire.eu/about/>

Involved BSR countries: International members including some of cultural organizations from Baltic countries: Norway, Germany, Poland

Funding: individual partners and the Culture Program of the European Union (2007-2013)

The network HOUSE on FIRE is already mentioned in a category *Multidisciplinary network involving cultural actors*. It groups together 10 European theatres and festivals. HOUSE on FIRE idea and objectives are based on the conviction that the arts have an essential role to play both in the communication between people and in the development of thought and debate about problems and challenges that our societies and the world are facing.

More about the project can be read in the Report on the site number 26.

¹¹⁴ <http://www.fargfabriken.se/en/new-urban-topologies>

4.6 Contemporary art projects addressing Baltic Issues

4.6.1 Lofoten International Art Festival – LIAF

Title: Lofoten International Art Festival – LIAF

Website: <http://liaf2013.no/en/>

Involved BSR countries: International project where Norway is a leader of the project

Funding: supported by different private sponsors and institutions

Lofoten International Art Festival – LIAF – is Norway's only international Art festival and the one with the longest running history, dating back to 1991. LIAF 2013 took place in Kabelvåg – in the Lofoten archipelago of islands in northern Norway where around 1700 of Lofoten's 24 000 inhabitants live.

The aim of the LIAF 2013 aims to create a reflection on how art can position itself as a profession and as a guideline within societies. "The protocol of contemporary institutional art practice is built on the idea of instigating, designing or manufacturing some form of antagonism through its programming. The scarcity of art institutional structures in Lofoten offers LIAF 2013 an opportunity to seriously consider the conditions described above, immersing itself in the fabric of the local community, its domestic, commercial and public spaces while exploring the current moment's global uneasiness"¹¹⁵.

The contributors include artists from Italy, Spain, Sweden, Norway, Pakistan, Belgium, India, France, Austria, Romania, Hungary, and Germany and beyond.

Last minute add on

4.7 Culturability BSR (flag ship project and network) (multidisciplinary networks)

Title: Culturability BSR

Website: <http://www.culturability.lv/>

Involved BSR countries: Poland, Latvia, Germany

Funding: EUSBSR

The goal of the project is to analyse culture as a catalyst for sustainable development. The theme is how culture actually can drive sustainable behavior and be at the forefront for change and economic prosperity

¹¹⁵ <http://liaf2013.no/en/>

CULTURABILITY BSR consisted of three workshops between January 2014 and June 2014 at three venues. In Rendsburg, Schleswig-Holstein (Germany), Gdansk (Poland) and Riga (Latvia), 15 stakeholders of the relative region met 25 people of the core group that participates in every workshop. This structure created a tighter link to reality and facilitates the search for partners in order to realize possible project ideas. After the workshops, recommendations and proposals from the process will be discussed at a concluding meeting among involved stakeholders in the fall of 2014.

The aims of the project

- ✓ To build knowledge on culture as a driver for sustainable development – and through demonstration encourage multiplication of good/best/next practices for culture and sustainability in the Baltic Sea Region and from that develop a number of high quality high impact projects in the field.
- ✓ The focus of the project and its follow-up will be to build cooperation between core stakeholders within the creative industries, urban development and social innovation on efforts, which use culture to integrate the environmental, economic and the social dimension of sustainability¹¹⁶.

To see which Baltic issues the project addresses please look at the picture below.

Picture 3 Creativity and culture strengthens sustainability



¹¹⁶ <http://www.culturability.lv/index.html>

5. Analysis and conclusions

Comparing the data, collected during research, provides a good base for analysing whether there is a good balance between demanding categories and implemented projects in Baltic Sea Region. Below is an analysis per project field and on the bottom of this some graphs illustrating results of report.

5.1 Analysis by field

5.1.1 Multidisciplinary networks involving cultural actors

This category definitely presents the large number of projects.

According to collected data there are a lot of Baltic networks and the trend for a joint collaboration has a high priority for many actors in the Baltic Sea Region. However this collaboration is often focused on business and tourism (see Annex 1).

Common terms and concepts are *development* and *promotion*. To attract potential tourists, networks use usually BSR cultural heritage, strictly connected to history and monuments. Culture, representing moreover mainly performing arts, exists to only to a minor extend when it comes to promote BSR as a common cultural region (see the listed networks/projects). Minor means a small number but the existing networks/projects are however still long-term and comprehensive.

One conclusion related to funding can be that it was difficult for actors to create collaborations within programs which offered funding for cooperation within BSR there funding was dedicated to cultural heritage, wellbeing and economical growth of the region, thus not offering specific funding for culture (Interreg). It was apparently easier to find cultural collaborations funded by South Baltic, which among priorities mentioned common identity and local community initiatives, thus offering more approachable way to support contemporary culture.

More artistic approaches occur in collaborations with international networks and projects, which involve BSR countries, usually as partners. In those cases art and culture often play a more important role. Such targeted programs like Culture or now Creative Europe also cofound them. However Baltic Sea issues and the BS region is not the main area of interests. Finding partnerships in international collaborations would however also be an effective way of promoting the BSR as a common cultural space if one of the aims for joining BSR countries is expressed as promotion of the common cultural identity in broader geographical context.

When it comes to multidisciplinary cooperation it is also not a usual approach. Usually actors work together in the same field and often present similar background. For this Report we accepted the concept of multidisciplinary related to culture area, which means that film, art, music, education, theatre and etc. link to each other to create one cultural concept. Other disciplines, which go beyond the cultural field, are rarer to find. However, one great example is Culturability, presented as last project in this report (4.7)

In conclusion, there are many networks, both representing BSR and international. However there is a lack of networks, which meet three desired criteria, such as culture, Baltic/BSR issues and multidisciplinary approach (like Baltic Network)

5.1.2 Contemporary art projects involving participants from all countries from the Baltic Sea Region

In this category we could observe the deficiency of projects. Initiatives, which were found, represent specific areas of activity, which is called Biennale or Triennial. Projects aim to organise different exhibitions and promote artists from the Baltic Sea Region. However collections of works and represented artists are usually not limited only to Baltic Sea Area. The integrated part of Biennale is often discussions and seminars about art concepts.

We also found a great number of contemporary art initiatives organized by Art Line, virtually the only purely regional platform for contemporary art in BSR.

There are of course a great number of projects funded by Nordic Culture Fund (Nordic Council of Ministers) but the aim of the Nordic Culture Fund is to support a broad spectrum of cultural cooperation between the Nordic countries, not explicitly stressing the BSR dimension. However that funding can for the future also be supportive as a complement to available BSR funding.

In conclusion, presented category has a big potential when it comes to create new contemporary art projects addressed specifically to Baltic Sea artists. There is also a

lack of innovative contemporary art projects, since the Biennale as a format is not unique.

5.1.3 Cultural events using cross-sectorial dialogue aimed at citizens' activism

The category presents a number of projects; however the results of mapping are not fully satisfactory. The question is how these particular projects fulfil the criteria of discussed subject. The answer depends on the interpretation of the idea of citizens' activism. How art and culture influence the citizens' daily life and what is the role of culture in a globalized world? What kind of results is expected?

First category of initiatives is the one, which in some way involves citizens in culture. These are often local projects that connect cross-sectorial working fields, such as art and education. One of the expected results of such projects is certainly social integration of local communities. Another effect is children' and youth activism. The last mentioned usually consisted of providing them locally with additional activities during the free time, which allowed them to develop their talents and skills, as well as connect them and make them more sensitive to art and culture.

Another category of projects are those where citizens are so-called active spectators, when art comes to everyday life of inhabitants but also casual passers in particular areas. By entering art into public space the viewer is a part of the performance or exhibition, and participates actively.

We found a small number of very local projects, which activate and encourage citizens to social actions and teach them through art and culture how to change the society we live in. Examples from Poland are leading in this category as the projects are as a rule described in a local language and the one we could read was Polish and English.

There is however a clear deficiency of projects, which touch sensitive topics and important social issues, where culture can work as a catalyst for discussions: for instance racism, poverty, integration, diversity, migration and others.

In conclusion there are projects on local, which engage citizens in art and culture by common activities or performing in a public space. Those projects have a potential to be implemented on regional arena with international partners involved.

BSR could also connect itself more to Europe through introducing to BSR projects not only discussions about BSR identity but moreover the issues of common European identity(also urban development in BSR with culture as tool and goal compared to urban development in EU)

At the same time there is a shortage of BSR projects, which play the role of a catalyst for social change.

5.1.4 Events and projects promoting the Baltic Sea Region as a common cultural region

This category definitely presents a large number of projects. Originally it was named *Events promoting the Baltic Sea Region as a common cultural region.*

However we decided to extend it of word “project” to have a wider range of research area.

The results of searching can be divided by two subcategories.

First subcategory presents projects, which promote the region by using the word *Baltic* in a title of an event or a project. These are mostly events in a music, art or performance field, which aim to entertain audience in a specific geographical area.

Second subcategory regards projects whose main objective is to promote Baltic Sea Region as an attractive tourist destination and common cultural and historical area. These is often achieved by building networks and creating common platforms, which means that some of the projects, presented in discussed category, could be also placed in category *Multidisciplinary networks involving cultural actors*. The main issue related to these projects is focusing mostly on cultural heritage and tourist attractions and narrowing the area of common art, culture and tradition for Baltic countries. This could be caused by fact that common Baltic culture is not clearly defined.

There are many slogans promoting the Baltic countries but there is also a lack of the common denominator in terms of culture and tradition in region. What is actually common for all Baltic countries? To this question we could find no answer and we suggest creating more projects containing this subject as a part of common work (same discussion is by the way ongoing among cultural actors in EU and BSR countries are participating on different levels, see also Meeting Odyssey project 4.5.4)

In conclusion there are many projects promoting Baltic region as a “common space”, however the idea is not reflected in a discussion of common identity.

5.1.5 The impact of social innovation and creativity on increase in prosperity

This field provides ambivalent results of research. It presents the smallest numbers of projects compared to other categories in the Report. On the other hand the interpretation of this subject can be so broad and various, that most of the presented projects can be understood as initiatives, which aim to increase prosperity. It all depends on what *prosperity* means in a broader sense.

If we assume that prosperity is connected not only to the economic aspect, but also to the development of a human being as a social unit, this means that most of the projects described in this report impact the prosperity on certain level and create a better reality and well-being by culture (the intrinsic value of culture). The basis of this assumption is the fact that culture is intended to influence the viewer. Therefore, all creative activities to a lesser or higher extent contribute to social development and thereby meet the requirement of increasing in prosperity. Especially those working with social inclusion, personal development of young talents, projects with youth as target group.

When it comes to social innovation, within the meaning of cooperation between different experts leading to social changes, we can observe a significant deficiency in

implemented projects. The idea of using social innovation as a tool to provoke and shape social change is still insufficient in the area of public culture, even if it is strongly discussed and more and more implemented by creative industries (new business models based on social innovation).

The aim of social innovation is to highlight practical methods to create dynamic venues in cities, where creative enterprises and cultural practitioners can develop innovative solutions together. It also shows how urban planners, property managers and others responsible for sustainable urban development can order services from the cultural and creative sector. Sustainable urban development can meet challenges such as environmental degradation, segregation and unemployment with effective design, social inclusion and new business ideas. In order to provide good conditions for that to happen it requires collaboration between different fields of knowledge.

Based on the above considerations we can assume that nowadays culture faces new challenges. It can significantly influence society by collaboration with other disciplines. This idea is still developing but it looks like it is still a future path and a direction for artists and other actors, instead of thriving activity.

In conclusion, the impact of social innovation and creativity on increase in prosperity category presents just a few projects that are strictly focused on defined aspect. However based on earlier assumption, projects presented in the rest of categories could be also placed in discussed field, at least when we consider “creativity” and “well being” as a part of definition. On the other hand the social innovation aspect is not reflected in projects found by us during mapping.

5.1.6 Contemporary art projects addressing Baltic issues

This category was one of the most challenging in the Report. We found a relatively small number of projects.

The first step to do a research in a discussed field was to define what Baltic issues are. In that case we used *Objectives and Priority Areas in the Baltic Sea Region* diagram where we could find different areas of interests. These issues are focused on a quite broad spectrum of activities, which mean that projects can be related to many different fields.

Moreover, the category is restricted to contemporary art projects and this fact causes decreasing of the number of potential initiatives. So there is no clear link between contemporary art and Baltic issues, visible in implemented projects. Except, again, Art Line, mentioned earlier under networks.

In conclusion, this category presents the biggest deficiency of projects related both to contemporary art field and to priority areas in Baltic Sea Region. This could be caused by the fact that specific discipline such as contemporary art often expresses social and existential needs and is not directly linked to concrete Baltic issues. It would be difficult to create a Baltic context and invite artists to express it.

5.2 Conclusions

The information collected for the purpose of the report cannot present the whole picture of cultural activities in the Baltic Sea Region. However, if the mapping is understood as a snapshot of BSR's cultural state it gives a fair picture of the situation at that very point in time.

Collected data suggest conclusion that the Baltic Sea Region can offer a rich program of cultural and tourist attractions. Main activities are festivals and exhibitions related to various fields of art and culture.

Moreover, the region can boast about its quite a large number of networks, which were created to promote the Baltic area as an attractive place to tourists and businesses. Certainly Baltic countries present a multitude of talents and initiatives related to economy, environment, business, transport and etc.

However, if we look at the region from the cultural cooperation point of view, an absence of togetherness is striking. There is no clear common connector that unites individual countries/ nations. The BSR promoted as a region with a common cultural identity, in fact, does not offer projects that demonstrate this presumption.

In addition, there is a significant gap, when it comes to projects in the field of contemporary art. The mobility of artists seems to be important issue. Therefore, there are some projects offering opportunities of residence in different places, yet these projects are not so easy to find and also probably so local that they are only having an impact on local communities, not on the promotion and sustainability of the region. What is more, there is no common purpose and the idea that guide their work.

Contemporary art projects addressing Baltic issues are only an idea that does not have a leading role in the artists' creativeness. The general impression is that artists are focused rather on general and existential approach than regional issues. We assume that this can be caused by the lack of some kind of umbrella that brings together the various initiatives and marks a goal for culture.

Furthermore, there is a lack of projects concerning more overall work on the city level, like city-planning gathering all disciplines engaged in that process, also cultural operators. One example of such projects is New Urban Topologies.

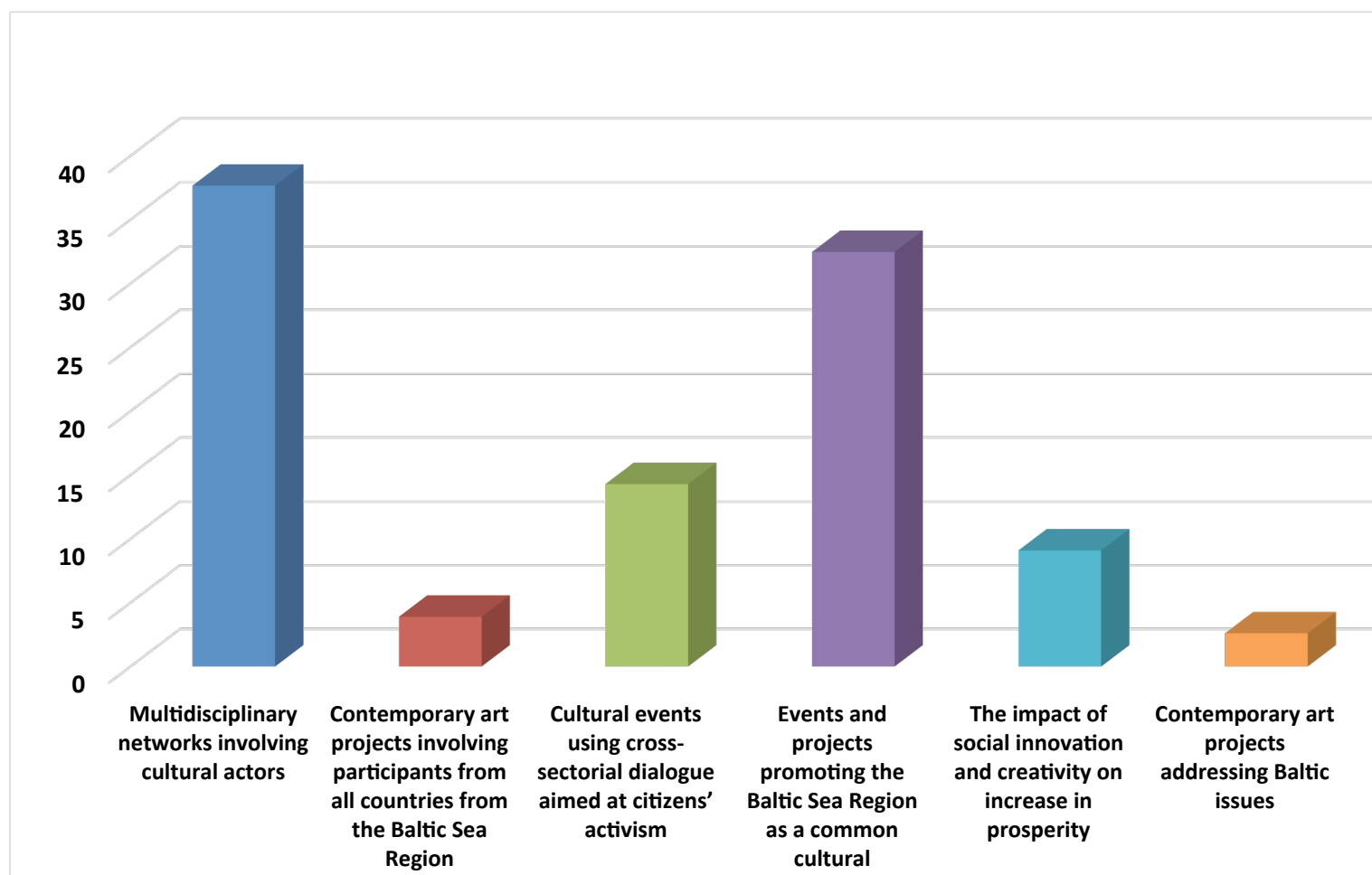
Multidisciplinary approach seems to be interesting for potential actors. However, at this point, multidisciplinary is rather limited to mixing different disciplines in the area of culture, rarely disciplines outside of the artistic circle. Culturability, which is now more a think tank and a platform for strategic discussions than cultural exchange within the region, can be an embryo of further development within this field. Worthwhile could also be a closer look at European initiatives encouraging out-of-the-box thinking, combining science, art and creative fields, thus bringing science closer to society through artistic creativity (see Kiics project www.kiics.eu)

In addition, the modern approach to the role of culture as a part of social innovation, which aims to develop the society and increase in prosperity, is still an idea reflected more in theory than in actually provided projects.

To generalize, despite of the cultural diversity in the region of the Baltic Sea, the report showed some deficiencies in particular fields. This creates an opportunity to bring on some new ideas about BSR's artistic and cultural cooperation and how it can be implemented in near the future.

The graph presented in Annex 1 can show the results of mapping in particular fields.

Annex 1 Implemented projects by category in %



Annex 2 Overview of some actors in the Baltic Sea Region

1. Ars Baltica: www.ars-baltica.net
2. Baltic 7 Islands Network: www.b7.org
3. Baltic 21: www.baltic21.org
4. Baltic Development Forum: <http://www.bdforum.org/>
5. Baltic Environmental Forum: www.bef.lv
6. Baltic Heritage Co-operation: www.baltic-heritage.net
7. Baltic Institute of Finland: www.baltic.org
8. Baltic Marine Environment Protection Commission (Helsinki Commission): www.helcom.fi
9. Baltic Metropolises Network: www.baltmet.org
10. Baltic Ports Organisation: www.bpoports.com
11. Baltic Region Healthy Cities Office: www.marebalticum.org
12. Baltic Sea 2020 Foundation: www.balticsea2020.org
13. Baltic Sea Action Group BSAG by Foundation for a Living Baltic Sea: www.bsag.fi
14. Baltic Sea Forum: www.baltic-sea-forum.org
15. Baltic Sea Parliamentary Conference: www.bspsc.net
16. Baltic Sea States Subregional Cooperation: www.bsssc.com
17. Baltic Sea Tourism Commission: www.balticsea.com
18. Baltic Sea Trade Union Network: www.bastun.nu
19. Baltic University Programme: www.balticuniv.uadm.uu.se
20. Centrum Balticum: www.centrumbalticum.org (in FI only)
21. Clean Baltic Sea project of John Nurminen Foundation: www.cleanbalticsea.fi
22. Coalition Clean Baltic: www.ccb.se
23. Conference of Peripheral Maritime Regions Baltic Sea Commission: www.balticseacommission.org
24. Council of Baltic Sea States: www.cbss.org
25. Euroregion Baltic: www.euroregionbaltic.eu
26. NEFCO Nordic Environment Finance Corporation www.nefco.org
27. Nordic Council: www.norden.org
28. Northern Dimension Partnership in Public Health and Social Well-being: www.ndphs.org
29. Sustainable Coastal Zone Development in the Baltic Sea Region association: www.conet21.de
30. Union of the Baltic Cities: www.ubc.net
31. VASAB 2010: www.vasab.org