UC Urb Cultural Planning

POLICY AND STRATEGY RECOMMENDATIONS ON CULTURAL PLANNING

An output of CITIES IN FLOW - UrbCulturalPlanning project final conference

Contents

1. Introduction to the CITIES IN FLOW conference

The final conference, CITIES IN FLOW, was organised by the Riga City Council Department of City Development and posed a question:

How can cultural planning translate into innovative strategies?

For three days in Riga and online partners and stakeholders were reviewing, challenging and planning the programmes of cultural planning in the Baltic Sea Region.

Within the conference, the participants:

reflected on the various project actions, such as artist residencies, gamification and demonstrator projects;

heard the stories from 10 different neighbourhoods and eight municipalities around the Baltic Sea Region on their experiences and approaches to cultural planning;

were able to test out various tools at the gamification studio by running a parallel programme;

participated in guided tours through Riga's demonstrator project neighbourhoods – Sarkandaugava and Bolderāja;

presented various tools developed within the project, such as the Urban Toolkit and Policy Roadmap;

discussed the possible future perspectives within the Hubs of Cultural Planning – a network launched to further the UrbCulturalPlanning energy.

Day 1

On the first day, the introduction and scene-setting were done by **Inese Andersone** (member of Riga City Council, Chair of the Committee on Urban Development), **Simon Drewsen Holmberg** (director of Danish Cultural Institute in Estonia, Latvia and Lithuania) and **Līva Kreislere** (architect and urbanist, Copenhagen International Theatre, UCP project consultant).

Artist residencies were presented by **Magdalena Zakrzewska-Duda** (senior specialist on strategic partnerships at the Baltic Sea Cultural Centre) and **Aleksandra Grzonkowska** (president of Chmura Visual Culture Foundation).

The gamification activity was presented by **Lissa Holloway-Attaway** (PhD, Associate Professor, Media Arts, Aesthetics, and Narration Media, Technology, and Culture (MTEC) Research Group Leader, School of Informatics, Dept. of Game Development, University of Skövde).

Day 2

The second day of the conference was dedicated to the presentations of the BSR demonstrator projects. A representative from the respective municipality's or other stakeholders joined the conversation after the demonstrator project had presented and gave their input in how they see cultural planning implementation in their local contexts beyond the project.

1-2 Riga's demonstrator projects were presented by **Kaspars Lielgalvis** (NGO Free Riga, founder of art centre Totaldobže) and **Jonas Buechel** (Urban Institute Riga), **Dāvis Kaņepe** and **Kaspars Kondratjuks** (festival Komēta).

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The response was given by **Guntars Ruskuls** (Riga City Council City Development Department Head of Strategic Management Board.)

3 Visaginas demonstrator project was presented by **Oksana Denisenko** (Vilnius Tech university and NGO Urban Stories).

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Response was given by **Julija Svidėnienė** (Deputy Director of Visaginas Municipality administration).

4 Vilnius demonstrator project was presented by **Jekaterina Lavrinec** (Vilnius Tech university and NGO Laimikis.lt)

⌄

Response was given by **Dr Živilė Sederevičiūtė Pačiauskienė** (Dean of the Faculty of Creative Industries, Vilnius Tech university)

6-7 Gdansk demonstrator projects were presented by **Kasia Werner** (social animator, activist and civil servant) and **Natalia Cyrzan** (City Culture Institute).

5 The Kaliningrad demonstrator project was presented by **Yulia Bardun** (Baltic Branch of the National Centre for Contemporary Arts)

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Response was given by **Andrey Anisimov** (Kaliningrad City Architect).

8 Kiel demonstrator project was presented by **Lea Leukemeier** (Project company Kiel-Gaarden GmbH)

⌄

The response was given by **Annette Wiese-Krukowska** (Head of the department Creative City, Kiel).

9 The Gulborgsund demonstrator project was presented by **Diana Gerlach** (Cultural Consultant, Municipality of Guldborgsund).

10 The Pori demonstrator project was presented by **Kati Fager** (Cultural Department, City of Pori) and Harri Sippola (Cultural Department, City of Pori).

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The response was given by **Sari Kivioja** (City of Pori, Economic Development and Environment Division).
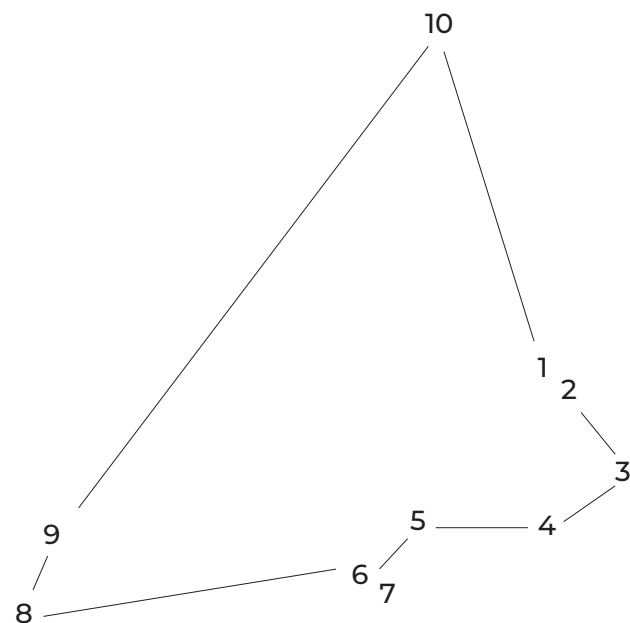
Day 3

The third day was dedicated to the question: *how will we grow the use of cultural planning method in the Baltic Sea Region?*

The partners offered presentations of the various tools developed by the project.

Natalia Brylowska (City Culture Institute) presented the Urban Toolkit for cultural planning.

Dorota Kamrowska- Załuska (Baltic Sea Cultural Centre) and **Hanna Obracht-Prondzyńska** (City Culture Institute) presented the cultural planning policy roadmap.

Lissa-Holloway Attaway and **Björn Berg Marklund** (University of Skövde) and **Kerstin Liliedahl** (Sunscale Studios) presented the transnational platform as well as the parallel gamification studio results.

As the final session, **Jekaterina Lavrinec** (Vilnius Tech University, Laimikis.lt) and **Olaf Gerlach-Hansen** (Danish Cultural Institute) moderated a panel session on Hubs of cultural planning with the following hub leaders participating:
Kati Fager, City of Pori, Cultural Unit, Project Coordinator;
Guntars Ruskuls, Riga City Development Department, Head of Strategic Management Board
Krystyna Wróblewska, Baltic cooperation expert on behalf of the Baltic Sea Cultural Center
Vera Goshkoderia, NGO Park Ring, Kaliningrad
Dirk Scheelje, Heinrich-Böll foundation, Kiel.

The conference was summed up by **Trevor Davies** (Copenhagen International Theatre) and the panel of rapporteurs.

Anastasiya Matyushkina – sociologist, PhD candidate at the Dortmund university;

Jaana Simula – former cultural director of City of Pori. Jaana has been involved in the activities of the Union of the Baltic Cities and 2015-2017 as the chairperson of its Cultural Cities Commission. In addition, Jaana is one of the founding members of the Cultural Planning Finland (2018) and, since 2019, the association's chairperson.

Lucyna Kolendo – Gdansk based artist, working also as an assistant at the Academy of Fine Arts in Gdansk.

Christian Pagh - Director and Chief Curator of the Oslo Architecture Triennale. Before joining the Triennale, Christian was a partner and cultural director in the Danish strategic design office Urgent.Agency. Copenhagen University.

2. Recommendations on how the "cultural planning policy roadmap" can be adopted by cities in the Baltic Sea Region (BSR)

The cultural planning policy roadmap (further roadmap) was developed in close cooperation with the Project Partners and Associated Organisations. Its development was a participatory process that involved two workshops and a survey. The implementation was divided into six stages, including developing the methodology of the roadmap, the research and implementation of its findings, as well as presentation of the final version of the roadmap and developing recommendations on its use.
Politicians and practitioners both from the spatial and cultural sectors across the BSR have contributed to the document. The roadmap has a simple form so that anyone interested in cultural planning can easily navigate the recommendations gathered. Additionally, the form is open to be further developed with place-specific insights and the professional experience of the users.

— There isn't one approach to using the roadmap and adopting the method as the local contexts of political, structural, and legal frameworks differ across the region. Therefore, each city or region should look for the most appropriate way of using this roadmap in local processes and situations.

— Cultural planning strategies and actions need to be integrated within the existing documents and policies, for example, culture-related strategies. For example, it could be integrated into the process of creating a regional cultural strategy for the Satakunta (FI) region and also n the development plan for the city centre of Pori (FI).

— The roadmap is especially practical for cities and regions planning to take a strategic cultural perspective. Nevertheless, it is a tool for urban and community transformation in any city. Therefore, we encourage the roadmap to be available and easily accessible online for authorities exploring the topic. The policy roadmap is planned to be available on the UrbCulturalPlanning website for the next five years.

— Specific programmes could be set up regionally to present the roadmap. For example, the currently tested method of the two-day workshop has proved successful in the Pomorskie region (PL), resulting in more municipality representatives becoming interested in additional workshops in their cities, which indicates that this kind of approach works. However, other points of contact may also be valid.

— A mentoring program should be developed and offered to the broader group of BSR stakeholders. This might be hinged onto exhibitions and workshops, which could be directed to specific groups.

— Project partners representing authorities should spread the roadmap via their local, regional and national networks and media. While associated partners representing international organisations could help disseminate the roadmap to further networks within the BSR.

— The roadmap is to be promoted at the BSR networks and structures, such as UBC, ERB, BSSSC, CBSS. For this purpose, a "Memorandum of Understanding on launching the Baltic Sea Region Network of Cultural Planning Hubs" has been prepared and signed by the partners. Hubs are meant to function after the project period and help spread information about the roadmap and allow interested parties to implement it.

— Roadmap developers call for lobbying for cultural planning to be recognised in operational documents, such as operational, strategic programs that are currently elaborated: regional development strategy in Pomorskie or even National Urban Strategy for Poland.

— Roadmap developers see the opportunity to impact the development process of the aims and goals for the financial perspective of EU (2021-2027) and suggest to assure recognition for cultural planning there and try to identify connections with the Resilience and Recovery Fund of the European Union.

3. Recommendations at regional, national and Nordic/BSR levels to create a supportive framework for communities/cultural structures/ civil society/ private sector and cities to engage in cultural

3.1. Capacity building, dissemination of knowledge and promotion of project tools

— One of the most significant achievements of the project is the generation of knowledge, and in this respect, it is perhaps a fault in the initial strategic approach to see the project ending with the generation of the outputs. However, it is clear that at the final stage of the project, further steps should include a broad communication strategy to disseminate the material and tools produced, e.g. the Cultural Planning Policy Roadmap, BSR demonstrator projects' (further demonstrator projects) documentation package, gamification Transnational Platform and Urban Toolkit.

— The Hubs of Cultural Planning are expected to take on the task of promoting the outcomes and linking activities to existing networks.

— The sustainability of the project achievements can be viewed through three levels of anchoring. First, on the neighbourhood and artistic community level, anchoring was developed through the demonstrator projects; The anchoring of expertise and know-how via the Urban Toolkit, urban labs, conferences and the roadmap. Finally, anchoring the understanding and openness to the methodology, which could be adapted in larger processes, could be explored more.

— The roadmap mentoring program is a tool that has been tested on a regional level, and this creates openness and interest and could be further developed and used as a promotional tool also impacting smaller municipalities.

— As many activities currently take place online, it is encouraged to look for meetings, seminars, and conferences on themes of citizen involvement and new urban development practices and disseminate knowledge on those platforms.

— The demonstrator projects' documentation package is intended as an exhibition set-up, which can be used as a communication tool.

— It is encouraged to contact independent media in relevant sectors, e.g., local government administration, community and activism, social innovation, architecture and planning and anthropology as information dissemination channels.

— The project has generated interest, and various publications, interviews and presentations will occur in the near future. It is important to have a future event to promote during those inputs. An alternative could be an easy outlet where people can read more about the method, for example, a publication one can order or view online or an e-mail news list to subscribe to.

Networks

— Apart from the fact that the project has an international partnership, which in itself promotes the method and project activities, the opportunities to promote and anchor UrbCulturalPlanning (further UCP) in the existing networks have not been sufficiently used.

— Recognising that the project was striving to engage on a political level, there are a few successes on the municipal levels, but mostly on administrative levels of municipal structures. It is much more challenging to engage political levels, especially on national scales. Considering this, international networks can provide more realistic and more receptive points of contact. Many politicians of different levels are engaged in these networks - heads of regional entities, mayors or deputy mayors, and counsellors. Moreover, these networks certainly also have administrative level individuals as partners. Networks are prominent change-makers and often introduce new strategies and methods to their members.

— It is encouraged to begin a more in-depth outreach to the following associated partners with established network structures:

   1. Union of the Baltic Cities (UBC), Cultural Cities Commission (Baltic Sea Cultural Cities and Regions);
   2. Baltic Sea States Subregional Cooperation (BSSSC) especially Schleswig – Holstein – Stefan Musiolik – responsible for culture;
   3. Council of the Baltic Sea States, especially those responsible for Regional Identity, Education and Culture;
   4. Northern Dimension Partnership on Culture;
   5. Ars Baltica.

— Other networks and organisations to consider in BSR are:
   1. Euroregion Baltic and its Polish structure;
   2. European Union Strategy for the Baltic Sea Region EUSBSR Policy Area Culture, with a possibility to promote projects and initiatives on their webpage via Let's Communicate project;
   3. IBSG, an Informal Baltic Sea Group of regional offices in Brussels, which organises seminars on various topics;

— Other networks and organisations to consider in the larger EU platform are:
   1. Eurocities;
   2. Committee of the Regions, especially SEDEC Commission;
   3. European Regions Research and Innovation Network ERRIN.
   4. Centrum Baltikum, which has a key webpage for promoting Baltic Sea cooperation and development projects.

— It is advised to have continuous dialogue with relevant networks to achieve fruitful outcomes.

Hubs of Cultural Planning

— Hubs of Cultural Planning are established in each country as a new network to embed, enrich and develop knowledge and know-how generated in the UCP project. Hubs of Cultural Planning are a resource to facilitate the adoption of cultural planning methods through guidance and support. It aims to engage organisations and individuals with relevant backgrounds, such as foundations, NGOs, independent experts, municipalities, schools, universities, artists, resident groups, and other international networks.

Current local Hub leaders are **City of Pori (FI), City of Riga (LV), Vilnius Tech University (LT), Baltic Sea Cultural Centre (PL), NGO Park Ring (RU), Heinrich-Böll foundation Kiel (DE), Danish Cultural Institute (DK), Swedish Cultural Planning Laboratory (SE), Union of the Baltic Cities Cultural Cities Commission.**

— The structure is based on each partner establishing their local hub, which may also include partners mentioned before.

— Pori Hub of Cultural Planning is partnering with an NGO, "Cultural Planning Finland", and Turku University.

— Kiel Hub of Cultural Planning is partnering with the city of Kiel, Heinrich-Böll Stiftung Foundation and local schools.

— Riga Hub of Cultural Planning is placed in a new strategic management department division within Riga City Development Department, which focuses on the cross-sectorial approach using cultural planning methods. It started cooperating with the city planning department, but it aims to cooperate with other divisions.

— Gdansk Hub of Cultural Planning is established in cooperation with the Baltic Sea Cultural Centre, City Culture Institute, Polish Association of City Planners, Pomorskie region, and Gdańsk municipality.

— In Kaliningrad, the Park Ring community organisation is taking on the role of a hub and seeks support from residents, local authorities and other actors. They are engaged in discussions with possible partners in the North-Western Regional Hub of Cultural Planning, local cultural and educational institutions, and local authorities.

— Most network partners identify knowledgeable and active people as their number one need to sustain the project momentum and mention that the first strategic step would be to identify a personal leader.

— In terms of establishing the network structure, partners identify the following priorities;
    1. Clear structure and clear lead;
    2. A clear schedule for meetings;
    3. Sufficient attention to practical matters;
    4. Resources for salaries;
    5. Points of exchange and involvement of new organisations in the hubs through learning hubs and experiments as a base to create strategic and sustainable anchoring;
    6. Strong emphasis should be on the communication of the outcomes for a period of time;
    7. Development of a regional vision to help organise cooperation between neighbourhoods in the regions;
    8. Financial aid for volunteer-based organisations to take part in the network, thus helping to sustain their activities;
    9. Establish a relationship with the coordinator of the culture in the EU Strategy for the BSR. Through this connection, Hubs of Cultural Planning could promote the method on the website of the Baltic Sea Strategy as well as take part in workshops and annual forums of the strategy;
    10. Use the Policy Road Map mentoring program as a communication tool.

European Union level

— Recognising that cultural planning as a method could be widely used not only in urban planning and cultural sectors but also in other sectors, such as regional and infrastructural developments, Interreg could be encouraged to assist in promoting the project outcomes and tools through integrated communication systems, such as joint seminars, events, publications or other tools, which would help INTERREG supported projects to link each other's activities and thus cater to the overall aim of capacity building in the BSR.

— EUBSR Strategy for the Baltic Sea Region should be actively cooperated with for communication of the outcomes.

— Creative Europe program offers opportunities to work with European partners in 3-5 year programs.

— Identification of specific areas in the European Commission to which the ideas could be presented is encouraged as there are strong links between cultural planning methodology and the areas of citizen involvement, involvement of disadvantaged groups, communication of European values, and links to the ideas of the Bauhaus movement.

— European Capitals of Culture is a leading urban and cultural program within which cultural planning has direct relevance, and this connection has been initiated during the UrbCulturalPlanning project.

Educational sector

— Universities and professional courses are tools to disseminate the knowledge generated through the project. To popularise cultural planning methodology, cooperation with the educational sector should be explored. This could be done as a general course, series of lectures or a short post-graduate studies course.

— Partners in Gdańsk plan to introduce Cultural Planning to the education of architects and urban planners in the Gdańsk University of Technology and other entities.

— The demonstrator project in Šnipiškės, Vilnius, presented an opportunity to introduce the students of the Faculty of Creative Industries, Vilnius Tech University to the methodology of cultural planning. During the COVID-19 pandemic, many students worked not only in Šnipiškės but in their local neighbourhoods across Lithuania.

— As a response to the short term engagement of the Erasmus students in the course by Vilnius Tech University, materials of the previous students were presented to the following year students, thus initiating an ongoing learning process, which is vital to impact future planners and urbanists.

— In different cities, municipalities are welcoming student projects. Student projects present an excellent opportunity for collaborations, partnerships between municipalities, communities, educational institutions and local enterprises.

— Practice shows that students can receive national and local media coverage, and this should the opportunity be utilised.

— The demonstrator projects' documentation package can also be used in universities. Professors could be approached to get acquainted with the method and the material in the documentation package.

— The educational sector activities could consult the experience of David Pinder, who is teaching a Nordic Cultural Planning course at Roskilde University.

— A format of knowledge dissemination, as well as neighbourhood activation, could be a BSR summer school.

— Urban Toolkit as a tool could be introduced to various relevant university courses around Europe.

3.2. Securing an enabling environment for projects

— A multidisciplinary team is not always integrated as a condition in open calls for urban projects. This should be proposed to the relevant stakeholders. When designing a bid for public projects (environmental, cultural, infrastructural and social), a strong emphasis on participatory processes using cultural planning methodology could help to embed the practice wider and help shift the cultural component from the end of the project as a communication tool or a decorative tool, to the beginning of the process as a participation tool.

— A good tool could be the mentoring program. The team requirements for the mentoring program as tested by the Polish partners was to have someone from a cultural field, someone from the spatial planning sector, a local leader or local NGO and a person with a political or administrative mandate.

— Acknowledging that only short term financial aid to cultural drivers can lead to burn-outs. Therefore, a strategic approach could encourage long-term financial instruments, which allow the process to be more integrated. Moreover, long term activity leads to higher quality and integration of the projects.

— There are vast differences in how culture as a sector is viewed on a local, national, and regional level. For many partners, the outcome of the UrbCulturalPlanning project is a broader view on the cultural sector, affirming that there is a need for the groundwork to change the paradigm of thinking about the cultural dimension, moving the focus from economic benefits to social innovations.

— Referring to the project in Pori, working together with the municipality on city development plan creation, the process is proven to be a fruitful way to connect with the inhabitants and link to the municipality directly. It could potentially be a point of entry for cultural planning in municipality formal processes.

— A vital part of this kind of integrated process is connecting different understandings, resources and backgrounds. Therefore, the process of mapping from the cultural planning methodology could be highlighted as a tool that various sectors could use to get a sense of the community's needs, understand the playing field, and understand critical issues.

4. Other policy or strategic recommendations relevant to the project, e.g. brought forward from the previous conferences, PPs, AOs

— The COVID-19 pandemic strongly influenced the role of international travels, meetings and links between the partners, which was initially aimed to strengthen networking and international cooperation in the project. However, this still could be relaunched in the future via the Hubs of Cultural Planning, inviting partners to visit project sites during local events, festivals, exhibitions, conferences.

— The Urban Toolkit would benefit from linking with similar international toolkits, e.g. cross-referencing web pages, increasing knowledge dissemination and future cooperation opportunities.

— A database of artists has been created as a result of the project, but it would be advisable to also create a database of experts, for example, people, who can organise and facilitate workshops, speakers, educators, social workers.

— Minecraft activities could be tested in similar projects or settings as a starting point for independent projects, thus extending its impact as an independent methodology. One could consider using the Minecraft process and adding additional elements and initiatives rather than keeping it a parallel process.

5 Arrangements with PPs, AOs, politicians and decision-makers in PP cities/regions/countries and elsewhere, who are positive to the recommendations and may have contributed to them, to take them forward at the appropriate levels

5.1. States and regions

POLAND

The Baltic Sea Cultural Centre (further BSCC) is recognised as a key partner securing future outreach initiatives. BSCC has already extended its network to similar spatial planning projects in Gdańsk during the UrbCulturalPlanning project. In addition, they have initiated various activities and adjustments of strategic plans to accommodate the approach of cultural planning in the Pomorskie region.

— Pomorskie region has included cultural planning in a strategic document on a Pomorskie regional level. It is an EU funded regional strategy, mentioning cultural planning as a possible tool for citizen involvement. This will support the region to apply for future funds for cultural planning projects.

— The BSCC is consulting the Baltic Cities and Regions of Culture to introduce the Toolkit and roadmap in the network via a mentoring program.

— The Deputy Chair of the Pomorskie regional parliament is interested in promoting cultural planning. The Chair suggests publishing the roadmap in a regional governmental publication with an introduction text by Krystyna Wroblewska. This has come out of the current online presentation, underlining the importance of open and active online channels.

— Several partners indicate that there have been positive encounters with Gdańsk authorities regarding participatory processes in urban development and that there is a trend towards a more inclusive planning process, in contrast to a more closed and privately driven approach. These stakeholders are well known to local authorities and might be consulted in the project. This includes Gdańsk City Architect, employees in the agency responsible for public-private partnerships and the revitalisation office at the city planning agency. In addition, there is positive support for cultural planning on the board of the Association of Polish Town Planners.

— Institute of City Culture is interested in embedding cultural mapping practices with their future Narracje festival editions. This idea is offered to the curators, and it is up to them to implement it.

— The Institute of City Culture is eager to connect with international partners in the field to generate further collaborative projects

UCP demonstrator project in Stare Przedmiescie, Gdansk, photo - Rafal Mrozinski

DENMARK

— Danish Cultural Institute (further DCI) as a lead partner is the best-positioned organisation to sustain the project achievements. In the Riga Conference, the director of the Danish Cultural Institute in Estonia, Latvia and Lithuania presented future projects where aspects of cultural planning methodology will be anchored and used.
     1. RurCultural: Cultural planning goes rural in 2022;
     2. Circular Place, Communities and CCI Cooperate to make a better BSR;

— DCI is committed to developing new projects, tools and ways of thinking within the network and continuing project updates through the project website, Instagram and Facebook.

— Copenhagen International Theatre (further CIT) has offered to participate in creating an international cultural planning summer school.

— CIT will continue to use the cultural planning methodology regarding its ongoing international programs, including INSITU, the European Network for Art in Public Space (19 European partners).

— CIT has initiated a national program involving 12 local authorities (2021-2023), exploring the potential of artist-led practise in the context of rural landscapes during a threatened global environment.
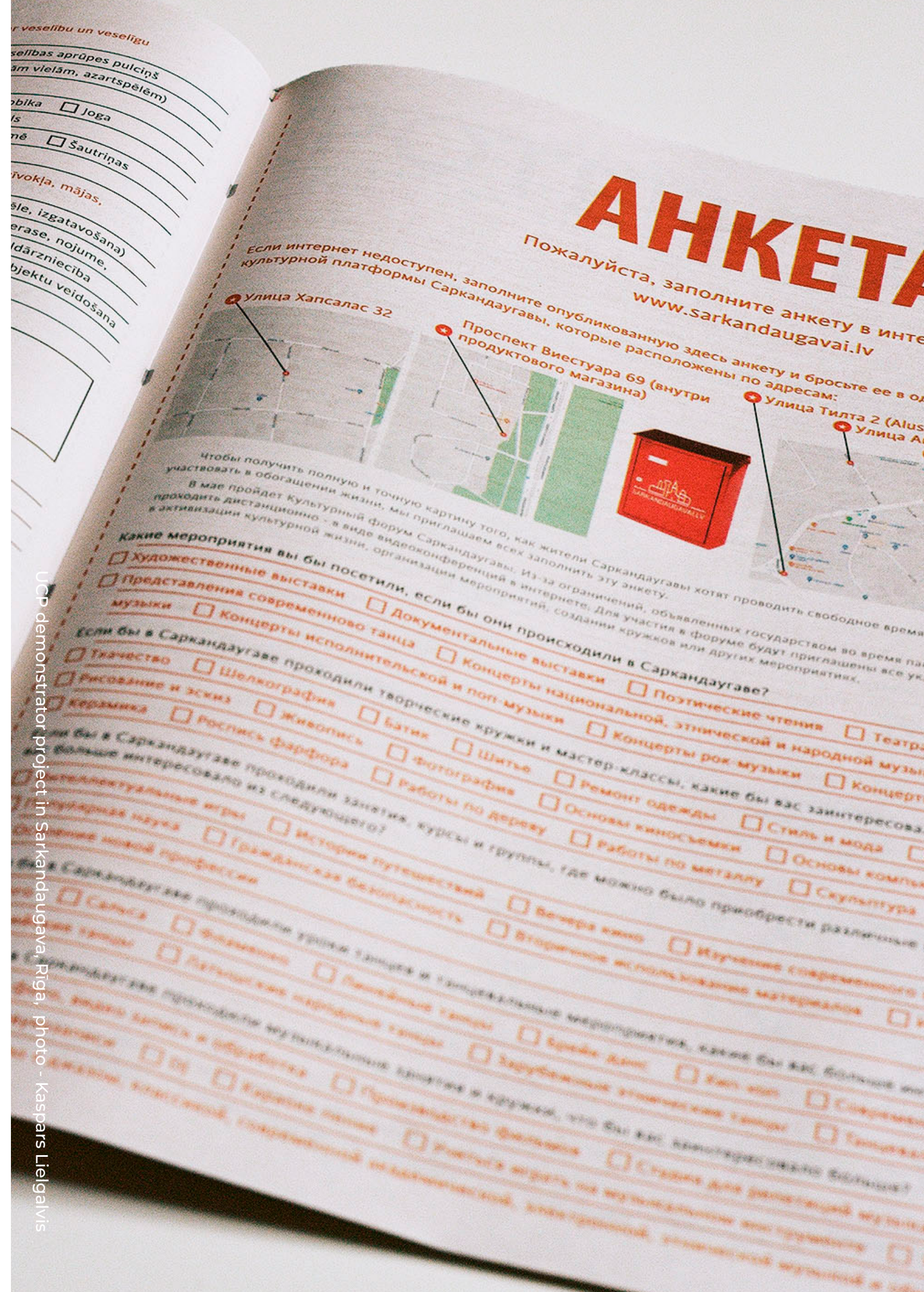

UCP demonstrator project in Lolland, Denmark,
photo - Līva Kreislere

— Riga City Council Department of City Development as a partner has emphasised that the projects locally cannot continue without Riga City's support and that they are looking into ways to re-organise their financial support for activities using cultural planning methods, aiming to provide more medium and long-term programme support, not only support for pilot projects but also the continuation of ongoing activities.

The project gave me a more integrated understanding of culture. I actively use those perspectives in the future motions as well. We put that perspective in a mid term development program, it is basis to rethink the grants. (Jānis U.)

UCP demonstrator project in Sarkandaugava, Rīga, photo - Kaspars Lielgalvis

LITHUANIA

— Vilnius Tech University acknowledges that through the UrbCulturalPlanning project, students have developed cultural planning competencies. This is also actively changing faculty perspectives on creative industries in society, shifting from focusing on academic achievements to generating fundamental changes to the neighbourhoods. The university further notes that the student's contribution leads to developing strong cooperation with the municipality and schools.

— Visaginas municipality notes that one of their goals in cultural policy is to create as many possibilities to receive a high quality of cultural services and add that it is important for them to create the conditions for various citizen's initiatives. The collaboration of Oksana Denisenko and the municipality was successful, and the municipality is communicating that they are supportive of the results of the UrbCulturalPlanning project. In addition, Oksana notes that the project has led to communication with the Architectural Department about reconstructing architectural objects and preserving certain artistic elements of local heritage.

UCP demonstrator project in Šnipiške, Vilnius, photo - Jekaterina Lavrinec

KALININGRAD

— Andrey Anisimov, the Kaliningrad city architect, noted that cultural planning methods are entering the municipality nowadays, even though they are challenging for them. He sees that there is a demand from the residents for these approaches. He adds that there are several sites in the city where cultural planning projects can create a basis for their development.

— Partners in Kaliningrad created a travelling exhibition showing the various demonstrator projects in smaller cities in the region, which generated a lot of interest about the method.

"The administrative and formal approaches to underused urban areas are not sufficient to develop large cultural complexes. We need the research, communication and interaction, which helps unveil local phenomena locally and informal social happenings." (Andrey A.)

"The social context, administrative agenda and public agenda are still forming. Thus all processes that change our society depend on public input and other actors who take responsibility. Municipalities need to change the perspective, not just administratively or formally, but ideologically. It can be possible when we see people are acting and are being responsible." (Andrey A.)

UCP demonstrator project in Kaliningrad. photo - Denis Tugolukov

— In Kiel, new collaborations have developed between artists, social organisations, and youth clubs as a result of the project. The long term artist residencies have resulted in a strong knowledge and experience baseline for local artist Nadine Gutbrod, who is now actively working with cultural planning methods in other projects. Also, the project manager Lea Leukemeier notes she has had a great learning experience and has gained the experience needed to disseminate it further. She and other professionals have started an Urban Activist network in Kiel and work part-time with the Boell Foundation.

— Annette Wiese-Krukowska, Head of the department Creative City notes, that creative urban development is an important strategic goal for Kiel, which is why the department of Creative City was established. The department works to network and promotes creative city cooperation with the Department of Economic Affairs. The Creative City department has committed to supporting projects that want to experiment with cultural planning approaches in Kiel. Cultural planning is integrated into the creative city strategy, together with creative bureaucracy and urban transformation.

— The Böll Foundation is committed to furthering the Baltic Sea Region and European cultural and urban projects to build on the experiences of UCP. In this strategy, themes such as environmental sustainability, social inclusion and rural communities are mentioned.

"Cultural planning is a very good method for these strategic approaches, which we have experimented with in Kiel Garden. We want to establish cultural planning further because it allows us to involve many people in urban development." (Annette W. K.)

UCP demonstrator project in Kiel-Gaarden, photo - Nadine Gutbrod

— Sari Kivioja, Community Planner, City of Pori, Economic Development and Environment Division, notes that the UrbCulturalPlanning project impacted the city centre development programme, and they will apply the developed methods and experiences in their future work.

— Both Kiel and Pori have managed to put the projects on a national map of good neighbourhood development practices, as Kiel gaarden project is nominated for the German neighbourhood prize and the Pori project was awarded as best practice in Finland by Liveable City Centre Association and the Poris pop-up shop methodology was adopted by a URBACT project in another city.

UCP demonstrator project in Pori, photo - Rasmus Forssell

5.2. MINECRAFT

— The Bolderāja game (Latvia) will be upgraded with additional historical places in the neighbourhood as part of the Bolderāja music and arts school curriculum. In addition, people outside the neighbourhood will be invited to play.

— The gaming resources created throughout the project by the partners can be used by educators or the youth at their events when the project is finished.

— The University of Skvöde is creating a Transnational platform, which will showcase all the gamification projects in an immersive way.

UCP Minecraft activity in Gdansk, photo - Rafal Mrozinski