

CULTURAL THE CLUSTERS

"Do you know the value the MoMA brand
contributes to the brand New York?"

ATIONAL

ECTIVES

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REPORT
TUD | BERND FESEL
REPORT 22/23 09 11

tIP 01 | 07

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Deltametropolis Association is a broad public organisation that focuses on shaping sustainable development in Randstad Holland. The association brings together businesses, public interest groups, research institutions and governments. Deltametropolis Association enables and works towards creating a socially supported design of the Randstad metropolitan area, focused on welfare, prosperity and strengthening its international competitiveness.

Deltametropolis Association offers a platform for discussion: it creates the space to develop new ideas and critically discuss Randstad Holland outside the usual frameworks. It is a laboratory for prioritising innovative issues and for promoting the debate on the future of Randstad Holland. In this way, the association aims to promote new ideas on the development of Randstad Holland and to help apply these in everyday practice.

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REPORT tIP 01|07

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SEP 2011 - MAR 2012
PROGRAMME STARTS AT 19:30
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UVA PAUL LECROART 03 11	EUR STEPHEN MARSHALL 24 11
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CULTURAL CLUSTERS
"Do you know the value the MoMA brand contributes to the brand 'New York'?"

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"From Urban Public Places to 'Hybrid Ecologies'"

FLAGSHIP DEVELOPMENTS
"Large scale urban developments in national urbanisation strategies."

SELF ORGANISING CITY
"How cities are put together."

KNOWLEDGE CLUSTERS
"Higher education institutions and their employment role in local economies."

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"Capital cities and 'Downside Globalisation'"

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"Migration is the most significant and misunderstood global event of our era."

FINAL DEBATE

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The International Perspectives

Deltametropolis Association, in collaboration with the universities of Randstad Holland, has initiated several projects with the central theme: the Metropolitan Functions. In this programme, Deltametropolis Association researches how facilities and urban environments can help define the metropolitan atmosphere of Randstad Holland.

The International Perspectives (tIP) forms part of this programme on metropolitan functions. In this series, Deltametropolis Associations explores the importance of an international perspective when (re)developing facilities and urban environments in Randstad Holland. tIP is a public series of events which reflects on how facilities or activities transform an urban area into a metropolis. It consists of a series of 7 public lectures with inspirational international speakers, and 7 private expert meetings. The tIP results will lead to a final debate and a publication in the spring of 2012.

The series take place from September 2011 to March 2012. Each of the 7 lectures will take place on a Thursday evening, starting at 19.30. Every university in Randstad Holland will host a tIP, each focussing on a different specific theme. These themes are: Cultural Clusters, Social Network City, Flagship Developments, Self Organising City, Knowledge Clusters, International Organisations and Attractive City.

In each of the 7 lectures, an international speaker will present how facilities or activities that are important for the development of a city or urban area. Following the lecture, representatives from the hosting University will give a reflection, applying its content to the Dutch context.

An expert meeting with selected academic, entrepreneurial and governmental guests will take place on the Friday following the lecture. The expert meeting will take a more in-depth look at the theme of the lecture, applying it to the case study. The guest speaker will then reflect on the research presented by the hosting university.

This is the report of the first lecture and expert meeting held at the Delft University of Technology on the 22nd and 23rd of September, 2011. The theme for this tIP was Cultural Clusters and the guest speaker was Bernd Fesel.

www.theInternationalPerspectives.nl

Introduction

Paul Gerretsen

This lecture and expert meeting, initiated by Deltametropolis Association, is the first in a series of seven that focuses on the essence of metropolitan urbanity, and more specifically on what produces it. Although we already know of several factors that contribute to creating such an area, Deltametropolis Association believes that some elements are still missing.

As one of the most internationally oriented countries in Europe, the Netherlands, with its large economy and high concentration of international corporations, lacks what most competing economies have: a big metropolis at its core. Although the Netherlands does have Randstad Holland, it currently functions more as a ‘metropolis in denial’. Clearly, Randstad Holland needs more... but what?

In order to answer this, Deltametropolis Association has teamed up with all six Universities in Randstad Holland to gain an international perspective on different urban themes. In the next six months, each University will host a lecture in which an international guest speaker will present a theme and go into debate with those in the Dutch research-context. This will be coupled with an expert meeting on a specific case study for selected guests the next day. Using this approach, we hope to achieve a truly international perspective on what metropolitan activities and functions should be improved or introduced, so that Randstad Holland becomes that what it aspires to be: a metropolis in its own right.

This lecture and expert meeting was held at the Delft University of Technology (TUD), Faculty of Architecture on the 22nd and 23rd of September, 2011.

The guest speaker for the lecture was Bernd Fesel, the Deputy Director of the European Centre for the Creative Economy (ECCE). This institute came about from the Ruhr European Capital of Culture (ECoC) event in 2010, for which Bernd Fesel was the advisor for the Creative Industry. His organisation supports, facilitates and tries to crosslink the creative economies in the Ruhr region, both at a local and regional scale. Besides this, he also holds various teaching positions, enabling him to give an overview that links both theory and practice. As our guest speaker, we asked him to enlighten us with the lessons that he learnt from the Ruhr 2010 experience.

How can an event such as the ECoC contribute to connecting larger economies to promote collaboration at a larger scale? And what are the potentials for cultural clusters as a means to strengthen the links in dispersed set?

In the expert meeting Maurits de Hoog, Professor at the Department of Regional and Metropolitan Design at the Delft University of Technology, presented his research on Environments of Interaction with a focus on cultural clusters.



BERND FESEL



Lecture

Internationalisation Powered by Local Coordination: Glocal - But How?

Bernd Fesel

When the Ruhr region applied for the European Capital of Culture title in 2007, it faced similar problems to those that Randstad Holland faces today. The setting was one where we had entered a second digital age, rendering our societal structure as primarily knowledge-based. Creativity and innovation were increasingly being seen as independent resources for economic growth and this prompted the EU to carry out various studies on creative industries in the period 2007-2010. Not only studies, but also new political initiatives came about during this time, resulting in the first ever EU budget (€1.6 million) specifically for the creative industries.

In this political context, the Ruhr Metropolis decided to focus on the potential of its creative industries when applying for the ECoC title. The conviction was that creative industries offer a potential (first) step in changing

a city and its policies as they represent the potential for finding new strategies in other sectors, and thus a potential for change.

“The Cultural Capital allows processes to start which would otherwise be debated for ten years and never come to the point of ‘and now we do it’. So the European Capital of Culture allows you to say ‘if we don’t do it now, we will never do it.’”

The creative economy and importance of communication

Unlike the traditional market, where you have private, experience and inspection goods, all of which can be tested before purchase and are generally only consumed by the buyer, the cultural market works differently. The cultural market is a public good, meaning many can consume it simultaneously. And unlike private goods, the cultural

market functions as a trust good, i.e. it cannot be tested or experienced before purchase. The value of cultural goods thus lies in communication- on the sharing of opinions after the good is purchased.

This also means, however, that it is difficult to determine the price for cultural goods, as these are based on not knowing, as opposed to knowing what the good entails. And as there is no foresight into this, there is also no way of knowing whether the price is right for what you will be experiencing. This market of ‘imperfect rationality’ has been topic of debate in contribution economics, especially in terms of the implications for competition and cooperation between these goods, and many studies carried out on cultural industries since 2007 have looked at this topic.

Although political pressure to support culture industries is often expressed in eco-

Markets with Imperfect Rationality

- Non Private, but Public Goods
- Markets without Foresight
- Markets with no Experience Goods
- Production Circle: 360 Degree - Prosumer

Contribution Economy

New Analysis of Creative Economies (Games Theory)

- Markets for Club Goods
- Markets with Repititions
- Markets with Trust Goods
- Markets of Team Production
- Fragmentation in Principle

Economies of Innovation => Market Success

Implications for Competition and Cooperation

conomic terms, the strategy for Ruhr 2010 was not to focus purely on producing more entrepreneurs or creating a higher turnover; instead the aim was to find strategies which would enable the cultural industries to grow, as well as the cities and metropolitan area. The Ruhr region at the time did not have a system in place to monitor or coordinate cultural industries: these were not a subject of city policy; events simply “just took place”. So Ruhr 2010 decided that investing in cultural industries, with emphasis on collaboration, would ultimately provide a drive for economic change in the region.

Strategy framework

Although many cities in the Ruhr region were very weak economically (the area was infamous as a deprived region in turmoil, with some cities reaching unemployment lev-

els of 16-18%), Ruhr 2010 adopted a strategy of looking beyond the individual city level. Instead of focussing on individual problem areas or regional hubs, Ruhr 2010 adopted an overall strategy, which focussed on the processes playing in the metropolitan region as a whole, and specifically at what could be achieved through collaboration. Cultural industries were defined as artists or entrepreneurs working in the field of culture, economy, education or technology, and based in a city or a creative quarter.

“The ECoC allowed the Ruhr to try something new. If it wouldn't have worked, at least they could say they tried.”

In order to promote the cultural industries, 4 strategies were put in place: networking, localisation, consolidation and communication. These were achieved by either looking for specific support for individual persons (i.e.

through skills or training), or by strategically finding new planning or market frameworks (e.g. by creating a system or regional development agency). The Ruhr 2010 strategy thus really focussed on processes, not on projects. This led to some problems, especially in the first year when almost 90% of the funding requests had to be turned down, as their aim was not to support individual projects (which these applications were), but to create a strategic plan that would create frameworks that would be sustainable for the creative industries.

Strategy: Networking

The first step to set up these frameworks was to establish 5 branch commissions which would be the central point of contact for local creative people. Each commission had a different structure and funding mechanism,

and focussed on a specific division: i.e. music, games, communication, design or film. The role of these commissions was to act as facilitators to ensure the right programmes were receiving funding in the whole region. Which was a challenge, as the region incorporated 53 cities and a total of 5.3 million inhabitants.

Over a half-year period, developers (unpaid) were also invited to set up a system that would generate success and that would filter out the funding proposals for unsustainable projects, i.e. projects that would not survive beyond the ECoC year.

Strategy: Localisation

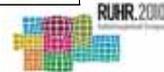
A big problem in trying to form an integrated development programme for the whole region was that the Ruhr region is shrinking. Although it contains some of the coun-

Larger Cities in the Ruhr

Turnover and Employes of Culture and Creative Industries in Selected Cities

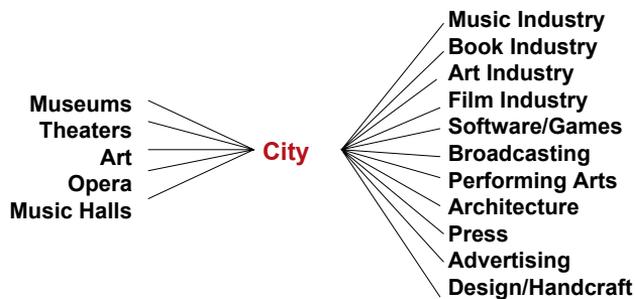
Städte Einwohner/innen	Unternehmen/ Selbst- ständige je 1.000 Einwohner/innen	Umsatz je Einwohner/in in EUR	Beschäftigte je 1.000 Einwohner/innen
Rangfolge in Klammern			
Dortmund 588.000	2,7 (4)	1.361 (4)	8,4 (4)
Düsseldorf 575.000	7,7* (2)	11.635 ¹ (1)	31,6 (1)
Duisburg 502.000	1,5 (5)	414 (5)	5,1 (5)
Essen 585.000	3,4 (3)	5.145 (3)	14,4 (3)
Köln 983.000	8,0 ² (1)	7.933 ² (2)	30,9 (2)
Land NRW 18.058.000	3,0	2.424	10,2

¹ ohne Herstellung von Lederbekleidung
² ohne Museen und Kunstausstellungen und ohne Verlegen von bespielten Tonträgern
 Quelle: STADTart 2007, nach Daten des LDS NRW



STRATEGY: NETWORKING

Urban Cities and their Identities



try's largest universities (Essen, Duisburg, Bochum and Dortmund), top qualified people tend to leave the region once they have graduated. The region thus had to become more attractive for people to stay.

The commission decided to create incentives in the form of offering creative people cheap (temporary) empty spaces or industrial sites to use. A roundtable discussion was set up to evaluate what cities could be included and what strategies and identities could be adopted by the selected quarters in the coming years.

Some problems encountered were in gathering the information about cultural actors in the area. It was a time-consuming process finding these stakeholders because most city departments did not keep these records on file.

Another problem was introducing the pos-

sibility of using vacant buildings instead of having to renovate whole buildings. In Germany, this is not a common approach. Although there were many vacant buildings that were in good condition in the region, this plan was met with a lot of resistance from real estate owners. The programme's challenge was thus in changing the mind-set associated with temporary use.

By giving the real estate owners more demand, through modest rents and bypassing the agencies, these empty buildings could be used for cultural industries and thus be used as a public good. These buildings also attracted later investments, either through private or public funding, micro credits or sponsoring, which eventually convinced the real estate owners that temporary use can be effective.

In the end, 7 cities participated, involving

10 cultural quarters, 20 real-estate owners and several hundreds of artists. Examples included an open-air cinema created in a formal coal mine in Lohberg; a co-working house in Dortmund's U-Tower; and the Victoria Quartier in Bochum.

Strategy: Consolidation and communication

The communication strategy adopted was based on an understanding that the artists' story would reflect (and make visible) the power that they have to change cities. The vision endorsed the view that without telling the artists' story, there was no chance to foster the overall urban development process.

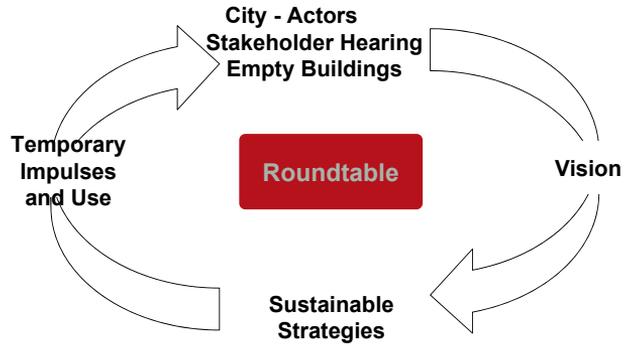
"If you don't make the angles of urban development visible; if you don't tell the story of artist and their power to change cities, you have no chance to really foster the process."

With this in mind, an online live TV platform was created under the title '2010LAB.TV'. For this website, correspondents from 6 different cities in Europe and 15 freelance authors in the Ruhr region published six topics daily on how culture changes cities. Topics included (video) interviews, authors with their own channel, various film series and music highlights from the Ruhr region. This offered a vast cultural diversity in stories, eventually conspiring into a total of 1320 blogs, 500 videos and 125 Podcasts, all of which can still be found online (www.2010LAB.tv).

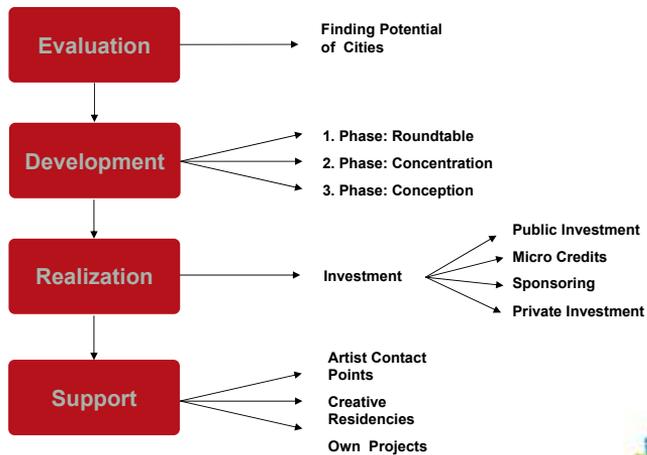
ECCE

A successful legacy that came out of the Ruhr ECoC programme is the European Centre for the Creative Economy. This institute functions as a think-tank and is (now) based in Dortmund. The institute encompasses sev-

Integrated Development Process



Concept



eral institutions whose aim is to strengthen, promote and develop the cultural industries in the Ruhr region at a local, national and international scale. The European Centre for the Creative Economy promotes cross-disciplinary interaction, strategically supporting all sectors, including culture, business, technology, urban development, education etc.

Ruhr 2010 lessons

Many lessons were learnt from the Ruhr 2010 ECoC programme. With the strategy that was adopted, it became very clear that competition can lead to cooperation.

Cooperation was a big emphasis in the Ruhr 2010 strategy, after all: it was a common programme for all 53 cities. The strategy made clear that cooperation pays off: that it adds uniqueness and value to cities and that they can stand stronger together than

alone. Especially important was to learn that one should not feel afraid of cooperating and learn to listen to each other.

Initially there was scepticism that several cultural quarters would take on the same theme and thus end up competing, however this did not happen. Instead, the cultural industries in the various cities, branch commissions and cultural quarters were well coordinated and effectively worked together, each developing their own unique identity. Due to the nature of cultural goods being trust goods, they operated through trust and communication, which allowed them to exist alongside each other, yet still develop their own identity. Listening to the parties involved, seeing what they wanted and developing those identities through a strategy of 'cooperative uniqueness' led to a successful programme.

Another important factor about cooperation is that, as the prisoners' dilemma in economic theory teaches us, one can only move forward and achieve one's goals by working together and helping each other out.

“Not cooperating is far more expensive than the risk of cooperating”.

And to avoid the feelings of anxiety towards cooperating, people should realise that cooperation is a never-ending game. To move up a level, cooperation is always required and this is the definition of sustainability.

One thing that cultural industries do compete for, however, is the audience. You cannot double the audience. This is why the communication strategy of involving cities outside of the Ruhr region was so important. This strategy eventually reached 10 million people in Germany visiting the Ruhr region.

Lastly: in order to achieve these ambi-

tions and to create a sustainable programme, much work and skills are required, of which only a small amount are visible. The bulk of the work is invisible, as only the projects tend to be focussed on in the visible world. What is hidden from view, are the processes behind these projects.

The processes that are designed are hugely important for creating the projects that eventually occur. And for these invisible processes to take place, you need to manage many different skills. For example, through team-building: the ECoC originally started with a team of 20 and grew to a team of 160 people. It was vital that all these people were committed, integrated and focussed on the same vision: that they had the same energy and knowledge about process managing and project management etc. Another vital skill is time-management. The ECoC is a pro-

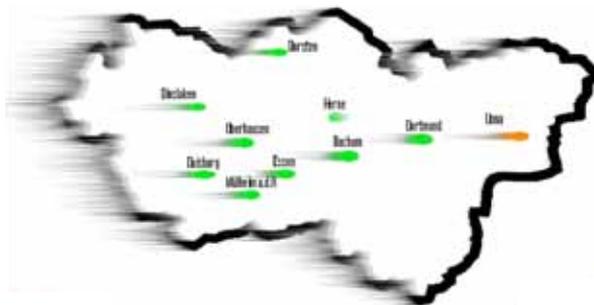
2010LAB.tv - Cultural Diversity



RUHR 2010 LESSONS

1

**From Competitive Quantities
to
Cooperative Uniqueness**



gramme that speeds up tremendously and if you do not see where it starts, it is almost impossible to keep up with the whole process.

The value of time thus becomes very clear. Overall, it is also important to realise that to have a successful and sustainable event, the city or region should be large enough and diverse enough in its understanding of what culture is. It needs to take on a broad, open understanding of culture and have a relatively dense programme in order to make the coordination of the different groups possible.

“The programme should be big enough to not know what’s coming next, but small enough to not lose oversight in order to be successful.”

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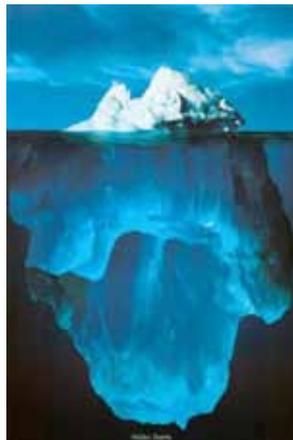
Pay Off for All: The Prisoner's Dilemma

Path-Dependence



3

**Managing
Skills
and
Time**



Expert meeting

Cultural cluster formation in Randstad Holland

The International Perspectives (tIP) expert meeting forms the second part of the tIP series and aims to put the lecture from the previous day into practice through a select group of experts in the field. This article reflects on the first tIP expert meeting held on the 23rd of September, in association with Delft University of Technology (TUD).

The expert meeting follows the lecture given by Bernd Fesel the day before on Cultural Clusters and the role the European Capital of Culture can play in fostering cooperation between cities in a regional context. It looked more specifically at cultural cluster formation in Randstad Holland (RSH), in order to discover their potential role and meaning at a city, RSH and (inter)national level.

Set up expert meeting

1. Presentation: Maurits de Hoog.
2. Initial Responses: Bernd Fesel and Expert team.
3. Group Map Exercise: Locating the cultural clusters in Amsterdam, The Hague and Rotterdam.
4. Reflective discussion.
5. Conclusions.

tIP 01|07 Expert team

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Research on Environments of Interaction

Together with the Deltametropolis Association and the Planning Department at the Municipality of Amsterdam, Maurits de Hoog (Professor of Urbanism at TUD) has spent the last few years researching ‘Environments of Interaction’. This study gives an overview on various aspects of what is happening in the metropolis: it looks at its overall programme and aims to find ways to facilitate and improve interaction between people. For this expert meeting, the aspects of culture, and more specifically cultural clusters, were highlighted.

Contemporary studies on environments of interaction (EoI) mainly focus on the logistical aspects of these environments. However, this view does not give enough emphasis on the people living in these environments, so it became apparent that a new perspective was needed. Through a discussion on Randstad Holland 2040, it was decided that this perspective could be emphasised through a focus on tourism and knowledge, and more specifically on clusters. By carrying out research focussing on this topic, we wanted to further interpret these EoI and give an in-depth reflection on what is happening in the Netherlands. The ultimate aim would be to bring this discussion to another level and to propose interesting new strategies for the next government period.

The strategy that was adopted for this new perspective was based on the motto: “make stronger what already is strong”, i.e. concentrate on developing the sectors that already exist, as opposed to introducing new ones. And in order to research these clusters, the scheme looked beyond merely the buildings: it was an all-encompassing perspective that looked at the overall environment (the type of public space, its location, the use and mix of functions, its International allure etc). With this in mind, the development phases and investment strategies could be examined more closely in order to improve the develop-

ment of these clusters, whether they were campus clusters, tourist clusters, convention centres or, as in the case for this expert meeting: cultural clusters.

Cultural clusters in Randstad Holland

The cultural role of cities in Randstad Holland have changed incredibly in the last half-decade. In Amsterdam, policies to strengthen the culture and tourism sector through city events and venues started playing a bigger role in the 1970’s, when several new activities were taking place, e.g. through the project group Amsterdam 700 (in 1975), the first Amsterdam sailing event, its first marathon, the opening of the Amsterdam Historical Museum, the renovation of the Rembrandt House etc. It was not the first city to take on these changes, however. This was Rotterdam.

Following the Second World War, Rotterdam was forced to rebuild its “city without a heart” image to a city with “a new heart”. The debate in the 1950-60’s was especially on how to do this: how to create a new vibrant, vital heart for the inner city. The strategy adopted was to organise various large-scale events. In the 1950’s, the Ahoy opened its doors to the public and in 1955, Rotterdam organised a successful Energy manifestation (E55). Both of these took place in a large city park. In 1970, Rotterdam took on a more wholesome strategy to liven-up its city centre, encompassing the whole inner city through the ‘Rotterdam Communicatie’ event. In 1974, the Museumpark was developed as the first new cultural cluster in Rotterdam and in the Netherlands as a whole that was brought about through policy.

From 1975-1995, many new developments were taking place, especially in Amsterdam (the Maritime Museum, the Jewish Historic Museum, the extension of the Van Gogh Museum, etc). This led to a crucial point in 1995, when “all things changed” due to three main reasons: the opening of European borders through the Schengen Agreement, the establishment of low-cost airlines and the

open-skies treaty with the USA, making travel between countries much more easy. This has a great impact on the Dutch tourism industry, largely increasing the amount of foreign visitors to the Netherlands.

In order to carry out this study, the four cities in Randstad Holland provided their GIS-information to show what these increases have meant for **the individual cities and their clusters**. It became clear that Amsterdam was the main player in terms of attracting international visitors. Since 1995, there has been a 40% increase in visitations to the city (of which 60% is from abroad) and with 67 international congresses annually; it has become a key player in Europe for business. Besides this, it also is the main city, which tourists visit for museums: the top 5 are located here, followed by Utrecht, Rotterdam and the Hague. Rotterdam, on the other hand, attracts more visitors when it comes to events, however these visitors tend to be either local or national, as opposed to international. The pattern of visitors for different clusters therefore varies depending on what the clusters entails.

Types of clusters

In order to make an overview, the cities were compared using the GIS-information provided. This was not always easy to do as the measurements and requirements used varied per city, but it did give a rough indication of what was happening in these cities. To start off the project, an agreement was made in defining a **cultural cluster as an area, which had at least 3 different cultural institutions within a 5 minute-walking distance, attracting at least 500,000 visitors**. With this definition in mind, the research showed 9 cultural clusters in Amsterdam, 4 in Rotterdam, 3 in The Hague and 2 in Utrecht. And these cultural clusters could be divided into the following types of cluster:

- **Specialised clusters**: 4 in the Netherlands, including: the Gemeente Museum in The Hague (a cultural centre), Museum park in Rotterdam (a cultural park) and the Muse-

umplein (a cultural square) and Plantage (a cultural garden) in Amsterdam

- **City centre clusters**: 4 in the Netherlands, including the Oude Gracht in Utrecht, the Binnenrotte in Rotterdam and the Dam and 1012 district (former Red Light District) in Amsterdam.

- **Entertainment clusters**: 4 in the Netherlands: the Spuiplein in The Hague, Schouwburgplein in Rotterdam and the Rembrandtplein and Leidscheplein in Amsterdam.

- **Cultural Quarters**: 4 in the Netherlands: the Binnenhofcluster in The Hague, the Museumkwartier in Utrecht and the Vijzelgracht and Jordaan in Amsterdam.

- **Waterfront clusters**: 2 in the Netherlands: the Wilhelminapier in Rotterdam and Oosterdok in Amsterdam.

- **Upcoming clusters**: Besides these clusters, other clusters were found which did not (yet) reach the 500.000 visitors per 5 minute walking distance definition, but which do have a large influence on the city. These were especially cultural wharfs (such as the NDSM terrain in Amsterdam and RDM in Rotterdam) and entertainment plaza's (mainly located in the periphery), such as Scheveningen in The Hague, the Arena Boulevard in Amsterdam and the Beatrixcluster in Utrecht.

These clusters, as well as the previous ones mentioned, may play a bigger role in the future, but still need to be further developed at present. And developing these clusters also all demand different approaches, whether this means improving their accessibility or programming, adding new functions, improving the quality of venues, extending their public reach, making them more accommodating for larger flows of visitors, improving their relation and connectivity with other clusters etc.

Futur Developments

The EoI research had raised many interesting questions for the future development of cultural clusters. Randstad Holland can still do with a lot of improvement however, but to do so, the overall purpose and context

should be questioned. Although all these developments are taking place, it is unclear what the next step should be. What is the future of these clusters? What should be invested in peripheral areas or the city centre? Large-scale events such as the European Capital of Culture, or more modest ones such as the Biennial? And what strategies can we adopt to achieve the maximum results?

Questions

Following the presentation, the group was asked for their initial responses to the study, and more specifically, how they thought the research could be reflected back to their city and Randstad Holland area as a whole.

The expert group clearly thought the research was useful, however that it was not yet complete. And the research itself also led to further questions amongst the expert team themselves.

Following a round of responses, these

questions were narrowed down to 4 broader questions for the individual cities to reflect on. The group was divided into 3 smaller groups of experts affiliated to the cities: Amsterdam, Rotterdam and The Hague (Utrecht was not present). They were then asked the following questions:

1. Does the research use the correct analysis and criteria to define a cluster?

Amsterdam: Although we agree with the clusters in the research, we believe there are many more. For example: the area around De Pijp, the Heineken Factory and the Albert Kuijp in combination with the Vondelpark. These are all huge tourist attractions, as well as the biggest one of all: canal cruises, which attract 3 million tourists annually. With the definition used for this research, these are discounted, which is not an accurate representation of important tourists sites in Am-

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sterdam.

Rotterdam: We disagree with the criteria used to define the clusters, as this definition of 500,000 visitors in a 5 minute walking distance radius ignores many important areas in Rotterdam, such as the Oude Binnenweg, the park by the Euromast and various station areas, which attract many tourists. If we were to map these areas, they are more likely to form an oval or linear shape, as opposed to the circular forms this study uses. It is clear, however, that most tourist attractions tend to lie on the margins of the circular patterns, and this reflects the fact that Rotterdam does not have many big (inter)national attractions.

The Hague: We believe the method of typology should be addressed. It would be more relevant to look at the areas prior to determining the type of cluster for instance. In this way, you can focus on the combination of functions, the support structures, different visitation patterns (day and night), logistics, security etc. before the type of cluster is determined. Once you have this data, you can then combine it with the amount of visitors to create a more accurate representation of cultural clusters. Besides this, it may also be interesting to look at the length of time people stay at these attractions. In terms of definition, it may also be better to look at a 5 minute distance of tram travel, instead of by foot, as research has showed that many tourists tend to use trams in Randstad Holland.

2. Does the study apply to the current political situation and the ongoing plans and visions for your city?

Amsterdam: This research is definitely relevant for projects that are currently taking place in Amsterdam. In Leidscheplein for example, we are trying to improve the quality of the cultural economy in public spaces through urban based policy changes. And in the 1012 area (the former Red Light District), we are trying to improve the area by attracting a new type of visitor to the area- to im-

prove the balance there and to get rid of the prostitution. In the Plantage aan de Amstel area we have also been working on ways to change the constitution of visitors in time and space through various marketing strategies and through hotel policy (e.g. by halting new hotel developments in the inner city area for a year in order to stimulate new developments in other areas). This was also the case for the Oosterdok area, where we tried to stimulate and attract more retail.

Rotterdam: Yes, this research is relevant for Rotterdam. Rotterdam has a very functional lay-out due to its rebuild after the bombings in the Second World War. Although its logistical nature functions well for traffic, it has little regard for pedestrians and their walking routes, which are often cut short due to intersecting road traffic. This is a political concern and challenge in Rotterdam at the moment. We are currently trying to find ways to improve this situation by creating a clearer shopping core, with better connected peripheral destination, however this is still an ongoing challenge.

The Hague: This study is definitely relevant to the political situation in The Hague as we are currently trying to create a cultural forum for the city, with the aim of making it a real destination -also in terms of longer visitation stays. So this research can help us answer some questions. We are also curious how this research can contribute to looking at how a city or cluster can cater for future tourist flows. Will tourists in the future have different demands and requirements from cultural industries? Will they prefer cultural clusters that offer a variety of functions and institutions? Or will they prefer a more franchised or specific types of clusters? This study can thus be used as a tool to offer an interesting insight into current and future trends.

3. Could the research be used as a tool to deliberate with the Central Government? And if so, how can we address this?

Amsterdam: We do not think that approaching the Central Government as an individual cultural cluster will be effective. We have had negative experiences to back this up, especially with the current political climate. Our suggestion would be to emphasise the cultural economy instead of cultural clusters in these talks, as this is what really makes our cities and the region unique and attractive as a place to settle. We should approach this from a regional perspective, focussing on the cultural sector of the G4 (so the 4 important cities in Randstad Holland), and not as separate cities for themselves. In this way, we are more likely to achieve something effectively. It is also a way of taking politics out of the equation, as ministers that currently refuse to work in a city with a particular political stance for example, can then no longer use that as a reason for not cooperating.

The Hague: We believe that this could offer a potential tool, however maybe our strategy should change. Instead of approaching this from a cultural perspective, we should maybe try to place this discussion in a different context. We have seen from past experiences that approaching the Department of Culture is not affective, particularly in the current political climate of cutbacks in the cultural sector. We could instead direct our proposals to the Department of Economic Affairs, or the Department of Infrastructure and Environment for instance. This can then place cultural industries in a wider context, as a means to also strengthen other sectors in the economy.

4. Is collaboration between the cities in Randstad Holland important? And if so, where can this be introduced?

Amsterdam: Yes, we do believe that collaboration is important as it strengthens our position and increases our potential. In Amsterdam, the Rijksmuseum is currently carrying out a study into how tourist numbers can be increased through a collaborative

approach. This can maybe also be applied to other sectors in the cultural industries in Randstad Holland.

Rotterdam: We already have some forms of collaborate with The Hague (e.g. the airport), however collaboration can also be quite tense, as ultimately you are competing for the same audience. However, we do believe it can be effective and that research is probably the best means of convincing the cities that collaboration is effective.

The Hague: We do believe in collaboration, however, we also think this can be very complicated. If we decide to adopt a collaborative strategy, it is important to take our time and let it take place naturally for some part. We also believe that collaboration can probably be best achieved effectively through research, as opposed to through our own interests.

Reflections

The discussions made clear that Randstad Holland cities were enthusiastic about the research and that they believed it offered opportunities for changes in the cultural industries in Randstad Holland. All cities also agreed that more research was necessarily however. Several suggestions were made for questions to include in future research. This included questions about reinvestment (what are the life-cycles of cultural quarters and at when do they reach the point of reinvestment?), future-demands (what will the capacity for future investments be and what will new demands look like in 20-30 years time when generations change?), investment strategies (what is logical in terms of people's demands and how can a formula be created that produces a sustainable backbone to ensure collaboration?), the political climate (will a shift from public to private investments influence cultural industries? Will this lead to less emphasis on local tourists?) and how will our changing society (new mobility patterns, digitalised media etc) influence the cultural industries in the future?

The expert meeting made clear that the future plays an important role in determin-

ing how this research can be used and how collaboration can be realised. With his background in the European Capital of Culture in Ruhr 2010, Bernd Fesel's advice was that people should not be modest in terms of planning. As he stated: "Never be modest, because reality will make you modest anyway".

He also emphasised the importance of thinking about future trends and the stability of the cultural sector, as each institution may need to take on a different approach with reference to the stability of their specific sector. Rebuilding or building conversions may be applicable to some buildings in some fields, whilst other buildings may be used for the same function for a much longer period of time. On the other hand, new trends in social media, interaction and mobility will also influence the future of cultural industries, and these should not be forgotten. Libraries are used as an important attraction to boost tourist numbers at the moment for instance, but will these still be used, or even still exist in the next 20-30 years?

It also became clear that there was too much emphasis on attracting foreign tourists, as opposed to thinking about and appreciating local, national tourists. These are the people that shape and live in these cities after all, so they should not be ignored. A question to focus on may therefore be: **what is it that the local population is really into? What would they like to be developed? Independent of the tourism.** In terms of numbers, Randstad Holland is clearly popular amongst national tourists and you are more likely to achieve more by focussing on catering to their needs as opposed to only focussing on foreign tourists. A balance should be found in which both groups are catered for. As Maurits de Hoog explained: "the future of the city is not only about daily urban systems; it is also about the week, month, year, seasons... and it is not only for the people who live there, but also for the people who visit the city".

The overall conclusion was that **thinking**

in terms of Interaction Environments is still a young discipline and new phenomenon. Unlike more established fields, this research has not had much time to develop yet and a lot could still be done to improve the research that can currently be brought about. One important change that would really improve this research would be by making the GIS information from all the cities consistent and comparable. In this way, information can be used and compared much more effectively. This would also make clearer to the cities why collaboration is important, as cities can learn from each other and gain from the shared knowledge. This could possibly be a question that should be directed at the Central Government, as it will ultimately benefit everyone. It is also a question that can be put forth to Universities and other knowledge institutions, as it could form a means of collaboration between the different institutions in Randstad Holland, as well as between different disciplines.

Although the research on environments of interaction is still up and coming, it already opens up new insights into the cultural industries, collaboration options and cultural clusters. The trick now is to move this to a new level, in order to see what really can be achieved by using interaction environments. The goal, after all, is to see how the questions raised can potentially be brought to a broader practical context and to the current political climate, to really make a difference to the cultural industries and collaboration processes in Randstad Holland.

Conclusions

The definition of EoI should focus more on its potential as a strategic means to strengthen cities and new urban centres. Cultural clusters form an interesting category within environments for interaction and by using the existing institutions and their position in the city, these clusters have the potential to be further developed.

More research on cultural clusters is clearly needed and disciplines should be combined in order to create a more accurate, empirical definition of the concept.

This should also include insights from research fields such as finance (EUR), IT and Mobile Technology (UU), amongst others. Besides this, stakeholders (the cities and institutions) should also work together and come up with ways to develop strategic implementation.

From an economic standpoint, the development of cultural clusters should be brought in alignment with the TOP-sector policies that are being developed by the Ministry of Economic Affairs, Agriculture and Innovation.

From an urban perspective, the collaboration between the important cities in the Netherlands is an important next step in developing this concept. Cooperation with the Ministry of Infrastructure and Environment should be attempted, as this may offer insights into how knowledge and logic can be transferred to other cities in the Netherlands.

Agenda

Out of the expert meeting, the following agenda is proposed to further develop the work on cultural clusters and its position in EoI:

1) To set up a series of workshops on the compatibility of data, developing and improving the definition of cultural clusters using empirical data and the possibilities for strategic implementation.

2) To continue with further research: in order to make data more comparable and to further support the definition of cultural clusters.

3) To form a collaborative relationship between the large cities of Randstad Holland and the Ministry of Economic Affairs, Agriculture and Innovation, and the Ministry of Infrastructure and Environment.

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