



# CULTURE AND SUSTAINABILITY

*A qualitative case study on the value of culture for sustainability*

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## ABSTRACT

Culture matters for sustainability. While this argument has already been acknowledged by cultural economists, conventional sustainability discourses are still dominated by economic and ecological perspectives. The question remains what the relationship between the two concepts can look like. Recent attempts have been made by scholars and policy makers to include culture in the sustainability discourse. However, there is a general lack of empirical studies that analyse the role of culture for sustainability. This study introduces one specific case where the two concepts meet, the sustainable urban re-development project *De Ceuvel*. By means of qualitative face-to-face interviews, the study sets out to explain the value of culture for sustainability for the members of *De Ceuvel*. The aim is to examine different possibilities of including culture at the core of sustainability. This study thus contributes to the current debate about the value of culture. In addition, it provides insights into the connection of sustainability technologies and cultural breeding places in Amsterdam and the policy objectives behind their implementation. It is argued that the importance of culture arises from its two interrelated definitions (anthropological, functional), which enable culture to be the carrier of the message of sustainability.

**KEYWORDS** Value of Culture; Sustainability; Culture-led Urban Re-generation; Utopias; Amsterdam

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[Something inspirational should go here, but I have no words left.]

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*“Man darf nie an die ganze Straße auf einmal denken, verstehst du? Man muß nur an den nächsten Schritt denken, an den nächsten Atemzug, an den nächsten Besenstrich. Und immer wieder nur an den nächsten.” (...) “Dann macht es Freude; das ist wichtig, dann macht man seine Sache gut. Und so soll es sein.” (Michael Ende)*



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## Acronyms

WCED	World Commission on Environment and Development
WCCD	World Commission on Culture and Development
EMF	Ellen MacArthur Foundation
CCI	Cultural and Creative Industries
BSH	Buiksloterham

## 1. Introduction

*“[Culture] is the prism through which we understand the world and the tool by which we shape it. It is also the path along which we open up to other people, to the great diversity of meanings and experiences. It is much more than monuments, performing arts and books – culture is who we are. It is a wellspring of imagination, a source of belonging at a time of change and a force for innovation in an age of limits. No society can flourish without culture. No development can be sustainable without it. Culture is a driver and enabler of inclusive growth – it is also a channel to forge new forms of global solidarity and citizenship.”<sup>1</sup>*

Culture matters. That is the key message of the Director-General of UNESCO, Irina Bokova. She identifies a fundamental role for culture that encompasses all aspects of humanity. With regard to sustainability, however, this faces us with the problem of how to integrate culture in order to create awareness for sustainability. The two concepts seem too distant to be compatible.

This study looks at one specific case, the sustainable urban re-development project *De Ceuvel* in Amsterdam Noord. The working community, which only opened its gates to the public in 2014, is concerned with precisely this issue of bringing together culture and sustainability in a novel way. The project raises important questions about the relation between the two, both for *De Ceuvel* itself, and more generally with regard to the value of culture for sustainability.

Looking at the case of *De Ceuvel* enables us to make sense of a variety of contemporary developments. On a societal level it helps us understand the evolvment of a new *Zeitgeist* in the aftermath of the global economic crisis. We currently witness a growing awareness that business as usual is unsustainable. As a response to the increasing economic and environmental pressure on humanity, critical questioning of traditional habits and the standard economic rationale is developing. Even more so, a shift in societal values is taking place, in which established realities of ownership, monetary systems, production, distribution and consumption as well as traditional lifestyles are reconsidered. This desire for change finds expression in bottom-up initiatives, which explore alternative forms of ownership, co-creation, communal life, environmentally sustainable business models and even the transition of entire neighbourhoods into sustainable areas. The absolute novelty of many of these movements is questionable or can at least be traced back to indigenous traditions. Nonetheless, the diversity and increasing number of services and initiatives

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<sup>1</sup> Howson and Dubber, 2014, p. 2.

such as Zipcar, Taskrabbit or BlueCity010 Rotterdam<sup>2</sup> is a significant sign of societal alterations.

Another helpful aspect of looking at *De Ceuvel* is that it responds on a micro-level to policy developments taking place on a macro-level. The project, which officially was implemented as a cultural breeding ground, further engages a circular economy model. This economic model takes into consideration the increasing scarcity of natural resources and is increasingly recognised as beneficial among policy makers, including among others the World Economic Forum and the European Commission. The latter voiced criticism on the standard economic model for being unsustainable in the long run, and published a report on the benefits of the circular economy model in order to facilitate the transition towards a European circular economy (*Towards a circular economy: A zero waste programme for Europe*, 2014).

However, the European Commission focuses its call for a transition on economic benefits for European businesses and does not include the social or cultural spheres. The relationship between culture and sustainability, more precisely the circular economy model, remains understudied despite actual urban development projects such as *Circular Buiksloterham* in Amsterdam Noord, which combine the two.

Hence, the aim of this study is to explain the value of culture for sustainability from a cultural economic standpoint by analysing the case of *De Ceuvel*. Its objectives are thereby threefold: it intends to investigate the different applications of culture to sustainability based on the evolution of the project; it explores the role of culture at *De Ceuvel* from the perspective of the cultural and creative entrepreneurs involved, as well as their counterpart in the responsible city department – Bureau Broedplaatsen; and it examines the different perspectives of integrating culture at the core of sustainability.<sup>3</sup>

Finally, and perhaps most importantly, this research aims to contribute to and revitalise the academic discussion about the value of culture for sustainability, which was started in cultural economics by David Throsby (1995, 1997, 1999, 2001, 2008) and re-formulated by Hawkes (2001) in a public planning policy context. Although the importance of culture for sustainability has been acknowledged, there is a need to further explore this relationship in more detail and through empirical research. In

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<sup>2</sup> BlueCity010 Rotterdam is an initiative concerned with circular production and R&D on the urban circular economy.

<sup>3</sup> This study does not differentiate between artists and cultural and creative entrepreneurs.

doing so, this study is embedded in a bigger discourse on the value of culture with regard to the standard economic model, which is actively discussed among cultural economists. The core of the debate is whether culture can be evaluated with traditional economic measurements and whether the complex relationship between culture and the arts and the economy can be explained exclusively through economic analysis (Klamer 2002, 2003, 2004, 2013; Hutter and Throsby 2008; Dekker 2014).

This study furthermore links to research on creative clusters and locational factors, especially with a focus on culture-led urban re-generation as discussed by Lavanga (2004, 2009), Andres and Grésillon (2010) and van der Borg and Russo (2005). Within this stream research on sustainability as a locational factor is currently lacking. A final academic point of reference are studies on utopias and self-sustaining communities and their importance for creative ways of thinking about (environmental) problems (de Geus 1999, Sargisson 2000; Sargent 2005, Miles 2008; Vanolo 2013).

Based on these three research areas and by means of a qualitative case study on *De Ceuvel*, this study thus sets out to answer the research question:

***Why do cultural and creative entrepreneurs engage in sustainability and in particular in a circular economy model?***

Answering this question adds significantly to the theoretical and practical understanding of the role of culture for sustainability. By applying the theory to the practical case of *De Ceuvel*, I develop the argument that culture in both the anthropological sense and the Arts acts as facilitator for sustainability. Culture is the medium through which ideas and practical approaches of sustainability may be exchanged, stimulating people to reflect on the past, the present and the future. It may inspire us to find creative solutions to pressing issues such as environmental degradation and resource depletion, and to enable positive, lasting change. It is the soft flesh surrounding the hard facts of sustainability.

The structure of this study is thus as follows: to place the qualitative analysis of *De Ceuvel* into a theoretical framework, relevant streams of theoretical and empirical research are first reviewed critically. Subsequently, the operationalisation of the research question is established by in-depth description of the research design and the qualitative methods applied. The fourth and central chapter discusses the main findings structured along the main themes that form the theoretical framework and informed the interview guides. Finally, a conclusion summarises the highlights of

this study, addresses implications and limitations and explores avenues for future research.

## **2. Building a Theoretical Framework**

### **2.1 Introduction**

The following chapter conceptualises the topic of this study – the relationship between culture and sustainability. In order to analyse the application of culture and sustainability to the chosen case of *De Ceuvel*, a theoretical context is established. This framework serves as point of reference for the empirical section of this study as well as an anchor point for partial theory generation, to which this study aspires (Creswell 2009; Babbie 2011; Bryman 2012).

The scope of this review comprises empirical and theoretical publications in scientific journals and books. In addition, published reports commissioned by private and public institutions are considered. Some accounts within the streams discussed are rooted in a variety of disciplines ranging from ecology, sociology, anthropology, philosophy, and economics to economic geography. However, this study is placed firmly within cultural economics and feeds on the thoughts of David Throsby, Arjo Klamer and Mariangela Lavanga among others. The literature review thus only borrows from other disciplines to strengthen our argument.

It is structured as follows: The first part is concerned with the two main concepts of this study – sustainability and culture, which are defined and situated in relation to each other. Furthermore, the circular economy model is introduced since it is the sustainability method adopted at *De Ceuvel*. This review therefore does not explore literature concerned with the role of culture in the sustainable development of less developed nations. The second part, analyses empirical and theoretical accounts concerned with the role of culture in various urban development policies. This involves taking into account the benefits of clustering with an interest in the potential of sustainability as a new locational factor. The last module discusses utopias, their relevance in the current sustainable development discourse and their practical application in self-sustaining communities.

### **2.2 The Relationship between Sustainability and Culture**

#### **2.2.1 The Historical Evolution of Sustainability as a Concept**

Since the end of the last millennium the notion of ‘sustainability’ has become a “guiding principle for human development” (Keiner 2005, p. 1). Its enduring popularity derives from an increased willingness in society to reflect on existential

problems facing humanity, such as a growing concern over natural resource depletion and economic growth at the expense of the environment (Keiner 2005). Thus, the origin of the concept of sustainability is found in the environmental movement, which refers to ecological sustainability as protecting and conserving natural resources, ecosystems and biodiversity for future generations (Partridge 2005).<sup>4</sup>

However, the concept is characterised by its complexity, as it is “difficult to define in different social settings, elusive in its applications, yet essential to mark a landing point in the horizon of the future” (Arizpe and Paz 2014, p. 203). This makes the concept contestable and dependent on the context in which it is used (Diesendorf 2000; Jacobs 1993). Accordingly, the most generic definition of sustainability given by the United Nations (2015) is kept broad: the aim of sustainability is to create a “decent standard of living for everyone today without compromising the needs of future generations” (n.p). Throsby’s (1995) definition is even broader, since he refers to the notion of sustainability as a “particular concern for evolutionary or lasting qualities of the phenomena under study” (201). Like the United Nations, Throsby is concerned with the focus on durable solutions. Ideally, sustainability is thus considered as the long-term goal of any development or process.

The finite resources of nature and exponential growth were linked for the first time in the comprehensive study *The Limits to Growth* (Meadow et al. 1972). The UN Commission on Environment and Development’s report *Our Common Future* (1987), better known as Brundtland report, further expanded discussion on the relationship between the economy and the environment by highlighting its interconnectedness (Daly 1990; Mebratu 1998; Griefahn 2002; Diesendorf 2000; Cochrane 2006; Throsby 1997, 2008; Axelsson et al. 2013). The report is generally considered a landmark document for popularising the concept of sustainability as a means to incorporate ecological and economic interests in long-term development schemes (Throsby 2008; Pisano et al. 2012; Axelsson et al. 2013). It coined the term sustainable development and defined it as development that “meets the needs of the present without compromising the ability of future generations to meet their own needs” (WCED 1987, p. 16). Arguing from a systems analysis perspective, Throsby (1995) points out that the concept of sustainable development was used by the

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<sup>4</sup> Keiner (2005) even dates the origin of the term to the 18<sup>th</sup> century. He argues that long-term sustainable thinking was introduced when the first book on forest science cautioned about the resources depletion of timber through lumbering.



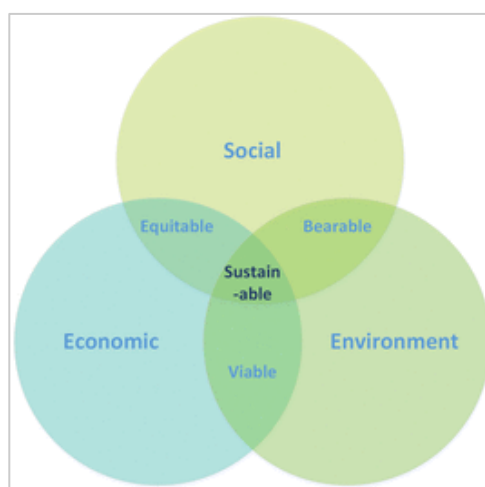
Brundtland Commission in order to link economic and environmental systems with the aim of determining the critical relationship between human development and the environment. Diesendorf (2000) in turn notes that the Commission's definition of sustainable development stresses the long-term property of the concept of sustainability and "introduces the ethical principle of achieving equity between the present and the future generations" (3). Sustainability can thus be defined as the ideal long-term goal of sustainable development (Diesendorf 2000, Circular Ecology 2015).

The Brundtland report's definition of sustainable development has been criticised, especially for its vagueness. With a view to political theory, de Geus (1999) argues that this definition can be interpreted in various ways and thus can be made fit to different objectives. This allows any stakeholder to provide his or her own definition of sustainable development, which "leads to divergent conclusions in the political arena" (18). This weakens the guiding function of the concept, since it leaves open to interpretation the manner in which society needs to develop in order to reach sustainability.

### 2.2.2 The Three Pillars of Sustainability

Despite this critique, the report of the Brundtland Commission nonetheless popularised the principle of sustainable development. It drew attention to the mutual dependence of economic development, ecological preservation and social equilibrium in order to achieve sustainability (Daly 1990; Griefahn 2002; Throsby 2008). *Figure 1* illustrates this interdependence in a Venn diagram.

*Fig. 1: The three dimensions of sustainability.*

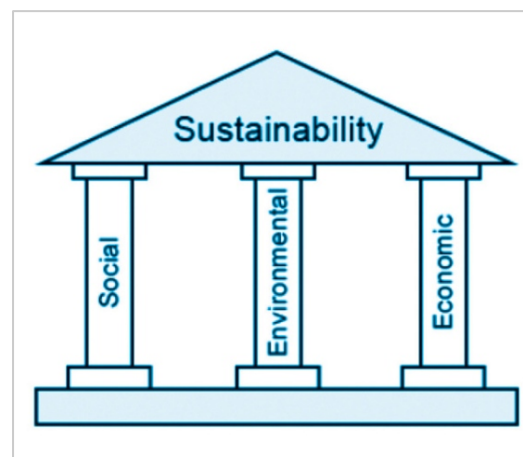


Source: Circular Ecology (<http://www.circularecology.com/sustainability-and-sustainable-development.html>, 2015).

Economic sustainability refers to the efficient and responsible use of resources on parts of businesses, so that they can operate and make profit in a sustainable manner. Environmental sustainability means the usage of natural resources in a way that considers scarcity and the needs of future generations. Throsby (2001) offers a differing definition of environmental sustainability. He uses the term ecological sustainability to refer to the “preservation and enhancement of a range of environmental value through the maintenance of ecosystems in the natural world” (53). Socially sustainable communities are resilient and capable of adapting to changes. They can achieve and maintain social non-material wellbeing in the long term (Duxbury et al. 2007; Circular Ecology 2015). Since the Earth Summit of Rio in 1992, this three-dimensional framework has also become known as the ‘three pillars model’ of sustainability (Griefahn 2002; Keiner 2005). The model is depicted in

*Figure 2:*

*Fig. 2: The three pillars of sustainability.*



*Source: Sustainability Education and Engagement (<https://sustainabilitypopulareducation.wordpress.com>, 2014).*

These three dimensions can be further equated to three forms of capital, which are also interrelated and used in combination for the creation of wealth (Berkes and Folke 1992; Spangenberg and Bonniot 1998):<sup>5</sup>

Social dimension = human capital  
Economic dimension = man-made capital  
Ecological dimension = natural capital

<sup>5</sup> For a detailed exploration of the different types of capital and their relation to the three standard dimension of sustainability see Berkes and Folke (1995) and Cochrane (2006).

Different conceptions of the economic dimension have been put forward: Throsby (2001), for instance, labels it physical capital, referring to the “stock of real goods such as plant, machines, buildings etc. which contribute to the production of further goods“ (45).

The three pillars model and its three types of capital is subject to criticism by a number of scholars and practitioners concerned with the role of culture for sustainability. Their general criticism of the model is directed at the instrumentalisation of culture within development aims instead of culture being recognised as an independent dimension of sustainability (Berkes and Folke 1992; Throsby 1995, 1997, 1999, 2001, 2008; Hawkes 2001; Griefahn 2002; Cochrane 2006; Stahmer 2008; Kagan 2010; Pascual 2012; Tutzinger Manifesto 2002).

Throsby (1997, 2008) and Pascual (2012) trace the weak status of culture back to the Brundtland Commission’s report, which they criticise for paying too little attention to culture. *Table 1* provides an overview of the main criticisms on the Brundtland report’s treatment of culture and by implication on the three pillars model.

*Table 1: Criticisms of the three pillars of sustainability model.*

TOPIC	POINTS OF CRITICISM
<b>POLICY - MAKING</b>	<ul style="list-style-type: none"> <li>- Evidence that cultural factors are relevant for the economy does not affect prioritisation within national and supranational policy-making (Throsby 2008)</li> <li>- Excluding culture from national and supranational political affairs means ignoring a worldview which links “biological, cultural and economic systems in a holistic model” (Throsby 2008, p.16)</li> <li>- The role of culture is reduced to an instrument for the implementation of the other three dimensions (Pascual 2012)</li> <li>- Culture is treated as an add-on to the other three dimensions, not recognised as a separate reference point for policy-making (Hawkes 2001)</li> </ul>
<b>SOFT FACTORS OF CULTURE</b>	<ul style="list-style-type: none"> <li>- Cultural components like creativity, literacy, critical knowledge, trust, empathy and respect are not included (Pascual 2012)</li> <li>- “Essential values” (Pascual 2012, p.5) such as well-being, happiness, harmony or identity, which are the “components of a meaningful life (Pascual 2012, p.5) are not explicitly included</li> </ul>

<p><b>CULTURE AND DEVELOPMENT</b></p>	<ul style="list-style-type: none"> <li>- Sustainable development needs to be implemented at a local level. It is a cultural process independent of the other three dimensions (Pascual 2012)</li> <li>- Culture is not valued in accordance with its potential for social development (Tutzinger Manifesto 2022)</li> <li>- Development should not only be measured in quantifiable economic indicators (GDP) but also include non-material quality of life indicators (Throsby 2008)</li> </ul>
<p><b>INTERLINKAGES BETWEEN THE DIMENSIONS</b></p>	<ul style="list-style-type: none"> <li>- The three other dimensions can only be understood and realised based on “diversity, openness and mutual exchange” (Tutzinger Manifesto 2002, p.1), which constitute the cultural dimension of sustainability</li> <li>- Ecological, economic and social sustainability need a foundation in culture in order to be understood by the people and implemented at an individual level (Hawkes 2001)</li> </ul>
<p><b>CULTURAL CAPITAL</b></p>	<ul style="list-style-type: none"> <li>- Cultural capital differs from the other types as bearer of tangible and intangible cultural values. It stimulates long-term thinking with regard to the “dynamic, evolutionary, intertemporal and intergenerational aspects of culture” (Throsby 2001, p. 53; 1997, 2011)</li> <li>- Sustainability cannot be approached with an exclusive focus on the interrelations of natural and human-made capital. The dimension of cultural capital needs to be included, because it provides individuals with the means to connect with their environment. Cultural capital also includes cultural diversity (Berkes and Folke 1992)</li> </ul>
<p><b>OTHER</b></p>	<ul style="list-style-type: none"> <li>- The three pillars model is based on an egocentric, Western view that does not take into consideration local, regional and national cultural characteristics (Pascual 2012)</li> </ul>

*Sources: Own elaborations based on Throsby (1997; 2001; 2008); Hawkes (2001); Tutzinger Manifesto (2002); Pascual (2012).*

This summary shows that the main criticism of the three pillars framework and thus the report of the Brundtland Commission can roughly be divided into four categories: critique on the policy implications of excluding the cultural dimension; the neglected soft-factors of culture; the role of culture in sustainable development; and the relevance of culture in relation with the ecological, economic and social dimensions of sustainability. In addition, Pascual (2012) perceives the problem of the three pillars models to be one of Western dominance and imposition of Western understandings of sustainability. This reflects Hawkes’s (2001) claim that sustainability needs to be realised from within a society, informed by its culture. Lastly, Throsby (1997, 2001) and Berkers and Folke (1992) highlight the interrelatedness of the three types.

The bottom line of this criticism is, that the importance of culture in relation to sustainability and sustainable development still remains largely unnoticed by

practitioners and policymakers. Furthermore, reflections on the value of culture are lacking in the current sustainability discourse (Griefahn 2002; Stahmer 2008; Pascual 2012).

### 2.2.3 Defining Culture

Any reflection on the role of culture for sustainability depends largely on one’s definition of culture (Stahmer 2008). Entering the culture-sustainability conversation thus requires defining culture. Unfortunately, the concept is equally as ambiguous and opaque as the concept of sustainability (Stahmer 2008). Therefore, culture, “is one of those omnibus terms like democracy or environment which embraces many different usages employed by many different people for many different purposes” (Hawkes 2001, p. iii).

Nonetheless, a distinction between the most prevalent definitions of culture needs to be made in order to demarcate the meaning(s) of culture used in this study’s research. This is relevant because the empirical part of this study is concerned with the operationalization of culture in the context of sustainability. Furthermore, a demarcation is needed to build the basis for the consecutive analysis of the value of culture for sustainability.

As Miles and Paddison (2005) and Throsby (2001) point out, the meaning of culture has evolved over time. While it etymologically refers to the cultivation of soil, its usage has since been expanded to the cultivation “of the mind, to social development, to the meanings, values and way of life, and most recently, to the practices which produce meanings” (Miles and Paddison 2005, p. 834). *Table 2* summarises the main meanings of culture:

*Table 2: Relevant definitions of culture.*

SOURCE	DESCRIPTION	DEFINITION
	<u>c</u> ulture (Anthropological)	“a set of attitudes, beliefs, mores, customs, values and practices that are common to or shared by any group” (2001, p.4)
<b>Throsby</b> (1995; 2001)	<u>C</u> ulture (Functional)	“certain activities that are undertaken by people, and the products of those activities” (2001, p. 4) Criteria: - Involvement of creativity in production - Generation and communication of meaning - Embodiment of intellectual property
<b>Klamer</b> (2003;	<u>c</u> ulture (Anthropological)	Shared values, symbols, history, stories that distinguish groups of people

2004; 2013)	<u>Culture (Ger.: Künste)</u> <sup>6</sup>	The arts: crafts, cultural sector, cultural policy
	Ger.: Kultur	Added achievements of a society in the arts, science, politics etc.
	Culture = medium	The “social production and transmission of identities, meanings, knowledge, beliefs, values, aspirations, memories, purposes, attitudes and understanding” (3)
<b>Hawkes</b> (2001)	Culture = message	Customs of a group of people: “faiths and conventions; codes of manners, dress, cuisine, language, arts, science, technology, religion and rituals; norms and regulations of behaviour, traditions and institutions” (3)
	Culture = instrument	Culture is considered a means for development
<b>WCCD</b> (1995)	Culture = end in itself	Culture is a desired goal in itself because it gives meaning to human existence

Sources: Own elaboration based on WCCD (1995); Throsby (1995, 2001); Hawkes (2001); Klamer (2003, 2004, 2013).

Two main definitions of culture can be derived from this summary, which all three scholars use coincidentally: an anthropological understanding of the concept, which refers to the intangible values, beliefs, rituals and traditions of a society and a functional definition, which refers to the Arts (Ger.: die Künste). In the former characterization culture takes on the role of the medium, whereas in the latter meaning it is considered to be the message in itself, as the distinctions of the WCCD (1995) and Hawkes (2001) highlight. Only Klamer (2013) distinguishes a third connotation, for which he deems the German term *Kultur* more appropriate.<sup>7</sup> However, since his other two definitions of culture correspond with the distinctions made by Throsby (1995, 2001) and Hawkes (2001), his third definition is not considered relevant for the remainder of this study. The distinction made by the WCCD (1995) shows two ways in which culture and development can be placed in relation to each other: in a narrow economic perspective, culture is used as a tool for economic development, whereas a more all encompassing perspective considers culture to be the aim of any development process.

<sup>6</sup> In this specific case, the German language allows for a more refined distinction between the different definitions of culture. The German terms are found in Klamer (2013) and are also used distinctively in one of the interviews of this research. Accordingly, this study makes use of the German terms *Kultur* and *Künste* when appropriate.

<sup>7</sup> With reference to the Nazi usage of the concept, Klamer (2013) cautions that all three definitions of culture are contestable and warns of pejorative usage of culture for the sake of exclusion or superiority.

Although these distinctions might suggest treating the two definitions of the concept separately and without any points of contact, this study rather considers them to be interrelated. This notion is guided by Hawkes's (2001) remarks on the relationship between the anthropological and functional meaning of culture. He argues that culture is in fact "both 'overarching and underpinning'" (3), as it unites the values that form the basis of a society and their factual expressions of that society. Similar to Klamer (2003, 2013), Hawkes considers a society's culture to be the realisation of its values as it is both the medium through which we valorise our ideals and their manifestations.

#### **2.2.4 Culture as the Fourth Pillar of Sustainability**

The value of culture for sustainability is conceptualised directly by Throsby (1995, 1997, 2001, 2008), indirectly by Klamer (2002, 2003, 2004, 2013) and builds on the criticism of the three pillars model and the two interrelated definitions of culture previously articulated (Chapter 2.2.3).

The rationales of the two cultural economists are embedded in a bigger discourse about the relationship between culture and economics and the question to what extent standard economic measurements can capture the value of culture, in its anthropological and functional definition (for an expansive review of approaches to study the relationship between culture and economics see Dekker 2014). Throsby and Klamer base their arguments on the recognition that the standard economic benchmark of growth alone is an insufficient measurement of societal wellbeing and development. The role of non-material, cultural factors need to be considered in order to achieve not only quantitative growth but also qualitative growth (Throsby 1995, 1997, 2001, 2008; Klamer 2002, 2003, 2004, 2013; Griefahn 2002). The implication of their critique on the standard economic system is connected to their definitions of culture: they argue that the role of culture cannot be reduced to an instrumental aid (or obstacle) for economic development but that it needs to be recognised as an integral and independent factor.<sup>8</sup>

Based on his criticism on the Brundtland report, Throsby (1995, 1997, 2001, 2008) links culture and economics through the concept of cultural capital. He defines cultural capital as giving "rise to both cultural and economic value" (2001, p. 45) and

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<sup>8</sup> Klamer (2004) refers in particular to Harrison and Huntington's *Culture Matters* (2000), in which the authors represent the viewpoint of culture as a variable for economic growth.

stresses its tangible and intangible manifestations. The core of his rationale are five organising principles, “which define sustainability in its application to cultural capital” (2001, p. 53), summarised in *Box 1*<sup>9</sup>:

*Box 1: Throsby’s five organising principles for sustainability.*

- (1) **Increase of material and non-material well-being:** the cultural goods produced by man’s usage of his cultural capital provides society with economic and cultural value in the form of developments of material well-being but also non-material wellbeing in the form of an increased quality of life. The latter also includes cultural developments of a society, which should be “regarded as integral to the notion of development” (1995, p. 202).
- (2) **Inter-generational equity:** the main requirement of sustainability, according to Throsby refers to “fairness in the distribution of welfare, utility or resources between generations” (2001, p. 54). This includes access to tangible and intangible forms of cultural capital so that future generations are not deprived of the cultural foundations of their economic, cultural and social life.
- (3) **Intra-generational equity:** the provision of cultural services and the access to cultural resources for every member of society implies the ideal of fairness. Throsby is highly critical of current rational economic policies, which tend to subordinate equity to economic efficiency thus inhibiting a culturally sustainable development of societies.
- (4) **Care of diversity:** Cultural diversity is essential for the vitality of a cultural system. The “diversity of ideas, beliefs, traditions and values” (2001, p. 57) also leads to the production of more culturally valuable goods and services and thus to the production of economic value. Cultural diversity has existence value – it is valued for the sake of variety - and option value, because it “keeps options open for the future” (2008, p. 17).
- (5) **Acknowledgement of interdependence:** a fundamental principle of sustainability is a whole-systems view in which all parts are dependent on one another. This also applies to the interdependence between economic and cultural systems. The implication of interdependence is the need for maintenance of cultural capital, both tangible (e.g heritage) and intangible (e.g cultural values, which give people a sense of identity). Neglect of cultural capital leads to societal and economic deterioration.

*Source: Throsby (1995, 1997, 2001, 2008).*

These characteristics established by Throsby (1995, 1997, 2001, 2008) show what sustainability entails with regard to a cultural dimension, using the concept of cultural capital and its production of cultural values. The two are also prominently represented in the works of Klamer (2002, 2003, 2004, 2013). The two scholars differ however, in their distinction of values: where Throsby (2001) distinguishes between aesthetic, social, spiritual and aesthetic values, Klamer (2004) prefers to categorise social values as a single category. Furthermore, Klamer’s (2002) definition of cultural capital focuses on its “capacity to inspire and be inspired” (467). He defines cultural capital as the “ability to realize a meaningful life over and beyond its economic and

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<sup>9</sup> In total, Throsby (1995, 1997, 2001, 2008) identifies six organising principles but not all of them are discussed in equal depth and quantity in his works on culture, economics and sustainability. This study focuses on the five he most commonly refers to.



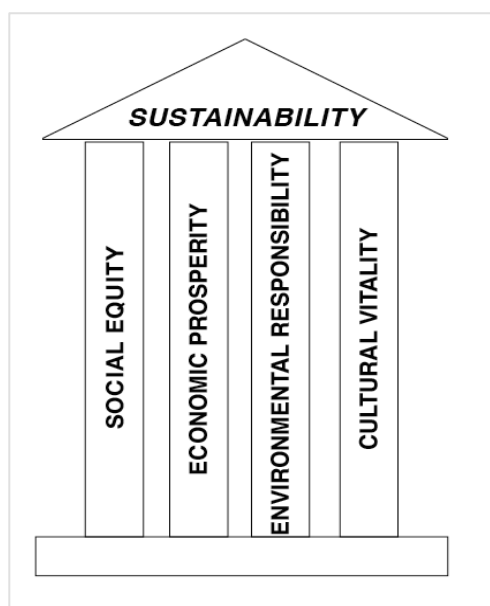
social dimension” (Klamer 2004, p. 26). Therefore, he differentiates his usage of the concept from that of Throsby (2001). While the latter argues that cultural capital produces both economic and cultural value, Klamer (2004) refers to cultural capital as the “mere ability to deal with cultural values, regardless of the possible economic returns” (26). Cultural values, in turn, include spiritual, scientific, artistic and transcendental values according to Klamer (2004; 2013). Although he is not concerned with the explicit relationship between sustainability and culture, he agrees with Throsby’s claim for an integrated approach. Culture needs to be integrated in order to account not only for economic wellbeing but also non-material wellbeing, which Klamer (2004) calls “the good life and good society” (470). He postulates a transition beyond measurable economic dimensions, which he makes the basis for his value-based approach (see *Doing The Right Thing*, 2013)

While Throsby and Klamer provide the theoretical argument for the value of culture, Hawkes offers an operationalisation in *The Fourth Pillar of Sustainability* (2001), which examines the practical applications of culture to public planning policy. As theoretical basis for his application he takes the report *Our Creative Diversity* (WCCD 1995).<sup>10</sup> He shares Throsby and Klamer’s criticism on the dominance of economic measurements and the instrumentalisation of culture for economic growth, as “economic benchmarks alone are an insufficient framework upon which to evaluate progress or to plan for the future” (2001, p. 1). Hawkes’s account further reflects Throsby’s (1995, 1997, 2001, 2008) key principles when he argues that culture in its anthropological definition plays an important role for quality of life, diversity, wellbeing, creativity and innovation, identity, a sense of belonging and the Arts. Cultural vitality, he reasons, is as important for a sustainable society as “social equity, environmental responsibility and economic viability” (Hawkes 2001, p. vii). He thus proposes the ‘fourth pillar of sustainability’ framework, shown in *Figure 3*:

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<sup>10</sup> Although Throsby is listed as advisor to the WCCD report, he is rather critical of its tentative link between culture and sustainability.

Fig. 3: The four pillars of sustainability.



Source: Own elaboration.

As Hawkes (2001) elucidates, sustainability can only be attained if it becomes an embraced part of both definitions of culture. Without a cultural foundation, transitions towards sustainability cannot implement the change, which they promote. Culture needs to be integrated as distinct dimension. *Box 2* portrays the four pillars of sustainability:

Box 2: The four pillars of sustainability.

<b>Cultural</b> vitality:	wellbeing, creativity, diversity and innovation.
<b>Social</b> equity:	justice, engagement, cohesion, welfare.
<b>Environmental</b> responsibility:	ecological balance.
<b>Economic</b> viability:	material prosperity.

Source: Hawkes (2001, p. 25).

The purpose of this framework, according to Hawkes (2001) is to provide guidance to policy makers on how to include culture in their public planning. An analysis of the practical applications of the four pillars framework and thus the impact of culture on public policy lies beyond the scope of this study. The influence of the framework can be seen in the initiation of the *Agenda 21 for culture*, an international declaration for the promotion of culture in local policies and the policy statement ‘Culture, Fourth Pillar of Sustainable Development’ by the United Cities and Local Governments, among others (Pascual 2012).

## 2.2.5 The Circular Economy Model

The claims made for an inclusion of culture as a fourth pillar of sustainability and an enhancement of the values of culture show the discrepancy we face between what dominates the economy – monetary value – and values that are equally as relevant for human wellbeing and arise from the cultural, social and environmental spheres (Kok et al. 2013; Klamer 2013). In addition, there is an increasing recognition among society that the current “take, make and waste” (Kok et al. 2013, p. 7) model cannot sustain the growing resource use anymore and that it does not take into account the long-term effects of natural resource depletion on society and the environment (Preston 2012; Kok et al. 2013; Ellen MacArthur Foundation 2013; Bonciu 2014; European Commission 2014).

Hence, there is a growing call for a system change, in which economic growth is decoupled from resource usage and in which the “current bond between prosperity and material consumption” (Kok et al. 2013, p.10) are being broken. Similar to the claims made by cultural economists, advocates of an alternative economic system argue in favour of re-evaluating what constitutes growth and how economic success is defined (Kok et al. 2013). One current alternative is the circular economy model, which is considered a viable system for sustainable, resilient economic growth (Preston 2012; Kok et al. 2013; Bonciu 2014).

The origins of this framework can be traced back to the 1970s and to the discipline of industrial ecology, according to which a circular economy refers to “remodelling industrial systems along lines of ecosystems, recognising the efficiency of resource cycling in the natural environment” (Preston 2012, p.3). The Ellen MacArthur Foundation (EMF), a main advocate of the circular economy model, however, claims the paradigm cannot be traced back to one concrete author. Rather, several schools of thought, among them the industrial ecology approach, cross-influenced each other thus continuously refining the circular economy model (EMF 2013). *Table 3* summarises the five remaining theories.

*Table 3: The circular economy model – main schools of thought.*

	KEY PRINCIPLES
<b>REGENERATIVE DESIGN</b> J.T Lyle (1984)	Process-oriented systems Process output $\geq$ input
<b>PERFORMANCE ECONOMY</b> W. Stahel,	Closed-loop production processes Main goals: Product life-extension

G. Reday (1976)	Long-life goods Reconditioning activities Waste prevention Selling services instead of products
<b>CRADLE TO CRADLE</b> M. Braungart, B. McDonough (2002)	Exclusive usage of non-toxic and non-harmful materials for production Lifecycle development Manufacturing processes modelled after natural processes
<b>BIOMIMICRY</b> J. Benuys (2002)	Nature inspires innovations (Nature = model) Usage of ecological standards to assess sustainability of innovations (Nature = measure) Learning from nature (Nature = mentor)
<b>BLUE ECONOMY</b> G. Pauli (2010)	Open source movement Using available resources in cascading system (by-products are sources for new products)

*Source: Own elaboration based on EMF (2013).*

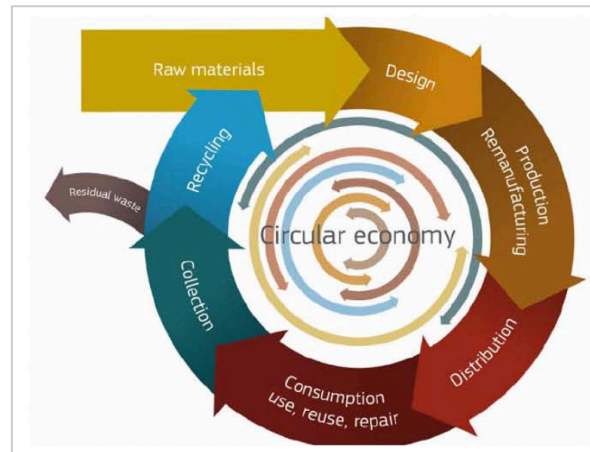
As can be derived from this overview, the circular economy model combines a variety of criteria. The theories have the common goal to eliminate waste by looking to natural processes for inspiration on how to optimise man-made production. Nature is imitated because it functions in non-destructive circles and because it produces without increasing energy consumption or waste production (Griefahn 2002). Furthermore, they emphasise the importance of design as the starting point for finding sustainable solutions for the global resource depletion problem.

The circular economy paradigm itself is defined by the EMF (2013) as follows:

“A circular economy is an industrial system that is restorative or regenerative by intention and design (...). It replaces the ‘end-of-life’ concept with restoration, shifts towards the use of renewable energy, eliminates the use of toxic chemicals, which impair reuse, and aims for the elimination of waste through the superior design of materials, products, systems, and, within this, business models” (7).

The prevention of waste, which is highlighted by the EMF as the main aim of the circular economy system, is achieved by means of the ‘three Rs’ principle: reduce, reuse and recycle (Kok et al. 2013; Bonciu 2014). The EMF further adds redesign, remanufacturing, refurbishment and repair as strategies for the elimination of waste (EMF 2013, Kok et al. 2013). *Figure 4* depicts the graphic visualisation of the circular system.

Figure 4: The circular economy model.



Source: European Commission (2014).

As opposed to the dominant linear model the resource loops in a circular economy are closed so that finite resources are collected and reused sustainably (Preston 2012). Through its holistic approach, the model affects all stages of the value chain and thus adds positive value (EMF 2013; Kok et al. 2013).

Besides academic interest, the circular economy model has also gained the attention of the European Union, which supports the transition towards a circular economy (see European Commission 2014).<sup>11</sup> Their focus lies on the business opportunities the circular economy model offers to firms. The advocates highlight net savings for European businesses, which are predicted to exceed € 600 billion by 2025 (European Commission 2014; EMF 2014). In addition, they stress strategic benefits of the circular economy model such as an increase of business efficiency and innovation, which are considered to have positive long-term impacts on economic growth (European Commission 2014; EMF 2014). This mere business focus seems to suggest that sustainable alternatives are only considered viable if they can compete with or outperform the standard economic factors, which weakens the proponents' criticism on the standard economic model.

Nonetheless, the transition towards a circular economy faces several institutional, financial and technical obstacles. Above all, the adaptation of a circular model requires a social paradigm shift as traditional values, regulations and frameworks make way for new ones (Preston 2012; Kok et al. 2013; Bonciu 2014).

The circular economy model is neither perfect nor a blue print generalizable to any local, regional or national setting (Kok et al. 2013). Nonetheless, it has

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<sup>11</sup> Bonciu (2014) predicts a successful transition towards a circular economy precisely because of its endorsement by the European Union.

inspired real-life applications by small initiatives, such as the Dutch *Circular Buiksloterham* project, which was initiated by a consortium of stakeholders active in Amsterdam Noord (Gladek et al. 2014). Their vision is to transform the post-industrial area of Buiksloterham (BSH) into a “Circular, Biobased, and Smart neighbourhood” (7), with objectives for the management of energy and material, the wellbeing of BSH’s residents and the area’s socio-economic development.

Hence, *Circular Buiksloterham* is an attempt to include issues of sustainability into urban development planning on a neighbourhood level. The initiators of the project consider it to be a “new approach to addressing metropolitan challenges” (Gladek et al. 2014, p. 9) and argue that the development of cities needs to be rethought in the 21<sup>st</sup> century.

## **2.3 Place, Space and Sustainable Creative Cities**

### **2.3.1 The Sustainable Creative City – A New Paradigm?**

The *Circular Buiksloterham* initiators’ concern with the sustainable regeneration of their neighbourhood challenges the business-as-usual strategies of urban development. The initiators criticise the standardised, large-scale, top-down development plans of the city of Amsterdam, which they consider to be incompatible with the needs and requirements of the area and its citizens (Gladek et al. 2014). Initiatives like *Circular Buiksloterham* hint at an emerging paradigm shift within city planning from the creation of ‘creative cities’, an urban planning paradigm coined by Landry (2000) and Richard Florida (2002) towards building ‘sustainable cities’. This recognition does not yet include the cultural sphere, however (Duxbury and Jeannotte 2010).

This limitation has been acknowledged by a growing number of scholars from a variety of disciplines including economic geography, cultural studies, urban studies and cultural economics, who advocate the inclusion of issues of sustainability in urban development policies (Lavanga 2004; van der Borg and Russo 2005; Miles and Paddison 2005; Duxbury et al. 2007; Evans 2009; Kagan and Hahn 2011; Kagan and Kirchberg 2013). These scholars are united by their focus on the role of culture in economic growth and urban development. They argue that economic growth can no longer be regarded as the sole argument for culture-led urban redevelopment, which has been the dominant rationale among scholars and urban development

policymakers in Western countries since the 1980s (Miles and Paddison 2005; van der Borg and Russo 2005; Evans 2005; Lavanga 2009; Evans 2009).

A transition towards the development of sustainable creative cities thus requires “[finding] a balance in the nature of cultural investments so that all the pillars of sustainable development are maintained and enhanced” (Lavanga 2009, p. 222). Culture needs to become an integral part of sustainable urban regeneration rather than a sole instrument for economic growth (Lavanga 2004, 2009; van der Borg and Russo 2005; Kagan and Hahn 2011; Kagan and Kirchberg 2013).

The paradigm of sustainable creative cities therefore refers to a number of ways in which culture is important for the establishment of sustainable communities. The claims made remind of the arguments brought forward by Throsby (1995, 1997, 1991, 2001, 2008) and Hawkes (2001) for an integration of culture in sustainability. *Box 3* summarises several key words to guide a transformation towards sustainable creative cities identified by Kagan and Hahn (2011).

*Box 3: Steps towards a sustainable creative city.*

- (1) A collaborative understanding of creativity, in which artists are equal to any other community member, as opposed to traditional Romanticist notion of the autonomous artist (see Lee 2005 for an in-depth discussion of the Romantic notion of the Arts).
- (2) An openness to experimentation and the evolution of alternative ways of life “which are both locally sustainable and involved by the global dimension of sustainability” (Kagan and Hahn 2011, p. 22). According to Kagan and Hahn artists are therefore considered to foster creative local developments.
- (3) In addition to creativity, craftsmanship needs to be stressed as complementing communal practice.
- (4) Art acts as catalyst for integration, thus stimulating an exchange between different cultures within a community.

*Source: Kagan and Hahn (2011).*

Although this list is not exhaustive and could differentiate further between the two main definitions of culture adopted in this study, Kagan and Hahn (2011) nonetheless point at first steps in a transition of creative cities towards sustainable creative cities. They operationalize the value of culture for sustainability discussed earlier on (Chapter 2.2.2). Culture, they argue, can influence the development of society through stimulating creative ways of thinking about societal problems: “The arts offer a social arena where, under certain circumstances, multiple forms of reflexivity can

be developed, facilitating detachment from routines and conventions, subversive imagination, and community empowerment” (Kagan and Hahn 2011, p. 19).<sup>12</sup>

However, in order for this transition to take place, policy discourses must mature beyond the mere recognition that “culture is a key ingredient of post-industrial information-intensive economic activity” (van der Borg and Russo 2005, p. 3). As Foord (2009) critically notes, culture-led urban re-generation strategies often display a disregard for local conditions. Based on the assumption that cultural production stimulates innovation and economic growth, policymakers attempt to recreate the conditions for cultural production top-down without considering factors essential to the development and form of cultural quarters (Foord 2009). Rather, creative areas need to be nurtured in a planned and tailored manner, which is informed by an understanding of the way organic, bottom-up, culture-led regeneration processes originally took place (Lavanga et al. 2008). In the same way that the circular economy model builds on the adaptation and imitation of natural processes, urban development policies can also benefit from taking inspiration from naturally occurring regeneration processes.

### **2.3.2 Tracing the Evolution of Culture-led Urban Development**

Post-war Western society saw alternative bottom-up regeneration taking place in derelict industrial brownfields in the context of the declining post-industrialisation economy (Andres and Grésillon 2011). Artists and cultural and creative entrepreneurs were attracted to these areas in search of affordable, low-maintenance, urban space that could be adapted to their individual requirements (Lavanga et al. 2008; Andres and Grésillon 2011).<sup>13</sup> The former industrial buildings provided cultural entrepreneurs and artists with a place for experimentation and thus developed into incubators for cultural industries (Lavanga 2004; Lavanga et al. 2008). These cultural quarters subsequently grew into spaces that combined cultural production and cultural consumption facilities (Foord 2008; Evans 2009). This happened organically and decentralised, without any involvement of local or national governments, since cultural quarters were neglected by policies at that time (Lavanga 2006; Andres and Grésillon 2011).

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<sup>12</sup> See Hawkins et al. (2015) for artistic case studies dealing with the challenges posed by the “environmental and social uncertainties“ (331) of global climate change.

<sup>13</sup> While Andres and Grésillon (2011) do not connect the establishment of cultural quarters to squatting activities, Evans (2009) includes “reactive anti-establishment” (34) sentiments as motivation for their creation.



A first change to this occurred in the 1970s (in the USA) and 1980s (in Europe) when policymakers discovered the revitalising potential of cultural quarters leading to their inclusion in local and national formalised cultural urban policies and programs with the aim to support and expand urban economies (Montgomery 2003; Mommaas 2004; Lavanga et al. 2008; Andres and Grésillon 2011). The cultural production and consumption that took place in cultural quarters was recognised as a generator of urban economic growth. Subsequently, policymakers instrumentalised culture for the creation of flagship city branding and advertising projects (Lavanga 2004; Miles and Paddison 2005; Lavanga 2009; van der Borg and Russo 2005; Russo and van der Borg 2010; Andres and Grésillon 2011).<sup>14</sup> Hall (2000) critically notes that culture “is now seen as the magic substitute for all the lost factories and warehouses, and as a device that will create a new urban image, making the city more attractive to mobile capital and mobile professional workers” (640).

Urban cultural policy strategies peaked at the turn of the century with the rise of the cultural and creative industries (CCI), notably influenced by Richard Florida (2002).<sup>15</sup> The contribution of CCI to urban economies through their value added to national GDP and job creation was acknowledged and utilised by policymakers worldwide (Hall 2000; Montgomery 2003; van der Borg and Russo 2005; Lavanga 2006; Lavanga 2009; Evans 2009). As Mommaas (2004) notes: “there has been a shift from a policy aimed at organising occasions for spectacular consumption, to a more fine tuned policy, also aimed at creating spaces, quarters and milieus for cultural production and creativity” (508). The last decade has seen a subsequent rise in urban cultural policies aimed at capitalising on cultural production to stimulate economic growth. Through the top-down creation of cultural quarters deprived neighbourhoods were supposed to be revitalised (Evans 2005; van der Borg and Russo 2005; Evans 2009; Lavanga 2009; Andres and Grésillon 2011). Lavanga (2009) uses the example of the Northern Quarter in Manchester to show how the organic revitalisation of the cultural quarter through independent cultural businesses was instrumentalised by the city of Manchester. The local government authorized an urban policy strategy “focused on cultural production activities as growth sector for

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<sup>14</sup> Bilbao and Barcelona are only two European examples where culture has been used to add symbolic and economic value to urban areas (see Bianchini and Parkinson 1991).

<sup>15</sup> This study uses the terms *creative industries* and *creative clusters* and is not concerned with the distinction between cultural and creative industries or cultural and creative clusters. For a detailed distinction between the two types see for instance Mommaas (2004), Lavanga (2004), Foord (2009) or Keane (2011).

the local economy and the community, a catalyst for socioeconomic recovery and city branding” (219). There was a “turn in urban cultural policy-making” (Andres and Grésillon 2011, p. 4) as the attention of scholars and policymakers shifted from cultural flagship projects to cultural clusters for their assumed benefits to culture-led regeneration (Montgomery 2003; Lavanga 2004; van der Borg and Russo 2005; Lavanga 2009; Evans 2009).

### 2.3.2 Two Explanations Why Firms Cluster

The rise of cluster policies has been analysed expansively by scholars concerned with the economic geography of the cultural and creative sector. Cluster policies are informed by the locational preference of creative firms, which tend to co-locate in spatial proximity (Scott 1996, 2000; Lavanga 2006; Lorenzen and Frederiksen 2008).

The first traditional explanation why firms cluster is based primarily on cost-related hard factors, notably analysed by Marshall (1920) and Porter (1990, 2000). These scholars attribute the locational behaviour of firms to positive externalities related to specialised labour pooling, decreased average costs, knowledge and technology spillovers, supply and demand linkages as well as increased efficiency due to competition among firms (Marshall 1920; Porter 1990, 2000; Hart 1996; Baptista and Swann 1998; Montgomery 2003; Simmie 2004; Keane 2011; Lazzaretti et al. 2014). According to the distinction by Lorenzen and Frederiksen (2008), the above are localization economies, which arise from the co-location of firms that share a common knowledge base and product offering. The specialisation of related firms can lead to interdependencies, which may result in dynamic externalities such as knowledge and technology spillovers, and can stimulate incremental innovation among firms (Scott 1996; Simmie 2004, Lorenzen and Frederiksen 2008). Locational economies also take soft factors into consideration, as the clustering of related firms can lead to specialisation of related institutions such as universities, which aid the deepening of specialised skills. Related externalities are informal norms and conventions, which are considered to lower time and transaction costs (Marshall 1920; Porter 2000; Lorenzen and Frederiksen 2008).

Porter’s traditional localisation economies explanation is mainly criticised for not considering urbanisation economies (Simmie 2004). As Lorenzen and Frederiksen (2008) note, these externalities “arise from the regional diversity in cities – of industry, of labour, and of institutions and infrastructures” (4). This second

explanation why creative firms cluster has gained importance with a shift in attention to soft factors, notably stimulated by the creative city paradigm (Lavanga 2004, van der Borg and Russo 2005; Lavanga 2006; Russo and van der Borg 2010). The variety of skills and ideas present in urban centres arises from an “immense *diversity of institutions and infrastructures*” (Lorenzen and Frederiksen 2008, p. 5). A continuous influx of new skills, ideas and knowledge embedded in the social, soft infrastructure of urban centres results in learning processes and a boost of radical innovation through incumbent firms and entrepreneurs (Currid 2007; Lorenzen and Frederiksen 2008; Keane 2011). In this urban context, ‘buzz’ in the form of face-to-face informational exchange is enabled by the co-location of related firms (Bathelt et al. 2004; Lorenzen and Frederiksen 2008).

A part of these urbanisation economies are soft locational factors such as cultural and recreational offerings and residential space. They constitute urban amenities, which according to Florida (2002) attract highly skilled creative workers to urban centres. He defines the members of the creative class by their belief in post-materialist values, meaning that they give “higher priority to the quality of life than to economic growth” (Florida 2002, p. 81).<sup>16</sup> According to his line of reasoning, the co-location of creative people is motivated by their common personal emphasis on qualities that “fit with their values, aesthetics, lifestyles and consumption patterns” (Wenting et al. 2010, p. 1337). The basic difference between localisation economies and Florida’s urban amenities approach as part of urbanisation economies is thus an emphasis on personal motivation rather than rational business decisions when it comes to locational decisions of creative entrepreneurs (Wenting et al. 2010).

Florida’s theory is celebrated by policymakers but contested by scholars from different disciplines. As Markusen (2006) argues for instance, creative people are not attracted to urban amenities but are rather influenced by the impact an institutional context can have on the locational behaviour of creative workers, which Florida neglects. Similarly, Storper and Scott (2009) argue that locational choices are influenced by a context of pre-existing conditions and opportunities, which requires rational decision-making and cost-benefit analysis. They caution that “individuals endowed with high levels of human capital” (162) are especially unlikely to change their location without the prospect of employment.

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<sup>16</sup> This argument is ambiguous in so far as Florida (2002) at the same time claims that the creative class is responsible for a city’s economic growth through their creative activities.

Discussion about the connection between the two different types of clustering explanations and types of locational factors are also found in empirical studies, some findings of which are summarised in *Table 4* based on the distinction made by Lorenzen and Frederiksen (2008).<sup>17</sup>

*Table 4: Externalities arising from localisation and urbanisation economies.*

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<sup>17</sup> An expansive review of empirical articles concerned with the two explanations offered by Porter (1990, 2000) and Florida (2002) can be found in Appendix A.

AUTHORS / STUDY	LOCALISATION ECONOMIES Externalities due to specialisation	URBANISATION ECONOMIES Externalities due to diversity
<p><b>Currid (2007)</b> City level</p> <p>Qualitative research on the creative economy of New York City</p>	<p><b>Spillovers between similar knowledge bases:</b></p> <ul style="list-style-type: none"> <li>- Horizontal relationships -&gt; ability to share resources, ideas, knowledge</li> </ul>	<p><b>Built environment:</b></p> <ul style="list-style-type: none"> <li>- Local buzz</li> <li>- Strong informal networks</li> <li>- Social dynamics relevant for cultural production</li> <li>- Access to tastemakers, gatekeepers, intermediaries through social milieu</li> </ul>
<p><b>Kong (2009)</b> City level</p> <p>Qualitative case study on creative clusters in Shanghai &amp; Singapore</p>	<p>-----</p>	<p><b>Vacant, abandoned facilities:</b></p> <ul style="list-style-type: none"> <li>- Spaciousness</li> <li>- Affordable rent</li> </ul>
<p><b>Hauge and Hracs (2010)</b> City level</p> <p>Qualitative case study analysis of collaborations between indie musicians and fashion designers in Stockholm &amp; Toronto</p>	<p><b>Specialised labour pools</b></p> <ul style="list-style-type: none"> <li>- Skills -&gt; high quality</li> </ul> <p><b>Spillovers due to cognitive proximity:</b></p> <ul style="list-style-type: none"> <li>- Stimulation of learning, adaptation and innovation</li> <li>- Co-production of tangible and intangible outputs (e.g: symbolic value, authenticity, creative energy)</li> </ul> <p><b>Competition:</b></p> <ul style="list-style-type: none"> <li>- Horizontal relationships with competitors -&gt; increased efficiency</li> </ul>	<p><b>Built environment:</b></p> <ul style="list-style-type: none"> <li>- Face-to-face interaction due to spatial proximity</li> </ul>
<p><b>Grodach et al. (2014)</b> Neighbourhood level</p> <p>Quantitative study on locational patterns of artists</p>	<p>-----</p>	<p><b>Vacant, abandoned facilities:</b></p> <ul style="list-style-type: none"> <li>- Affordable rent</li> </ul> <p><b>Urban Amenities:</b></p> <ul style="list-style-type: none"> <li>- Neighbourhood aesthetics</li> <li>- Characteristics of living and work space</li> </ul>
<p><b>Wenting et al. (2011)</b> Individual level</p> <p>Quantitative survey analysis of locational choices of Dutch fashion design entrepreneurs</p>	<p>-----</p>	<p><b>Urban Amenities:</b></p> <ul style="list-style-type: none"> <li>- Locational preferences influenced by personal motives: quality of life, which corresponds to own values, lifestyles, aesthetics, consumption patterns</li> <li>- Diversity of high-skilled creative workers</li> <li>- Residential environment amenities</li> <li>- Cultural activities</li> </ul>
<p><b>Heebels &amp; van Aalst (2010)</b> City level</p> <p>Qualitative case study on creative clusters in Berlin</p>	<p>-----</p>	<p><b>Urban Amenities:</b></p> <ul style="list-style-type: none"> <li>- Dynamics of place</li> <li>- Experimental and tolerant atmosphere</li> </ul>

*Own elaboration based on Currid (2007); Lorenzen and Frederiksen (2008); Kong (2009); Hauge and Hracs (2010); Heebels and van Aalst (2010); Wenting et al. (2011); Grodach et al. (2014).*

The findings of these studies, although non-generalizable, indicate that externalities from diversity are equally as important, if not more important than externalities arising from specialisation. In addition, urban amenities do play a role in the locational decisions of firms. This suggests that several locational factors are at play in the emergence of creative clusters. Standardised cluster policies following “(blunt) top-down approaches” (Scott 2008, p. 104) thus may fail to achieve their aim of a culture-led urban regeneration. Rather than implementing quantifiable measures, which utilise clustered creative activities to increase economic value, cultural urban re-development policies should adopt finely attuned bottom-up measures to facilitate the emergence of creative clusters (van der Borg and Russo 2005; Scott 2008; Evans 2009).

In addition, the emergence of clusters can neither be explained by mere consumption-focused theories, nor by supply-oriented arguments (Lorenzen and Frederiksen 2008). Instead, clusters emerge from combination of both arguments as creative firms depend on a co-existence of hard and soft locational factors. The implication for culture-led urban development strategies is that cultural production needs to compliment cultural consumption in creative clusters to secure their sustainability (Lavanga 2004; Kong 2009; Russo and van der Borg 2010).

Lastly, as Evans (2009) and Pratt (2000) highlight, creative clusters should not be reduced to their economic productivity but also be recognised for showing that place and space matter for social interactions among cultural and creative entrepreneurs and as sites where cultural production meets consumption. Their argument can be linked to the focus of the social, informal environment as a sphere for co-creation as found with Florida (2002), Currid (2007) and, albeit in a different context, Klamer (2013). Clusters enable cultural creative entrepreneurs and artists to meet like-minded people with whom they can co-create and realise common values.

Thus, the following section of this paper answers criticism of the current culture-led re-generation policies and the call for a transition towards sustainable creative cities by analysing the notion of utopias. In doing so, it considers alternative ways in which groups of like-minded people attempt to realise a common vision – that of sustainable ways of communal (urban) life.

## 2.4 Futures Imagined: Culturally Sustainable Communities

### 2.4.1 “Progress is the realisation of Utopias” – Defining Utopias

“A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there, it looks out, and, seeing a better country, sets sail. Progress is the realisation of Utopias.”<sup>18</sup>

This quote by Oscar Wilde (1891) considers utopias to be the ultimate drive behind humanity’s persistent striving for development. Along this line, this study considers the role of ‘inspirations’, which Oscar Wilde ascribes to an inherently human utopian urge, as a starting point for delving deeper into what these ‘inspirations’ might be, why they might be relevant for the 21<sup>st</sup> century debate about sustainable development, and how practical ‘utopias’ can serve as guides for sustainable creative areas. It is not the purpose of this study to analyse philosophical or historical discussions of utopias, nor to discuss any specific utopia in detail. However, I will endeavour to provide enough detail so as to avoid considering such ‘utopias’ from a “naively optimistic standpoint” (Thompson 2013, n.p).

The term ‘utopia’ was coined by Thomas More in *Utopia* (de Geus 1999; Levitas 2000, 2007; Sargent 2005, 2006; Garforth 2009).<sup>19</sup> In literature, utopias, along with their inverse (dystopias), fundamentally criticise the society from which they emerge by describing in detail a non-existent society, which is either qualitatively better or worse than the status quo (de Geus 1999; Sargisson 2000; Sargent 2005; Garforth 2009). Rather than merely discussing an alternative society, utopias demonstrate it through their narrative operation (Garforth 2009).

They invite the reader to think critically about the existing system, to question the status quo through creative thought experiments, and to hypothetically explore alternative models of society (de Geuss 1999; Sargisson 2000; Sargent 2005; Garforth 2009). This characteristic is also called ‘transgressive utopianism’ (Sargisson 2000), and ‘social dreaming’ (Sargent 2005). The former is transgressive because utopias allow us to radically alter our way of thinking, and the latter term is applicable because “(every) country, every culture, will have some way of social dreaming about a better way of life” (155). This explains why utopias differ for every nation, culture and individual, Sargent (2005) argues.

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<sup>18</sup> <http://www.gutenberg.org/files/1017/1017-h/1017-h.htm> (accessed May 25<sup>th</sup>, 2015).

<sup>19</sup> More also lay the ground for definitional tensions regarding the term when he created a neologism out of three greek words ‘topos’ (place), ‘eu’ (good) and ‘ou’ (not, non). The word utopia thus means at once *good place* and *no place* (Sargisson and Sargent 2004).

Relevant for this study's cultural perspective is another conceptualisation of utopia, coined by the Marxist philosopher Ernst Bloch (*Das Prinzip der Hoffnung*, 1986). Whereas his contemporaries Adorno and Horkheimer criticise popular mass culture for disabling reflexive and critical thinking, Bloch sees the breeding grounds for desire reflected in the cultural phenomena they dismiss as troubling (Garforth 2009). Bloch argues that any community is in a continuous state of incompleteness and anticipation, which means that hope and desire are manifest in that society's culture. Through cultural experiences such as advertising, literature or film, people are inspired to daydream about a better life (Sargent 2006; Levitas 2000, 2007; Garforth 2009). Consequently, utopias are appropriated by such cultural products, giving voice to expressions of a "desire for a better way of being" (Levitas 2000, p. 27), which is considered a vital part of the human experience (Sargent 2006). As Levitas (2007) argues with reference to Bloch, utopias should not be considered as the *telos*, the ultimate goal, but rather as a method used in the construction of a society's future. This also means that utopias are never perfect, as 'perfection' implies "something finished, complete, unchanging" (Sargent 2005, p. 156), which does not apply to utopias.<sup>20</sup> Due to these characteristics, utopias enable creative, transgressive perspectives on traditional systems to emerge, which may help to spur progress towards another, potentially better reality (Sargisson 2000).

#### 2.4.2 The Relevance of Utopias in the 21<sup>st</sup> Century

Utopias are also the subject of several major criticisms, however, which seem to have led to something of an anti-utopian sentiment in the 21<sup>st</sup> century (de Geus 1999; Levitas 2000, 2007; Sargent 2006; Garforth 2009). For one, utopias are criticised for conveying totalitarian ideas, which are imposed as ultimate truths on their inhabitants (de Geus 1999). Mention can be made of political utopias-turned-dystopias such as Communism, Fascism or, as Sargent (2006) critically notes, "the establishment of a free-market utopia that for many people rapidly became its own dystopia" (12).<sup>21</sup> Another limitation of utopias is seen in their portrayal of a static, ideal end-state that is in equilibrium, which implies a "minimum of movement and change" (de Geus 1999, p. 240). This seems at odds with the complex, dynamic processes of our current

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<sup>20</sup> Which confirms Oscar Wilde's initial description of people moving from one utopia to the next.

<sup>21</sup> The 21<sup>st</sup> century did not strengthen the case for utopias either. Radical Islamism was declared both an ideology and a utopia in the aftermath of 9/11, which was used by similarly utopia-guided Anglo-American politics as a justification for "global and military interventions, and to invalidate and suppress political critique and opposition" (Levitas 2007, p. 299).



reality, which Bauman (2000) calls a 'liquid modernity'. We live in times where rational goals replace a *telos* in the Aristotelian sense and where change is sought after only "for its own (or merely for capital's) sake" (sic) (Garforth 2009, p. 13). Accordingly, utopias are considered to offer little in terms of practical implementations for society's improvement. A third point of criticism concerns itself with the impossibility of turning utopias into reality (de Geus 1999; Sargent 2006).

Hence, one might wonder what place is left for utopias in the 21<sup>st</sup> century. Why and how are they still relevant for society and sustainable development discourse today? These questions can be answered if we consider utopias to be methods, as proposed by Levitas (2007) earlier on. This thought resurfaces in cultural economics, where Klamer (2013) develops his theory of 'doing the right thing'. He argues that utopias are a way of determining one's values. By articulating our own utopia, he claims, we become aware of our values, as they will be reflected in the utopia imagined. Through the 'utopia exercise', as Klamer calls it, we are encouraged to use our imagination and articulate that which we value most. This allows us with a better understanding of our ideals, as "utopias reveal our desires and those are usually informed by our values" (Klamer 2013, p. 19). Realising what one's values actually entail is a precondition for "doing the right thing" (Klamer 2013). In line with Levitas (2007), he considers utopias to be a mere practical means of becoming aware of what we strive for, and bringing our *telos* into focus, which for Klamer (2003, 2013) is the Aristotelian notion of *eudaimonia*: happiness.

In the context of contemporary sustainable development discourse, one could argue that utopias provide us with a way of re-evaluating our values and the standard economic valuation system, by dint of Klamer's utopia exercise. Furthermore, as Levitas (2000) argues, we need utopian visions because they enable a "process of holistic thinking about the good society" (299/300), which the dominant rational mindset disables. Levitas further stresses the long-term benefits of holistic thinking in the context of global climate change and sustainable development ambitions. She thus agrees with Sargent (2006), who states that utopias are particularly relevant for social movements such as ecological movements or women's rights movements. The call for a holistic system of thinking, which acknowledges that a 'business as usual' approach is no longer viable, and which incorporates all dimensions of sustainability, is echoed in Levitas' (2007) claim that a "radical break from current assumptions is essential, especially assumptions about what constitute productivity and growth, and

their necessary virtue” (sic) (301). However, such a restructuring of priorities, actions, their implications for society, and overall goals involves “engaging with questions about who we are, what we are here for, and how we connect with one another” (Levitas 2007, p. 300). This leads Levitas to conclude that utopias serve as methods of thinking creatively about a “feasible way of taking responsibility for the future of the planet” (301/302).

A similar argument for the value of utopias today is advanced by the advocates of ecological ‘ecotopias’ as an approach to thinking about sustainably viable ways of living (de Geuss 1999; Sargisson 2000; Pepper 2005; Levitas 2007). The conception of utopias as a method is also found in de Geus’ (1999) account of ecological utopias, in which he proposes to consider utopias as a “navigational compass” (238). Although he specifically refers to ecological utopias, his argument can be broadened, as utopias serve to “guide society’s general direction” (238). Rather than providing an ideal solution, utopias have the power to inspire people to make sustainable choices, and to reassess their way of life, de Geus (1999) argues. After all, in order for any behavioural change to be sustainable, it must arise from a change in people’s thinking, which may be stimulated by utopias (Sargisson 2000).

### **2.4.3 Practical Utopias as Models for a Sustainable Society**

These arguments regarding the reasons and means of utopia’s value in the context of sustainable development discourses, find practical manifestations in the many alternative communities scattered around the world (Sargisson and Sargent 2004; Sargent 2006; Miles 2008). These micro-societies take many forms, ranging from intentional communities, urban communes, activists squats, and secular retreats to ecovillages (Miles 2008).

Three examples of such experimental utopias are Auroville in South India, Freetown Christiania in Copenhagen and Macao in Milan. Although they are merely illustrative cases, and an in-depth analysis is beyond the scope of this study, a brief comparison provides valuable insights into potential directions for sustainable urban life. *Table 5* summarises the main relevant facts about the three settlements.

Table 5: Basic information on Auroville, Christiania and Macao.

	AUROVILLE	CHRISTIANIA	MACAO
<b>Founded</b>	1928; opened 1968	1971	2011: Foundation 2012: Squatting of current location
<b>Founders</b>	The Mother (French spiritualist); Sri Aurobindo (Yogi)	Squatters (mainly hippies)	Artists; Art critics; Curators; Historians; Writers & Activists known as LDA ( <i>Lavoratori dell'Arte</i> )
<b>Type</b>	Eco-village (designed)	Eco-village (squat)	Urban social movement (squat)
<b>Set-up</b>	Housing by architect Inner-city area + green belt 4 Zones: Residential, Cultural, Industrial, International	Abandoned military barracks Self-built houses	Former slaughterhouse market
<b>Members (estimate)</b>	2000	850	75
<b>Legal Status</b>	Acknowledged by the Indian government & UNESCO	Semi-legal	Semi-legal
<b>Mission</b>	Realise human unity through establishing a transformative, holistic community	Sustainable urban development: provide a cultural, social and political alternative to the standardised 'creative city' urban planning schemes	"[Challenge] neoliberal cultural production and neoliberal urban politics through alternative cultural production models" (Valli 2015, p. 643)

*Own elaboration based on: Kapoor (2007); Hellström (2006); Thörn et al. (2011); d'Ovidio and Cossu (2011); Namakkal (2012); Vanolo (2013); Bhatia (2014); Valli (2015).*

As this table shows, the three settlements share both similarities and some key differences regarding their foundation, mission and characteristics.

Similar to cultural quarters, these communities tend to evolve out of grassroots movements, and are established bottom-up without the support of local authorities (Trainer 2000). In the cases of Christiania and Macao, squatters from different backgrounds occupied abandoned spaces in the city centres of Copenhagen and Milan and transformed them into artists' studios, performance spaces, and places for alternative cultural and creative production (Miles 2008; Thörn et al. 2011; d'Ovidio and Cossu 2011; Vanolo 2013; Valli 2015). One could thus argue that they engage in urban regeneration in a similar fashion to the processes described by Andres and Grésillon (2011), and Lavanga (2004). Both communities are also in conflict with the local authorities, rather than being supported by them (Thörn et al. 2011; d'Ovidio and Cossu 2011). Auroville differs in this regard, as it was purpose-

built and designed by ‘the Mother’ and Sri Aurobindo as an “international ‘city of the future’” (Kapoor 2006, p. 632), and is acknowledged by both the Indian government and UNESCO. Furthermore, the village is not located in an urban setting, but was instead established on wasteland, with the aim of regenerating and reforesting the degraded environment (Kapoor 2006). All three cases share common ground as they strive to be economically self-sufficient and self-governing societies, in which each individual is responsible for the well being of the community at large, and which is governed based on pluralism and non-hierarchical decision making (Kapoor 2006; Miles 2008; Vanolo 2011).

A second characteristic of experimental utopias is that their founders “share a vision of the good life and are attempting to realise this in the here and now” (Sargisson and Sargent 2004, p. 3). Based on a common worldview, these communities are created as reaction to perceived social, cultural and ecological distress (Liftin 2009). Thereby, they mostly do not follow a political agenda, which Trainer (2000) criticises as a weakness, but are motivated by their commitment to a “supportive social environment and a low-impact way of life” (Liftin 2009, p. 125).

Again, Christiania and Macao can be considered similar in that their members share a desire to transgress mainstream perceptions of cultural production as engines of economic growth, in accordance with the criticism developed earlier in this study (Vanolo 2013; Valli 2015). Christiania’s residents are unified by anti-mainstream economic values and a desire to live “ideas of communitarian living, a self-reliant society and human economic practices” (sic) (Vanolo 2013, p. 1789). Since its foundation in the 1970s, Christiania’s alternative status has also come to include environmental aspects, placing the community within a sustainable urban development context (Thörn et al. 2011). Macao’s founders, however, are informed by a political agenda, in that they hope to “*liberate* urban public space in Milan” (d’Ovidio and Cossu 2011, p. 6), and aim to challenge existing power relations through engaging in alternative means of cultural production (Valli 2015). The intention of Auroville is to create a city where “men and women of all countries are able to live in peace and progressive harmony above all creeds, all politics and all nationalities” (Kapoor 2006, p. 632). Therefore, it aims at a “transformation that has three aspects: the spiritual, the social and the ecological” (632) through the creation of an alternative system that includes housing, education and an economic system.

One can argue that all three cases thus adhere to Liftin's (2009) observations regarding intentional communities' systems perspectives in overcoming the "material and identity crisis of modernity" (26). Although Macao is not an eco-village, it too provides a holistic approach to overcoming what Levitas (2009) identifies as the dichotomies of modernity: "urban vs. rural settlements, private vs. public spheres, culture vs. nature, local vs. global, expert vs. layperson, affluence vs. poverty, and mind vs. body" (127).

Lastly, these kinds of communities are far from perfect, and accordingly, their members strive to constantly improve their utopian communities (Sargisson and Sargent 2004). These three examples are no exception, having been characterised by occasional phases of crisis and change, as well as a state of permanent imperfection. In the case of Christiania, recurrent issues arise internally with regard to drug-related social issues, externally with regard to land ownership disputes with the city of Copenhagen, and more generally with regard to the twin threats of gentrification and commodification due to clashing interests between the community and the real estate and urban planning objectives of the city (Vanolo 2013). The further development of Macao, in turn, depends largely on how the members deal with challenges that arise from the objective of being an integrative and open movement: this entails the risk of becoming too self-focused and self-referential, which may result in the vision required to produce change being obscured due to internal debates (Valli 2015). Finally, Auroville faces criticism on a number of issues, including, but not limited to: the displacement of the native Tamil population, prompting accusations of a kind of modern colonialism; the enforcement of an idealised, Westernised interpretation of Indian philosophy on its members; the limitations of its economic model; and a general lack of recognition for the historical particularity of its environment (Namakkal 2012; Bhatia 2014).

Despite these imperfections and limitations, the three practical utopias are examples of lived experiments of integrative approaches to (sustainable) urban development. They demonstrate that a holistic worldview is indeed viable in the 21<sup>st</sup> century (Liftin 2009). One could argue that they are steps towards embracing what Trainer (2000) calls "The Simpler Way" (272), the characteristics of which are summarised in *Box 4*:

*Box 4: Characteristics of 'The Simpler Way'.*

- Much simpler, non-affluent living standards.
- Small, highly self-sufficient local economies, mostly using local resources to produce to meet local needs with little trade between regions, let alone between nations.
- Highly participatory and co-operative systems.
- Alternative technologies which minimise resource and environmental impacts.
- A totally different economy, one which is not driven by profit or market forces in which there is no growth, and in which much economic activity does not involve money.

*Source: Trainer (2009, p. 272).*

However, as Sargisson (2000) pointed out, this transition presupposes commitment to the constant improvement of the utopias in progress.

## **2.5 Conclusion**

In constructing this theoretical framework, theoretical and empirical works on the topics of sustainability and culture, culture-led urban regeneration and utopias have been reviewed.

Firstly, tentative connections between culture and sustainability have been made, mainly by cultural economists and sociologists. The value of culture for the purposes of sustainability is thereby perceived to arise from the interrelatedness of its anthropological and functional definitions. Current applications of alternative sustainability models are still focused on the three dimensions of sustainability. However, there exists a small number of policy-oriented operationalisations of the 'culture as fourth pillar of sustainability' framework. In addition, there is a growing awareness for culture-led sustainable urban redevelopment. Neoliberal creative city policies tend to streamline culture for the sake of economic growth, while neglecting organic, bottom-up developments. Lastly, although utopias are a contested topic in the 21<sup>st</sup> century, valuable lessons can be learned in terms of their ability to enable transgressive creative thinking about contemporary socio-economic and ecological problems. A common feature of all most theories discussed is that they are embedded in the larger context of a critique of the standard economic way of valuation, and focus on economic growth without considering a holistic, systemic perspective. This also connects to issues of quantitative versus qualitative means of evaluation.

A gap can be identified, however, with regard to empirical work on the value of culture for sustainability, which so far has remained a predominantly theoretical discourse. Furthermore, there exists little research to date on applications of the

connection between culture and sustainability in the urban context. Finally, it seems like new locational factors are emerging, based upon personal values of a certain quality of life. This study thereby argues that sustainability should be accounted for as a new locational factor.

Accordingly, this will form the foundation for the empirical research conducted in this study, which will be guided by the argument that culture promotes sustainability both in its anthropological and functional definition. It provides the discourse of sustainability with stimulating means and allows us to deal creatively with economic, ecological and social problems.

### 3. Methods

Bridging the theoretical anchorage and the empirical results of this study, the subsequent chapter establishes the research design and the operationalization employed. The connection between theory and data is made explicit as follows: first the choice of research design is justified, based on which the chosen methodology is explained. The individual steps making up the methodology are described in the sub-sections data sampling, data collection and data analysis. Finally, limitations and ethical considerations are highlighted.

#### 3.1 Research Design

This study is concerned with the relationship between culture and sustainability and aims at explaining the value of culture for sustainability. Based on this research interest, a qualitative research strategy was chosen.

The benefits of qualitative research are its inductive approach, as theory is generated through data collection and analysis as well as its potential for flexibility, because the sampling and analysing strategy can be adjusted throughout the research process based on the emerging data. Hence, data collection and analysis are not conducted consecutively but in a cyclical manner, which gives high explorative power to qualitative research (Babbie 2011; Boeije 2010; Bryman 2012; Guest et al. 2013). Furthermore, qualitative research emphasises the existence of multiple realities instead of pure objectivism and is based on an interpretivist epistemology, which means that it is concerned with the micro-scale features of social reality (Denzin 2010; Bryman 2012). In addition, qualitative research is defined by its context-sensitivity, which is helpful to increase the researcher's data immersion in this study (Payne and Payne 2004; Babbie 2011).

Data is collected by means of a qualitative case study, which is “concerned with the complexity and particular nature of the case in question” (Bryman 2012, p. 66). This method allows for systematic gathering of detailed information in order to understand a particular setting, person or process (Rutterford 2010). For this study single case was chosen to answer the following question and meet its three objectives:

**Why do cultural and creative entrepreneurs engage in sustainability an in particular in a circular economy model?**



Box 5: The main objectives of this study.

- Objective 1:* To investigate the different applications of culture to sustainability based on the evolution of the *De Ceuvel* project.
- Objective 2:* To explore the role of culture at *De Ceuvel* from the perspective of the cultural and creative entrepreneurs involved at *De Ceuvel* as well as their counterpart in the responsible city department.
- Objective 3:* To examine different possibilities of including culture at the core of sustainability.

Source: Own elaboration.

This question is answered by analysing *De Ceuvel*, a sustainable urban re-development project in Amsterdam Noord. The project, which only opened in June 2014, is a revelatory case as it offers the researcher an opportunity to access “a community or individual that has previously remained very private or inaccessible to researchers” (Rutterford 2010, p. 121). *De Ceuvel* was further selected, because it combines sustainability and culture in a way that is unique in the city of Amsterdam, the research area of this study. The project, which has been initiated as a cultural breeding place by the municipality of Amsterdam, applies a circular economy model in order to turn a heavily polluted former industrial ship wharf into a “regenerative urban oasis” (De Ceuvel 2015). In its function as a breeding place it offers cheap workspaces to creative and cultural entrepreneurs.

*De Ceuvel* is exemplary for the innovative way in which a creative solution was found to an ecological problem. Furthermore, it provides valuable insights into the ways in which culture can be incorporated into sustainability, thus answering this study’s research questions and its aim to explain the value of culture to sustainability. It thus adds practical perceptions to an emerging issue for academics and policy makers.

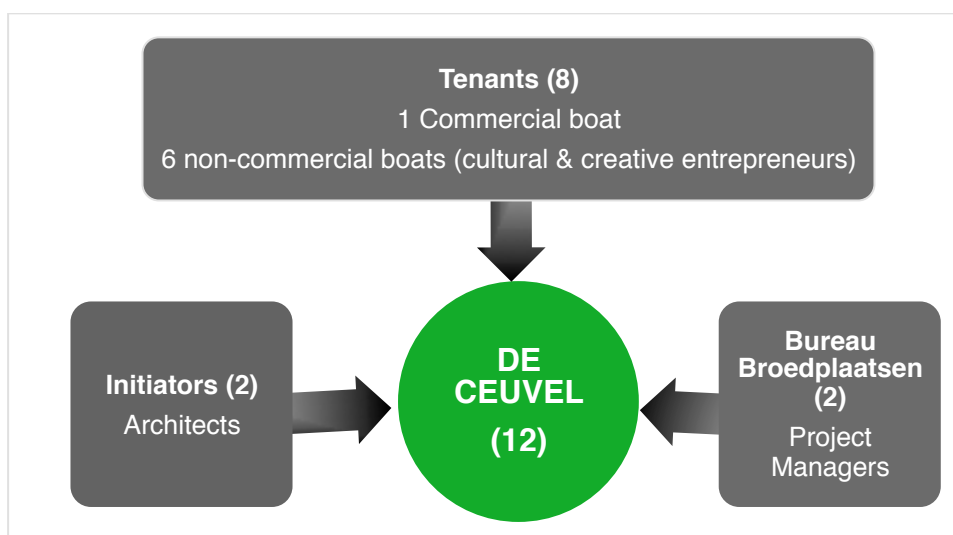
## 3.2 Methodology

### 3.2.1 Data Sampling

The sample ( $n=12$ ) consist of the initiators and tenants of *De Ceuvel* as well as project managers of Bureau Broedplaatsen, which is responsible for Amsterdam’s cultural development projects. The interviewees were selected on the basis of their involvement with *De Ceuvel* in order to obtain a holistic perspective of the case. This allows for a comparison of the various insights provided by the different respondents (Creswell 2009).

Data sampling was conducted in a three-step process. Initial contact was first made with all **initiators** and **cultural and creative entrepreneurs** listed on *De Ceuvel*'s website via an interview request by e-mail. This led to an average response rate of 50 per cent or six interviewees. In a second step a ninth interviewee was recruited via snowball sampling, through a recommendation of another interviewee. Due to unavailability of two of the main initiators, more tenants were included in the sample to reach data saturation. After this first round of interviews and a first data analysis, the scope of the study was extended to also include the policy level. Thus, in a third step a **project manager of Bureau Broedplaatsen** formerly responsible for *De Ceuvel* was contacted. A second project manager was then approached for an interview, through snowball sampling. After eleven interviews data saturation was achieved.<sup>22</sup> *Figure 5* shows all units of analysis of the final sample ( $n=12$ ).<sup>23</sup>

*Fig. 5: The units of analysis.*



*Source: Own elaboration.*

### 3.2.2 Data Collection

Data was collected between April and May 2015, whereby eight interviews took place Face-to-Face (FTF) at *De Ceuvel* and Bureau Broedplaatsen and two interviews were conducted on the telephone due to time constraints on parts of the respondents. Data collection was furthermore informed by: participant observation on site; the websites of *De Ceuvel* and the participating cultural and creative entrepreneurs;

<sup>22</sup> For a detailed interviewee overview, see Appendix B.

<sup>23</sup> To avoid confusion: the number of interviews conducted = 7, but the number of participating interviewees = 8.

access to the tender by the municipality; *De Ceuvel*'s application documents and policy documents regarding the urban development plans for Amsterdam Noord.

The interviews took between 45 and 90 minutes and were led in English and German. One interview was a group interview with two tenants sharing one boat. The interviews were guided by semi-structured, open-ended questions. The benefit of the resulting in-depth interviews is that detailed information about the respondent's thoughts on the value of culture for sustainability at *De Ceuvel* was gained. Further, the issue of the relationship between culture and sustainability at *De Ceuvel* could be explored in depth (Boyce and Neale 2006). The open-ended structure of the questions allowed the interviewees to elaborate and reflect on their personal point of view, which provides relevant insights into what he or she finds important and enables the research to be informed by the interviewees' input (Leech 2003; Bryman 2012). In order to increase data validity, probing questions were asked by the researcher throughout the interview.

For each of the three stakeholder groups an interview guideline was developed to establish the concrete indicators for the concepts culture and sustainability and their relationship. For the initiators interview guides were created in English and German.<sup>24</sup> The guideline was developed based on the theory and interest-informed questions. All interviews began with a general introduction of the researcher and the research, a confidentiality reaffirmation and the interviewee's personal involvement with *De Ceuvel*. The main part was divided into three main theme blocks the main questions of which differed for each group of stakeholders depending on the nature of their involvement with *De Ceuvel*. All interview guides' main part had in common that it inquired about the three main topics of this study: the project itself, the circular economy model employed at *De Ceuvel* and value of culture both at *De Ceuvel* and for sustainability. To conclude, the respondents were asked about their future outlook for the project and were given room for final reflections and questions. *Table 6* depicts the generic setup of the interview guides for the three different stakeholders.

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<sup>24</sup> The English interview guides for each group of stakeholders can be found in Appendix C.

Table 6: General set-up of the interview guide.

STRUCTURE	TOPIC LIST			
	Initiators	Tenants	Bureau Broedplaatsen	
<b>General Introduction</b>		Introduction researcher Comfort of respondent Introduction research Confidentiality reaffirmation Permission to record  Widely framed opening questions Contextual background information Personal involvement with De Ceuvel (DC)		
<b>Main Part</b>	<i>Block 1: De Ceuvel</i>	Motivation to initiate DC Vision and Mission Organisational structure Legal structure Tender Tenants	Locational factors Personal evaluation of DC Community at DC Impact on neighbourhood	Policy objectives Tender details Competition details Financing
	<i>Block 2: The Circular Economy Model</i>	Why circular economy model Aim Strengths and weaknesses	Strengths and weaknesses Impact of model on own business	Role of sustainability in tender
	<i>Block 3.1: The Role of Culture at De Ceuvel</i>	Role of culture in competition document Cultural programming Aim of cultural programming	Evaluation of role of culture Cultural programming Aim of cultural programming Cultural events and sustainability	Role of culture in tender
	<i>Block 3.2: The Role of Culture for Sustainability</i>	Role of culture for society Culture as a catalyst for sustainability DC as a utopia		Culture as catalyst for sustainability
<b>Conclusion</b>		Future outlook for DC Signal end of interview Check for missing questions Give interviewee room for final remarks Ask for contact for further questions Thank for availability		

Source: Own elaboration.

### 3.2.3 Data Analysis

In preparation for the analysis all interviews were recorded and transcribed literally with a free transcription software. Verbatim transcription was not employed, because phonetic and linguistic individual characteristics were not considered relevant to answer the research question (Schilling 2006). During the transcription memos were

created for each interview as a sense-making tool and to aid the recognition of patterns.

The subsequent analysis of the transcribed interviews was done with NVivo, a qualitative data analysis software, which supports the organisation and analysis of unstructured volumes of data (QSR International 2015). With the program data is coded in nodes, either at pre-established existing nodes, new nodes or *in vivo*, which means that a node is created out of a selected text passage. NVivo further allows for the creation of memos and annotations to collect ideas and thoughts arising during the coding process. Several queries such as *text search query* or *matrix query* help to recognise patterns and distinguish themes. These results can further be visualised through text clouds and word trees (Stanford University 2011).

The data analysis was thus carried out in a three-step process. First, all interviews were coded based on pre-established codes, which were taken from the interview guide. In addition, new nodes were added during the coding process.<sup>25</sup> Second, the data was filtered in order to get results using text search query and matrix coding query. This allowed for the identification of similarities, emerging themes and patterns, to establish relationship and highlight differences between the different statements. The grand narrative was finally developed along the topic blocks established for the interview guides with additional refinements and additions.

### 3.3 Limitations

There are several drawbacks with regard to the qualitative case study design. First, semi-structured qualitative interviews can be very time-consuming due to the intensive collection and analysis phases (Boyce and Neale 2006). This pitfall was taken into consideration when planning the data collection and enough time was scheduled for the individual steps. Second, this kind of interview requires training on parts of the interviewer in order to ensure that detailed and rich data is drawn from the interviewee (Boyce and Neale 2006). Accordingly, I acquired valuable knowledge and tips from former experienced academic co-workers, specialised literature and pre-tested the interview guide.

The paradox of qualitative interviews is that “the valuable flexibility of open-ended questioning exacerbates the validity and reliability issues that are part and parcel of this approach” (Berry 2002, p. 679). Accordingly, the main drawbacks of a

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<sup>25</sup> The detailed list of codes can be found in Appendix D.

qualitative case study design concern the validity and reliability of its collected data. Especially the external validity or generalizability of a qualitative case study design poses certain limitations since random sampling methods are not applied. Hence, a single case is not representative enough for its findings to be generally applied to other cases (Bryman 2012).

However, this study is well aware of this drawback and does not aim at generalisations. Furthermore, data triangulation using three different types of stakeholders involved with *De Ceutel* was used. This technique allows balancing weak external validity through combining different sources of data (Creswell and Miller 2000). External and internal reliability are considered difficult criteria to be met in qualitative research, because social settings or circumstances of the initial study cannot be 'frozen' in order to replicate them (Bryman 2012).

## 4. Results and Discussion

This chapter summarises and analyses the results of the empirical research on the relationship between culture and sustainability conducted by means of *De Ceuvel*. The findings are structured along three major themes to answer the research question: **Why do cultural and creative entrepreneurs engage in sustainability and in particular in a circular economy model?**

The three major themes constitute an overarching narrative that should illuminate why the relationship between culture and sustainability became a key theme in *De Ceuvel*. First, the case of *De Ceuvel* is contextualised by looking at the different steps of its creation: the formal framework established through the official tender by the municipality, the application of the team behind *De Ceuvel* and the organisational structure of the association itself. Secondly, the role of culture in connection with sustainability at *De Ceuvel* is presented. Finally, the third part analyses some limitations and issues the association faces, and discusses the future of *De Ceuvel* in respect to those limitations but also possibilities for the project's further developments.

These findings are based on the interviewees' interpretations and are related back to the theoretical framework. It should be noted that all the interviews were much more substantial, but due to the scope of this study, they have been reduced to a few key arguments.

### 4.1 The Realisation of De Ceuvel

#### 4.1.1 The Tender

As Montgomery (2013) points out, it is necessary to know the history of a cultural quarter in order to understand the outcomes of its developments. The narrative of *De Ceuvel* starts with its top-down initiation through the municipality of Amsterdam. However, its evolution differs from the standard culture-led re-generation strategies identified by Lavanga (2004, 2009) and Andres and Grésillon (2011) for two reasons. On the one hand, the urban re-development plans for Amsterdam Noord were put on hold due to the economic crisis. As a result, land remained untitled, as was the case with the former ship wharf Ceuvel Volharding. On the other hand, this particular piece of land was further excluded from the local government's ground exploitation program for the area, because it is heavily polluted. Hence, there was no expected revenue for ten years.

To make use of the land nonetheless, a competition for its temporary usage was launched in collaboration between three government departments: **Stadsdeel Amsterdam Noord** – the owner of the land, **Projectbureau Noordwaarts** – responsible for the re-development of BSH, and **Bureau Broedplaatsen**, whose function it is to create “affordable workspace for artists in the city” (Martijn, Bureau Broedplaatsen). Together the three parties developed a list of submission requirements and selection criteria. The latter are summarised in *Table 7*, because of the specific reference to sustainability:<sup>26</sup>

*Table 7: The tender selection criteria.*

#	SELECTION CRITERIA	WEIGHT
1.	The extent to which the concept is extraordinary and/or of high quality. This refers in particular to its innovative character with regard to ideas for Amsterdam Noord and how sustainability is incorporated	40%
2.	The degree to which the concept is technically and financially feasible and adheres to the requirements posed by Projectbureau Noordwaard and Bureau Broedplaatsen	30%
3.	The extent to which the concept proves to be a qualitative addition to the physical environment, including quality of life and social security	15%
4.	The extent to which the applicants are experienced in the operation of breeding places, real estate and/or hospitality	15%

*Source: Own elaboration based on the ‘Prijsvraag Broedplaats Ceuvel Volharding’.*

The main objective of the tender was to make the land available for the establishment of a cultural quarter in line with the criteria of Bureau Broedplaatsen for the creation of breeding places: the co-location of commercial and non-commercial CAWA-certified artists and cultural and creative entrepreneurs.<sup>27</sup> The creation of such breeding places has generally three aims: the “main goal every year is to make 10.000 m<sup>2</sup> of working space for artists” (Martijn, Bureau Broedplaatsen). In addition, cultural and creative breeding places are valued for their positive impact on the urban social structure. Lastly, creative spaces are also considered economic assets and good for the creative image of Amsterdam:

“You want to help these artists to make a good start and to keep them in Amsterdam, because we are always saying that Amsterdam is the creative hub of Holland. (...) but that is impossible if you can’t give them a space which is affordable.” (Martijn, Bureau Broedplaatsen)

<sup>26</sup> The official tender can be found in Appendix F.

<sup>27</sup> CAWA certification is provided by the *Commissie voor Ateliers en (Woon)Werkpanden Amsterdam (CAWA)*, which assigns workshops and studio spaces in Amsterdam to registered artists. A breeding place usually consists of CAWA registered artists as well as cultural, creative and traditional businesses (for detailed information see <http://www.amsterdam.nl/gemeente/organisatie/overige/cawa/>).



Since Bureau Broedplaatsen was formed as a response to the creative city paradigm by Florida (2002), their objectives are in line with his theory about the economic potential of creative clusters. They further confirm the notion of instrumentalising cultural quarters to re-vitalise urban areas noted by Evans (2005), van der Borg and Russo (2005) and Lavanga (2009) among others. At the same time, the tender is also part of a bigger scheme, namely the gradual transition of BSH into a mixed residential and working area until 2020. In doing so, the responsible department, Projectbureau Noordwaarts, strives to ensure that sustainability is part of the re-development strategy, mainly in form of climate-neutral construction (Projectbureau Noordwaarts 2011).

However, developing a tender does not always go without tensions as Arwen from Bureau Broedplaatsen notes. She sees a general conflict of interests within the municipality, because Stadsdeel Noord as the owner of the land is primarily interested in financial gain, which in turn impacts the capacity of Bureau Broedplaatsen. This she attributes also to the conservative local government, which emphasises commercial usage of city-owned buildings: “So it’s more difficult to make a breeding place now in a municipality building than it was before. That is another aspect that is a bit frustrating”. This observation highlights the internal struggle between different policy interests, or using the wording of Klamer (2013), between different values of parties that are in a conversation.

The first step in the creation of *De Ceuvel* was thus that the municipality determined the parameters space and financing, which in turn were connected to a variety of official regulations with which the applicants had to work. A first connection between sustainability and culture is hence observable in the givens ‘space’ (polluted) and ‘conditions’ (cultural breeding place).

#### **4.1.2 The Application**

Once the setting for the connection between culture and sustainability was established, spatially and formally, the second step in designing *De Ceuvel* was made by the applicant team around two Amsterdam-based architects who developed the concept. The core team members already knew each other from their involvement in the Schoonschip project, which is a zero-impact development project in form of a

floating residential community to be built in the neighbourhood of *De Ceuvel*.<sup>28</sup> Reflecting on his motivation, Sascha, one of the main initiators, stresses that it was shaped by the problem posed in the tender and his vision to create an extremely sustainable project in which everything is 100% self-sufficient. For him *De Ceuvel* was further to become an experimental platform on which sustainability is mediated through cultural programming and *De Ceuvel*'s cultural function. Jeroen, another architect involved from the beginning, has the vision that:

“we want to show in a way that we can join sustainability and culture within *De Ceuvel* by inviting people for cultural events. We can show them also new ways and new technologies for sustainability.“

For both architects the connection between culture and sustainability is thus inherent in the project. In addition, Jeroen highlights the importance of space and community as guiding the concept creation:

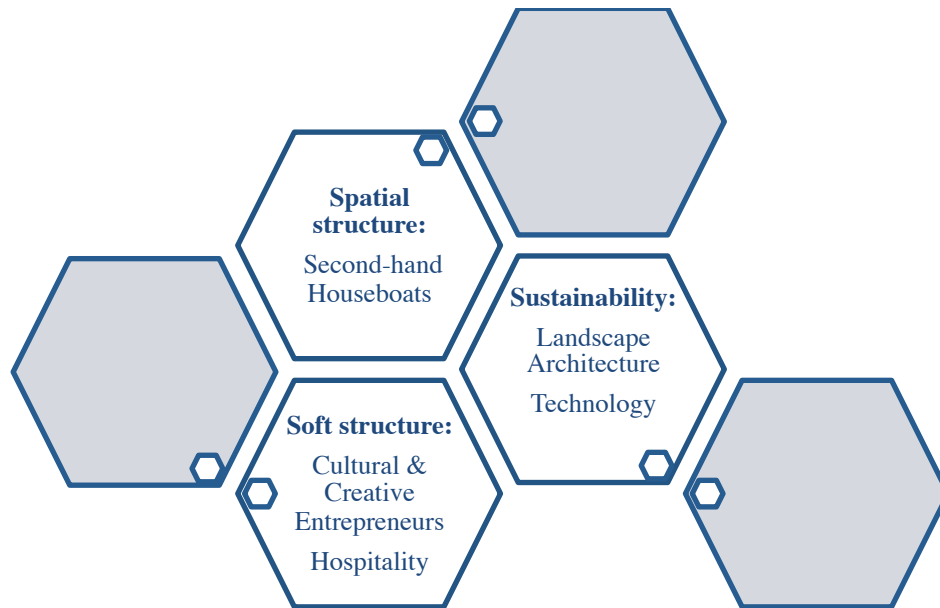
“I started *De Ceuvel* to have my ideal working place as a creative person. What was important to me, was to have a good working space in order to be inspired by others, by other people.“

The initiators thus developed a concept based on their visions and inspired by the challenge posed in the tender: creating working spaces for cultural and creative entrepreneurs on polluted ground with a limited budget. Accordingly, Sascha highlights, the concept emerged as several experts combined their knowledge in trying to find a creative and innovative solution. *Figure 6* portrays the result, which was a multi-facet plan that integrated the three givens.

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<sup>28</sup> For further information on the Schoonschip project see *Cleantech playground: A cleantech utility in Amsterdam North*, developed by Metabolic Lab (2013).

Fig. 6: The three aspects of the De Ceuvel concept.



Source: Own elaboration.

Old houseboats were acquired for free and re-furbished into workspaces, connected through a wooden boardwalk. Both measures thus avoid building into the polluted ground. A landscape architect developed the ‘forbidden garden’ surrounding the houseboats in which special plants withdraw toxic elements from the ground. The sustainability concept was developed by a German climate engineering company and later executed by Metabolic, a company specialising in circular technologies.<sup>29</sup>

The reason why the team finally won lies in the concept’s originality. The innovative and creative problem - solving approach convinced the jury, because:

“what is really important at *De Ceuvel* is not that they actually leave the ground cleaner. Because, as I said that is nice but I think the BIG thing is that you can show people what is possible. Even on a tight budget and even if you are not investing a lot of money, you can still do things by having ideas, thinking about it in a smart way. I think that is the big thing that *De Ceuvel* shows. Not so much the result but rather showing people the possibilities.” (Martijn, Bureau Broedplaatsen)

Based on these findings, the team of initiators further developed the initial framework by using the physical and formal space to experiment with ideas on how to solve the problems of pollution, and by creating a cultural quarter. I would argue that this coincides with the characteristics of utopias, which are considered to be spaces that allow for transgressive, experimental perspectives on problems encountered in the status quo. It confirms the theories by Sargisson (2000), Sargent (2005), Levitas (2007) but also by Klammer (2007) who consider utopias a method to reveal one’s

<sup>29</sup> For a detailed plan of *De Ceuvel* see: <http://deceuvel.nl/>.

values and construct ideal spaces. Moreover, it is reminiscent of the intentional communities Auroville and Christiania, whose members engage holistic systems perspective and experiment with alternative ways to overcome un-sustainable (urban) development.

The initiators further created structural factors by conceptualising the spatial structure that would provide work places for cultural and creative entrepreneurs, thus also opening the space for culture. At the same time, they established sustainability guidelines through the incorporation of technology, which the cultural and creative entrepreneurs had to adhere to in the third step of *De Ceuvel*'s creation.

### 4.1.3 The Association

One of the pre-requisites listed in the tender was the inclusion of potential users of the breeding place, which meant that the initiators assembled interested cultural and creative entrepreneurs as part of their vision document. As Sascha recalls, the team first founded an association and then announced among their cultural and creative network that they were looking for tenants who should present their idea of how they would use their houseboat as working space. This concept had such an appeal that the association rented 1000m<sup>2</sup> within two weeks.

The interviews with eight cultural and creative entrepreneurs show that the tenants were attracted to the project for several reasons. *Chart 1* summarises the main pull factors of *De Ceuvel*.

*Chart 1: The locational benefits of De Ceuvel.*



*Source: Own elaboration.*

The results of this chart show that amenities such as the Café, the place aesthetics, nature and the cultural offerings of *De Ceuvel* had the highest appeal for the tenants.

This is in line with the urban agglomeration theory of Lorenzen and Frederiksen (2008) and Florida's (2002) urban amenities theory, according to which creative people locate in areas that match their personal preferences and correspond to a certain 'look and feel'.

However, Florida's urban amenities theory is only one reason why creative people locate in urban centres, as this chart shows. Almost as important to the tenants was the sustainable philosophy advocated at *De Ceuvel* and the community of like-minded people that were to co-locate there, as Wendy, an exhibition designer points out:

"For me [it was] the idea of having your own studio together with (...), a group that has the same mind-set about taking this experience of making a sustainable closed-looped city area, which is quite experimental."

Her statement corresponds to the views of Sargisson and Sargent (2004) and Liftin (2009), who highlight the connecting function of shared values and a shared worldview as founding characteristics of experimental utopias. It also echoes Klamer's (2013) account on shared values which can be realised in the social spheres through co-creation.

Lastly, Remco, a project manager, emphasizes the potential for collaborations arising from spatial co-location and the resulting social dynamics: „Then there is the other parties that are involved, which are for us really interesting as well. I really think that we can combine our powers and you can see that happening now.“ This confirms the findings on knowledge spill-overs in creative clusters presented by Currid (2007) and Hauge and Hrac (2010), among others. Combined, the findings suggest that sustainability is a crucial locational factor in this narrative, and should therefore be acknowledged as an independent pull factor for cultural and creative entrepreneurs.

One could also argue that the establishment of a community of cultural and creative workers is a further attribute of a breeding place. However, as Wendy points out, it makes a difference if a group of people is brought together top-down or organically finds together to create a cultural quarter. Her observation can be supported by Andres and Grésillon's (2011) research on the organic development of cultural quarters out of private associations of cultural and creative entrepreneurs. All interviewees nevertheless see positive developments in terms of a community feeling, which increases steadily through joint formal and informal activities. For Jeroen the creation of *De Ceuvel* is a do-it-yourself-project in which a community was created

through a common effort. Five out of eight tenants interviewed especially emphasised the voluntary aspect of *De Ceuvel*, which includes regular public voluntary days but also the voluntary work all tenants have to invest in setting up their own boats and in the form of 40 hours they dedicate to the community per month. These hours can be spent by joining one of the three committees (garden, event, PR and communication) or by participating in the regular voluntary days.

As Marcel, a craftsman involved in setting up *De Ceuvel* since the early stages stresses: “A lot was asked from these parties [the tenants], because we had so little money. We depended a lot on voluntary work.” This need is the result of the association’s limited financial capabilities, which are based on the subsidies from Bureau Broedplaatsen and a loan from Triodos Bank, which invests in organisations which have a positive impact on the environment and society.<sup>30</sup>

Turning the project into a legal entity also involved the establishment of an organisational structure. Accordingly, *De Ceuvel* now consists of a Board, 14 non-commercial boats and 3 commercial boats.<sup>31</sup> The last step in the creation of *De Ceuvel* thus meant its realisation within a legal organisational framework. It further meant introducing the cultural and creative entrepreneurs, which add the cultural and creative part.

## 4.2 The Role of Culture at De Ceuvel

It is important to note that the members of *De Ceuvel* perceive the relationship between culture and sustainability in different ways. This creates a special dynamic within the community based on some tension, despite the fact that most of them were attracted to *De Ceuvel* for similar reasons (highlighted in part 4.1.3) and that they share a common mind-set with regard to the importance of sustainability.

The first perspective is based on a material approach to cultural production and consumption, which has been devised by the top-down implementation of *De Ceuvel* as a cultural breeding ground. Culture is perceived as a ‘must’ arising from the regulations for breeding places set by Bureau Broedplaatsen. “It’s a policy – it’s not a choice”, one of the tenants at *De Ceuvel* stresses. Hence, the relationship between culture and sustainability is essentially induced by the combination of a cultural breeding place with sustainable technologies. One could argue that this

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<sup>30</sup> For further information see: <https://www.triodos.com/en/about-triodos-bank/>.

<sup>31</sup> A chart showing the organisational structure of *De Ceuvel* at the time of this study can be found in Appendix E.

policy-led approach, as described by van der Borg and Russo (2005) and Lavanga (2004, 2009), tries to stimulate cultural production in a way that reminds of Caves' (2000) "Art for art's sake" (4) property. By providing affordable workspace for cultural and creative entrepreneurs through the establishment of a cultural space, the municipality provides an enabling environment for cultural production.

Interestingly, in the case of *De Ceuvel* cultural production is further combined with cultural consumption. This is to a large extent due to the Café located on site. All three parties interviewed agree that the main function of the Café is to draw in the public for consumption. Of course, this first and foremost refers to its hospitality function, but the Café also organises cultural events, which attract an audience. It further serves as an amenity, the importance of which is also recognised by Martijn from Bureau Broedplaatsen:

"it sounds really superficial to say that a big part of the success of De Ceuvel is that it looks good and that there is a bar, but that's the case. If people are just working there, why would I go there? There is absolutely no reason."

While this confirms Florida's (2002) urban amenities theory, the combination of production and consumption at *De Ceuvel* is also what scholars like Lavanga (2004), Kong (2009) and Russo and van der Borg (2010) consider an essential and undervalued aspect of creative clusters. By inviting visitors to the site, the Café also indirectly attracts potential customers for the cultural and creative entrepreneurs working at *De Ceuvel*, as Jos notes:

"(It's) also a place that attracts people to the whole site, which is good for all the offices, because they walk around and they see what is happening."

This first perspective therefore corresponds to the functional conceptualisation of Culture or *Künste* as the message, which is an end in itself and gives meaning to human existence (Throsby 1995, 2001; WCCD 1995; Hawkes 2001; Klamer 2013). Based on this definition, Culture stands for itself on three levels at *De Ceuvel*: First, it is produced by the cultural and creative entrepreneurs, which of course relates to it being a cultural breeding place. Second, the boats serve as an exhibition space for artists, also from the outside as Jos points out: "I think there are a lot of boats working on ways to use their boat as a means of showing things happening around them".

Finally, *De Ceuvel* is also a piece of art in itself. On the one hand, this is already anchored in the concept the initiators developed, because they envisioned the landscape as an artistic expression in itself. On the other hand, the spatial design of

the houseboats can further be considered as art, which made *De Ceuvel* “VERY VERY good looking” (Martijn, Bureau Broedplaatsen). A part of this is also due to the tenants, who express their creativity through their houseboats, as Jos observes: “some of the boats have art on the outside of their boat, (...) or are thinking about [having] street artists have a nice graffiti piece all around”.

This first perspective of culture as an independent message meets a second perspective present at *De Ceuvel*, in which culture fundamentally acts as a medium to convey the message of sustainability. Within this second perspective two different streams can be identified. The first interpretation considers culture an instrument to show, facilitate, communicate and educate about the circular model applied at *De Ceuvel* and thus by extensions about sustainability. This perspective is represented by Wendy, for instance:

“I think we should emphasise the cultural program or cultural activities or being cultural in a way that is different from all the other places in Amsterdam. (...) So I really like people to come and sing and I really like to have a theatre play but I would like it to have a real connection with nature and this sustainability (...).”

According to her, *De Ceuvel* is a signifier of the circular technologies applied. This point of view seems to be popular at *De Ceuvel*. Eight out of twelve interviewees emphasise that they consider culture to be instrumental in *showing* why and how the circular model (described in section 2.2.5) works rather than just *telling* about it. Its purpose is to make sustainability tangible and easy to understand so that it loses its complexity. However, there are different ideas among the representatives of this view with regard to why and how this should be achieved. Some would like to see the cultural programming to be *about* sustainability.

Others, like Jeroen, do not see this necessity. For him the cultural programming at *De Ceuvel* does not have to deal with sustainability per se to communicate its values:

“For myself speaking that is not really necessary for them to be all about sustainability. It can be anything, because you wanna invite people here to enjoy cultural events and to show them the whole area and the things we do here and things we have done in sustainability.”

Culture for him acts as medium by attracting people to the space who then learn about the compost toilets installed by Metabolic, how old materials are being re-used in the houseboats, or the various circular loops that are starting to be implemented at *De Ceuvel*, for instance. Culture therefore is used to educate and raise awareness about sustainability.



While this facilitating role of culture for sustainability refers again to ‘the Arts’, or *die Künste*, there is a second stream within the ‘culture as a medium’ perspective, which draws on the anthropological definition of culture. This perception defines culture as the values, knowledge, attitudes and aspirations of society (Throsby 1995, 2001; Klamer 2003, 2004, 2013). Therefore, “culture is basically what shapes us” (Jos, Architect) and has the potential to inspire people to learn and create new things. Jeroen acknowledges this function of culture, for instance: “I think it’s very important to get inspired and culture is very important for that”. Two outcomes of inspiration through culture in its anthropological meaning are creativity and innovation, which in turn lead to progress. This connection is especially important for Sascha, who not only believes in the stimulating role of Culture for societal reflection but also considers a society’s culture to inspire critical debates within that society out of which innovation develops.

These two perspectives indicate that the two definitions of culture should be treated as interrelated, as suggested by this study and in line with Hawkes (2001). What makes *De Ceuvel* an innovative project are the different, interrelated levels on which culture and sustainability meet. The two concepts meet first in an induced manner through the notion of *De Ceuvel* as a cultural breeding place, which is located on polluted ground, which in turn serves as “cleantech playground” (Chandar, Metabolic) for the implementation of circular technologies. They also meet through the encounter of what Sascha calls a *Kunstkultur* (culture of the Arts) and a *Technologiekultur* (culture of technology). This manifests itself at *De Ceuvel* in the way why and how the cultural and creative entrepreneurs deal with sustainability and the circular technologies and potentially make it part of their work. As Sascha points out, due to their different cultural occupations the tenants will probably produce different interpretations of this relationship. Lastly, Jos adds another realm that refers to a cultural change on the legislative level with regard to sustainability:

“experiments like [*De Ceuvel*] help to find a place so see (...) if it works and if it works [you can] change the legislation.”

He thus stresses the importance of a cultural change which has to take place on all levels and in all spheres of society. These three observations are all in line with Hawkes’ (2001) idea of culture as a fourth pillar of sustainability. Hawkes argues that progress towards sustainability can only be achieved based on a cultural foundation to

promote this change and that cultural vitality needs to become an interrelated dimension.

However, this interrelatedness of the two definitions of culture in relation to sustainability is not considered by all members to be present (yet) at *De Ceuvel*. Marcel, for instance, rather considers *De Ceuvel* to be a “multidisciplinary destination” where sustainability is just one aspect. He visualises this multi-layered landscape through the image of a flower petal, with the Café (hospitality), the sustainable technologies, the work places and the education hub as independent petals that do not (yet) influence each other.

Although these different perceptions with regard to the relationship between culture and sustainability do not lead to conflicts among the tenants per se, they do inhibit the further development of *De Ceuvel* as a project. After being officially open for 1 year in June 2015 and after the hard-structure has been set-up, it is time to re-evaluate and critically reflect on the status quo of the association. The interviews with twelve of *De Ceuvel*'s members have shown that such a re-evaluation process is starting to take place, based on the awareness of the tenants that *De Ceuvel* is neither perfect nor finished yet:

“But we still have to do a lot of things to make this message. We are still making things to improve the message. We are not finished yet (laughs). *De Ceuvel* is never finished, we will always have new plans and new ideas and new ways to have culture and have sustainability” (Jeroen, Architect).

Jeroen's observation highlights the utopian character of *De Ceuvel*, because it aligns with the accounts of Sargisson (2000), Levitas (2000, 2007) and Sargent (2006) who argue that utopias are a desire for a better way of life and are thus never perfect.

### 4.3 Going Back to the Core

Up until now the physical space of *De Ceuvel* itself dominated this analysis with regard to the role of culture for sustainability. However, *De Ceuvel* is also embedded in a social space, which has been neglected so far. A critical reflection on a central issue arising in many interviews is the impact that *De Ceuvel* has on its neighbourhood. It can be argued that this factor is a cultural aspect not related to the culture produced by the cultural and creative entrepreneurs themselves but rather to the contribution that *De Ceuvel* makes to the cultural vitality of the area.

There are two particular issues regarding their influence on the area, which were mentioned by the members. First, Remco raises the pull factor *De Ceuvel* has become for other creative firms to move to Buiksloterham:

“there is now [also] a creative design company in the Korte Papaverweg, which is this street just here with all the garages. (...) It’s a similar company to the ones that are here and I had a little talk with them a while ago and they said they wouldn’t have moved here if we hadn’t been at this place.”

His observation is in line with the theory on agglomeration economies discussed by Lorenzen and Frederiksen (2008) as firms co-locate due to externalities arising from spillovers between similar knowledge bases. This beginning influx of other creative firms into the area can further be interpreted as the continuation of a gentrification process that started with people from the city visiting the *De Ceuvel*: “it attracts a lot of people and Amsterdam Noord was quite unpopular (...), it’s getting gentrified now” (Jacintha, Futurologist). This is in line with studies on urban re-generation processes presented by van der Borg and Russo (2005), Russo and van der Borg (2010), Lavanga (2013) and Grodach et al. (2014), among others.

Connected to the gentrification of the area is the impact *De Ceuvel* has on its surrounding residential area, which consists mainly of long-established working-class residents, as three of the interviewees note. There exist different perspectives among the members regarding the relationship between *De Ceuvel* and its neighbourhood. Some consider it to be a central task of *De Ceuvel* to increase the quality of life in the area.

Although Jacintha sees the potential for *De Ceuvel* to act as a community space and acknowledges that the current cultural programming is open for the residents of Amsterdam Noord, she feels it is not enough yet. As an example she mentions the high prices of the Café, which she considers a barrier for the mainly low-income neighbours to visit *De Ceuvel*. She acknowledges, that this is a cultural development which takes time, but also believes that the community could be more facilitating to make *De Ceuvel* attractive for its nearby residents. Wendy, who suggests attuning the cultural programming of *De Ceuvel* to the taste of its working class neighbours, shares this point of view:

“[It] would be really nice if we had more cultural program, because then we can also reach more people from the neighbourhood. (...) [They] are really not into high-culture but if we could do something and also tell a story or DO something with our theme, then it would be really really great.”

Wendy's suggestion also reaches beyond the primary relationship between culture and sustainability established at *De Ceuvel* and expands it to include the neighbourhood, thus adding the social dimension to it.

Although most interviewees acknowledge the issue, not all consider it an eminent problem:

“[it's] not our first goal to be that bridge into the broader community around us. It's great if it works out and we can try to facilitate that as well but there is so much work to be done, that I think we first have to focus on things that are happening here at *De Ceuvel*.” (Remco, Project Manager)

This statement is significant as Remco draws attention to the limitations *De Ceuvel* is currently facing. The first impediment is of technological nature and refers to the circular model applied, which is not 100% circular yet. Despite its aspirations of becoming a closed-loop, self-sufficient community, *De Ceuvel* is still dependent on other stakeholders, such as the communal waste and water management companies.

A second issue are financial limitations as Jeroen, treasurer of the board, notes. This is connected to a problem, which is considered as profound by some CAWA-registered cultural and creative entrepreneurs: the division between the commercial and non-commercial boats at *De Ceuvel*. The different financial status of the CAWA and private boats can turn into a potential point of conflict for the community, however it is beyond the scope of this study to analyse this issue. Independent of these differences, Jacintha makes the suggestion to utilise the cultural events to raise money, which could then be reinvested into *De Ceuvel*, thus reducing the community's financial limitations.

All these considerations arising out of the need to respond creatively to limitations are questions of 'how' and 'what'. Remco, the newly elected chairman of the board believes, however, that the association needs to return to its core values and the question of 'why':

“I think within the last one and a half years (...) we as *De Ceuvel* forgot a little bit WHY we are here and what our core is. We are really into „We have a Café, how are we going to combine this with the other event locations of *De Ceuvel*? (...) How are we going to do it with selling beer? (...) This is the outer circle and I think that we have been drawing a lot of attention over the last months to the outer circles. But we should try to get back into the core, why we are here.”

Remco's conviction that *De Ceuvel* has to re-collect its core value reminds of Klamer's (2013) thoughts on phronesis, an Aristotelian term meaning 'practical wisdom'. Trying to answer the question 'why' or 'what do I aim to contribute to', Klamer notes, is a first step towards the realisation of ones values. This also connects

to his argument that utopias can be used as a method to find our core values.

Out of this awareness a project is currently being developed collaboratively among some of the members. This project “is where it all comes together” (Remco, Project Manager). Inspired by Michelangelo Pistoletto’s ‘Third Paradise’ manifesto, the idea is to overcome the conflict between nature and man-made technology. Through a reconfiguration of the infinity sign three circles are drawn: one for nature, one for technology, which are connected by a third circle that Pistoletto calls the ‘Third Paradise’.<sup>32</sup> *Figure 7* depicts a very basic draft idea of how the team behind the project intends to implement *De Ceuvel*’s own ‘Third Paradise’.

*Fig. 7: De Ceuvel’s ‘Third Paradise’ project.*



*Source: Own elaboration.*

Remco and Jacintha are part of the team to develop *De Ceuvel*’s ‘Third Paradise’ project. They explain that the plan is to translate Pistoletto’s manifesto by having floating gardens and a floating brewery connected through a floating café in which food is cooked from biogas gained out of the Café’s organic waste. This floating construct is then supposed to float across the Ij river. This project is realised together with an artist specialising in seasonal beers produced out of local ingredients. Remco highlights the role of this project:

“it stands for our belief in freedom. Not working with the big breweries like the Heinekens or the Bavarias of this world but [to]keep it close and work on the circle.”

It can be argued that this emphasis on independence is part of the core values of *De Ceuvel*, it can be argued, because it corresponds to the aim of being self-sufficient by establishing closed, independent circles of production.

The floating character of the “Third Paradise” project, which symbolically floats outside of time and space, further hints to the biggest constraint *De Ceuvel* faces: its limitation in time. In my view, the 10-year duration, to which the project is officially confined as part of the tender, is actually unsustainable, as it forcefully ends any developments taking place. All twelve interviewees are aware of their temporal situation and reflect on the future of *De Ceuvel*. In doing so they differentiate

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<sup>32</sup> For more information about Pistoletto’s manifesto see: <http://www.pistoletto.it/eng/crono26.htm>.

between the time until the tender expires and the time after. For the next eight and a half years their shared concern is to further develop *De Ceuvel*. This involves establishing more self-sufficient circles, for instance food production, and closing already established circles in an effort to get closer to total independence. It also includes developing the relationship between culture and sustainability further, which depends on the different roles which culture is ascribed to by the individual members. A tendency can be seen in emphasising the role of culture as that of a facilitator of sustainability, based on both interrelated definitions of culture.

The decision about the future of *De Ceuvel* depends first and foremost on the municipality, which owns the land. As Martijn from Bureau Broedplaats explains it is too early to make any predictions on whether the association can stay on the land or whether they do have to leave after 10 years: “there are no promises made yet”. Irrespective of this externally made decision, the members of *De Ceuvel* have their own visions of what will happen to their project. A common vision of the members is summarised by Jos:

“I hope that there will be such a good memories of it that they will try to recreate it somewhere else (...). [For example,] there will be a polluted ground 300 meters away and we put a crane here and we lift everything in a new configuration (...) and we clean the next ground for another 10 years and then we move on again.”

I would argue that this vision of re-creation and continuous movement towards another utopian state encapsulates the enduring thought behind sustainability.

Another characterisation of the role *De Ceuvel* already plays and will continue to play is that of an *incubator*, as Wendy calls it. In her understanding an incubator has the ability to transform its environment for the better, in the case of *De Ceuvel* its neighbourhood but also the space itself. The project is also an incubator in the sense that it serves as playground for bigger projects, like the Schoonschip development project, “which was given by the municipality to see how you could make sustainable living on water possible” (Arwen, Bureau Broedplaatsen). In that way, *De Ceuvel* has the potential to inspire the sustainable re-development not only of a single space but an entire area.

It remains to be said that any future outlook on *De Ceuvel* depends on many factors. As Jacintha acknowledges, the realisation of a dream is often made difficult by external forces. All the visions and projects developed by the team behind *De Ceuvel* will face continuous frictions between ideals and ideas and the boundaries set by reality. Notwithstanding, it must also be said that precisely these limitations and

obstacles can act as incentives for new creative ideas and solutions, which will guarantee progress towards “a better way of life” (Sargent 2005, p. 155) in which culture and sustainability meet.

## 5. Conclusion

This study set out to analyse the relationship between culture and sustainability by means of a qualitative case study. I chose the sustainable urban re-development project *De Ceuvel*, whose mission is to connect the two. Accordingly, the study aimed to investigate the different applications of culture to sustainability based on the evolution of *De Ceuvel*, to explore the role of culture at *De Ceuvel* and to examine different perspectives on the role of culture for sustainability.

The ensuing answer to the research question **why do cultural and creative entrepreneurs engage in sustainability and in particular in a circular economy model** is thus threefold. First, the circular economy model is characterised by its holistic system thinking. It combines technology, which is used to foster sustainability, and ecologically closed loops with the aim to recycle, reuse and reduce natural resources. The model also has a social and cultural dimension, as it pre-supposes societal acceptance and willingness to change, which is a cultural process. Furthermore, the circular loops also extend to sharing and co-creation among the members of *De Ceuvel*, which also aids the evolution of a liveable and happy community.

Second, the circular economy model provides the cultural and creative entrepreneurs with a framework within which they can explore their creativity. This is again connected to the two definitions of culture, as creativity is part of the anthropological definition of culture which pre-supposes knowledge and ideas among other things. The outcome is then innovation but also cultural diversity.

Lastly, this framework is also a characteristic of *De Ceuvel* as a space where culture and sustainability meet. Within this space, the cultural and creative entrepreneurs are able to transgress the standard system and to think about alternative solutions. The case of *De Ceuvel* thus corresponds to the argument made throughout this study: Culture in its anthropological and functional meaning fosters sustainability. Culture is the medium that conveys the message of sustainability, by stimulating people to reflect on the past, the present and the future. It may inspire us to find creative solutions to pressing ecological issues, and to enable positive, lasting change.

A number of findings can be drawn from the objectives of this study. The relationship between culture and sustainability at *De Ceuvel* depends essentially on the individual definition of culture. There is a general tendency to perceive culture as



a facilitator for sustainability among the members. However, this involves both the anthropological and the functional definition of culture, which appear to be interrelated and interdependent at *De Ceuvel*. The project furthermore offers a platform for the meeting of culture and sustainability induced by the municipality. Despite this top-down approach to culture-led urban regeneration, the community formed at *De Ceuvel* is already quite strong, which is attributable mainly to the voluntary work each member had to invest in setting-up the physical space. It is also anchored in the similar mind-set of the members, who value a sustainable quality of life and the inspiration arising out of a community of like-minded creative workers. The community is the driving force behind *De Ceuvel*, which serves as an incubator of ideas and a playground the sustainable re-development of the entire area of Buiksloterham. The singularity of *De Ceuvel* lastly arises out of its utopian character. The shared vision of the initiators and tenants is to create a self-sufficient, independent circular community. This goal is motivated by their desire to make an impact and change the world a little for the better by not only (story) *telling* about sustainability but also *showing* it through the medium of culture and lastly by actively engaging in it.

The application of different theories on the concepts culture and sustainability, culture-led urban re-generation and self-sustaining communities to the reality of *De Ceuvel* leads to a variety of implications. Methodologically, this study showed the relevance of qualitative in-depth interviews in studying two seemingly unrelated subjects. Furthermore, the open-end interviews had the advantage of exploring this relationship in a singular context, because they allowed the respondents to add insights through their personal perspective, thus contributing to the overarching narrative. Lastly, snowball sampling helped to penetrate the complex and unexplored case of *De Ceuvel* because it made it easier to reach the respondents.

The theoretical implications of this study are manifold. The accounts of Throsby (1995,1997, 1999, 2001, 2008) who advocates the role of culture for sustainability and, in a bigger discourse, its potential to challenge the standard economic valuation system, are indeed pioneering. The suggestion of Hawkes' (2001) policy framework 'Culture as the fourth pillar of sustainability' is important but difficult to implement, as the small-scale case of *De Ceuvel* has shown. Tensions can arise because culture is a contested concept due to its different but interrelated definitions, as the results of this study suggest. The analysis of *De Ceuvel* based on

cluster theory and urban re-development studies confirms Florida's (2002) urban amenities theory and is in line with the research on cultural quarters by Lavanga (2002, 2009), Andres and Grésillon (2011) among others. The case of *De Ceuvel* further supports the claims made by Lorenzen and Frederiksen (2008) that cultural consumption needs to be expanded by cultural production in creative clusters. More importantly, sustainability should be added as an independent locational factor of creative workers and not only be included as an aspect of urban amenities as suggested by Wenting et al. (2010), for instance. Finally, the results of this study are in line with research on utopias and practical utopias such as Auroville, Christiania and Macao. It confirms their relevance in the 21<sup>st</sup> century by highlighting the possibilities for creative, out-of-the box thinking about alternative ways of living together sustainably. Therefore, the study supports the scholarly work on utopias by Sargisson (2000), Sargent (2005), Levitas (2007), de Geus (1999), Garforth (2009) and Klamer (2013).

On a policy level, this study has shown that investments in the creation of cultural breeding places are worthwhile with regard to economic and culture-led regeneration objectives. Nonetheless, it is crucial to fine-tune these urban development policies and take into consideration the local conditions and soft-structures, as suggested by van der Borg and Russo (2005), Scott (2008), Evans (2009) and Foord (2009). The successful facilitation of cultural breeding grounds is also dependent on the policy-makers' openness and adaptability to new or organic developments. Nonetheless, this study has revealed that it is difficult to foster the relationship between culture and sustainability on a policy-level. I see the main reason for this in the predominance of economic objectives. The creation of sustainable creative quarters is evaluated according to potential financial savings. Cultural value is still quantified and measured in economic terms. The cultural change of adopting a holistically sustainable behaviour has thus not yet permeated all policy levels, despite promising plans such as the 'Circular Buiksloterham' development strategy.

Despite having explored new connections between culture and sustainability and thus having added new insights, this study is not free of limitations, which in turn open avenues for future research. The most common concern regarding case study design is its limited validity. The case of *De Ceuvel* is not generalizable across places, geographical scales or levels. It further remains very localised with a primary focus

on cultural and creative entrepreneurs and does not allow for generalisations towards the entire cultural and creative industries. Accordingly, a multiple case study comparing *De Ceuvel* as a sustainable cultural breeding place with other breeding places in Amsterdam or even internationally, could allow for a cross-comparison of the relationship between culture and sustainability among these kinds of projects.

Another limitation can be traced to the short time of existence of *De Ceuvel*. It is difficult to evaluate the situation of *De Ceuvel* for both the researcher and the interviewees, because the project has only been opened to the public for a year in the summer of 2015. This drawback influenced the structure of this study. It would be highly interesting to return to *De Ceuvel* in 10 years, once the tender has finished. This would allow for more in depth and complete reflections on *De Ceuvel* and the role which culture plays for the project.

Another imperfection arises out of feasibility constraints. The scope of this study is very limited due to it being a Masters thesis. Hence, the complexity of *De Ceuvel*, its embeddedness in a multi-layered environment, and its role within the culture-led urban re-development policies of the city of Amsterdam could only be touched upon. Further research on the relationship of culture and sustainability at policy level would provide valuable insights into the developments in the urban policies of Amsterdam. A potential study could therefore analyse how local policies of 2015 differ from those 10 years ago with regard to the relationship between culture and sustainability.

The scope of this study was also limited in that it focused only on the community of *De Ceuvel* and the perceptions, observations and insights of the members. The impact of *De Ceuvel* on its neighbourhood was only analysed from one perspective. This calls for a qualitative impact study to analyse the effect *De Ceuvel* has on its direct neighbourhood and the area of Buiksloterham. Furthermore, the perspective of the consumers has been neglected due to space constraints. A quantitative survey with consumers of the Café could help to analyse the image *De Ceuvel* has in the perspective of different publics. This would provide a means of gauging whether people come to *De Ceuvel* because it is a hot spot or because they care about the environment and sustainability, and would allow for a more holistic perspective and analysis of *De Ceuvel* as a multi-layered destination in Amsterdam Noord.

Concluding, I would like to emphasise that *De Ceuvel* is very much a project in the making, which will always strive for a state of completeness. As Jeroen points out “*De Ceuvel* is never finished”. This has made it difficult to construct a narrative and is also the reason why its members momentarily find themselves in a situation where they need to re-evaluate the project’s core values - its WHY. At the same this im-perfection and in-completeness are also what define *De Ceuvel* and make it an innovative, creative project. The dynamics that arise out of the need to constantly find creative solutions to limitations or obstacles, will ensure that *De Ceuvel* will never reach stasis, which would mean the end of its meaning-producing existence. As Montgomery (2013) points out:

“a cultural quarter which produces no *new* Meaning—in the form of new work, ideas and concepts—is all the more likely to be a pastiche of other places in other times, or perhaps of itself in an earlier life. A good cultural quarter, then, will be authentic, but also innovative and changing. This last is perhaps the most telling point. For, to remain successful, a good place, a city economy, even an individual enterprise, will need to maintain what it is good at but also to be flexible, highly adaptive and embrace change, new ideas, new ways of doing things and new work” (302).

As long as *De Ceuvel* remains a playground where sustainability and culture can meet to create and exchange new ideas about a more sustainable future, it will continue to be among the most unique urban re-development projects in Europe.

The value of this study therefore lies in highlighting the relationship between culture and sustainability at *De Ceuvel*, which shows that culture matters. This study developed out of the recognition that most of our social and economic problems are rooted in cultural activity and human decisions that are informed by our culture. Therefore potential solutions are also likely to be found within culture. This means that we have to start acknowledging the value of culture for sustainability.

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## Appendix

### A: Two Explanations Why Creative Firms Cluster

*Box 6: Agglomeration economies and urbanisation economies.*

#### Agglomeration Economies

The locational benefits of agglomeration economies for creative firms are also verified and extended upon by empirical studies of cultural economists and economic geographers on the topic. One of the most influential voices is that of Elizabeth Currid (2007), whose qualitative micro-perspective study on the creative economy of New York City for instance confirms Bathelt et al.'s (2004) theory on local buzz. Her main argument with regard to creative clusters is that they differ from non-creative economic clusters in the importance of the strong informal social networks that are established. She stresses that while these social networks are often considered a mere by-product, or positive externality, of non-creative economic clusters it "is actually the central force, the *raison d'être*, for art and culture" (4). According to Currid's (2007) cultural economic reasoning, cultural and creative firms co-locate in spatial proximity because the prevalent social dynamics are essential for cultural production.

Joining the agglomeration economies informed line of reasoning, Hauge and Hracs (2010) also refer to the traditional locational benefits offered by clusters. In their qualitative case-study analysis of collaborations between indie musicians and fashion designers in Stockholm and Toronto, the authors are also concerned with knowledge spillovers, learning, and innovation that arise from physical proximity. Although the authors are more interested in the cross-linkages between different creative industries, it is due to this focus that they highlight another locational factor neglected by the business economist Porter. Their findings point at the importance of cognitive proximity, because they show that knowledge spillovers are more efficient and useful "between sectors that share mutual competences" (116). If cognitive closeness is present in creative firms rather produce useful synergies and mutual communication and learning are facilitated, Hauge and Hracs (2010) argue by means of collaborations between musicians and fashion designers. While the validity of their findings could be improved through an investigation on macro-economic level, the two authors make a valuable contribution to research on agglomeration economies by highlighting the relevance of both spatial and cognitive proximity.

The findings of Kong's (2009) multiple case-study comparison between two types of creative clusters – state owned and organically evolved arts clusters in Shanghai and Singapore, add an often neglected locational factor. In her paper Kong (2009) draws attention to the importance of affordable space, which attracts cultural and creative entrepreneurs to co-locate in certain areas. Another pull factor identified by Kong (2009) is the spaciousness of buildings, which is considered a vital characteristic of their studios by artists.

While the findings of these studies generally agree on the main benefits of clusters and the locational factors, which make them attractive for creative firms, there are also studies presenting ambivalent findings. In a recent quantitative study on the locational patterns of artists, Grodach et al. (2014) analyse the differences in locational attributes of creative clusters and their influence on the locational behaviours of artists. Their research is situated at the meso-level as they are interested in both local neighbourhood and regional levels. The authors acknowledge the main traditional locational factors for artists to be “affordable rents, neighbourhood aesthetics, and characteristics of living and work space” (2) and that creative firms are likely to cluster in urbanized, highly educated areas. The results of their quantitative census and industry data analysis, however, lead them to conclude that creative clusters “do not have a definitive locational pattern” (17).

Instead, Grodach et al.’s (2014) findings suggest that creative clustering depends on the type of creative firms’ production and their specific place requirements. It is thus relevant to also consider alternative explanation attempts for the reasons behind clustering.

#### Urban Amenities

Both critics and proponents of Florida’s urban amenities explanation are also found among empirical studies concerned with the locational behaviour of cultural and creative workers. The findings of Wenting et al.’s (2011) quantitative survey analysis affirms the influence of urban amenities in the locational choices of Dutch fashion design entrepreneurs. The results of their questionnaire show that urban amenities are more useful in explaining the locational behaviour of fashion design entrepreneurs, because the designers under study were guided by personal valuations of amenities offered by the potential locations rather than by the potential benefits of agglomeration economies. However, Wenting et al. (2011) also make sure to emphasise that urban amenities are not exclusively responsible for re-location decisions. Instead they suggest that the two clustering explanations might both play a relevant role in motivating creative entrepreneurs to congregate. What limits their findings’ significance is the mere focus on fashion design entrepreneurs, which does not necessarily allow for generalisations about the locational behaviour of other creative entrepreneurs.

More critical of Florida’s urban amenities explanation is an analysis presented by Heebels and van Aalst (2010). In their qualitative case study about two creative clusters in Berlin, the authors are interested in the locational choices of creative entrepreneurs, thus also putting their focus on the micro-level. They found that most creative entrepreneurs interviewed value “the importance of being in a dynamic place with other creative people and with an experimental and tolerant atmosphere” (361). While this seems to prove Florida’s theory, Heebels and van Aalst (2010) further point out that their respondents defined tolerance differs from Florida’s conceptualisation in that they meant “an environment in which they themselves were tolerated: a place with likeminded people where they are free to do whatever they want without eyebrows being raised” (361). Based on these findings the authors argue that the relationship between urban amenities and the tolerance aspect is more complex and limited than Florida (2002) suggests.

*Source: Own elaboration based on Florida (2002); Bathelt et al. (2004); Currid (2007); Kong (2009); Hauge and Hracs (2010); Heebels and van Aalst (2010); Wenting et al. (2011); Grodach et al. (2014).*

## B: Interviewee Overview

#	NAME	POSITION	EXPERTISE	DATE / LOCATION	MIN.
1	Chandar	Personal Assistant	Metabolic Cleantech	April 17 <sup>th</sup> , 2015 De Ceuvel, Amsterdam	45 min
2	Marcel	Tenant	Craftman	April 17 <sup>th</sup> , 2015 De Ceuvel, Amsterdam	90 min
3	Sascha	Initiator; Former chairman of the Board	Architect	April 20 <sup>th</sup> , 2015 Telephone Interview	65 min
4 5	Ganesh & Mathijs	Two Tenants	Craftmen	April 21 <sup>st</sup> , 2015 De Ceuvel, Amsterdam	65 min
6	Jacintha	Tenant	Futurologist	April 21 <sup>st</sup> , 2015 De Ceuvel, Amsterdam	97 min
7	Wendy	Tenant	Spatial Designer	April 22 <sup>nd</sup> , 2015 De Ceuvel, Amsterdam	90 min
8	Jos	Tenant	Architect	April 23 <sup>rd</sup> , 2015 De Ceuvel, Amsterdam	65 min
9	Remco	Tenant; Chairman of the Board	Project Manager Creative Content Agency	April 23 <sup>rd</sup> , 2015 De Ceuvel, Amsterdam	70 min
10	Jeroen	Initiator; Treasurer of the Board	Architect	May 1 <sup>st</sup> , 2015 Telephone Interview	45 min
11	Martijn	Project Manager	Bureau Broedplaatsen	May 7 <sup>th</sup> , 2015 Gemeente Amsterdam	40 min
12	Arwen	Project Manager	Bureau Broedplaatsen	May 7 <sup>th</sup> , 2015 Gemeente Amsterdam	40 min
					<b>TOTAL: 647 min</b>

Source: Own elaboration.



## C: Interview Guides for all Three Interviewee Groups

### INTERVIEW GUIDE // DE CEUVEL // TENANTS

#### **Beginning:**

Introduction researcher  
Introduction to research:  
Structure  
Nature of interview  
Confidentiality reaffirmation  
Permission to record

Opening Questions:  
Business/Profession  
Cultural entrepreneur – Yes: why; No: why not  
When was business started  
Started at De Ceuvel – No: where located before

#### **Theme Block I: De Ceuvel**

How did you hear of DC  
Why did you rent boat at DC -> *cheaper rent, atmosphere, location, personal characteristics, characteristics of DC, better than old location (why), location with respect to customers; spaciousness; Circular Economy model; Sustainability*

Value most about having space at DC  
Value least about having space at DC  
Do tenants have a say in development of DC  
Feeling of community/identity/belonging among boat tenants  
Collaborations between tenants  
Involved in other development projects, squats, broedplaats  
What is novel about DC

#### **Theme Block II: Circular Economy Model**

Role of sustainability for own business  
Can you see impact of CE model for own business – Yes: how (numbers etc.); No: how could DC's CE model be improved to fit better  
Is there connection between being at the Ceuvel and your work  
Would impact of own business on society be different if located in city  
Strengths of CE model  
Problems of CE model

#### **Theme Block III: Value of Culture in Circular Economy -> for Sustainability**

##### *1. DC and Culture*

What role does culture play at DC  
What kind of cultural programming  
Aim of cultural events  
Own cultural events  
Do events combine sustainability and culture  
Has DC improved quality of life in neighbourhood – YES: How

##### *2. Culture and Sustainability*

Role of Culture for society  
How can culture act as catalyst for sustainability  
What can culture do for non-material human well being  
Do you connect culture and sustainability in your work  
DDW calls DC utopia: thoughts  
Own utopia

#### **Closing:**

Future outlook – what are the plans for the next 9 years  
Future plans for cultural programming  
Role of culture at DC in future  
Any questions?  
Contact if further questions

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## **INTERVIEW GUIDE // DE CEUVEL // INITIATORS**

### **Beginning:**

Introduction researcher  
Introduction to research:  
Structure  
Nature of interview  
Confidentiality reaffirmation  
Permission to record

Opening Questions:  
Business/Profession  
How did DC start  
Why (Vision)  
Personal motivation to join  
Position at DC  
Involvement in similar projects

### **Theme Block I: De Ceuvel**

Initiator Team  
Vision, mission  
What do you value most about De Ceuvel / what is most important to you  
What is the structure of DC – legal, organisational  
Did some tenants already leave again – Why  
Does Board have power to kick out tenants – What would be reason  
Did all tenants join at same time  
How were they selected  
Role of committees

### **Theme Block II: Circular Economy Model**

Role of sustainability in application  
Why CE model  
What are strengths (+) of circular model  
Weaknesses (-) of circular model

### **Theme Block III: Value of Culture in Circular Economy -> for Sustainability**

#### *1. DC and Culture*

What role does culture play in mission and vision  
What role does culture play at DC  
What kind of cultural programming  
Aim of cultural events  
Do events combine sustainability and culture  
Future plans for cultural programming

#### *2. Culture and Sustainability*

Role of culture for society  
Can culture be catalyst for sustainability  
Is culture important for sustainability  
What can culture do for non-material human well being  
DDW calls DC utopia: thoughts

Own utopia

**Closing:**

Future outlook – what are the plans for the next 9 years  
Role of culture at DC in future  
Involvement of DC with Circular Buiksloterham project  
Any questions?  
Contact if further questions

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**INTERVIEW GUIDE // BUREAU BROEDPLAATSEN**

**Beginning:**

Introduction researcher  
Introduction to research:  
Structure  
Nature of interview  
Confidentiality reaffirmation  
Permission to record

Opening questions:  
Involvement with tender

**Theme Block I: De Ceuvel Tender**

Why was tender written -> Background  
Most important element of tender  
What did competition process look like  
Why did De Ceuvel (Glasl/Smeele) win  
How does tender work -> what does contract look like  
Why does De Ceuvel receive financing  
Where does the money come from  
What distinguishes DC from other broedplaatsen

**Theme Block II: Policy**

Story of Bureau Broedplaatsen (Creative City)  
Which policy objective is behind tender  
Is DC part of a larger urban policy? -> Buiksloterham  
IS DC supposed to have long-term impact on its neighbourhood

**Theme Block III: Sustainability and Culture**

Was sustainability part of tender  
What role does culture play for urban re-generation  
Can culture be catalyst for sustainability  
Is culture important for sustainability  
DDW calls DC utopia: thoughts

**Closing:**

Future outlook DC after 10 years  
Circular Buiksloterham Project  
Any questions?  
Contact if further questions

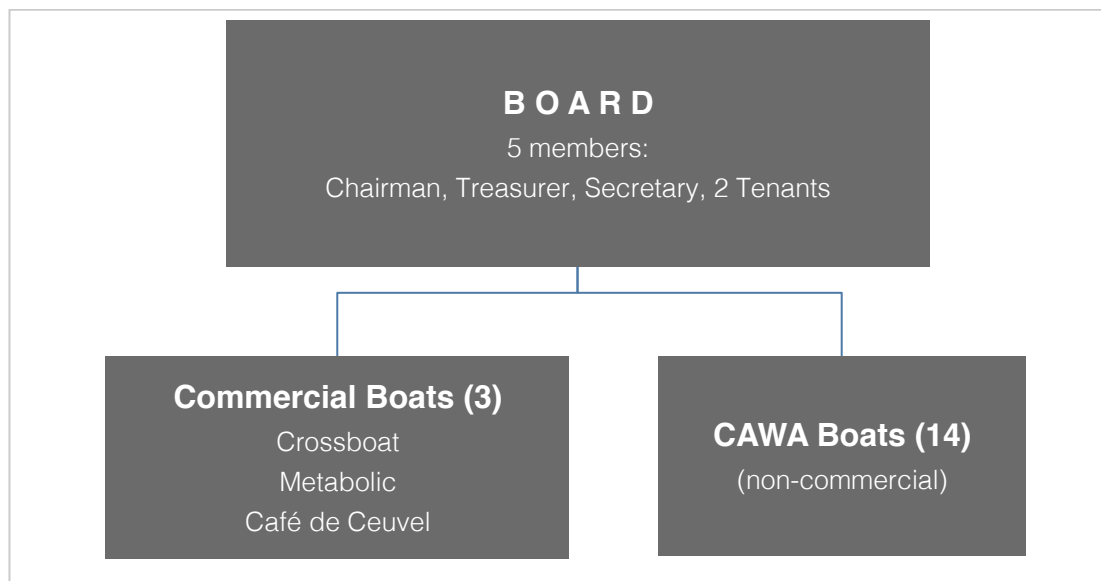
## D: Coding List

Code Name	Code Definition
Café Impact	External: the role and impact the Café plays for the people from outside Internal: the role of the Café for the community at De Ceuvel.
History De Ceuvel	Setting-up Who was involved how
Vision Concept	Mission and Vision of De Ceuvel as stated in the application
Circular Economy Model	What makes it sustainable Strengths, Weaknesses
Memorable Quotes	Striking, insightful, conflicting, provoking, interesting statements
Role of Culture	Definitions of culture Culture and society Culture as a catalyst for sustainability The role of culture at the moment Visions for culture at De Ceuvel Current cultural programming
Locational Factors	Motivation to co-locate Novelty of De Ceuvel as compared to other breeding places De Ceuvel quality of life
Tenants	Background and Profession Involvement prior to De Ceuvel First contact with De Ceuvel Own boat Most valued about De Ceuvel Mind-set culture and sustainability Impact of De Ceuvel on tenant
Initiators	Background and Profession Involvement prior to De Ceuvel Motivation to start De Ceuvel Vision when starting De Ceuvel Most valued about De Ceuvel Ambitions Mind-set culture and sustainability
Structure De Ceuvel	Organisational structure Legal structure Finances
Municipality	Bureau Broedplaatsen Policy objectives Political issues Perspective on De Ceuvel Creative City Economic crisis Circular Buiksloterham Schoonschip
Cluster	Community Collaborations
Utopia	De Ceuvel as a utopia Own utopia
Future Outlook	For the next 8 ½ years After the 10 year tender Vision for culture at De Ceuvel
De Ceuvel as Scientific experiment	Sustainability Education
Issues	Difficulties Tensions General Drawbacks

	Gossip
	Commercial vs. CAWA
Neighbourhood	Impact on Neighbourhood

*Source: Own elaboration.*

## E: Organisational Structure *De Ceuvel* Association



*Source: Own elaboration.*

## F: Tender Ceuvel Volharding



## Prijsvraag Broedplaats Ceuvel Volharding

**Amsterdam Noord heeft de afgelopen jaren haar aantrekkingskracht op kunstenaars en creatieve ondernemers bewezen. Met name langs de Noordelijke IJ-oevers zijn vrijgekomen, ruwe, bedrijfspanden in rap tempo veroverd door zowel startende, experimentele kunstenaars en ondernemers als door grote (media)bedrijven. Nederlands grootste broedplaats, de NDSM-werf, heeft daar een belangrijke (pioniers-)functie in gespeeld.**

Projectbureau Noordwaarts en Bureau Broedplaatsen dagen initiatiefnemers uit om met veel vrijheid en ruimte een concept te ontwikkelen voor de realisatie en het gebruik van een broedplaats op het gemeentelijke terrein Ceuvel Volharding voor een periode van maximaal 10 jaar. Tot en met uiterlijk 5 maart 2012 kunnen ondernemende kunstenaars, startende creatieve ondernemers en / of ambachtelijke bedrijfjes, hierna te noemen: de inschrijver, (zelfstandig of in groepsverband) in het kader van de onderhavige prijsvraag een visiedocument indienen.

De broedplaats moet niet enkel een verzameling worden van individuele kunstenaars, maar een samenhangend geheel van kunstenaars en culturele ondernemers die een eigen identiteit aan de locatie geven. Kortom, er zal een creatief concept voor de locatie moeten worden bedacht dat uitgaat van eigen gebruik of gebruik door derden. Wij zoeken inschrijvers die voor zo'n concept een voorstel kunnen formuleren.



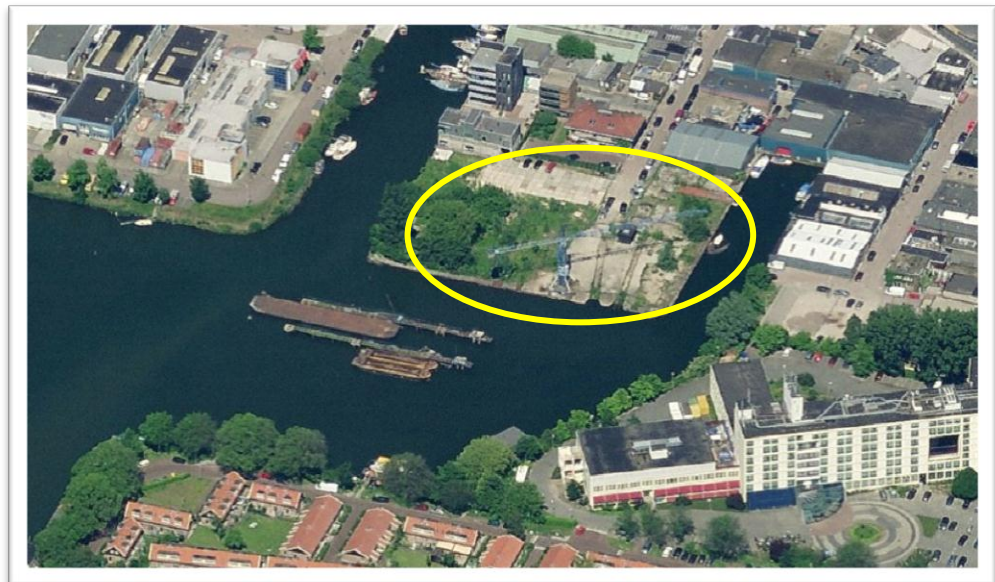
# Gemeente Amsterdam

## **Locatie**

Aan het einde van de Korte Papaverweg ligt 'Ceuveld Volharding'. Op dit braakliggend terrein was tot 2001 scheepswerf Ceuveld Volharding gevestigd. Op dit terrein kan voor een periode van maximaal tien jaar een tijdelijke broedplaats gerealiseerd worden.

## **Kerngegevens**

Adres	Einde Korte papaverweg
Totaal Oppervlakte terrein	ca. 4.400 m <sup>2</sup>
Functie	Bedrijfs- / atelierruimte maximaal 2.585m <sup>2</sup> BVO
Beschikbaar voor	maximaal 10 jaar



De locatie wordt gedurende de looptijd van de broedplaats om niet beschikbaar gesteld aan de inschrijver die de prijsvraag wint en die vervolgens contractuele overeenstemming weet te bereiken met de gemeente over de realisatie en gebruik van de broedplaats op de wijze zoals hierna beschreven in "Selectieprocedure, Stap 3 – vervolg". Deze winnende inschrijver dient ter plaatse een broedplaats conform zijn eigen voorstel en met inachtneming van alle uitgangspunten en voorwaarden die de gemeente in dit kader heeft gesteld te realiseren en in gebruik te (laten) nemen. De realisatie en het gebruik van de broedplaats zullen geheel voor rekening en risico van de winnende inschrijver plaatsvinden. Dat houdt in ieder geval in dat alle kosten verbonden aan de realisatie en het gebruik van de broedplaats en het in gebruik nemen van de locatie komen voor rekening komen van inschrijver.





## ***Bureau Broedplaatsen***

Inzendingen moeten voldoen aan de kaders van Bureau Broedplaatsen. Een tekort op de exploitatie kan eventueel worden opgevangen door een broedplaatssubsidie. De kaders van de subsidie zijn te vinden op pagina 23 van het programma broedplaatsen 2008-2012. Het programma is te downloaden op

[http://bureaubroedplaatsen.amsterdam.nl/images/Programma%20Broedplaatsen%202008-2012\\_Nederlands\\_1.pdf](http://bureaubroedplaatsen.amsterdam.nl/images/Programma%20Broedplaatsen%202008-2012_Nederlands_1.pdf).

## ***Indieningsvoorwaarden***

- 1) Het voorstel wordt vervat in een visiedocument zoals aangegeven in het document Loket Broedplaatsen waarbij minimaal de daarin genoemde onderwerpen aan de orde komen. U dient hierbij concreet aan te geven hoe de gewenste doelstellingen behaald gaan worden;
- 2) het visiedocument bevat een overtuigend betoog waarin de stedelijke betekenis van het voorgestelde concept voor in het bijzonder de Buiksloterham en Amsterdam als creatieve stad is uitgewerkt;
- 3) het visiedocument is voorzien van een CV of beschrijving van de kunstenaarsinitiatieven, creatief ondernemers en/of ambachtlieden die de broedplaats zelf in gebruik nemen dan wel de broedplaats na realisatie gaan exploiteren;
- 4) de inschrijver dient aantoonbare kwaliteiten te bezitten op het gebied van management, exploitatie en beheer van een dergelijk gebouw. Geef per aspect aan waar en hoe deze kwaliteiten ontwikkeld zijn. Op basis van deze kwaliteiten zal het voorstel inzicht bieden op de wijze van organisatie, beheer en toewijzing van de diverse ruimten;
- 5) in het voorstel wordt uitgegaan van het gebruik door de doelgroep broedplaatsen zoals geformuleerd in het reglement 'Voordracht van een broedplaatsgroep voor een (woon)werkpand' (bijlage) met een maximaal aandeel CAWA oppervlak van 1000 m<sup>2</sup>;
- 6) Het voorstel dient te voldoen aan ruimtelijke en programmatische randvoorwaarden uit de bouwvelop (bijlage);
- 7) Het voorstel dient voorzien te zijn van:
  - a. een investeringsbegroting;
  - b. een meer jaren exploitatieopzet;
  - c. een organogram;
  - d. Een mijlpalen planning vanaf moment van einde prijsvraag tot start exploitatie;allen conform het document Loket Broedplaatsen (bijlage).
- 8) de inschrijver is een natuurlijke persoon of een rechtspersoon (inclusief VOF en CV); een rechtspersoon in oprichting mag zich als zodanig inschrijven mits de formele rechtspersoonlijkheid is verkregen uiterlijk op de datum waarop er contractuele overeenstemming is bereikt zoals hierna beschreven in "Selectieprocedure Stap3 – Vervolg"
- 9) Het voorstel is onvoorwaardelijk en dient voorzien te zijn van een ondertekend inschrijfformulier, voorzien van een kopie van een identiteitsbewijs van de



inschrijvende natuurlijke persoon dan wel de rechtsgeldig gevolmachtigde vertegenwoordiger van de inschrijvende rechtspersoon;

- 10) Het voorstel moet ingediend worden in boekvorm op A3 formaat of kleiner;
- 11) Het voorstel is voorzien van een volledig en onvoorwaardelijk ingevuld inschrijfformulier (bijlage).

## ***Bezichtiging***

Bezichtiging van de kavel is uitsluitend mogelijk op dinsdag 24 januari 2012 van 15 tot 16 uur. Er is dan ook gelegenheid voor het stellen van vragen. Mocht u op de bezichtiging willen komen dan dient u zich aan te melden via [info@bureaubroedplaatsen.amsterdam.nl](mailto:info@bureaubroedplaatsen.amsterdam.nl). De op de bezichtiging gestelde vragen zullen met de bijbehorende antwoorden op de website van Bureau Broedplaatsen beschikbaar worden gesteld.

## ***Informatie en vragen***

Bureau Broedplaatsen Amsterdam is de enige informatiebron voor deze prijsvraag. Vragen kunnen tot 31 januari 2012 en uitsluitend via de email, [info@bureaubroedplaatsen.amsterdam.nl](mailto:info@bureaubroedplaatsen.amsterdam.nl), of op de bezichtiging gesteld worden. Alle vragen en daarbij horende antwoorden worden voor alle deelnemers aan de prijsvraag beschikbaar gesteld door middel van een vraag- en antwoordlijst die op de website wordt geplaatst. Bureau Broedplaatsen zal alleen via [www.bureaubroedplaatsen.amsterdam.nl](http://www.bureaubroedplaatsen.amsterdam.nl) informatie verstrekken. Houd daarom de website in de gaten.

## ***Indienen***

Het voorstel moet tezamen met een volledig ingevulde inschrijfformulier en overige gevraagde stukken, conform de indieningvoorwaarden, uiterlijk 5 maart 2012 om 12.00 uur overhandigd worden bij de receptie van het ProjectManagement Bureau aan de Weesperstraat 432 op de 4<sup>e</sup> etage, te Amsterdam. De inschrijver krijgt een schriftelijke ontvangstbevestiging waarop de datum en tijdstip van in ontvangstneming is aangegeven. De indiening dient hard copy in viervoud én op een usb-stick dan wel cd-rom in pdf-bestand te worden aangeboden. Andere wijzen van levering worden niet geaccepteerd.

## ***Selectieprocedure***

### **Stap 1 – controle voorwaarden**

Bureau Broedplaatsen en Projectbureau Noordwaarts controleren of een inschrijving voldoet aan de indieningvoorwaarden. Alleen inschrijvingen die aan alle indieningvoorwaarden voldoen worden voorgelegd aan de Jury.

### **Stap 2 – beoordeling en bekendmaking winnaar**

De Jury, bestaand uit twee afgevaardigden van de Commissie voor Ateliers en (Woon)Werkpanden Amsterdam (CAWA), de projectmanager Buiksloterham en de supervisor Buiksloterham, beoordeelt iedere rechtsgeldige inschrijving door, aan de hand van de selectiecriteria, daar punten aan toe te kennen. De inschrijving met de meeste punten is de winnaar van de prijsvraag. De jury kan indien zij dit wenselijk acht te allen



tijde een externe adviseur inschakelen om een inschrijving op de door haar aan te wijzen onderdelen te laten controleren.

Op 30 maart 2012 wordt de uitslag op de website van Bureau Broedplaatsen bekend gemaakt. Ook worden alle deelnemers schriftelijk geïnformeerd over de uitkomst van de prijsvraag. Over de uitslag kan niet worden gecorrespondeerd.

### **Stap 3 – vervolg**

Het winnen van de prijsvraag verschaft nog niet het recht op realisatie van de broedplaats. Er moet op dit punt eerst contractuele overeenstemming met de gemeente worden bereikt. Projectbureau Noordwaarts en Bureau Broedplaatsen hebben de intentie met de winnaar van de prijsvraag op basis van het ingediende plan het project te realiseren. Na de afronding van de prijsvraag zullen gemeente en winnaar gezamenlijk de financiële en programmatische uitgangspunten verder worden uitgewerkt en wordt gekeken of realisatie binnen de gestelde kaders mogelijk is.

Hiertoe dient de winnende inschrijver een intentieovereenkomst met de gemeente aan te gaan, waarin onder meer de termijnen voor de planontwikkeling tot aan CAWA goedkeuring en tot aan eventuele subsidieverlening alsmede realisatietermijnen worden vastgelegd. Tevens dient er huurcontract te worden ondertekend op grond waarvan het terrein gedurende de looptijd van de broedplaats als verhuur in natura aan de winnende inschrijver in gebruik wordt gegeven.

Er is pas sprake van een recht op realisatie en gebruik van de broedplaats indien beide voornoemde overeenkomsten tot stand zijn gekomen.

### ***Planning***

De planning van de gehele procedure ziet er als volgt uit:

9 januari 2012	Start prijsvraag
24 januari 2012	Bezichtiging
9 januari 2012 – 31 januari 2012	Gelegenheid tot het schriftelijk stellen van vragen via de email
5 maart 2012	Uiterlijk om 12.00 uur inleveren van plan
30 maart 2012	Berichtgeving deelnemers over uitslag prijsvraag
Vanaf 1 april 2012	Start proces richting realisatie

### ***Selectiecriteria***

Aan de hand van de selectiecriteria worden de inschrijvingen door de Jury met elkaar vergeleken en door middel van puntentoekening beoordeeld. De criteria waarop geselecteerd worden zijn:

1. De mate waarin het concept van het plan verrassend/kwalitatief en hoogwaardig is. Hiermee wordt met name bedoeld op de mate van vernieuwendheid van het voorstel voor Amsterdam (Noord), de wijze waarop duurzaamheid in het plan is verwerkt en de kwaliteit van de initiatiefnemers en betrokken partijen (40%);
2. De mate waarin het plan haalbaar is, zowel technisch als financieel (30%);



3. De mate waarin het plan een binnen de gestelde ruimtelijke kaders van een kwalitatief fysieke toevoeging is op de omgeving, onder andere op het gebied van sociale veiligheid en leefbaarheid (15%);
4. De mate waarin de initiatiefnemers ervaring hebben in het uitbaten van broedplaatsen, vastgoed en/of horeca (15%).

## **Scorematrix**

De criteria kennen allen een eigen gewicht die bijdraagt aan de totaalscore. De scores lopen uiteen van 1 (de laagste score) tot 10 (de hoogste score). De scorematrix die gehanteerd wordt is de volgende:

<b>Criterium</b>	<b>Gewicht</b>	<b>Score</b>
Verrassend/kwalitatief en hoogwaardig concept	40%	
Financiële en technische haalbaarheid	30%	
Toevoeging op de omgeving	15%	
Ervaring initiatiefnemer	15%	
<b>Gewogen gemiddelde</b>	<b>100%</b>	

## **Overige uitgangspunten**

- De ontvangen gegevens van inschrijvers worden vertrouwelijk behandeld.
- Voor het indienen van een voorstel wordt geen vergoeding gegeven.
- De inschrijver heeft een eigen onderzoeksplicht wat betreft de toekomstige ontwikkelingen op en rondom Ceuveld Volharding.
- Op basis van het winnen van de prijsvraag wordt geen ontwikkelgarantie afgegeven. Er dient daartoe eerst contractuele overeenstemming te worden bereikt met de gemeente.
- Projectbureau Noordwaarts en Bureau Broedplaatsen behouden zich het recht voor geen winnaar aan te wijzen indien bij beoordeling wordt vastgesteld dat alle inzendingen van onvoldoende niveau zijn.

## **Bijlagen**

- 1) Reglement CAWA, 'Voordracht van een broedplaatsgroep voor een (woon)werkpand'
- 2) Bouwvelop
- 3) Loket Broedplaatsen
- 4) Inschrijfformulier



**Gemeente Amsterdam**



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