

CULTUUR&CAMPUS PUTSELAAN
Needs Assessment Plan and Implementation
DELIVERABLE D2.1



**Funded by
the European Union**

C&CP Needs Assessment

Project description

Acronym	C&CP
Title	Cultuur&Campus Putselaan: A sustainable hub of arts, research, learning and community as catalyst
Coordinator	Erasmus University Rotterdam (EUR)
Project number	101079929
Type of action	HORIZON Coordination and Support Actions
Topic	HORIZON-MISS-2021-NEB-01-01
Project start date	01.10.2022
Project end date	31.12.2025
Project duration	39 months
Website	www.putselaan.nl
E-Mail	TBU

Deliverable description

Number	D2.1
Title	Needs Assessment Plan and Implementation
Lead beneficiary	EUR
Work package	WP2
Dissemination level	Open
Type	Report
Due date	31.05.2023
Submission date	31.05.23
Resubmission date	01.06.2023
Authors	Amanda Brandellero, Femke Vandenberg, Tyasha Clementina, Wiktoria Filip

Contributors	Tyasha Clementina, Wiktoria Filip, Ruben Cieremans, Janpier Brands
Reviewers	Ivo Plakman (RDAM), A. van Otterloo (AWC)
Resubmission edits	

Acronyms and definitions

Acronym	Meaning
AWC	Afrikaanderwijk Coöperatie
BUZ	Stichting Buzinezzclub Foundation
C&CP	Cultuur&Campus Putselaan
CA	Consortium Agreement
COD	Stichting Codarts voor de Kunsten
EC	European Commission
ELIA	European League of Institutes in the Arts
ESHCC	Erasmus School of History, Culture and Communication
EUR	Erasmus University Rotterdam
HR	Stichting Hogeschool Rotterdam
ICLEI	ICLEI - Local Governments for Sustainability
RDAM	Gemeente Rotterdam
TU Delft	Technische Universiteit Delft
WDKA	Willem de Kooning Academy Rotterdam
WP(s)	Work Package(s)

Acknowledgement

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Climate, Infrastructure and Environment Executive Agency (CINEA). Neither the European Union nor the granting authority can be held responsible for them.

1 Contents

2	Abstract.....	6
3	About the Cultuur&Campus Putselaan Project	7
4	Introduction to the Needs Assessment Report.....	9
4.1	Cultuur&Campus Putselaan and Rotterdam South	10
4.2	A brief history of the building	13
4.3	Developing a sustainable, inclusive, and beautiful hub at Cultuur&Campus Putselaan	14
5	Inventory of Relevant Secondary Data	15
5.1	The National Programme Rotterdam South (Nationaal Programma Rotterdam Zuid, NPRZ)	15
5.2	Monitoring liveability in Rotterdam South	18
5.3	Studies on the socio-demographic profile of Rotterdam South	21
5.4	Demographic changes and gentrification	22
5.5	Interactions across social groups	23
5.6	Diversity and migration background.....	25
5.7	Community-based initiatives and spaces of interaction.....	27
5.8	Arts and Culture in Rotterdam South	30
5.9	Cultural participation in Rotterdam South	34
5.10	Sustainable development and Rotterdam South.....	37
6	Mapping of inclusive, sustainable, artistic and cultural initiatives effecting territorial transformation in Rotterdam South	40
7	Learning from others	46
8	Initial Empirical Needs and Opportunities Assessment.....	50
8.1	Reflections on Cultuur&Campus Putselaan and community engagement.....	50
8.1.1	Participatory Working	50
8.1.2	New institutional approaches	55
8.2	Arts and Culture	59
8.2.1	Arts and Culture in a superdiverse neighbourhood.....	59
8.2.2	The cultural ecosystem as a double edge sword	60
8.2.3	Supporting the ecosystem and subsidies.....	61
9	Internal needs assessment.....	64
10	Background to C&CP Impact Assessment.....	66
10.1	The impact of the arts, culture and education	66
10.2	Arts and Culture	66

10.3	Education	67
10.4	Measuring impact	69
10.5	Theory of change	71
11	Towards the implementation of Cultuur&Campus Putselaan research agenda	73
11.1	Cultuur&Campus Putselaan: beautiful, sustainable, together	73
11.2	Identifying needs and opportunities and measuring impact.....	74
11.3	Towards a C&CP research agenda	80
11.3.1	Co-designing the research agenda with the Stakeholder group and partners.....	80
11.3.2	A Cultuur&Campus Putselaan: implementing a research agenda that matches shared goals	81
11.4	Closing remarks.....	82
12	References.....	83

2 Abstract

As described in the Grant Agreement, the needs assessment deliverable (D2.1) provides the background monitoring and evaluation of area stakeholders, their needs, and indicates priority areas of attention and opportunity, according to the New European Bauhaus principles. It first provides an inventory of existing secondary contextual data sources and data (e.g., available demographic, health, environment, education, cultural participation statistics on the area, reports; but also mapping the landscape of stakeholders) and taking stock of the Rotterdam Area Profile. Building on this scoping activity of existing data sources, it then identifies, in conversation with local stakeholders, areas requiring further monitoring (e.g., identifying intersectional needs, resource deficiencies, or opportunities), to be followed up via co-designed participatory research in the coming years, in the context of Cultuur&Campus Putselaan. The deliverable will be published online on the project website.

3 About the Cultuur&Campus Putselaan Project

Cultuur&Campus Putselaan (C&CP) pilots a new approach to city making through education, research, policy and culture at the heart of Rotterdam South. The C&CP will be located on the Putselaan. In our approach, we facilitate the coming together of different types of knowledge - theoretical, practical, from the arts and sciences - with the lived experiences of citizens. We do so in three ways.

First, by co-creating a vibrant site of encounter, dialogue and shared learning. The C&CP will be housed in a historical building, the refurbishment of which unites a sustainable re-design vision of students of architecture and built environment, with the wishes and needs of local stakeholders, in a part of town where education and cultural institutions are scarce. This will be a hub for students, residents, social enterprise start-ups, lecturers and researchers – a place for learning, studying, community, art and culture. C&CP will connect to existing initiatives and spaces, while also providing a unique hub for higher education in the area.

Second, we will facilitate empowering the co-design of impact-oriented learning curricula that can make the area more sustainable, inclusive, and enriching. From sustainable crafts and repair workshops open to all, to lifelong learning formats and Master level courses, we will test innovative didactic approaches geared towards activating and inspiring citizens, students, and lecturers in shaping a better future for Rotterdam South.

Third, we will ground our approach to research in participatory research and citizen science, that empowers residents to take part in the processes that shape their city and delivers a sound understanding of the area, its challenges and opportunities, based on shared ownership.

Evaluating our experience, we will identify the most effective strategies for delivering territorial transformations that build on situated knowledge of an area and where the vision is shaped and implemented through multi-stakeholder and multi-level collaborations. The evaluation and lessons learned will be reported on in context of work package 7 on Future Plans and Replicability, which prepares for the transition and upscaling of the C&CP project to the Cultuur&Campus Doklaan and the replication of this project elsewhere in Europe, including replication of its learning and programming formats, and provides policy recommendations on the project learning.

Consortium

- Erasmus University Rotterdam, Erasmus School of History, Culture and Communication
- Willem de Kooning Academy Rotterdam
- Hogeschool Rotterdam (Affiliate of WDKA)
- Codarts University for the Arts
- Technical University Delft

- Afrikaanderwijk Coöperatie
- Municipality of Rotterdam
- Buzinezzclub
- European League of Institutes of the Arts
- ICLEI – Local Governments for Sustainability

4 Introduction to the Needs Assessment Report

This report therefore aims to provide a clear outline of the key baseline data and avenues for research within the scope of the C&CP project. This report is structured in the following way.

Firstly, it specifies what research already exists on Rotterdam South and provides an overview of salient data and studies (e.g. surveying existing socio-economic and demographic data).

Secondly, this document provides an overview of best practices of transformative projects from around the world that inspire our project through their aims and actions in promoting the New European Values of togetherness, sustainability and beauty.

Thirdly, it also describes emerging areas of research and intersectional needs and opportunities, based on initial consultation with stakeholders and consortium partners. Here we begin to delineate how the C&CP and its research agenda can develop in alignment with emerging needs and opportunities In Rotterdam South.

Finally, this report also provides an overview of how to carry out an impact assessment, enabling us to monitor the impact of our own activities on territorial transition. This will form the basis of the Participatory Research Plan (D2.2) to be delivered in October 2023.

This report has been prepared by project researchers from the Erasmus University Rotterdam, with feedback from our partners. It has been peer-reviewed by our partners at the Municipality of Rotterdam and the Afrikaanderwijk Coöperatie. Table 1 below presents a summary of the revisions.

Table 1: Revisions

Version	Submission date	Comments	Author
v0.1	10-05-2023	Internal review version	Amanda Brandellero, Femke Vandenberg
v0.2	16.05.2023	Revision	Janpier Brands, Ruben Cieremans,
v.0.3	20.05.2023	Peer review	Ivo Plakman, Annet van Otterloo
v.0.4	30.05.2023	Revision	Amanda Brandellero, Femke Vandenberg
V1.0	31-05-2023	Submission version	

4.1 Cultuur&Campus Putselaan and Rotterdam South

The C&CP centres on Rotterdam South, an area South of the river Maas (see Figure 1 below). This area of Rotterdam is far from homogeneous. Research based on ethnographic observations describes the changing morphologies and physical characteristics, related to the historical evolution of the built environment (Westerhof 2022). Moreover, Custers (2023) distinguishes between four types of neighbourhoods, dependent on whether they are: a) National Programme Rotterdam South focus neighbourhoods with high levels of social housing (Afrikaanderwijk, Bloemhof, Feijenoord, and Hillesluis); b) NPRZ neighbourhoods with high levels of private rental (Carnisse, Oud-Charlois, Tarwewijk); c) non-NRPZ focus waterfront neighbourhoods (Entrepot, Katendrecht, Kop van Zuid, Noordereiland); and d) non-NPRZ focus garden city neighbourhoods (all remaining neighbourhoods in South). These four types of neighbourhoods vary greatly in terms of population, infrastructure, opportunities, and challenges.

Figure 1: The river Maas, with a view of the Erasmus Bridge (Wiktorja Filip & Tyasha Clementina, 2023)



C&CP will be housed at number 178 on the Putselaan, an avenue in the neighbourhood of Bloemhof, within the Feyenoord District of Rotterdam South (see figure 2). This district also includes the neighbourhoods of **Afrikaanderwijk**, **Feijenoord**, **Hillesluis**, **Katendrecht**, **Kop van Zuid**, **Noordereiland**, and **Vreewijk**. In this report, we try where possible to zoom into the neighbourhoods in South surrounding the building and thus as the neighbourhood of **Tarwewijk** (found in District Charlois) is also very close to the C&CP building, we also consider it as part of our project's 'catchment area' (see Table 2). While the building is currently being prepared for renovation, we are developing strong contacts with the neighbourhood's residents and organisations, exploring opportunities for collaborations and joint Initiatives at locations across the area (for example, our collaboration with the Bloemhof Festival on 17 June 2023, in the square located behind the Putselaan building).

Figure 2: A view of Putselaan 178, where Cultuur&Campus Putselaan will be housed, taken from Putseplein (Semmi Oudejans 2023)



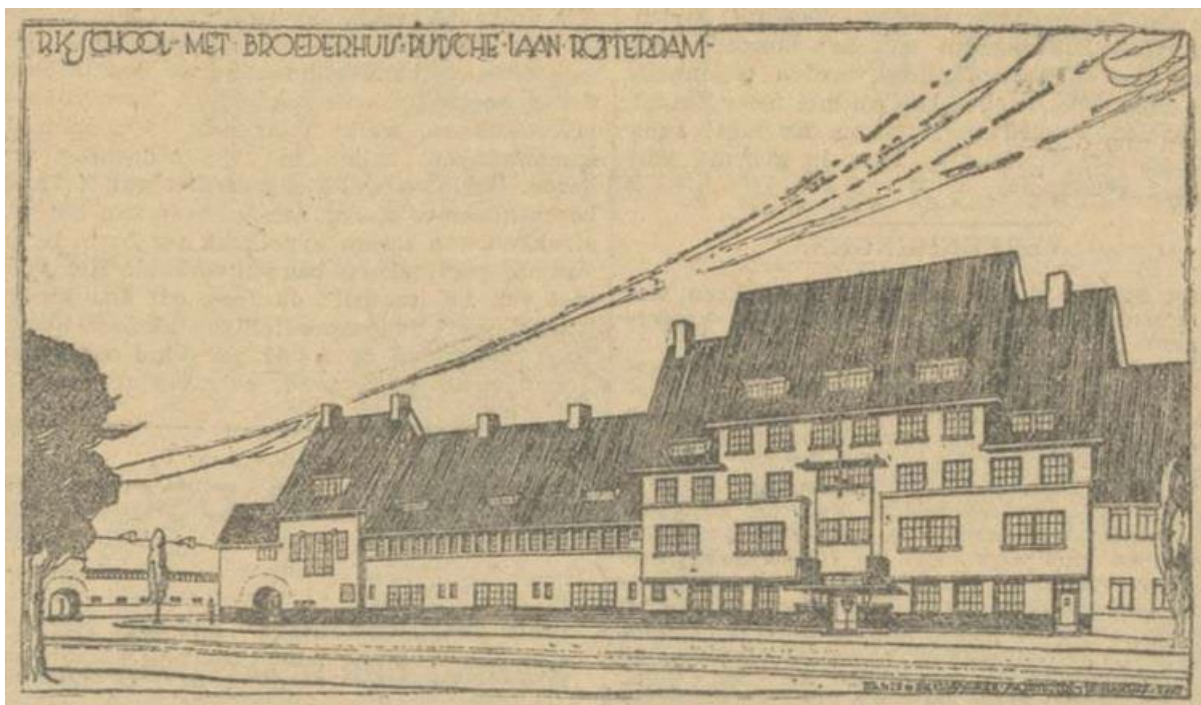
Table 2: The catchment area of C&CP

Feyenoord District	Charlois District
<ul style="list-style-type: none">● Afrikaanderwijk● Feijenoord● Hillesluis● Katendrecht● Kop van Zuid● Noordereiland● Vreewijk	<ul style="list-style-type: none">● Tarwewijk

4.2 A brief history of the building

The neighbourhood of Bloemhof, where the Cultuur&Campus Putselaan building is located, is one of the oldest neighbourhoods of Rotterdam South, developed in the 1900s. It is characterised by small-scale and self-standing housing clusters (Monumenten Advies Bureau 2019). The C&CP building has a varied, historic connection to learning and community, dating back from its opening. The building dates back from 1928, when the Roman-Catholic Brotherhood of Oudenbosch commissioned Kraaijvanger Architecten¹ to build a school and monastery on the site (St. Louis Klooster) (see Figure 3). The school was an elementary school of the Catholic denomination. The building survived the bombings which occurred during the Second World War.

Figure 3 - Drawing of the St. Louis school and monastery dating back to 1928. Source: De Maasbode, 05-02-1928.



In more recent history, parts of the building were used as community and learning spaces centering on migrant workers in the neighbourhood, particularly women. Articles in the *Vrije Volk: democratisch-socialistisch dagblad* (Free People: democratic-socialist daily newspaper) dating back from the 1980s and 1990s, the building's attic was used by the Association for Migrant Workers (Stichting Buitenlandse Arbeiders Komitee, BAKO). The Association was mainly directed at Turkish, Moroccan, and Pakistani residents. News articles discuss events ranging from celebrations of International Women's Day to knitting workshops, but also reading, writing and maths classes were on offer for all age groups. Language

¹ Source: <https://www.kraaijvanger.nl/nl/projecten/st-louisschool/>

classes (Dutch, Arabic, Moroccan) were also on the rooster (Het Vrije Volk, 1985a; 1985b).

Currently, the building holds monumental status, due to its architectural value (as an archetype of the pre-war '*gangschool*', or corridor school) but also because of its connection to the monastery complex and its history. While the building is located on a busy thoroughfare, at the back of the building we find a quiet garden and public square (Putseplein).

4.3 Developing a sustainable, inclusive, and beautiful hub at Cultuur&Campus Putselaan

The partners at TUD, Municipality of Rotterdam and Hogeschool Rotterdam have been developing plans for the renovation of the Putselaan building, in order to transform it into a sustainable, inclusive, and beautiful hub that can host our learning and community activities. In the further implementation of this process students and residents will engage in a design competition, to translate the NEB values into a functional and welcoming space.

5 Inventory of Relevant Secondary Data

In this section, we provide an inventory of existing socio-demographic, economic and cultural data on Rotterdam South, zooming in on the area around the Putselaan, where the C&CP building is located. We explore this data through the lens of the New European Bauhaus values: addressing questions of inclusion (by looking at socio-demographic data), beauty (by delving into cultural participation and the role of the arts and culture) and sustainability (highlighting actions in the field of climate adaptation and resilience).

In recent years, Rotterdam South has been the focus of numerous research projects and monitoring efforts, particularly in the run up and since the start of the National Programme Rotterdam South in 2011 (*Nationaal Programma Rotterdam Zuid*, hereafter NPRZ). Here we focus on the most salient indicators and statistics that can help us to contextualise the C&CP project, with the proviso that it is not our intention to duplicate existing monitoring efforts, nor do we claim that our project will impact upon all these indicators.

5.1 *The National Programme Rotterdam South (Nationaal Programma Rotterdam Zuid, NPRZ)*

It is often said that Rotterdam is a city with two speeds (Custers 2023), the river Maas separating a "faster" North from a "slower" South. Indeed, since 2012 Rotterdam South has been the focus of the National Programme Rotterdam South (NPRZ). This programme is a collaboration between the Dutch government, the city of Rotterdam, housing associations, health authorities, schools, private companies, the police, and the Public Prosecution Service (*Openbaar Ministerie*). Within a twenty-year timeframe, the NPRZ aims to redress an observed disadvantage in South, relative to the rest of the city but also in comparison to Amsterdam, The Hague and Utrecht. The rationale behind the NPRZ is to tackle a combination of socio-economic challenges relating to lower-than-average incomes, educational achievements, and the quality and affordability of housing (NPRZ 2023). By promoting a comprehensive programme of interventions in the domains of housing, education and work, the stated goal of the NPRZ is to enhance the wellbeing and socioeconomic situation in Rotterdam South. More specifically, the approach enacted by NPRZ is, in its own words, of a "social programme targeting participation in society" and enhancing quality of life (NPRZ 2023, p. 10), starting with support for early years and schooling achievements, labour market outcomes, and changes to the housing stock. This three-pronged approach proposed by NPRZ is seen by some as mirroring the government's policy preference of Active Labour Market Policies (ALMP), with emphasis on active engagement and employment (DoI, Hoekstra and Kleinhans 2019). Moreover, there are concerns about whether new (and improved) housing is affordable and accessible for existing residents.

While the NPRZ covers the whole of Rotterdam South, seven neighbourhoods were earmarked as 'focus areas', due to the relative severity of their socioeconomic

situation: **Afrikaanderwijk**, **Bloemhof**, Carnisse, Oud Charlois, **Feijenoord**, **Hillesluis** and Tarwewijk. Four of these neighbourhoods (marked in bold) are in the Feijenoord District, where the C&CP pilot is located.

The NPRZ mid-term self-evaluation published in March 2023 (NPRZ 2023) reports positive effects in a number of key indicators (see Table 3 below). Yet these statistics need to be further contextualised for a realistic picture of the changes underway in Rotterdam South. For example, some of the city's most expensive and exclusive new housing can now be found in Rotterdam South, as waterfront developments are rapidly gentrifying this part of town (Van Veelen 2022). As a result, the causes and demographic trends signalling an increase in average disposable household income line warrant further investigation (as seen in table 4). Further warranted when taking into account the increase in Households below the poverty line in South (see table 5).

Table 3: Key indicators monitored by NPRZ in Rotterdam South, and the 7 focus neighbourhoods.

Indicator	Rotterdam South (7 focus neighbourhoods)	Rotterdam	NL
Population (2021)	207.510 (80.290)	651.269	17.475.415
Population under 27 as % of total population (2021)	33.8% (36.9%)	32.7%	30,3%
% of people with a middle or higher education (2020)	62% (60%)	69%	72%
Average disposable household income (2019)	€25.500 (€22.600)	€29.000	€32.300
Non-working labour force (as % of age group 15 to 75 years) (2020)	15% (16%)	12.2%	6.6%
% vulnerable multi-family homes compared to the housing stock (2020)	34.0% (49.0%)	23%	-
Average WOZ value of homes (2020)	€169.500 (€139.500)	€224.000	€270.000

Furthermore, the report (NPRZ 2023) delves into the three NPRZ pillars (living, learning, working) and presents a vast array of information on key developments and interventions, as well as presenting portraits of local stakeholders and overviews of new and continuing initiatives². While progress has been made, the Covid-19 crisis has highlighted the neighbourhood's vulnerability, hitting residents harder than in other Dutch larger cities, particularly in educational achievements, job prospects, and increase in benefit recipients (see the NPRZ Progress Report

² For more information on NPRZ, check: <https://www.nprz.nl/>

2020). Additional monitoring was carried out as a result of the Covid-19 pandemic in a number of key areas. One such research focused on vulnerable entrepreneurs, which showed that the most vulnerable entrepreneurs in Rotterdam live in Charlois, Feijenoord and Delfhaven (van Toorn et al., 2021, p. 44). The report notes that locating in these areas is not a risk factor in and of itself, but is rather indicative of the cumulative effect of several socioeconomic vulnerabilities (p.28). More than half of the recipients of the Tozo provision (*Tijdelijke Overbruggingsregeling Zelfstandig Ondernemers*, Temporary support for independent entrepreneurs, in effect between 20 March 2020 and 1 October 2021 for entrepreneurs whose income fell below the minimum income) resided in Delfshaven, Feijenoord, Charlois or Noord (p.34).

Table 4: Standardised average disposable household income per area, taken from de Graaf (2023).

Average disposable household income	Income 2020	Income 2019	Income 2018
<i>District Feijenoord</i>	€26.200	€25.400	€23.600
Kop van Zuid (Wilh'pier)	€51.600	€58.300	€46.900
Kop van Zuid (Entrepot)	€32.200	€31.600	€29.100
Vreewijk	€23.500	€22.700	€21.600
Bloemhof	€22.500	€21.500	€20.300
Hillesluis	€23.500	€22.400	€21.300
Katendrecht	€31.200	€29.000	€26.700
Afrikaanderwijk	€22.700	€21.400	€20.100
Feijenoord	€22.000	€20.900	€19.900
Noordereiland	€31.100	€29.900	€28.300

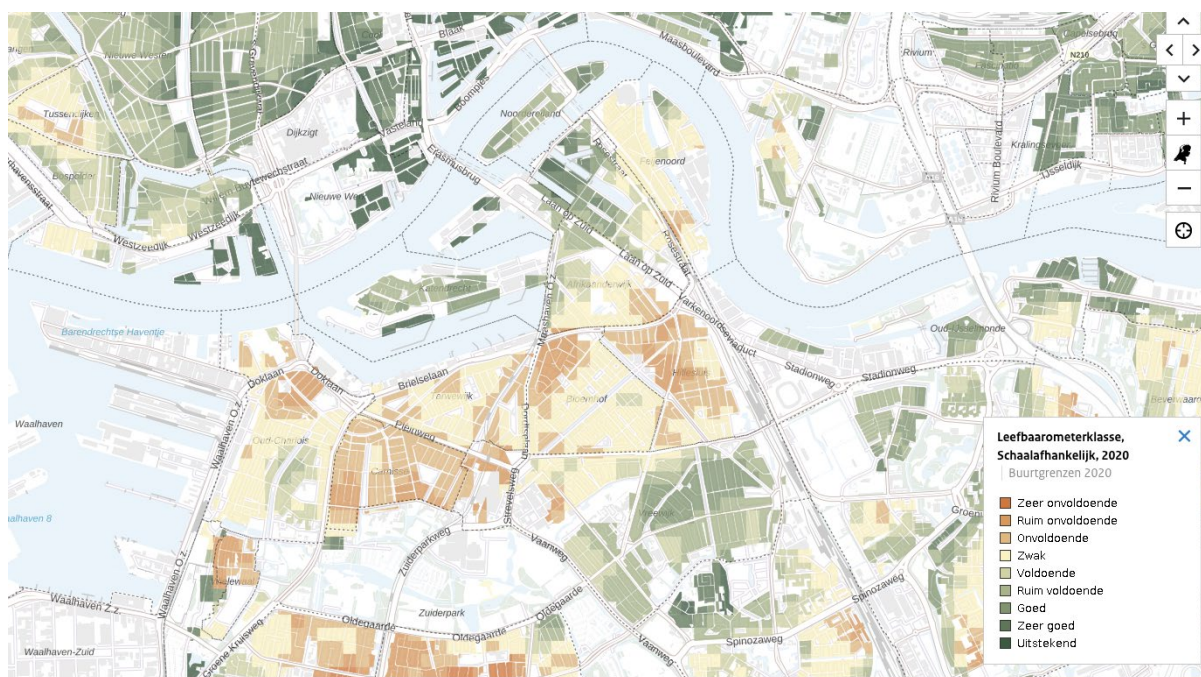
Table 5: Households below the poverty line per area, taken from de Graaf (2023).

<i>Below the CBS poverty line</i>	<i>% in 2021</i>	<i>% in 2020</i>	<i>% in 2019</i>
<i>District Feijenoord</i>	17,8%	18,0%	19,9%
Kop van Zuid (Wilh'pier)	5,0%	4,5%	3,5%
Kop van Zuid (Entrepot)	13,1%	13,7%	15,0%
Vreewijk	16,8%	17,5%	19,1%
Bloemhof	21,2%	20,4%	22,2%
Hillesluis	18,4%	18,9%	20,7%
Katendrecht	12,3%	13,4%	16,5%
Afrikaanderwijk	22,4%	22,9%	26,3%
Feijenoord	26,6%	26,4%	28,5%
Noordereiland	11,8%	12,0%	13,2%

5.2 Monitoring liveability in Rotterdam South

Two important measurements on the liveability of the neighbourhoods exist: the Leefbaarometer and the Wijkprofiel. The Leefbaarometer is coordinated by the Dutch Ministry of Interior and is based on the research on living in the Netherlands (WoonOnderzoek Nederland, WoON). The Leefbaarometer defines liveability (leefbaarheid) as the extent to which living environment meets the conditions and needs that people place on it (*“de mate waarin de leefomgeving aansluit bij de voorwaarden en behoeften die er door de mens aan worden gesteld”*³). The Leefbaarometer is based on 100 indicators classified according to five categories: housing supply, physical surroundings, infrastructure, social cohesion, and nuisance and insecurity. This measurement has the disadvantage that it does not measure ‘perceived liveability’ in the experience of residents (Snel & Uytendinck 2022, p. 18) and therefore does not entail a subjective measurement of liveability.

Figure 4 - Screenshot of Leefbaarometer 2020, at the neighbourhood level, Rotterdam South



On the other hand, the Wijkprofiel data, monitors area performance according to several indicators that capture the subjective experience of living in Rotterdam, for example by measuring the level of satisfaction with housing, public infrastructure, mobility, and safety. Specifically, the Wijkprofiel is used to monitor the liveability of Rotterdam’s neighbourhoods according to three composite measurements: the social index, the physical index, and the safety index, according to subjective and objective measurements (Snel & Uytendinck. 2022, p. 17).

³ <https://www.leefbaarometer.nl/page/leefbaarometer> Last accessed: 5 May 2023.

A recent study by Snel et al. (2022) compares the evolution of the perceived liveability of Rotterdam's poorest and richest neighbourhoods, based on data from the Wijkprofiel. Using five Likert Scale statements from the Wijkprofiel, they traced the residents' satisfaction with their neighbourhoods between 2008 and 2021, showing how the gap between satisfaction in wealthier and poorer neighbourhoods increased. At the end of the period under observation, the perceived liveability of poorer neighbourhoods were one quarter that of the richest neighbourhoods of the city (p.27). The researchers reflected on a number of plausible explanations for the growing gap. Firstly, the 'krachtwijkenbeleid', a policy implemented between 2008 and 2012 in disadvantaged neighbourhoods, might have led to their further stigmatisation, due to the attention placed on them as 'challenging areas' (ibid, p.28). Others argue that the perceived satisfaction actually declined because objective improvements to the neighbourhoods led to higher expectations (see Kullberg et al. 2015, cited in Snel et al. 2022, p.28). A second explanation links to the cuts of social provisioning and services (e.g. libraries, community centres), as a result of the 2008 financial crisis. Such structural cuts affected the wellbeing of residents in more vulnerable areas relatively more, as they were more dependent on this infrastructure. Thirdly, Snel et al. (2022) cite research exploring the consequences of the 2015 Housing Act, which "formally delineated that the most affordable social-housing units should go to the lowest income households", leading to a further concentration of more vulnerable residents in neighbourhoods with a higher concentration of social housing (Van Gent and Hochstenbach, 2019:164, cited in Snel et al. 2022, p. 29). Further research could explore the experience with housing market stability or volatility around the C&CP, in particular during the project's own impact assessment phase.

The Wijkprofiel⁴ is an index score based on three domains: social, physical and safety. The domains are split into themes (see Table 6 below) and the data is based on objective and subjective measurements. The objective measurements relate to 'facts' collected via various data sources and surveys (e.g. achieved level of education, participation in civic activities); whereas the subjective measurements are collected via survey and relate to opinions gauged on various topics (e.g. trust in the government, level of satisfaction with living conditions).

⁴ The Wijkprofiel is accessible online at <https://wijkprofiel.rotterdam.nl/nl/2022/home>. The dataset is available on request.

Table 6: Wijkprofiel domains and indicators

Social domain	Physical domain	Security domain
Experience with quality of life	Experience with quality of living/residing	Experience with security
<ul style="list-style-type: none"> • Self-reliance • Co-reliance/Togetherness • Participation • Connection 	<ul style="list-style-type: none"> • Living/housing • Public space • Infrastructure • Environment 	<ul style="list-style-type: none"> • Theft • Violence • Inbreak • Vandalism • Nuisance

In Table 7 below we present the social domain data from the Wijkprofiel 2022. In the city of Rotterdam, we see the social index decrease when compared to 2018. This is specifically due to a decrease in the subjective experience, particularly in the indicators relating to the social domain. The objective indicators on the other hand display a slight increase compared to 2018 (Gemeente Rotterdam 2022, p. 10). The Physical Domain also shows a negative trend – when compared to 2018, Rotterdam residents appreciate their city’s public spaces, infrastructure, surroundings and own living situation less; meanwhile the objective measurements for the same indicators display an improvement. Four of the five neighbourhoods with the lowest Security Index scores in 2018 show an improvement of at least five points in 2022 (Tarwewijk, Oude Westen, Hillesluis, and Bloemhof) while the Corona pandemic hit neighbourhoods with a lower Social Index relatively harder, with stronger consequences for more vulnerable groups.

• Table 7 - Wijkprofiel 2022, Social Domain data for Feijenoord area, Oud-Charlois and Tarwewijk

District	Neighbourhood	Social Index	Social Index - Subjective	Social Index - Objective	Experience with quality of life	Self-reliance - subjective	Together-ness/co-reliance - subjective	Participation - subjective	Connection - subjective	Self-reliance - objective	Together-ness/co-reliance - objective	Participation - objective	Connection - objective
Charlois	Tarwewijk	84	74	94	69	73	87	43	96	96	121	101	58
	Oud-Charlois	92	71	113	54	95	81	35	91	95	146	119	93
	Charlois (district)	85	70	99	53	83	80	41	93	87	123	101	86
Feijenoord	Kop van Zuid	113	116	110	148	133	80	63	157	137	134	134	34
	Kop van Zuid-Entrepot	115	108	122	106	111	99	85	140	107	150	128	104
	Vreewijk	96	88	103	80	88	97	65	109	79	123	89	122
	Bloemhof	77	56	98	20	60	71	53	77	80	120	91	100
	Hillesluis	79	60	98	50	61	83	26	81	88	115	90	100
	Katendrecht	118	120	117	118	131	120	79	152	113	138	122	95
	Afrikaanderwijk	92	77	107	55	72	94	52	111	80	131	102	116
	Feijenoord (wijk)	86	73	99	51	75	90	46	105	71	111	83	130
	Noordereiland	117	121	114	132	123	112	98	140	110	132	124	88
	Feijenoord (district)	93	81	106	68	83	92	51	110	89	127	102	105

The neighbourhoods of **Bloemhof**, **Tarwewijk**, **Hillesluis**, Carnisse, Lombardijen (three of which are in our catchment area) appear in all three lists of neighbourhoods with the lowest scores according to the three Indexes. Meanwhile, the position of the **Afrikaanderwijk** (also in our catchment area) shows improvement according to these indexes, relative to 2014, and it is no longer among the lowest scoring neighbourhoods according to the Wijkprofiel indexes. Again, it will be important to explore the experiences of residents of the Afrikaanderwijk further, to better understand how and whether this improvement is experienced.

5.3 Studies on the socio-demographic profile of Rotterdam South

In this section, we review some recent studies on Rotterdam's population, with a particular focus in South. These studies provide a more fine-grained and nuanced analysis of the socio-demographic profile of South, particularly when it comes to the variations in cultural, economic and social capital and migration background.

Table 8: Seven social groups, differentiated according to mix of cultural, economic, and social capital (Custers 2023)

1. Established top layer (gevestigde bovenlaag)
2. Cultural middle group (culturele middengroep)
3. Stable middle group (stabiele middengroep)
4. Low-contact middle group (contactarme middengroep)
5. Up and coming middle group (opkomende middengroep)
6. Connected lower group (verbonden lagere groep)
7. Precariat (precariaat)

Custers's research (2023; 2021; see also Custers and Engbersen 2019a; 2019b) offers a more nuanced approach to the study of social stratification in Rotterdam. Using Wijkprofiel data he analyses the local population based on three forms of capital: *economic*, *social*, and *cultural*. This research shows that, rather than a city with two speeds (North and South), Rotterdam is far more layered and complex. Accounting for the combination of these three types of capital reveals different groups, that vary in the types of capital they have at their disposal. In this Custers (2023) provides a detailed analysis of how the presence of seven different socio-economic groups (see Table 8) has evolved in Rotterdam, and in South in particular, between 2010 and 2019. These groups vary in terms of their incomes and economic capital; their level of education; participation in cultural activities; and frequency of social contact with others.

Custers's (2023) analysis highlights the changing composition of Rotterdam South's population according to the presence and evolution of the seven social groups over the 2010-2019 timeframe. His findings show that the middle groups have evolved in composition, with some sub-groups growing (cultural and up and coming middle groups experienced a 5% and 4% increase respectively), while others declined (stable middle group declined by 5%). The most striking finding

though is what Custers (2023, p. 4) refers to as a 'hardening' of the precariat (which increased by 4% points), a category where we find a high number of unemployed people and pensioners. The 'connected lower group' shrunk by 8% during this period. These changes did not occur homogeneously across South. Instead, the data shows that the cultural middle group and established top layer have settled primarily on the waterfront neighbourhoods, while the precariat and the up-and-coming middle group reside most often in the NPRZ focus areas. In alignment with the NPRZ goal, the middle groups appear to be growing, yet the expansion of the most capital-endowed groups is taking place elsewhere in the city. Moreover, Custers notes that particularly in the NPRZ focus neighbourhoods with high social housing, only 65% of residents felt that they received sufficient social support, marking a 6% decline compared to 2010.

Figure 5: Housing in Afrikaanderwijk, Maashaven Oostzijde (Wiktor Filip & Tyasha Clementina, 2023)



5.4 Demographic changes and gentrification

NPRZ and the neighbourhood programme '*Kansrijke Wijken*' are framed by some as forwarding **gentrification**, particularly due to the large-scale neighbourhood renovations and plans to make the city more attractive to middle income groups (Bolt 2022). Gentrification is a term adopted by Rachel Glass (1964) to describe the changes she observed in London's central residential areas in the 1960s: notably,

the influx of middle- and upper-class residents in areas previously occupied by working class residents. It is now a widely used term to refer to the phenomenon by which lower income residents are replaced by more affluent residents. Where Glass had described gentrification as the result of individual residential choices, more recent research and conceptualizations have recognised that gentrification can also be connected to the public policy domain and the operating practices of developers (see Hackwroth & Smith 2001), but also financial organisations and sharing economy platforms, such as Airbnb (Aalbers 2019).

Bolt (2022) reviewed studies that deal with gentrification in Rotterdam, in particular its effects on liveability and neighbourhood cohesion. When it comes to neighbourhood satisfaction, gentrification has complex effects. In some cases, it is perceived as breaking down community bonds and attachment to place - as residents that formed the social glue of a neighbourhood move out. Yet, positive effects are also mentioned, for example with the diversification of the resident population and the neighbourhood renewal. Oftentimes though the social contact between new and older residents is sparse, as gentrifiers are seen as keeping themselves to themselves and keeping interaction with the neighbourhood to a minimum, and more generally, caring less for their new area. Older residents experience the changing infrastructure and retail as not targeting them (see Bolt 2022 p. 42). Citing research by Slob et al. (2008), Bolt (2022) reports on the 'waterbed effect', the notion that urban renewal might well improve liveability in the targeted neighbourhoods, but often the problem is simply displaced to a different part of the city. Bolt concludes that the neighbourhood upscaling that gentrification brings with it places the lowest income groups in a squeeze, whereby their access to affordable housing is ever more restricted. Custers's (2023) analysis shows an overall increase in house values (*WOZ waarden*) between 2010 and 2019, especially in the waterfront neighbourhoods. Here private rentals and private ownership values went up by 34% and 35% respectively. Increases were also recorded in NPRZ focus areas with predominantly social housing.

5.5 Interactions across social groups

Building on Custers' (2021) insights and classification, research by Doff and Snel (2022) zoomed into how different social groups use and share the city and its public spaces, offering insights into the potential and challenges for inter-group connections and interactions. The research, which centres on the neighbourhoods of Afrikaanderwijk, Carnisse, Hillesluis and Tarwewij was supported by the city of Rotterdam and the Kenniswerkplaats Leefbare Wijken. Taking a more qualitative approach based on 50 interviews, observations, and narrative mapping, Doff and Snel (2022) show how groups with different types of capital make use of the city, and specifically South, differently. In other words, their neighbourhood and district holds different meanings and values to them. People with higher levels of economic capital tended to be more selective in their use of infrastructure in South, including shops and catering, and explained this in terms of a mismatch between their needs and preferences and what is on offer. Interestingly, people with lower levels of capital also reported a narrower action radius, and while they were very satisfied with local shops, they were restricted in their activities by e.g., lack of financial resources. They felt rather isolated, and their social life played out

primarily at home. Custers (2023) also noted that the experience of social cohesion, measured as good contacts and neighbourly relations, was at its lowest among groups with lower social capital, notably the contact-poor middle group and the precariat. Reflecting on the level of interaction across groups with different ethnic backgrounds, Doff and Snel's (2022) respondents reported experiencing 'separate worlds'. Many long-term residents reported missing what they described as the old-fashioned conviviality of public spaces of the past (e.g. sharing a drink or food outside), when social contact was more frequent in their recollection (ibid, p.33). It should be noted that some respondents reported gendered harassment and unease in public spaces, particularly affecting women (p.44-5).

The fast pace of change in South, and the arrival of diverse demographics (both economically and ethnically) were seen as a key driver in this experience, as there are often not enough time or opportunities to get to know each other. Respondents also reported being confronted with stereotypes and images of South as 'disadvantaged', 'dangerous', 'lagging behind', and actively countered them by encouraging their friends and relatives to visit, or by sharing their, more positive, impressions with others, e.g. on social media (Doff & Snel 2022, p.41-2). Other research has pointed to the spatial injustice that comes with the perpetration of negative reputation and discrimination in South, as "negative stigma can harm individuals' opportunities and social acceptance outside the neighbourhood" (Dol, Hoekstra & Kleinhans 2019, p.10). Moreover, the construction and reproduction of such negative frames fails to acknowledge the actual diversity of realities and experiences in South (ibid Custers 2023).

The authors conclude with some insights into how social groups relate to South differently: for example, for the groups with higher levels of capital, living in South is part and parcel of a chosen 'lifestyle'. Whereas for the more precarious groups, a restricted action radius in South is also out of necessity (due to restricted mobility and means). Dol et al. (2019, p.1) refer to a 'survival mode' that "inhibits participation in local societal organisations that attempt to improve the local socioeconomic conditions and liveability". Yet as Custers (2023, p.38) notes, between 2010 and 2019, volunteering activities and neighbourhood participation has increased among the precariat – a trend which displays positive signs of commitment to civic engagement. Custers analysis leads him to the recommendation of more actively engaging lower social groups in city making and planning, building on their commitment but also affording them equal say and recognition. Diverse groups coexist peacefully yet mixing is still seen as emergent. The issue does not seem to be with a lack of infrastructure – to the contrary. Many initiatives exist, driven by residents and entrepreneurs in particular. Future research could explore which type of infrastructure fits the needs of residents who live in more precarious and isolated conditions, but also in what ways existing facilities can be more open, inviting and accessible. Custers also recommends investments in social infrastructure that can bring people together and help develop a shared sense of belonging and familiarity. Moreover, the author also notes that the importance of continuity of social networks and contacts should not be underestimated when physical neighbourhood restructuring is planned (ibid, p.39). An ecologically thriving and clean public space was also very desirable, a key ingredient of a stronger sense of place (ibid; Doff & Snel 2022;).

5.6 Diversity and migration background

Rotterdam is a superdiverse city, and more than half of its population has a migration background (CBS 2018). Table 9 below presents data from the from the National Bureau for Statistics on the migration background of the population of the neighbourhoods in the catchment area.

Table 9: Migration background of population in the C&CP catchment area in Rotterdam South, taken from the Basisregistratie Personen (BRP) (OBI 2022)

Migration background	Dutch	Surinam	Caribbean	Turkey	Morocco	Cape Verdean	Other Not western	Other EU	Other Western
Kop van Zuid (Wilh'pier)	43,9%	4,3%	7,5%	4,2%	2,7%	0,9%	19,2%	9,1%	8,1%
Kop van Zuid (Entrepot)	32,4%	9,2%	4,5%	12%	14%	2,4%	12,1%	6,3%	7,2%
Vreewijk	47,6%	8,7%	6,4%	6,4%	6,7%	1,2%	10,4%	8,4%	4,2%
Bloemhof	22,3%	9,4%	7,4%	22,2%	10,7%	2,1%	11,1%	11,3%	3,6%
Hillesluis	16,2%	10%	6,8%	24,2%	14,8%	2,7%	12,3%	10%	2,9%
Katendrecht	48,4%	7,6%	4,5%	3,8%	6,6%	1,5%	15,3%	6,3%	6%
Afrikaanderwijk	17%	11,7%	4,3%	26,7%	15,4%	2,3%	14,1%	4,7%	3,7%
Feijenoord	18,6%	10,3%	5,4%	21,8%	17,8%	3,8%	14,1%	4,7%	3,6%
Tarwewijk	19,8%	11,3%	9,2%	11%	7,7%	3,2%	14,2%	19,8%	3,8%

Yet as Glas (2019) argues, such classification does not reveal the full extent of the diversity of Rotterdam's population, where people from over 206 countries come together. Glas (p.34) therefore distinguishes between 10 to 18 groups for a more fine-grained 'diversity perspective'⁵. In her analysis, Feijenoord is one of the most diverse districts of the city (together with Delfshaven, in the North-West of the city). Furthermore, her research also touches upon the amount of social contact the groups of Rotterdam have. While residents of diverse neighbourhoods appear to have fewer contacts with each other, residents who do engage with their neighbours appear to be more positive about relationships across diverse groups. Her recommendations emphasise the role of contacts among neighbours in diverse neighbourhoods and the important role of social infrastructure that can provide (informal) spaces of encounter and interaction.

⁵ Glas (2021) proposes a 10-category classification (European/Anglo-Saxon countries; Arabic countries; Latin America; Sub-Saharan Africa; Asia; Former West Indies colonies (Suriname, former Dutch Antilles); Indonesia; Cape Verde; Morocco; Turkey. The 18-category classification distinguishes between South, West, Central and South-East Asia and the Pacific; and within Europe, a distinction is made between Anglo-Saxon, Germanic, Scandinavian, Mediterranean, Central and Eastern Europe, and Belgium.

Figure 6: Shop fronts in the Afrikaanderwijk (Wiktorija Filip & Tyasha Clementina, 2023)



Reflecting on the superdiverse city, Albeda and colleagues conclude that for convivial societies to emerge, a balance is required between on the one hand, developing close-knit relations across diverse communities, while on the other hand, ensuring communities have the space to nurture their unique identity and diversity (Albeda et al. 2022). Role models can play an important role here, especially for younger generations (Beijers 2022, p.17).

The first report of the project 'Rotterdam Voorbij Discriminatie' (Beijers 2022), translating to *Rotterdam post-discrimination*, explores the experience and impact of discrimination and exclusion among three communities in the city (Jewish, Muslim, and Black). The report is based on meetings with community representatives where the discussion focused on experiences with violence and discrimination, their consequences, and their recommendations for the future. The report offers invaluable insights for the C&CP project, particularly on education. In this domain, the report calls for education to devote more attention to experiences of discrimination, and to address decolonisation and anti-racism. The inter-generational suffering that past traumas bring to bear in the present day is also recognised (ibid, p.17). Moreover, (unconscious) biases in education should be tackled, also insofar as it affects supervision and schooling advice. The report also contains recommendations we will reflect upon in our programming, for example:

"Black Rotterdammers want a platform where they can express themselves and share and develop their knowledge. A place where people formulate

their own values and norms, which provides something to hold on to and can counterbalance the dominant views on the Black community, the need for a hub for Black entrepreneurs.” (Ibid 2022, p.11)⁶

The report also refers to the importance of changing mentalities and (media) representations, tackling the disinformation or misinformation that affects communities such as the Islamic one.

5.7 Community-based initiatives and spaces of interaction

The report “Divide in Rotterdam South” maps community-based initiatives (CBIs) in four neighbourhoods south of the river Maas. The research done in the context of the SPRING project classifies CBIs according to the following intersecting (sub)categories: 1) form of organization (citizen initiative; community initiative; social entrepreneur; platform; religious organization; municipal/welfare initiative; 2) main goal: mobility and health; education; nature and greenery; financial and welfare; sport, culture and the arts; 3) audience: adults; seniors; children and youth; local residents; mixed; 4) regional position/focus: local/neighbourhood; regional (Zuid); city level (Rotterdam); national level (Netherlands).

Westerhof (2022) reports back on the importance of places where residents can ‘just walk in’ (p.30), meaning that they can feel at home and supported in an informal and convivial way. This is an important lesson for C&CP, as it shows the importance of reflecting on potential (and/or unintentional) barriers to entry and exclusionary practices, starting from the overall accessibility and feel of the building as a precondition for engagement in our cultural and learning activities. Moreover, Westerhof (2022) also pauses to reflect on the role played by volunteers, who share their resources (time, money primarily) for the benefit of others in the community. The significant role played by volunteers is partially a consequence of budget cuts which have been paired with a reduction in paid professional staff at many of the initiatives. Paradoxically, when professionals were called into support with specific emerging issues (e.g. the example of councillors being called into to talk to children following a recent stabbing incident involving young people), they were often deemed to lack a strong feel for and understanding of the communities and their needs. In the coming phase of research, we will build on the experience and body of research developed by the network of *opbouwwerkers*⁷ or social and community workers over the years, for example Nel tenBoden with whom we are in contact. Most recently, tenBoden and colleagues were involved in a dialogue with 340 residents of the now demolished Tweebosbuurt in the Afrikaanderwijk (MARONED 2018). They recorded the experiences of residents of the Tweebosbuurt, from the announcement of the plans to the implementation phase, highlighting

⁶ Quote translated by the authors. The original text is: “*Zwarte Rotterdammers willen een podium waar zij zich kunnen uitspreken en hun kennis kunnen delen en ontwikkelen. Een plek waar men eigen waarden en normen formuleert, die houvast geeft en tegenwicht kan bieden tegenover de dominante opvattingen over de Zwarte gemeenschap, de behoefte aan een hub voor Zwarte ondernemers*”.

⁷ See the repository of documents and experiences on opbouwerk in Rotterdam between 1965-2010, in this online archive: <https://opbouwwerkinrotterdam.nl/>

among others the challenge to social networks and community relationships that such development entailed. Among much controversy relating to the practices of the housing corporation Vestia, the redevelopment of the Tweebosbuurt included the demolition of 588 social houses, the renovation of 101 houses, and the building of new social - but also private, more expensive, housing⁸. Moreover, 137 social housing units are planned, a notable decrease compared to the number of units that were demolished.

Figure 7: Afrikaandermarkt, Afrikaanderwijk, Feijenoord district. (Wiktorja Filip & Tyasha Clementina, 2023)



CBS data processed by the municipality's OBI unit shows that Rotterdam South is home to many higher education students – including higher vocational education HBO and academic/university education WO, see Table 10 below. The table also shows the chosen study specialisation.

⁸ See further information on: <https://www.rotterdam.nl/tweebosbuurt>

Table 10: Higher educated students' academic year 2021-2022

		Rotterdam centre	Feijenoord	Charlois
<i>Higher vocational education (HBO)</i>	Education	156	309	251
	Linguistics, history and arts	245	210	276
	Social sciences, business administration and law	494	720	616
	Natural sciences, mathematics and computer science	79	169	160
	Technology, industry and construction	134	191	173
	Healthcare and wellness	209	557	471
	Personal services, transport, environment and safety	70	70	68
<i>Academic education/University (WO)</i>	Linguistics, history and art	375	127	101
	Social sciences, business administration and law	1832	828	508
	Natural sciences, mathematics and computer science	133	64	48
	Technology, industry and construction	148	91	80
	Healthcare and wellness	513	197	152
	Personal services, transport, environment and safety	50	18	-
	Education	35	49	32
	Unknown	138	250	237

The following table (11) is from OBI (2022) Feitenkaart Opleidingsniveau Rotterdam op gebieds-en buurtniveau 2021. This measures the level of education of residents 15-75 based on the Enquête Beroepsbevolking (EBB) done by the CBS, and covers data for 77% of the city's population aged 15-75.

Table 11: Level of education per area, taken from OBI (2022).

Level of Education	Lower	Middle	Higher
<i>District Feijenoord</i>	38%	37%	25%
Kop van Zuid (Wilh'pier)	7%	26%	67%
Kop van Zuid (Entrepot)	30%	34%	36%
Vreewijk	42%	41%	17%
Bloemhof	44%	41%	15%
Hillesluis	41%	43%	16%
Katendrecht	24%	29%	47%
Afrikaanderwijk	45%	35%	20%
Feijenoord	44%	38%	18%
Noordereiland	25%	27%	48%

5.8 Arts and Culture in Rotterdam South

Over the past few years, there have been a number of policy documents and visions written about culture and the arts in Rotterdam. In this section, we review some of the key documents and developments that can help us understand Rotterdam's cultural and artistic ecosystem, as well as explore the priorities and challenges identified over the last couple of years. These insights can help us to position the C&CP in existing ecosystems, while at the same time they can help us to reflect on our added value and potential impact.

One of the earlier documents ones was developed in the context of the 2017, and is entitled *“Rotterdam, stay close to what you are! Becoming an international cultural hotspot starts with authenticity”* (Gerritsen, Pruimers & de longh 2017). The report was based on a consultation with stakeholders and discussions within an International Advisory Board and excerpt meetings. The report sets out to strengthen the city's profile as a national and international cultural hotspot. The report is structured according to a set of findings and related action-oriented recommendations. Specifically, the findings relate to three core areas: authenticity, interconnectivity, and potential (see Table 12 below). The report explores the notion of a city where innovation happens and young initiatives can develop, power, diversity and vitality. The report contains some recommendations – on the one side, it places emphasis on a process of change, whereby Rotterdam's broad 'portfolio' of initiatives and diverse ecosystem is the main driving force; while on the other it argues strongly that Rotterdam's strength lies in being 'itself', authentic and diverse. Interestingly, the report is a strong plaidoyer for staying close to its roots, while at the same time it adopts rather market-oriented tones and language (portfolio, development, audiences).

Table 12: Summary of findings and recommendations of the International Advisory Board report on culture (Gerritsen, Pruimers & de Jongh 2017)

Core areas	Key finding	Key related recommendations
Authenticity	The starting point is local uniqueness, be it formalised or informal, spontaneous. Cherishing this, as well as strengthening a sense of pride, is key.	Developing narratives related to the “DNA” of the city and its residents, through bottom up processes.
Interconnectivity	Culture is an essential element of urban development, and not a separate field.	Enhancing connections across and within sectors (from education to business, from maker movement to creative industries), whereby art and culture are seen as key assets/top priority and key to quality of life improvements. Exploring how the cultural ‘sector’ can contribute to the city’s strategic goals. Making room for experimentation, collaborations and diversity, as well as exploring the potential of digital culture.
Potential	Rotterdam’s ‘vibe’, attitude and character as focus of a collective identity.	Paying attention to the city’s informal cultural scene. Involving (younger) stakeholders in plans. Exploring the city’s DNA and the focus areas of water, architecture, diversity, informal culture, and the ‘definitive Rotterdammer’.

The report contains a interesting SWOT analysis (Gerritsen, Pruimers & de Jongh 2017 P.19) based on a broad consultation. Interestingly for our project, the weaknesses relate, among others, to a lack of involvement of major universities and weak interconnections within the cultural sector - perspectives which our project is addressing.

In the report *Visie Cultuur op Zuid* (Gemeente Rotterdam 2021), culture and education are framed as a source of resilience and vitality. The report sets forth a vision for a ‘new promising cultural future for South’ (p.3) (“een nieuwe kansrijke culturele toekomst van Zuid”). On the one hand, interventions in culture and education are seen as essential in forwarding equal opportunities for all, on other hand the report emphasises ‘a future where culture has many shapes and faces for everyone’, where in other words there are opportunities to participate in cultural activities that meet their needs and wishes (p.4, “een toekomst waarin cultuur vele vormen en gezichten heeft voor iedereen”). The Vision connects to the municipality’s cultural policy and its three pillars: inclusivity, innovation,

interconnectedness. Cultural policy should support culture that is engaging for everyone, that is innovative and transformative, and that connects and binds.

Figure 8: View of Maassilo at the Maashaven Zuidzijde (Wiktorja Filip & Tyasha Clementina, 2023)



The document frames South as a space of potential and innovative impulse (as a quote on p.5 states, “Zuid is in trek!”, meaning ‘South is in demand!’), while also noting that South counts fewer cultural institutions and lower cultural participation rates in comparison to the rest of the city, or even to other parts of the country. This challenge is addressed through a fourfold approach:

1. Stimulating participation by engaging residents in and through cultural programming that speaks to them and their needs.
2. Supporting talent development through coaching and professionalisation, and presentation.
3. Nurturing strong cultural infrastructure that is accessible and locally embedded in specific neighbourhoods.
4. Working towards an attractive living environment for residents and visitors.

The C&CP project supports a number of these activities: for example, by providing a presentation setting for local cultural programming (creative placemaking); by engaging with local communities and cultures, and their material and immaterial heritages; by supporting social entrepreneurship in the arts and culture sector

through our business coaching and support (with our partners at the BuzinezzClub); and supporting artistic interventions in the public sphere.

Arts and culture education is an integral part of the C&CP, as education in the arts and culture is at the heart of its partnership. The *Visie voor Cultuur op Zuid* (Gemeente Rotterdam 2021a) states the importance of cultural education for children and young people, in its own right but also as part of the development of soft skills, creativity and citizenship. There is a real opportunity for the education activities at the Putselaan to connect to cultural education practices at schools and other institutions in South, for example by hosting schools or engaging staff and students in outreach activities. Moreover, the creative placemaking programme of activities at the Putselaan offers opportunities to connect with younger and older talent locally and develop joint concepts and events with students and teachers of the partner institutions (EUR, WdKA, Codarts). The *Visie op Zuid* also recognizes the importance of programming that reflects the needs and wishes of local residents and communities. Our creative placemaking programme of activities and events will be tailored in dialogue with stakeholders and local communities and evaluated for its fit and responsiveness to their needs.

We also see an important role for the C&CP in contributing to a supportive and enabling environment for Rotterdam South's creative and cultural ecosystem. The *Visie Cultuur op Zuid* recognizes a strong network as one of the foundations of talent and opportunity development. The mapping that we are currently completing is a first step towards shining a light on existing, thriving collaborations and identifying the potential for further, stronger networks and bonds across institutions and communities. In line with the New European Bauhaus principles, we consider it essential that partnerships are not restricted to the cultural and creative field but that they also cover community and ecological initiatives that are essential to social and environmental resilience.

Research commissioned via the Creative Cities Monitor 2021 (Rutten, Manshanden & Visser 2021) reported that since 2017, the yearly growth in creative industry jobs in Rotterdam was at 5%, the highest rate of growth among Dutch cities. In this period, Rotterdam had overtaken Amsterdam in terms of percentage of growth of jobs in the sector (Rutten, Manshanden & Visser 2021 p.7). The growth of jobs in ICT was also higher in Rotterdam compared to Amsterdam (8,1% and 4,3% respectively). While in absolute terms, Amsterdam is still the largest concentration of jobs in the creative industries (six thousand jobs in the period 2017-april 2020, compared to Rotterdam's two and a half thousand), the Monitor explains these trends by pointing to increases in real estate prices in the capital and improvements in business climate in other cities, particularly Rotterdam.

The NPRZ mid-term review discusses the C&CP and plans for a larger scale C&CP in Charlois. The NPRZ frames the added value of the C&CP project in terms of proposing pilots and innovative interventions that can a) put a spotlight on the cultural vibrancy and potential of South; b) reach and engage with diverse audiences (NPRZ 2023, p.76).

5.9 Cultural participation in Rotterdam South

Rotterdam Festivals monitors cultural participation in the city. Their cultural participation dashboard shows the geographical reach of (subsidised) cultural institutions in Rotterdam, based on an index. An index below 80 indicates a lag in cultural participation and subsequently, a potential to enhance it; whereas above 120 indicates that residents of a neighbourhood participate more than the city average. The table (13) below shows the indexes for the neighbourhood surrounding the C&CP ([Source](#)).

Table 13: Rotterdam Festivals cultural participation Index (RFI), Feijenoord area, Oud-Charlois and Tarwewijk, 2018, 2019, 2020

District	Neighbourhood	RFI 2018	RFI 2019	RFI 2021
Feijenoord	Afrikaanderwijk	51	55	60
	Bloemhof	50	44	47
	Feijenoord (wijk)	58	70	90
	Hillesluis	50	55	65
	Katendrecht	129	138	272
	Kop van Zuid	192	185	229
	Kop van Zuid-Entrepot	161	141	138
	Noordereiland	156	195	139
	Vreewijk	54	63	48
Charlois	Oud-Charlois	85	88	111
	Tarwewijk	50	64	59

Every two years, Rotterdam Festivals (2021) publishes research on cultural participation in Rotterdam and residents' engagement with organisations which have received subsidies each year during the four-year cultural plan period (*cultuurplaninstellingen*). It is important to note that the data does not cover organizations which fall outside the cultural plan – meaning that engagement with more informal or not subsidised organizations is missing. The types of organisations include: festivals, galleries, companies, museums, venues, and independent creatives. The last report dates back from 2021 and is exceptional insofar as it covers 2019-2020, years during which many cultural institutions were affected by the Corona pandemic and subsequent lockdowns or restricted activity.

Over the years, Rotterdam Festivals (2018) has developed a typology of audience groups, comprising 11 profiles classified in three categories: light, medium and high participation. The classification takes into account the frequency of participation but also the type of cultural engagement. With this research, RF monitors which groups are participating in cultural events and programming and where audiences reside. The data shows a gap in cultural participation between Rotterdam North and South, with residents of the Northern part of the city engaging with cultural organisations more than those of the Southern part. This

trend is particularly marked when the cultural institutions situated in the 'kop van Zuid' neighbourhood are not taken into account (Rotterdam Festivals 2021, p.11). In 2020, the neighbourhoods of **Charlois**, IJsselmonde and **Feijenoord** displayed the lowest levels of cultural participation relative to the rest of the city (ibid, p.42). However, as infrastructure in South is predominantly driven by local residents (Custers 2023), moving also in more informal channels (Westerhof 2022), these results likely can not pick up the diverse cultural consumption that is taking place in South. The gap may thus not be as big as is found in Rotterdam Festivals report, with cultural consumption merely taking on other (less institutionalised) forms.

As Custers (2023) explains, there is infrastructure in South, however, it is predominantly driven by residents meaning that it is also harder to detect, with communication also moving through more informal and face-to-face channels (Westerhof 2022).

Table 14: 11 profiles of cultural consumers according to Rotterdam Festivals (Rotterdam Festivals 2021)

1. The cultural omnivore (Culturele Alleseters)
2. The familial cultural consumers (Kindrijke Cultuurvreters)
3. The extravagant culture lovers (Weelderige Cultuurminnaars)
4. The classic culture lovers (Klassieke Cultuurliefhebbers)
5. The starting culture seekers (Startende Cultuurspeurders)
6. The active entertainment seekers (Actieve Vermaakvangers)
7. The suburb dwelling social consumers (Proevende Buitenwijkers)
8. The curious future go-getters (Nieuwsgierige Toekomstgrijpers)
9. The meandering pleasure seekers (Flanerende Plezierzoekers)
10. The social cultural hoppers (Sociale Cultuurhoppers)
11. The familiar cultural enthusiasts (Lokale Vrijetijdsgenieters)

The research by Rotterdam Festivals (2021) provides insights into the types of cultural participation profiles typical per city area. This offers interesting information about the types of target groups that are prominent in areas with lower levels of cultural participation, which in turn can inform initiatives exploring the potential for additional engagement. For example, in Charlois, there is an over representation of groups with low levels of cultural participation; taking into account again that this is more institutionalised (and municipally subsidies) forms of culture, and less is known about more informal modes of cultural participation.

The cultural participation profiles that are most prominent in South are: *the curious future go-getters*, *the strolling pleasure seekers*, *familiar cultural enthusiasts*, and *the cultural omnivore*. The report also gives some examples of different types of organisations that have been successful in attracting groups with lower levels of cultural participation, for example WORM, Bird, Theater Zuidplein and Baroeg (among the venues); Hiphop in Je smoel, House of Urban Arts, Popunie, and HipHopHuis (among the institutes providing classes and courses for self-

practice of cultural activities); and the Maas theatre and dans and Rotterdams Wijktheater (among the organizations).

A report by Menko et al. (2018) gives details on the preferences different target groups display, as well as giving voice to what they miss and would like to see in the city. People who display the cultural preferences described as Urban Future Builders often live in Oud-Charlois, Feijenoord and the Afrikaanderwijk. The group is characterised by low-to mid-level education, relatively young (18-45), non-Western background, and possess a lamented that cultural offers do not meet their expectations. Often members of this group hold down two jobs and have very busy lives. The report also defines what culture means according to this group.

*"In my neighbourhood you had a whole summer where there was music for every culture. I live close by Afrikaanderwijk. There you had something from every culture every week in the summer. With food and everything. Also, a salsa evening, for everyone. Crowded. Then you also get to know each other's culture." "I want more of Surinamese culture. Or it may also be something from other countries. Especially the Caribbean countries I mean. Something is missing from people with a migration background"*⁹ (Menko et al. 2018, p.29)

C&CP can draw many interesting insights from the research carried out by Rotterdam Festivals (2021).

- Firstly, Rotterdam Festivals recommends establishing partnerships with organisations with the same target group, in the delivery of joint programming. More generally, RF recommends taking an ecosystem approach, whereby attention is given to activities covering the spectrum of participation from higher to lower levels. C&CP would like to adopt both these points, working with local partners and hosting activities that accommodate a diverse public.
- Secondly, RF highlights the potential for higher levels of participation among groups who do not tend to travel far yet might have free time to dedicate to cultural activities. As South has a large number of people who fall under the familiar cultural enthusiasts profile (people who particularly look for culture that is close by and relatable) this is a valuable point for C&CP. We could, for example, target this specific group in our activities.
- Thirdly, galleries attract younger audiences and have the potential to stimulate curiosity and engagement among these groups, as well as among people who are starting out in their explorations of the cultural sector (Starting Culture Seekers group). We can certainly draw lessons from this

⁹ Quote translated by the authors. The original text is: *"Bij mij in de wijk heb je een hele zomer gehad waarbij er muziek was voor iedere cultuur. Afrikaanderwijk, ik woon daar dichtbij. Daar had je elke week in de zomer iets van iedere cultuur. Met eten en alles. Ook een salsa avond, voor iedereen. Drukbezocht. Dan maak je ook kennis met elkaars cultuur." "Ik wil meer van de Surinaamse cultuur. Of het mag ook iets zijn van andere landen. Vooral de Caribische landen bedoel ik. Er ontbreekt iets van mensen met een migratieachtergrond."*

experience in our planned exhibitions, both within the Putselaan building and in our pop-up events.

- Fourthly, child-friendly activities are interesting insofar as they have the potential to reach young families, thus children and adults alike. Again, this is an interesting insight as not only does this method lend for a diverse audience, but in organising activities for children we can introduce C&CP to future student populations.

5.10 Sustainable development and Rotterdam South

Rotterdam is one of the signatory cities of the EU Mission Climate Adaptation, and as such it is experimenting in the field of climate adaptation and resilience. The C&CP team is now in contact with the Climate Adaptation team and we are exploring ways to work together in view of our common goals. Specifically, the team can advise us on the renovation of the building in accordance with the most advanced climate adaptation standards. Moreover, we are setting up a collaboration with their 'With Rotterdammers' team, which engages with citizens and local initiatives in promoting the goals of climate adaptation through grassroots and participatory actions. In so doing, we will consider the insights from the survey entitled *Rotterdammers over Klimaat en Duurzaamheid* (van Veelen en de Graaf 2022).

Since 2019, on recommendation of the Dutch national government (BZK), sustainability is more explicitly linked to the goals of the NPRZ (Gemeente Rotterdam 2021b). The resulting approach is set out in the document 'Sustainability in the NPRZ' (*Duurzaamheid in het Nationaal Programma Rotterdam Zuid (NPRZ)*, published in March 2021. One of the main sustainability transitions in the NPRZ area is the shift to gas-free energy in Pendrecht and Reyerood/Heindijk, with smaller-scale pilots taking place in other NPRZ areas (e.g. broadening access to solar energy for lower income residents; developing measures to support local entrepreneurs and service providers active in the field of sustainability). Without a doubt the energy transition in the NPRZ focus areas presents some challenges, due to the state of the housing market and the costs associated with improvements, but also because of other urgent priorities that require energy, commitment, and resources (ibid). At the same time, because a lot needs to be done to housing in these areas, there is also an opportunity for the energy transition to be a 'social lever' in South – coupled with education and employment opportunities (Gemeente Rotterdam 2021b, p.4; see also Gemeente Rotterdam 2020), but also as a way to reach out and connect to different social groups. As in the **Rotterdams Duurzaamheidskompas** (translated to *sustainability compass*), the energy transition is not just a goal in and of itself – it is also an opportunity for a comprehensive approach to addressing complex challenges, from poverty to mobility (Gemeente Rotterdam 2020). The Energiehuis in Reyerood is an interesting example: it houses sustainability-related initiatives from the neighbourhood. An example are the knitting workshops using wool from Rotterdam sheep; but also a weekly Repair Café¹⁰. Finally, the NPRZ is also looking

¹⁰ <https://duurzaam010.nl/thema/energiehuis/> Last accessed: 4 May 2023.

to explore non-formal educational formats (e.g. Open Badges for energy coaches for example) that recognize and reward people's engagement with the energy transition. The C&CP cultural and societal programming can contribute to efforts and initiatives that reach out and create connections for the energy transition. An interesting example here is the Nacht Club in Reyerood.

Figure 9: 'De Muziek Experience' a local organisation for music lessons, Afrikaanderwijk (Wiktorija Filip & Tyasha Clementina, 2023)



The Rotterdams Duurzaamheidskompas (Gemeente Rotterdam 2020) sets out the goals and ambitions and puts forward an integrated approach for the realization of transitions towards a more sustainable city. Four focus areas are identified: circularity, climate resilience, healthy living environment, and energy transition. The Compass also highlights the contribution to the 17 UN Sustainable Development Goals.

The Rotterdams WeerWoord (RWW) initiative is coordinated by the Municipality of Rotterdam and partners (including water management companies¹¹) with the goal of engaging with the city and its residents in climate mitigation and adaptation initiatives. The RWW's motto is *"Samen onze stad voorbereiden op een extremer klimaat"* (Together we prepare our city for a more extreme climate) and it does so, among others, through its Wijk aanpak - that is to say it's neighbourhood approach, close to citizens. RWW focuses on six themes (flooding, precipitation, heat, ground

¹¹ For an overview of Rotterdams WeerWoord, see: <https://rotterdamsweerwoord.nl/wie-zijn-wij/> Last accessed 28 May 2023.

water, soil subsidence, and drought) and five areas of implementation (new construction, existing construction, transitions, public spaces, and *Rotterdammers in Beweging*, Rotterdammers in Action). The Rotterdam in Beweging implementation area is of particular importance for C&CP, as it centres on collaborations and partnerships for and with citizens. As RWW notes, more than half of the city's area is in private hands, making partnerships with public *and* private stakeholders a matter of urgency. Over the years, RWW has mapped out the climate-related challenges to the city (see *Klimaatopgaven in Kaart*¹²), highlighting how each neighbourhood has its own 'climate character' (RWW 2023). This shows the importance of approaches and solutions that are tailored to the specificities of neighbourhoods, their residents and their opportunities and needs. The RWW has set itself the goal to ensure that by 2030, all neighbourhoods in the city are actively engaging in climate adaptation. The approach taken by RWW has a number of key values, which are very much aligned with the ethos of C&CP (see Table 15 below).

Table 15: Rotterdams WeerWoord Key Values (RWW 2023)

1. Servitude (Dienstbaarheid)
2. Integrated approach (Integrale aanpak)
3. Lowering thresholds (Laagdrempeligheid)
4. Creating Meaning (Zingeving)
5. Creating moments of success (Succesmomenten creëren)
6. Inclusiveness (Inclusiviteit)
7. Climate skills (Klimaatvaardigheid)

The RWW's neighbourhood strategy (Wijkaanpak) is based on a six stage process, including carrying out a needs and opportunity assessment, connecting local and short term priorities to longer term climate adaptation goals, and assessing the impact of actions undertaken. Moreover, the strategy focuses on several levels of action, starting from setting the groundwork through education and learning (targeting awareness raising, inspiration and engagement). On a spatial level, RWW promotes small and wider scale interventions, ranging from DIY actions to neighbourhood block interventions and wider area redevelopments. We see many opportunities for C&CP to develop synergies with RWW, through learning, awareness and concrete actions we can undertake at our hub. The Afrikaanderwijk is currently one of the neighbourhoods in which RWW has tested its 'Wijkaanpak' (neighbourhood approach) and it is likely that Feijenoord, Bloemhof, Tarwewijk and Oud-Charlois will be included in the extension of the Wijkaanpak in 2024.

¹² <https://rotterdamsweerwoord.nl/weerberichten/het-klimaatopgaven-in-kaart-document-toont-de-urgentie-voor-stevige-klimaatadaptatie-in-rotterdam/>

6 Mapping of inclusive, sustainable, artistic and cultural initiatives effecting territorial transformation in Rotterdam South

C&CP is designed to effect positive societal change and territorial transformation in Rotterdam South, home to over 200.000 inhabitants (34% of the city's population) with more than 170 nationalities. As a result of the NPRZ, numerous socio-economic indicators are regularly monitored and reported upon (link to NPRZ 2023-26).

C&CP does not seek to duplicate such monitoring efforts, but rather asks whether and which other indicators should be monitored in order to get a comprehensive picture of how Rotterdam South is transforming according to the New European Bauhaus principles of inclusion, sustainability and aesthetics.

The first stage in this process is to get a good understanding of initiatives in Rotterdam South that are already working towards the NEB principles. We do so by researching and mapping existing initiatives in Rotterdam South, bringing together various sources of information and complementing them with our own knowledge and contacts developed since the start of the project. In particular, we draw on the knowledge gathered by Visie Cultuur op Zuid (Gemeente Rotterdam 2021a), Cultuurconcreet¹³ and RDM SAUS, and research carried out by Westerhof (2022) for the SPRING pilot project. The latter offers an overview of cultural and artistic institutions and initiatives in Rotterdam South - commissioned by the municipality. C&CP has now taken over Rotterdam SAUS and we are currently enriching the map with sustainability and community initiatives. In particular, we build upon the knowledge and experience of Cultuur Concreet's 'Cultuurscan' approach. Cultuur Concreet is an independent intermediary in Rotterdam that supports cultural activities at a "hyper-local" level. The Cultuurscan dates back from 2021, whereby all the different areas of the city (including Charlois and Feijenoord in South) are scanned for cultural strongholds, pearls and raw diamonds (their own wording). It offers a quick and accessible insight into the opportunities and challenges for arts and culture in the different neighbourhoods. Common challenges are identified: for example, a lack of continuity and financial stability for initiatives; lack of adequate spaces for artistic and cultural practices to flourish, develop, and be performed and experienced; missed opportunities for strengthening local networks and partnerships within the local artistic and cultural ecosystem (Cultuur Concreet 2021a; 2021b).

¹³ See Cultuur Concreet's website at <https://www.cultuurconcreet.nl/>

Figure 10: Graffiti in the Afrikaanderwijk (Wiktorija Filip & Tyasha Clementina, 2023)



To get a better impression of what already exists in Rotterdam South we present here a mapping of current initiatives. As the ambition of C&CP is to be a *sustainable hub of arts, research, learning and community*, following also the NEB principles, we explored what is happening along the lines of art, sustainability and community in the neighbourhood. In our search, we took **RDAM Saus**¹⁴ as a starting point, an existing mapping of art and culture initiatives in South, funding by the municipality and collected by Rene Trijselaar and commissioned by the municipality. The goal of SAUS was to reveal the thriving artistic and cultural scene in Rotterdam South, and also to further strengthen it by identifying potential areas for collaboration and synergy. By taking over and extending the SAUS map and website, we are effectively seeing an example of added value of C&CP in collaborating and strengthening local artistic and cultural ecosystems.

In the process we have taken over ownership of this map with the ambitions to also strengthen South's existing creative and cultural ecosystem. To this initial list we have added initiatives that also focus on sustainability and community, for example showcasing the ecological initiatives that centre on green areas and community gardens, but also the thriving associations that bind Rotterdam's superdiverse population. As of May 2023, the list consisted **of 313 initiatives in**

¹⁴ See initial RDAM Saus mapping here <https://rdamsaus.nl>

South.¹⁵ As stated above, our mapping is ongoing, and the online map will keep track of any new developments. For now, we have classified the data according to the widely used Creative Industries Monitor (Rutten et al. 2021) classification - this gives us a starting point for, as we acknowledge that other classifications and distinctions (e.g. focusing on subcultures, level of formality) might also provide (more) meaningful insights into trends and developments.

Table 16: Mapping areas of focus in Rotterdam South

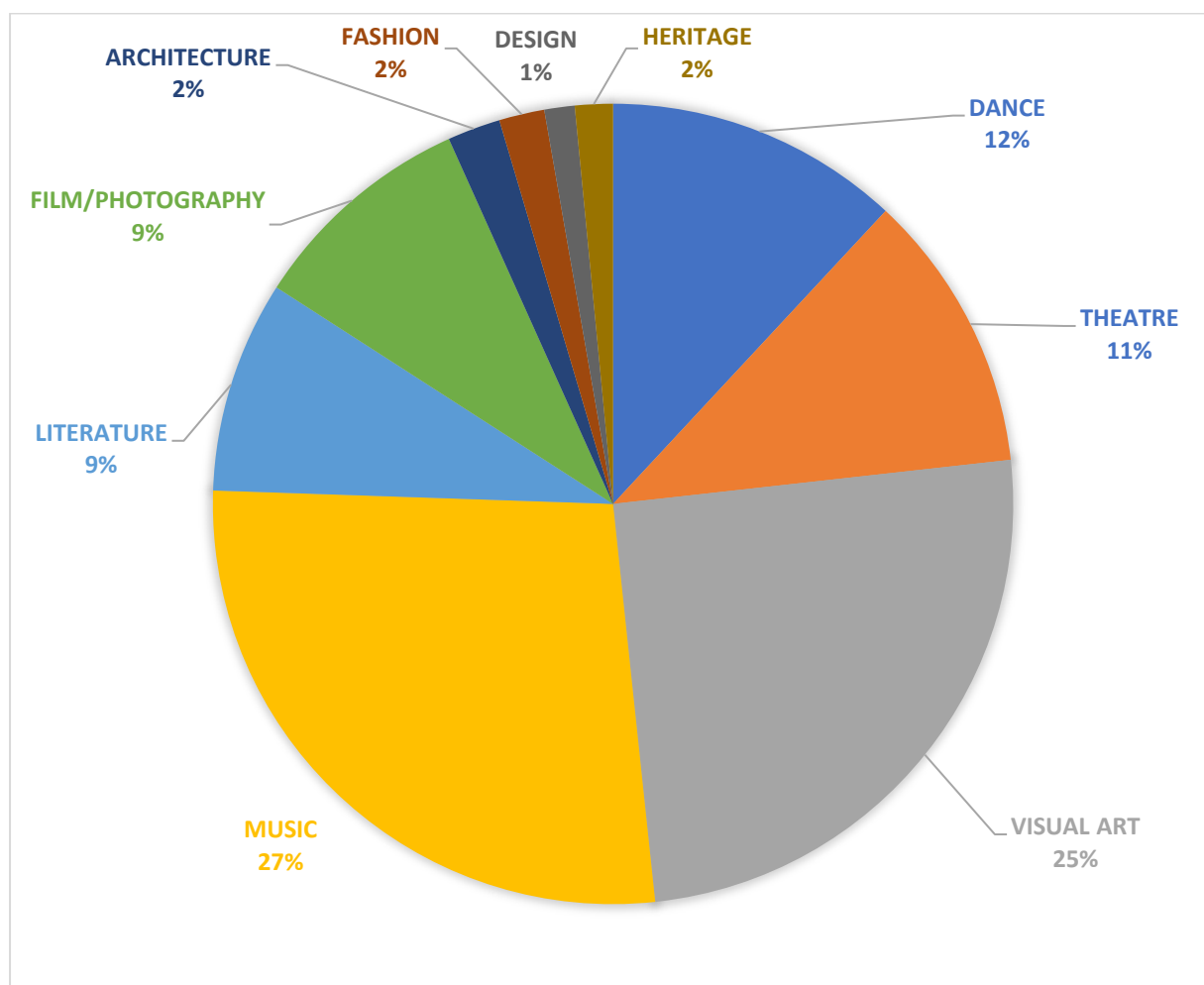
Creative industries¹⁶:	Sustainability
<ul style="list-style-type: none"> • dance • theatre • visual arts • music • literature • film/photography • architecture • fashion • design • heritage 	Community Target group <ul style="list-style-type: none"> • Children (>12) • Youth (12-24) • Adults (24-60) • Elderly (60<)

Similarly, to Westerhof (2022), we note that a wealth of initiatives are hard to detect via mainstream communication channels, such as social media platforms, as they rely on face-to-face contacts and proximity. Presence in the field is key to uncover and engage with these initiatives. As a result, our mapping so far includes varying degrees of formalisation. Clearly, for more informal initiatives, it is hard to assess whether our mapping is comprehensive at this stage. Yet, as Igalla et al. (2021) and Boonstra et al. (2022) also note, the more informal activities afford significant insights into the resilience of local communities and warrant serious attention. We therefore include this as a caveat: specifically for more informal activities, our mapping provides a general sense for what is happening, rather than a complete picture. Furthermore, we consider this as an invitation to consider our mapping as a 'living inventory' that can and should be regularly updated.

¹⁵ We realize that our search is in no way exhaustive of all initiatives in South, we merely aim to sketch an overall image, using information that was readily available to us.

¹⁶ Categories of art and culture were developed based on the Monitor Creatieve Industrie (Rutten et al. 2021)

Figure 11: Distribution of art and culture related initiatives, based on updated Rotterdam SAUS data.

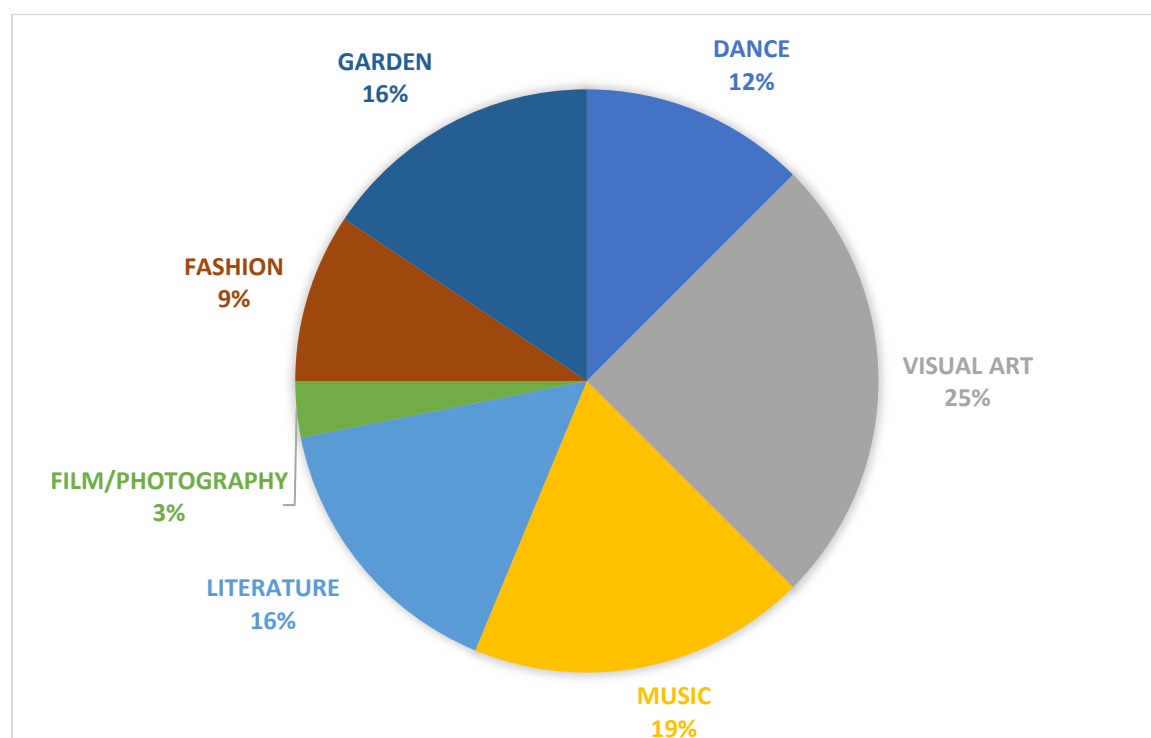


When we look at the distribution of art and culture in South (see figure 11), we see that the most popular form is **music** (27%), consisting of initiatives such as music schools/teachers, venues, independent creatives, festivals, agents and talent developers. **Visual art** comes at a close second with 25% and consists of initiatives such as galleries, museums, independent creatives, and studios. The third most popular type of initiative is **dance** (12%) with **theatre** following closely (11%). Both consist of predominantly schools and podiums with a number of studios. It is also important to mention that these two categories have a lot of overlap with podiums and schools programming both dance and theatre. South also houses several

initiatives in the area of circus, as Codarts has a circus school which is situated on the Dolf Henkesplein, on Katendrecht. Circus initiatives were coded as both dance and theatre. **Literature** and **film/photography** both occupy 9%, with literature partly receiving the high score due to the nine libraries in the neighbourhood. The types of initiatives that seem to be the least present or visible are **design, heritage, fashion** and **architecture**, all receiving less than two per cent.

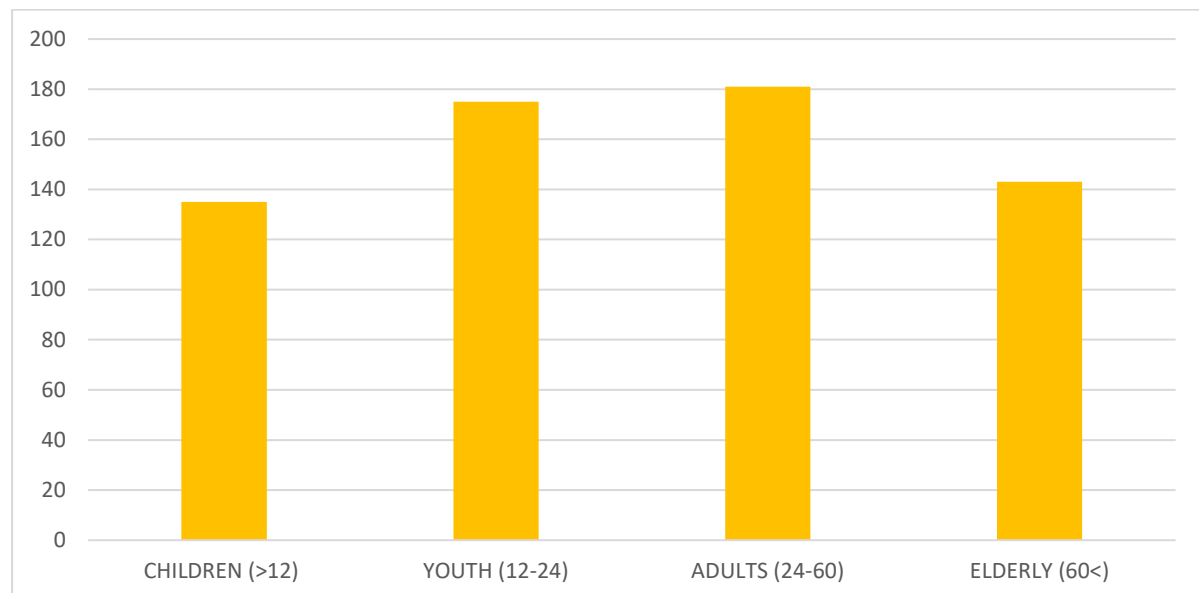
Eighty-four of these initiatives are involved in community building and 25 have a focus on sustainability. When looking at the types of initiatives that work with sustainability (see Figure 12) the **visual art** has the highest percentage with eight initiatives, followed by **music** (six), and then **fashion** (three). In the category of sustainability, you again find **libraries** and the addition of initiatives that focus on **gardening** and ecology (five). In the coming phase, we will work towards gaining better insights into how and in what ways organizations are engaging with sustainability. What we note now is that there is potential to work towards sustainability and ecological engagement with various sectors which at this stage are not actively engaging with sustainability (e.g. the theatre and architecture organizations we have mapped so far do not explicitly mention sustainability activities).

Figure 12: Distribution of initiatives that work with sustainability, based on updated Rotterdam SAUS data.



The target audience is relatively evenly distributed, with initiatives for all ages (see Figure 13). What is seen is that there are slightly more activities for people between 12 and 60, with both activities for children (under 12) and elderly (over 60) being less represented.

Figure 13: Distribution of initiatives by target audience by age categories



7 Learning from others

As the saying goes “you don't have to reinvent the wheel”. With this in mind this section presents a list of 10 organisations that can work as inspiration and provide insight into best practice when moving forward. This list was developed through extensive desk research, with the ambition of finding organisations and institutions from around the world that are doing, or have done, similar projects to the C&CP. Organisations were chosen as relevant if they followed the NEB principles - with a focus on community engagement, sustainability, and art and culture – and with the addition of education.

1. AHK learning lab

The AHK learning lab is part of the Amsterdamse Hogeschool voor de Kunsten, opening its doors in 2021 with the aim of making **arts education** more accessible and inclusive for a wider audience. The goal of the AHK learning lab is to explore new ways of education and integrate art education into the traditional approach of teaching, connecting it with science and technology. Next to this, they also strive to make workspaces for students in the neighbourhood to work on homework or projects, in this way also engaging the neighbourhood. The AHK Learning Lab provides various **educational programs**, including a Master programme in Arts Education and workshops through the ArtechLAB Amsterdam, which experiments with combining science, technology, and the arts to explore new methods of teaching. Additionally, they have the VRAcademy, which provides an opportunity for students to learn new techniques such as virtual reality.

AHK Learning Lab provides an **interdisciplinary approach** to education which consists of a collaboration between different academic institutions. Within this interdisciplinary approach, they focus on how to use each other's knowledge and what can be learned from each other when it comes to providing good art education. Of interest is also the collaborations they have with tech and art labs. Through workshops and try-out classes they create spaces for different innovative educational programs and experimenting with different ways of teaching

2. Utrecht Krachtstation

Utrecht Krachtstation is a unique community centre situated in the Kanaleneiland neighbourhood of Utrecht. Founded by local residents it operates without any government funding. The neighbourhood is home to a diverse community that faces several social challenges. The primary objective of Utrecht Krachtstation is to **facilitate cultural and social exchange** among the local residents, and it has become a hub for work, living, and community activities. The centre offers spaces for local entrepreneurs to establish their businesses at affordable rates, and houses social organisations that contribute to the development of the neighbourhood. In addition, they host workshops, sports activities, and community events with the aim of bringing the diverse neighbourhood together. Examples include: pop-up cinema, a kickbox gala, chess events, community meals, and cultural festivals.

A collaborative and **participatory approach** is achieved through creating spaces open to everybody in the community. For example, a community garden, a makerspace, and event spaces that can be used by anyone in the neighbourhood. What sets Utrecht Krachtstation apart is their approach to creating opportunities for vulnerable and marginalised groups in the neighbourhood. For instance, by providing affordable space for local entrepreneurs, organising different activities that cater to various audiences, and creating a lunch and coffee room which is operated by people with disabilities.

3. Barbican

Barbican is a UK-based cultural centre that has been in operation since 1982 and is home to several arts organisations. It is overseen by the City of London Corporation, the local governing body, and offers a diverse range of programs, including concerts, theatre productions, and art exhibitions. Community outreach and sustainability are also key values at the Barbican.

One of the strongest aspects of Barbican is its focus on **community engagement**. The Barbican has established programs that engage local communities that may face social disadvantages and has partnered with other organisations to provide opportunities for those who may encounter barriers to accessing the arts. They collaborate with organisations that operate within the community, such as the Art School for the Homeless, Phosphoros Theatre, Flourishing Lives, and Babes in Development, to promote community engagement. Furthermore, through co-creation and community-led funding, Barbican provides opportunities for local creators to organise events for their communities.

A noteworthy addition is the extensive **sustainability practices** implemented by the Barbican (see table 15). Additionally, they provide a platform for artistic work that addresses the urgent issue of the climate crisis and encourage the exploration of innovative approaches to presenting such works sustainably.

4. ruangrupa

ruangrupa is an artist collective and non-profit organisation based in Jakarta, Indonesia. It was founded in 2000 with the aim of supporting the development of contemporary art and culture. They do this through exhibitions, festivals, art, workshops, and research. The collective has also been involved in **community-based projects**, like working with local communities to create public art installations and promoting **alternative educational programs** for young people.

They aim to promote critical and experimental dialogue through sharing knowledge and experience-based learning. One important factor is their approach to **community building**. It has built a strong network of artists and organisations and collaborates with local communities, businesses, and governments. Moreover, they **prioritise the participation of marginalised communities** which has contributed to the creation of an inclusive and diverse scene. They do this by making their events as accessible as possible by organising them in public spaces and offering free admission. Additionally, they collaborate with community organisations to co-create projects ensuring marginalised communities are represented. They also provide workshops aimed at these communities to enable them to participate in these projects and develop their artistic skills.

Table 15: The sustainability practices implemented by the Barbican⁷

Waste and plastic	Energy	Water	Food/drink
<ul style="list-style-type: none"> • Withdrawing all single-use plastics • Zero to Landfill policy> All waste is reused, recycled, or composted. • Selling reusable hot drinks cups and no selling plastic water bottles • Installing hand dryers in toilets to reduce paper towel use. • Using recycled materials for conference and business events consumables • Reusing materials from activities 	<ul style="list-style-type: none"> • 100% renewable electricity in the building • Free-to-use electric vehicle charging points for visitors and increasing bicycle parking. • Introducing a Trend Building Energy Management system so energy isn't being supplied to areas that aren't in use. • Replacing lighting with low-energy and LED alternatives • Installing proximity-activated and timed lighting controls 	<ul style="list-style-type: none"> • Installing water fountains in key public locations • Installing waterless urinals • Installing filtration systems which includes providing our own sparkling and still water for events 	<ul style="list-style-type: none"> • Increasing the number of vegan and vegetarian options • 100% carbon-neutral coffee • Vegware packaging for sandwiches which uses a combination of compostable wrap and cardboard. • Buying local, where possible, and collaborating with environmentally and socially responsible companies and makers

5. Platform C

Platform C, founded in 2017, is a cultural organisation in Amstelveen, The Netherlands, that promotes arts and culture in the city and surrounding areas. They also provide support and resources for local artists and cultural organisations, such as studio space and funding opportunities.

Their **participatory approach** is commendable, aiming to enable local residents to engage in arts and culture, regardless of cultural background or age, and create an inclusive and accessible cultural environment for all members of the community. Accessibility is promoted through keeping costs low as well as providing financial support to households less financially stable. Furthermore, Platform C offers special programs within the art disciplines aimed at people with a disability, with programs offering extra attention and support. Additionally, they collaborate with local businesses, schools, and community groups to promote cultural engagement.

In 2022, Platform C adopted a new approach to **engage local communities** by going into neighbourhoods instead of organising activities in a fixed location. They appointed a "cultural coach" to connect cultural organisations with educational institutions. Their initial focus is on school-going youth, reaching out to them through introductory courses held in schools and offering extracurricular activities situated in their neighbourhoods.

7. Allée du Kaai

Allée du Kaai started out as a temporary project for vacant spaces in Brussels, promoting various free activities and events. Managed by VZW Toestand, its 30 partners and the neighbouring communities, Allée du Kaai has become a local cultural hub, attracting over 40.000 visitors a year. At its core, Allée du Kaai aimed to become a vibrant meeting place for everyone, regardless of ethnicity, or socio-economic background, providing people with resources to grow socially, intellectually, culturally and artistically.

Materialenkaai was treated like an experimental site for 10 years, continuously responding to the needs of the community. Their **high community participation** and involvement can be traced back to their bottom-up approach, which is laid out in 'Leegstand', a guide to utilising vacant spaces. Temporarily utilising space successfully lies in their level of knowledge about the neighbourhood, ultimately providing the foundation for **community participation**.

6. Centrum Kultury Browar B (CKBB)

Centrum Kultury Browar B (CKBB) is a cultural centre located in a restored beer factory in Wloclawek, Poland. Working with 40 partners spread over the factory and three smaller clubs in the town, CKBB aims to **change the standards of living** by making people more in touch with the arts. By offering a variety of different workshops as well as shared spaces such as a youth club, CKBB tries to suit the Wloclawek community needs as they stay in **dialogue with the community** to adjust the cultural activities to their wishes.

Of particular interest is the ways in which CKBB is able to bridge culture and **education** and implement **alternative ways of teaching**. CKBB offers educational activities for developing soft skills (such as: public speaking, creativity, motor skills) through learning (artistic) hard skills (such as: drawing, painting) for people in different age groups. For children between the ages of 4-8 years old, CKBB offers the 'Small Genius Programme' where one learns concentration, motor skills, public speaking, teamwork and abstract thinking through group art activities.

8. Quartier Zukunft

Quartier Zukunft, Urban Lab is a place where people are encouraged to experiment with new, **sustainable ways of living** to collectively develop societal and technological measures that can be a model for other cities. Quartier Zukunft is a project of the Karlsruhe Institute of Technology aimed at transforming Karlsruhe through a joint effort between citizens, science, politics and the private sector. They do this by launching various projects, all of them connected to the development of sustainable practices.

Currently, Quartier Zukunft has had four projects. The 'Beds and Bees' project aims to create public space for people and animals by building beds for growing herbs, fruits and vegetables as well as **setting up** beehives. The residents of the district Oststadt are encouraged to build and take care of these beds and beehives, learn from each other, take responsibility for their neighbourhood and learn about the connections between people, plants and bees. The 'Kreativ-Salon' project provided a space for people to escape their daily routines and engage in creative activities such as music, theatre and photography connected to sustainability and deceleration. Under professional guidance, participants were able to discover and express their creativity and explore the connection between creativity and individual well-being.

9. SESC Pompeia

SESC Pompeia is situated in a former factory building in Sao Paulo. Founded in 1982, it soon became a place of leisure for the community. Now, the SESC Pompeia has grown into a city within a city, where people can participate in arts and craft workshops, go to the library, visit an exhibition or enjoy the outside sun terrace and the many other activities the 253.716 square foot site has to offer.

Interestingly, SESC Pompeia had built its programme upon what was already being organised in the surrounding communities. For over 40 years, SESC Pompeia has grown to an internationally recognized centre and has popularised other SESC activities in its 30 centres across Sao Paulo. One of the reasons. Above all, the success of the organisation can be traced back to the architectural choices of the acclaimed Lina Bo Bardi. Inspired by the Roman Forum, Lina Bo Bardi's choice was to re-purpose the factory, leaving parts of the site in a state of 'incompleteness', giving the people room to use the space in ways that suited their wishes. Bo Bardi does this by separating assumptions belonging to space and activity. Aiming to bring public life to the site, the centre provides the right resources such as public armchairs to sit by the fire, or the water, places to play chess or hold debates, and a sun terrace that stretches the length of the site that functions variously as an urban beach, space for markets, carnival, and informal exhibition.

10. Haus der Statistik

Haus der Statistik, also known as 'ALLESANDERSPLATZ', started out as an art campaign against the privatisation of long-standing vacant space in Berlin. At first it may seem as solely an amusing play on words, yet Haus der Statistik truly tries to tackle contemporary issues like neighbourhood segregation, ecological risks and democratic instability in a different way. In the pioneer uses, Haus der Statistik unveils the various activities and events of their organisation that are planned to innovate locally and **fight unsustainability in the city** at large. From a theatre stage to a zero-waste used material market and a homemade music studio, Haus der Statistik provides resources fitting the community wishes.

As of 2018, Haus der Statistik has been challenging the traditional conception of the bottom-up versus top-down approach by combining the two in the Koop5 partnership. The Koop5 partners are the Senate Department for Urban Development and Housing, the Berlin-Mitte District Office, state-owned companies WBM and BIM, as well as ZUSAMMENKUNFT Berlin; a general contractor for actor-supported urban development. ZUSAMMENKUNFT Berlin describe themselves as mediators between public and private actors and strive to build a framework with joint responsibility within organisations. Together, the partners work towards the re-development of Haus der Statistik where **community participation** is central. In cooperation agreements, the Koop5 partners have decided on collaborative decision-making procedures among other things. Through an integrated urban planning workshop process consisting of 18 work formats, offering daily accessible participation space, the partners have been able to secure high public participation. An example of such a work format is having a planning lab where partners and members of the community had the opportunity to exchange ideas, wishes and points on the urban development process of the organisation. This can then be incorporated in another work format, the logbook, a public archive that includes reports on events and developmental

8 Initial Empirical Needs and Opportunities Assessment

In this section we present the findings of an initial round of consultation and data collection among residents and stakeholders.

Data collection included six interviews with people from or involved with art and culture in the area. To support this, we also observed a number of well attended meetings, two with the project's Stakeholder Group (made up of residents of the area) and two with creatives and makers of the area who were meeting to discuss possible collaborations with the C&CP. For the *credibility* of the empirical assessment, the results were also reviewed by members of the consortium who have had regular and prolonged contact with residents of the neighbourhood and can thus verify the accuracy of our analysis and data.

The insights from this initial round of data collection help us to develop an initial picture of the views and expectations of local residents and stakeholders in relation to the C&CP project. Combined with the review of secondary data sources and previous research, these insights help us to zoom in on how the activities performed in and around the C&CP, both in terms of artistic programming and education, can address local needs and wishes, while providing valuable insights into how we can better serve and strengthen relationships with the community. This first empirical exploration is intended to also further guide the next phase of research, helping to formulate areas of interest, research questions, and working methods.

In this section we will first take a look at what we have learnt through this process about working together with the neighbourhood, how best to build a relationship and foster participatory working methods. We then zoom into arts and culture in the neighbourhood as a key domain of activity that the C&CP will offer.

8.1 Reflections on Cultuur&Campus Putselaan and community engagement

What then can the C&CP mean for the neighbourhood, how can we best work together with residents and co-create something of relevance for all parties? In this section we will discuss two important aspects that came out of the empirical assessment:

- i) participatory working, and
- ii) new approaches to education institutions/activities.

8.1.1 Participatory Working

*"If three schools with a campus are just put there, it just won't work".
(Respondent 4)*

One of the largest hurdles we have faced over the last few months as an organisation is the “participatory process” (as stated in the New European Bauhaus Compass) of the project, working with the community and local stakeholders in co-creation, partnership and exchange. This is largely due to an overall lack of trust for new projects and research, experienced by the neighbourhoods around the Putselaan, and the wider area of South Rotterdam.

As the participatory process is a key principle of the NEB and an important feature to the success of the project (as also seen in Beijers 2022), it is important to reflect on how this can be accomplished better, specifically how to build and maintain trust within this specific neighbourhood. During this initial phase of research, a number of important aspects to build a healthy and long-lasting relationship with the residents were brought forward: 1) sustainable relationship, 2) take your time, 3) partnership, and 4) compensation and recognition. Participatory working should integrate these four aspects. We consider them here in turn.

1. Building sustainable relationships

One of the concerns expressed by the respondents and stakeholders is the longevity of the project. With past experiences of support running out after a year, and interest only lasting as long as the initial funding, the neighbourhood fears that the project will be short lived and efforts thus insignificant.

“So yes, sometimes it is just the case that if you want to appeal to a new target group, you first have to invest a lot. But it is important that you then continue to do that kind of aftercare and that the project doesn’t just end.”
(Respondent 2)

When asked about this respondent 4 states, to establish trust and a successful project it is important to:

“Continue to work with this group in a sustainable way [...] make it a cooperative or whatever, and make very clear agreements about it. ‘What we do. What you do when you leave. What you do when you come back. Who you give what role too. What your tasks are’. And if people see such an organ moving, they will follow automatically.” (Respondent 4)

To build confidence in the project it is thus important to show commitment and demonstrate that their efforts will not be in vain. This could take the form of an official “cooperative” with an agreement marked by clear guidelines of the length and governance of the project.

2. Take your time

Connected to this point, trust isn’t built overnight. This commitment can only be demonstrated throughout an extended period. Furthermore, as the residents of the neighbourhood are highly diverse and have different needs (as seen in Custers 2023, Doff & Snel 2022, and Glas 2019), visibility of our project and their engagement

with it will take time. Respondent 2, who similarly had to go through the process of working with the neighbourhood and building trust states:

“The first year I’m also just really watching. And what is going on and who is active and who is not? And, for example, the Moroccan community I actually have no contact with at all. The Turkish community I now have a bit of contact with.”(Respondent 2)

Respondent 2 explains that the first year was spent observing the community, its needs and activities. She continues:

“In South, it is difficult to reach the people. So, you have to have a lot of patience, and you have to somehow gain trust from the neighbourhood or community. Then you will get things done. But that depends a bit on that and precisely those smaller organisations and those in the middle. These are often people from or who grew up there. They live there, know the area, so then you also have much easier entrances to these communities in South. And if you come there as a new party, it is simply much more difficult. Yes, but it also depends on what you do, I guess. Look, if it really fits in with some of the needs, then ...”(Respondent 2)

She explains that trust takes time to build specifically as it is also hard to reach and make connections with the neighbourhood. It can take time to establish a relationship with all parts of the diverse neighbourhood as some are also more visible than others. She further emphasises the importance of reaching out to a select group in the neighbourhood (the small and medium size organisations) as they play an important role in the area and have connections with residents. Many of the respondents and members of the stakeholder group expressed that it is important to work with key figures from the community, directly reflecting the recommendations of Beijers (2022) who finds that “role models” can have an important function for attracting groups of young people to activities.

3. Partnership

An aspect that was brought up by all respondents and also regularly in meetings was the participation of the neighbourhood in the project. Trust in a project is said to be built when members of the community are directly and visibly involved. When explaining why another project in the area was so successful, respondent 2 states:

“Yes, they have a wide range [of people], but from the immediate vicinity, which is also very good.”(Respondent 2)

Similarly, organisation that do not work seem to be those that do not include the neighbourhood:

"They also have to be connected to the neighbourhood, because, for example, and at [name of organisation] you also have a number of studio spaces and I have heard that they have no connection at all with the neighbourhood [...] so that is useless". (Respondent 3)

However, it is not enough to make a space, with the prospect of neighbourhood involvement, partly because the various groups positioned in the neighbourhood may take a long time to take notice or feel it is for them. Respondent 4 explains:

"You won't solve that [trust] by setting up such a village where suddenly everyone can be creative [referring to the C&CP], it won't be solved that way. Yes, it is solved by people being heard and people being taken seriously and being respected." (Respondent 4)

Participation should not only be seen in consumption practices of an organisation's activities but take a more central position.

"People have to identify themselves in the organization. That's step one. When they look at it, they should be able to see themselves." (Respondent 4)

"Such an organ [C&CP] must be in constant contact with the people as a kind of feeler [...] Where the decisions are made, they must sit at the table thinking and talking along, otherwise it won't be for South and you can't make it for South". (Respondent 4)

As respondent 4 explains, participation should thus be more of a partnership, where the neighbourhood is involved not only in the activities organised but also in the organisation, and in the decisions in and around the activities present there. This was also expressed by respondent 3:

"I think it really has a lot to do with how people get involved, because otherwise it can feel like "they [the municipality] are coming here to try something out" and of course it is an experiment to see if it works, but it is very much about creating ownership, I think. They also co-own the stage and space. Just to make them feel like it's theirs too and not something that's been conceived by the municipality again [...] and they kind of have to adapt to that." (Respondent 3)

For the neighbourhood to feel like the building is also theirs they have to be involved at a central level. Reflecting Custers (2023), the recommendation is that communities in south should be more actively engaged in community building activities, with the opportunity of affording them equal say and recognition. In turn this can help to understand the changing needs and wishes of the community, create visibility for the project within the neighbourhood, and also give the project more legitimacy, seen not just as "another experiment" but something real that is also theirs.

This should also be directly reflected in the building and structure itself. For the neighbourhood to feel comfortable and want to make use of a space, they should feel like the building is also theirs.

What you now also see at Zuidplein Theater, for example, is that the new building is still a threshold for them, as it is big and new "it is not for me." (Respondent 2)

"The big campus. Yes, it will probably have an effect, but it's like the new Feyenoord stadium, people also don't go. But it's purely because they don't feel it's for them either, so that's just important, I think. If you want to keep it positive [the impact]. You just have to make it feel like it is for them too. Otherwise, "it's another building ruining my view" or well, so to speak." (Respondent 2)

It is suggested that new buildings present more of a barrier to the neighbourhood. The building should be accessible, and informal to a degree, presenting less of a barrier than a new building and matching the ambitions of the neighbourhood. This is also seen in both the reports of Glas (2019) and Westerhof (2022) who emphasise the importance for informal and open spaces in South where people can "just walk in" (Westerhof 2022, p.30). Respondent 1 reiterates this:

So that's a much nicer place to start from, this idea of starting something new, not from an empty building that you then brand as something, but start from what is happening and see what we can contribute." (Respondent 1)

Again, the benefit of using an old building is presented here, with the ambition of also not taking it over and branding it, but integrating it with what's already there. The building along with the activities that it encompasses should derive from the neighbourhood and their ambitions, to make the threshold of participation as low as possible. Instead of coming in with preconceived top-down ideas of what a building and its activities should look like, an honest attempt should be made to connect with what is already there as respondent 3 states:

"It should be a kind of collaboration with institutions and initiatives and organisations that are already active in the South and that then just come together there and that not everything is kind of flown in. To make them [the neighbourhood] co-owner." (Respondent 3)

5. Compensation and recognition

From the onset of the project the ambition was to provide compensation to the local stakeholders for their contribution to the project. However, in this project (and presumably also in other participatory projects) co-creation goes beyond this stakeholder group. Developing something within a community is a far more flexible process that takes time (as we have seen above) and requires also informal

meetings. One of the topics that came up regularly during the meetings and interviews was to make sure that the people who take part in the participatory working get credit for their role.

“Give People compensation for their contribution. Yes, because otherwise the people who set it up get paid and the people who actually came up with it do not get paid.” (Respondent 4)

“Information is often collected from South, and then it becomes a nice plan made with people who have money and who can then set it up. And then they see [people from South] their plans pass them by again. Because those resources are not here [in South]. So yes. There are now lots and lots of people that I know that this happened too. So therefore, if I send a plan to someone, I tell them to sign a disclosure, because, yeah, It's just happened too many times.” (Respondent 4)

Many examples are presented of instances where the municipality or an institution (for example a higher education institution) let the neighbourhood down, or where ideas are generated with the community, and the recognition or reward not justly given. Just compensation not only presents fair principles but also helps in creating co-ownership and trust in the organisation.

Similarly, the residents and respondents expressed a resistance to research and researchers. For example, during one of the meetings residents expressed a dislike for the experimental setup that they often find themselves in, *“the laboratory needs to stop”*, one resident stated. During the last number of years South Rotterdam has been the case study of a number of projects with residents developing a research fatigue due to regularly being asked to take part in surveys and interviews. Furthermore, this contribution towards these studies amounts to little compensation.

They feel that “now I've done an interview again and I don't see anything from it. Don't get anything for it”.[...] “Nothing is done with what I bring in, or find, or say.” (Respondent 2)

Moving forward with this project, these aspects of fair practices, ownership, and methods of compensation should be readily addressed, with the aim of establishing feelings of equivalence and equal ownership with the neighbourhood.

8.1.2 New institutional approaches

“My point is let's re-imagine the institution, they don't have to be buildings where you need a pass to enter. Or where you have to buy a ticket to see the exhibition.” (Respondent 1)

Reflecting a current shift in the cultural sector, and education (Beijers 2022; OECD, 2022) which questions the role and positions of institutions in society, many of the respondents also reflected on the importance for institutions to change and adapt to the neighbourhood.

"It's at this point that the [established cultural institution]"¹⁷ also starts learning, right? Because, some of the artists we work with here say, "it's not only because of a problem or a challenge they have, it's also because of the problem that we have". Because the [established cultural institution] doesn't recognize the quality or doesn't recognize those types of practices. The [established cultural institution] is about Rotterdam South, but it's also about the global South. The question of all types of groups or individuals who were less represented in the Western types of infrastructure, and this is as much, I think, a place for the [established cultural institution] to learn as it is a place where we teach somebody something." (Respondent 1)

To fit the needs of the neighbourhood and remain relevant in a changing social climate the C&CP will have to explore its place as an education provider, questioning how we can change and develop? As respondent 1 states here we, as institutions, also have a chance to learn, and should stand open to new ways of working. From this initial round of data collection, a number of ways we can already adapt and become more relevant for new audiences come to the fore: 1) Self-identification, 2) informality, and 3) flexibility.

1. Self-identification

Similar to the organisation and the building itself, the activities, employees and educators should also reflect the neighbourhood. People from the neighbourhood should be able to identify themselves in the program, with not only the education and cultural activities directly addressing them, their needs and ambitions, but also presented and taught by relatable figures. In other words, to instil comfort, ease, and legitimacy, there should be representation from the neighbourhood in the entire organisation, right down to the caretakers and doormen. When asked how she feels about the C&CP being a higher education institution respondent 2 states:

"It's very strong, the feeling in South that they are never involved, that there is never anything for them, so they really have to have that feeling [of self-identification] also with the education, I think. They also have to have chances of being admitted there and so on. I think that's the feeling that needs to be created If you want to keep it positive, because for the rest, there will just be another education institution they have nothing to do with." (Respondent 2)

Reiterating this point respondent 3 states:

¹⁷ Name and type of institution left out for the anonymity of the respondent.

If young people no longer have to use the tunnel or the bridge to be able to develop further, but it can all happen in South, then you see the positive effects. [...] I think that can have a very positive effect [...] if it is of course also theirs [...] it can have a positive impact on the neighbourhoods [...] if the residents also kind of feel that it's for them too and it's not just put there as some kind of education hub". (Respondent 3)

The geographical location of C&CP can have a positive impact on local attendance of an education institution, but only if the neighbourhood feels it is for them, through direct involvement and a relevant program.

Furthermore, as Beijers (2022) states, education activities and structure should adapt more to the neighbourhood and its residents rather than asking them to adapt to traditional formats.

"There are also non-westerners, people who think, 'yes, but I need to change my speech, change how I dress. I have to marry someone who is not of colour to be able to work my way up in this organisation or in this society or be allowed to exist at all." (Respondent 4)

As seen the above quote from respondent 1, it is common for western institutions to preference a traditional format and culture and thus not recognize the types of practices that are happening in neighbourhoods with a predominantly non-Western population. To not only make people of all nationalities and backgrounds feel welcome and comfortable, these traditional formats should be held under scrutiny. Perhaps more importantly we (as an education institution) should learn from the practices of the neighbourhood, keeping an open and positive mind to new methods and approaches.

2. Informality

An approach that is adopted and expressed as a preference by both organisations and residents was that of informality. "The perfection of South lives out of the imperfection", states a resident during a meeting. The neighbourhood values activities and organisations that are unpretentious, non-hierarchical and where the barrier to participate is low. In a second stakeholder meeting when discussing the needs for education, students also express the desire for an informal learning setting where there is little distance between the students and the teacher. Similarly in meetings geared at discussing the "kick-off" of the project, the residents involved, expressed ambitions to keep the activities informal and when programming musicians these should come directly from the community with again a low barrier between audience and artist. This is partly due to what the neighbourhood feels comfortable with, as respondent 2 states:

"More and more large parties are also moving in that direction [towards the South]. But I do think that it is quite a challenge for them to reach [...] the people themselves, or something, because they are [...] not used to those large institutions." (Respondent 2)

But it is also perhaps a preference for a different, less strict, less hierarchical, and less formal manner of working.

"We once thought that this world functions this way [rational and quantitative]. I think it hasn't functioned this way for over 100 years, but it's maintained by things like an institution. Everything has to be researched, and everything has to be recorded, and there has to be a book for this, and a book for that, that's why I Just let go of everything and look at the approach and methodology. How are you going to do things instead of determining what needs to be done". (Respondent 4)

Respondent 4 here expresses a preference to go beyond a "Wester" manner of working where every activity is measured and calculated, in favour of a more informal and "emotionally attuned" manner of working. With this comes a need to not only assess what you are doing (in regard to programming) but the method you are doing it, adopting a "self-reflexive" and personal approach.

3. Flexibility

The third approach placed central to the success of this project is that of flexibility. What seems to work best for the neighbourhood is to let things develop organically and remain open to changes. Reiterating what is said in the previous section about "taking time", respondent 6 explains that a top-down approach with the ambition of a "quick fix" is unrealistic and uniformed. Activities and programs should grow naturally and derive directly from the changing needs of the community.

"People change every day, especially in these kinds of neighbourhoods. Because you are continuously surviving, so you are also evolving. Yes, so what you need today may not be what you need in two months. Maybe your needs are very different, so that's why I believe in monitoring to keep developing, keep questioning and grow together to another level". (Respondent 6)

This reflection is an interesting one, as she connects fast changing consumption patterns to the socioeconomic disparity of the residents of South. Changing levels of stability throughout one's life, will inevitably affect the types of consumption one will strive for, and this is something also organisations in South should take into consideration. To deal with this both respondent 6 and 4, who have their own cultural organisation, state that they adjust their programming regularly:

"We do every 8, 6 to 8 weeks, we just ask the kids, "do you still like it, are you still having fun?" Teachers also know if you don't do your lesson. The children determine what we do to you. And when they say, "this is boring we think this is stupid", that will be accepted and then we will think of something else. Anything to keep those people in the house?". (Respondent 4)

The priority should be to keep the students in class and thus interested. To remain relevant in a neighbourhood that is constantly transforming (as seen also in Doff &

Snel 2022), with needs shifting due to the uncertainty also of their socio-economic position you should be willing and able to adapt accordingly. This means that programming should not be something set in stone, but fluid and flexible, with a constant process of re-evaluation.

Interesting respondent 4 connects this changing environment also to research:

“A “study is in 3 months, it is “outdated” again because people have completely different needs”. (Respondent 4)

Studies which focus on noting programs and activities of interest to the neighbourhood quickly go out of date, as needs change so rapidly. By this she is referring particularly to survey research. With this in mind, it is more fruitful to understand and research approaches to activities and programs rather than the programs themselves.

8.2 Arts and Culture

In this second section we move onto to exploring how respondents experienced the current position of art and culture in the neighbourhood, the strength of the cultural ecosystem and its pitfalls.

8.2.1 Arts and Culture in a superdiverse neighbourhood

One of the things that came up during the interviews was the diverse nature of the neighbourhood around the Putselaan. Rotterdam is a “superdiverse” city, with Feijenoord (making up the largest area around the Putselaan) presenting one of the most diverse areas (Glas 2021). The heterogeneous character of the neighbourhoods means there is also a diverse need for culture, and not all residents will have the same taste or ambitions. This presents a challenge for cultural organisations in South and also the future plans of C&CP. How can we simultaneously strengthen the individual cultures of the communities living in South while on the other hand foster a conviviality between groups who rarely come in contact (Custers 2023; Doff and Snel 2022; Glas 2021). When asked about this Respondent 2 states:

“I’ve been hearing a lot lately ‘yes, We want to reach everyone in the neighbourhood’. I actually think you have to find some sort of balance between the two. Sometimes have activities for a certain target group or community [...] But it is indeed also, how can you also connect them with each other so that you also have that understanding, you know, of each other. Because those cultures are sometimes very different, and sometimes not [...] there are many more similarities than they think. But, the only thing I really learned, as soon as you organise something for everyone, that doesn’t actually work.[...]. Yeah, unless you really want it to be some sort of family festival or something. But even then, you don’t have Everyone, because

young people don't go then [...] It is also sometimes good to target a certain audience. But I also think that for sure, yes, you can do things together. For example, if you want to do something for women. That you do ensure that women from all kinds of communities participate"
respondent 2

Here respondent 2 expresses a concern that very much mimics the point of Albeda et al. (2022) who conclude that for the establishment of social cohesion a balance has to be reached between nurturing the unique identity of communities, while on the other hand fostering close-knit relations between them. This is increasingly important when taking into account that although neighbourhoods with diverse residents tend to have fewer contact with one another, when they do they report being more positive to diverse groups (Glas 2021). Art and culture can play an important role in this bridging, presenting a rare occasion where diverse groups can get together around the same activity and get to know each other (Doff and Snel 2022).

Towards the end of the last quote respondent 2 points out a useful manner in how this may be done, by, for example, targeting not an ethnic group but an age bracket or gender, so organising an activity based on other background characteristics. The case she gives here is women - particularly middle-aged women, but the same idea could apply to other age and gender cohorts.

8.2.2 The cultural ecosystem as a double edge sword

"South is a place where many things are happening. A place of great opportunity but also great challenges" (Respondent 1)

Respondent 1 here expresses a common feeling among the respondents, that South Rotterdam and the area around the Putselaan has on one hand a lot of art and culture happening, while on the other must overcome and deal with some overarching challenges.

"The first thought that people have about art and culture in South is that there is no art and culture, but it is indeed, how you look at it, there are perhaps fewer museums or theatres, [...] but a lot is happening which is not immediately visible [...]. There's just a lot less traditional forms of art and culture. There are indeed a lot of talent development, a lot more youth culture, also a lot more spoken word or street art or hip hop, that side of culture, and that is not immediately visible in perhaps larger cultural institutions, but more on a yes community level." (respondent 3)

Arts and culture in the area are seen to happen on a community level, occupying a more informal and "less traditional" domain. This is not necessarily a challenge in itself, as this type of culture very much serves the needs of the neighbourhood, but can present an issue when visibility is concerned, taken less seriously by mainstream cultural gatekeepers/institutions and thus given less of a stage. As Custers (2023) explains, there is infrastructure in South, however, it is predominantly driven by local residents meaning that it is also harder to detect,

with communication also moving through more informal and face-to-face channels (Westerhof 2023). Respondent 2, expresses a similar feeling:

"I also see, they are very different cultures and we [society] have come up with a kind of "this is art and culture", but they have very different ones there, for example. Yeah, they do that in a very different way, and also maybe in a way that's not visible to us, so they don't come for grants or reach out, you know?" (Respondent 2)

The challenge of not fitting the mould of "legitimised art" – art that is recognized and valued by the society in which it is made (Bourdieu 1984) – is that it not only gets less of a platform, but it also gets less public support, in terms of subsidies for instance.

Thus, while there are certainly aspects of the arts that are flourishing in South, with many from across a large section of disciplines and creative industries projects, there are hurdles that cultural creators and producers residing in the South have to overcome, including access to financial resources and support.

8.2.3 Supporting the ecosystem and subsidies

The difficulty in acquiring subsidies is a common topic among the respondents and seems to present one of the greatest challenges for cultural producers and small cultural businesses in the South of Rotterdam.

"We can ask for subsidies, we can think of a project plan, and write it up, and carry it out, but there are also people for which it is not possible at all [...] People who just want a little money to get on with something they are doing [...] That could also be a function for you [...] making plans and learning how to go about subsidies." (Respondent 5)

Historically artists have been seen to exhibit a resistance towards the acquisition of commerce, with the idea that one should make "art for art's sake" rather than satisfy a market demand or the pursuit of financial gain (Bourdieu 1984). Furthermore, artists are reluctant entrepreneurs, with many favouring the creative process to the bureaucratic process of grant writing (Abbing 2002; Haynes & Marshall 2018). With this understanding it then comes as no surprise that within this neighbourhood too, artists and creatives struggle with grant proposals. However, what stands out is not an unwillingness to apply for subsidies or funding, but the difficulty in acquiring them, either as there is little assistance with the process, the process is too "unclear" and "complicated" (as respondents 1 and 5, explain) or an unequal division is found between successful parties.

When it comes to the successful acquisitions of grants, these tend to go to a select few.

"They ask us for money [middle range cultural organisations], and they don't get it from us. Yes, it's just not that much money, so they also have to apply for all kinds of funds, which is also okay in itself, but if you look at the larger institution [who get annual support], it may not be entirely fair. And it also puts a lot of pressure on our budget, that we have for the small projects. So, there is less money for that. So. Yes, that's the distribution. Actually, I think it's a little crooked, yes, of course it can also be explained, because those large institutions are more visible. It's kind of like you're favouring it, while actually every layer is important." (Respondent 2)

A distinction seems to be present between the various sizes of cultural organisations, where particularly the middle range – organisations that have yearlong programs for a regular audience – seem to be at a disadvantage. Falling in between the larger organisations, who receive annual public funding and the smaller initiatives who have a chance to organise one-off events through CultuurConcrete (a cultural funding organisation that runs at arm's-length from the municipality), the middle range organisations struggle to obtain more substantial support. Respondent 6, who runs a small cultural organization in South explains that she has lost hope in the system, reiterated by respondent 5 who states, "how long have initiators been frustrated here. Terribly Long and, that just goes on".

Further frustration with the system seems to stem from the short termism of municipal support. Respondent 3 explains:

"The residents immediately think of "oh, here you have someone like that from the municipality again". [...] That is quite difficult I find, because they often have the experience that if they start a process like this from the municipality, they think of "oh, someone will come again who will pay attention here for a while and then leave, because it is over again", and they are a bit tired of that. So, I find it difficult to say how people feel about the municipality, but I don't think it's always positive. But yes, of course you also have people who do have a positive experience. With the Municipality, but what I hear around me, it is often negative than really very positive." (Respondent 3)

"It is very difficult, for example, as a municipality or organisation to say things to the neighbourhood of "oh, we are now going to investigate your needs" and then "well, maybe we have a budget to do one project once and then yes, what then?" Then what comes next? Of course, that is quite tiring for such a community in the long run to then go into that and that well maybe get something once and then and then no more." (Respondent 2)

The respondents express their dissatisfaction with the short-term nature of support that is presently given, this in turn leads to a distrust for the municipality and the system. This type of discourse was a common occurrence throughout the meetings and interviews and presents an area that should be addressed by our organisation moving forward.

In this last section we start to notice an interesting mismatch between the sector, policy and the lived experience of the residents of South. For example, we see that although Rotterdam Festivals is doing great work in the area of cultural participation (see section 2.9), it cannot always account for the informal and community-based culture that is taking place in the neighbourhoods. It would seem that as these activities are hard to visibly see (going under the radar of gatekeepers and more institutionalised organisations), programming for them, or measuring cultural participation is difficult. This seems to directly tie to policy, as the lack of visibility also makes successful acquisition of subsidies difficult under the current policy framework. Leaving residents frustrated with the current system, and in a way perpetuating the hidden nature of cultural activities in South. This discrepancy is something C&CP aims to address, the current consortium involved making this possible.

9 Internal needs assessment

So far in this report, we have focused on existing data and preliminary research on the needs and opportunities in Rotterdam South. However, C&CP also calls us, the project partners, to reflect upon the needs and opportunities that the Lighthouse Demonstrator project enables us to address. While this reflection will be ongoing during the course of the project, we here present some initial thoughts on how C&CP might connect, build upon and extend existing priorities and visions at our educational institutions. Indeed C&CP is not just a project for and with Rotterdam South; it is also a chance to (re)consider the role of higher education institutions in urban development and in ongoing societal transitions, as well as to reflect on the necessary internal, institutional transitions.

In recent years, the Erasmus University Rotterdam has engaged in a deep reflection on its public role and responsibility, culminating in a number of strategic initiatives and frameworks (see EUR Evaluating Societal Impact Team, 2023). In this process, the EUR “in close consultation and cooperation with its environment - strives for positive societal impact. Understanding and addressing these issues properly often requires fundamental knowledge development. And at the same time, it requires us to increasingly work from the outside in, from the societal challenge as it is experienced in and raised by society. This means that we must become even better in learning from our stakeholders' experiences and knowledge.” (EUR Evaluating Societal Impact Team, 2023 p. 2). As a result, achieving positive societal impact calls for a transformation of the university's practices in teaching, research, and societal engagement, adapting institutional processes and ways of doing to the acquired knowledge and stakeholder collaboration. Societal impact is the outcome of a dialogical process, co-created together with stakeholders and with the ambition to effect positive societal transformation through activities and outputs.

The EUR classifies societal impact according to six categories (see EUR Evaluating Societal Impact Team 2023:3):

- *conceptual impact*: by contributing to complex theoretical and conceptual perspectives to our understanding of societal developments;
- *cultural impact*: by engaging in a dialogue and exchange on values and assumptions underlying societal developments and discussions;
- *instrumental impact*: by producing useful, implementable and applicable knowledge;
- *impact as (enhanced) connectivity*: by engaging with diverse societal partners and contributing to enhancing networks and connections;
- *impact on capacity development*: by contributing to capacity building of a variety of societal groups;
- *transformational change as impact*: by engaging in societal transformation through its actions.

At EUR, C&CP is seen as embodying societal impact through a combination of research, education and societal engagement activities (EUR Evaluating Societal Impact Team 2023: 4). Indeed, C&CP's varied portfolio of activities, which includes education, research, societal, cultural and artistic programming, and social entrepreneurship, provides a test case for the EUR's 'impact at the core' approach.

For the Willem de Kooning Akademie and Codarts, C&CP offers an opportunity to hone and extend experimental forms of art practice education (experimentele vormen voor Kunstvakonderwijs in C&CP). Insights on these goals and developments are summarized in the working document *CCP als lerende, producerende en presenterende gemeenschap*, translated as CCP as a learning, producing and presenting community (Brands 2023). Through C&CP, the (performing) arts academies seek to connect to, and strengthen, the artistic and cultural ecosystem in Rotterdam South, thus developing new forms of future-oriented education that draw upon and recognize emerging artistic practices. Of importance is the dialogical relationship between (higher) artistic practice education and related curricula, teachers and organizations, and the informal artistic practices in Rotterdam South (original quote: "*welke relatie kan kunstvakonderwijs hebben met informele praktijk en wat betekent dit voor curriculum, docenten en organisatorische opzet van (hoger) kunstvakonderwijs*" (Brands 2023:1).

10 Background to C&CP Impact Assessment

10.1 *The impact of the arts, culture and education*

Both cultural and educational institutions are widely acknowledged to have an impact on society. By impact we refer to the overall outcome of an activity or organisation, exceeding what would have occurred without their involvement. This can be specifically aimed at a group of stakeholders, or society in general. Impact can be intended or unintended, direct or indirect, and positive or negative (Clark et al., 2004).

10.2 *Arts and Culture*

There has particularly been a lot written about the positive impact of art on society. Take for example the pioneering work of Matarasso and his collaborators, who already in the 90s found 50 social impacts of partaking in participatory art projects, which he summarised broadly in six themes, which range from impacts on personal development and growth to strengthening social capital and environmental regeneration (to see all 50 social impacts see appendix 1). This work remains influential to this day. The six themes are:

- “Participation in the arts is an effective route for personal growth, leading to enhanced confidence, skill-building and educational developments which can improve people’s social contacts and employability.
- It can contribute to social cohesion by developing networks and understanding, and building local capacity for organisation and self-determination.
- It brings benefits in other areas such as environmental renewal and health promotion, and injects an element of creativity into organisational planning.
- It produces social change which can be seen, evaluated and broadly planned.
- It represents a flexible, responsive and cost-effective element of a community development strategy.
- It strengthens rather than dilutes [...] cultural life, and forms a vital factor of success rather than a soft option in social policy.” (Matarasso, 1997)

Matarasso rightly points out that “no single project should be expected to deliver all of them” (Matarasso, 1997), which also certainly applies to this project. Particularly interesting for this project is his reference to “**educational developments**”, “**social cohesion**”, and “**environmental renewal**”.

To go into these a little further, he identifies that after participating in a community art project, participants are more likely to become involved in other community activities and show more interest in personal development through partaking in further training and education. Furthermore, cultural spaces can provide a “neutral space” where people from various social backgrounds can come together, promoting intercultural communication, cooperation, and understanding. This is a

practically important point, as the C&CP is situated in a highly diverse neighbourhood where the various communities do not always find ways to cross paths (as seen in Custers 2023; Doff & Snel 2022; Glas 2019). At the same time Matarasso finds that participatory art projects can also celebrate local cultures and traditions, helping to improve the resident's image of the area and even encouraging people to become involved in environmental improvements in their neighbourhood.

The need and ambition for understanding the impact of art in society has in no way slowed down since the 90's, with Matarasso's work sparking copious research projects and government reports dedicated to mapping out the impact of the arts (Guetzkow, 2002; McCarthy et al., 2004; Reeves, 2002; Scott, 2003; to name a few). More recently Ateca-Amestoy & Casalini (2020) mention a number of key social benefits of the arts, that closely follow that of Matarasso namely, *communications and interactions, education and audience development, health and wellbeing, social cohesion and community development, Innovation and creativity, sustainability, political influences, and economic influences*. The authors emphasise the need to move away from a narrow focus on economic benefits, revealing a range of impacts that are often underestimated or not accounted for at all. This offers a more accurate measurement of the impact of culture and cultural organisations, beyond economic cost-benefit analyses of public funding to culture. Again, of particular interest to this project is the effect of art participation on fostering an openness to other cultures and traditions. Overall increasing employability and its ability to instil a process of lifelong learning, knowledge development and an interest in the environment.

10.3 Education

The social impact of education has been an important sociological topic since the advent of the scientific discipline, seen, for example in the work of Durkheim, Parsons, Althusser, Bowles and Gintis, Collins and Bourdieu. Their writing, and later empirical research, focused largely on the function of education on socialisation and *social and cultural reproduction*. Meyer (1977 p. 55) writes for example that education is an:

"Organised network of socialising experiences which prepare individuals to act in society. [...] Education is a central element in the public biography of individuals, greatly affecting their life chances. [...] It is also a central element in the table of organisation of society, constructing competencies and helping create professions and professionals. Such an institution clearly has an impact on society over and above the immediate socialising experiences it offers the young."

More recently Gert Biesta (2020), a prominent educational theorist who has written extensively on the purpose and nature of education, adds two additional functions of education that accompany the effect of *socialisation* - namely *qualification* and *subjectification*. For Biesta, firstly, **Socialisation** involves the process of becoming a member of a particular social or cultural group. **Qualification** refers to the acquisition of knowledge and skills necessary for participation in society and finally

subjectification, pertains to the development of personal agency and the ability to make choices and take responsibility for one's actions. He further states, as "education always impacts on these three domains, then it means that as educators we must take responsibility for what it is we seek to achieve in each of these domains" (2015 p. 77). We should not only acknowledge but also consciously consider how these three aspects will impact students. With this he also acknowledges the issue of imbalance between the three. Where he gives the very telling example, of the current emphasis on achievement (i.e. *qualification*) with excessive pressure to perform academically, especially in a limited number of subjects, which is causing harmful consequences for individuals' ability to develop their own sense of self and take responsibility for their actions (i.e. *subjectification*). As C&CP it is thus important to reflect on our ambitions and take the three domains into account when planning our educational working methods.

The central position of education in our society has meant that it has not only remained a central topic of sociological study but has broadened out to also economists and policy makers. The OECD, for example, regularly publishes on the state and impact of education within its countries. In 2011 they reported that education has a positive effect on *health* (see also Grossman 2006), *civic engagement*, and a *reduction of crime* (see also Lochner & Moretti 2004). More recently they added to this, that higher levels of education can lead to individuals being more "socially engaged and have higher employment rates and relative earnings" (OECD 2022 p. 36). They also show "greater interest in learning about other cultures, more positive attitudes towards immigrants and a stronger sense of global mindedness" (ibid p. 96).

While the beneficial effect of both the arts and education on society are well reported, as clearly evident here, the negative impact is routinely ignored both in political debates and impact measurements (Belfiore 2006). More recently we have seen research that addresses the way the arts (Pratt 2019) and education (Baldwin 2021) become entangled in processes of gentrification and urban regeneration resulting in the displacement of local residents. The arts in particular can also be seen as socially divisive, leading to "cultural wars" - polarising opinion about allocation of resources, the definition of cultural value, and the role of government in shaping cultural expression and consumption (Belfiore 2006) -, boundary work (Lamont 2002), and social inequality (Bourdieu 1984).

Furthermore, there are limitations to the current literature on social impact as it assumes that different types of cultural and education activities will have similar effects despite highly differing contexts and participants. Additionally, there is a level of complexity associated with the phrase "social impact" as it encompasses a broad range of evaluation methods, from analysing the effects of individual projects or organisations to assessing the impact of culture-driven urban regeneration (Belfiore 2006). It is thus very important to specify at the beginning of a project what type of impact one wishes to accomplish.

These discordant effects have made the already complex field of impact studies more complicated, while simultaneously highlighting the importance of measuring both positive and negative change.

10.4 Measuring impact

In this section we specifically focus on assessing changes due to the arts, with the idea that the method that we propose will work for equality for education institutions - assessing the change of the neighbourhood but also ourselves as a institution.

The issue of how to assess change in the cultural sector has been a prominent topic of discussion within the cultural sector. What started in the 80's primarily as a means to measure economic impact (eg, Myerscough 1988), soon broadened to also encompass social (eg, Matarasso 1997; 1999) and cultural (Throsby 2001) measures. Breaking this down into various components Throsby (2001), for example, states six categories of cultural value: aesthetic, spiritual, social, historical, symbolic, and authentic values, each of which contributes to different aspects of the overall value embodied in a cultural entity, institution, or experience (Bollo, 2013). Although we have seen more interest in social and cultural impacts (Scott, 2003; Sheppard, 2014), quantitative measures such as participation numbers and demographics or economic outcomes (Berger, Penna, and Goldberg 2010), remain the most common form of impact assessment (Jackson 2013), as measuring social impact requires more profound and meaningful tools and metrics. For example, how does one measure the impact on community identity, intercultural competence, or continued education and engagement? In other words, it is not always easy to see if you are achieving your impact goals and furthermore if you are accountable for these changes.

However, over the past five years, there has been great progress in developing social impact metrics (see for example, Continuum of Impact 2020; Verwayen et al. 2017; Bayley & Phipps 2017). Specifically made for practical purposes these reports provide step by step guides to help organisations with impact assessment. While their stakeholders and desired impact may differ, the process overlaps greatly, with the aim of helping organisations assess how their activities impact the environment in which they operate. What connects these reports further is the understanding that impact assessments should not be a one-off exercise but a continuous cycle (Verwayen et al. 2017), guiding organisations through a number of phases.

It is useful to see these as the 1) *design phase*, 2) *data collection phase*, 3) *narration phase*, and 4) *evaluation phase*.

1. Design phase

In this initial phase the team lays out the desired social change that they wish to make. Asking what types of impact do you wish to have? For example, Continuum of Impact (2020) lays out ***six families of social and civic outcomes***:

1. *Awareness and knowledge*
2. *Dialogue and discourse*
3. *Attitudes and motivations*
4. *Capacity*
5. *Behaviour and action*
6. *Conditions, systems, and policies*

To briefly go through them: 1) *Awareness and knowledge* targets outcomes with the aim of generating attention, understanding, or knowledge about an issue (for example, global warming), 2) *Dialogue and discourse* targets outcomes that aim for changes in public discourse (for example, how minority groups are represented in the media), 3) *Attitudes and motivations* targets outcomes that aim to change attitudes towards a subject or person (for example, decreasing the stigmatization of migrant youths, or there is a change in attitude towards how a residents sees their neighbourhood), 4) *Capacity* targets outcomes that aim change peoples abilities and means of engagement in civic life and social action (for example, youth or elderly gain capacity to use new technologies or artists gain new capacity to access grants), 5) *Behaviour and action* targets outcomes that aim to change how people behave, participate, and take action in their communities and society (for example, behaviour towards other communities, or residents take action to sustain a community building/garden), and finally 6) *Conditions, systems, and policies* targets outcomes that aim for longer lasting results (for example, the development of new policies, or local funders revise grant schemes).

These six families are intended to assist in defining outcomes with greater specificity, help with the identification of changes and best specify the method of data collection. It is also important to note that they are not mutually exclusive, with the possibility of a single activity fitting multiple families.

During the design phase it is also important to discuss and set **indicators**. Asking, what would this change look like? It is important to understand what the change would look like so it can also be measured. For example, how would you know that awareness, attitudes, or behaviour has changed, what would have to occur? These can be linked directly to the performed **activities**, making clear what the “relationship is between the things that you do and the impact you expect to achieve” (Verwayen et al. 2017, p. 3). Defining indicators and activities is an important step as it can align team members and later be a crucial method for accounting for causality in changes.

2. Data collection phase

After the outcomes, indicators, and activities (observable evidence) have been defined you can move on to determine how this evidence can be collected. How will you assess your success? What methods will be used to analyse and understand the change? This should be a systematic process, adopting a method of rigorous data collection (Continuum of Impact 2020). Data collection can take the form of traditional methods - interviews, focus groups, surveys, reviewing documents, or observations - but can also take more innovative and experimental forms. For example, Continuum of Impact (2020), argues that specifically for cultural institutions “getting creative with data collection” is important. They specify the prospect of stakeholder getting involved through producing art (in any shape or form) and assessing how their vision of the project/organisation/area/an issue changes over time. This method of creative data collection is specifically relevant for the C&CP that aims for participant research and citizen science, on one

hand and on the other is working with a community that shows signs of research fatigue.

3. Narration phase

In this phase the results of the data collection are analysed by the team and the results presented to the necessary parties and stakeholders. Specifically important is the input and of the stakeholders who should have a say in the success of the activities and changes seen (Verwayen et al. 2017).

4. Evaluation phase

The final phase can be used to assess to what degree the activities reached their goal, with a thorough analysis of the impact of our activities, **internal reflection on institutional change emerging**. As it is very much a cyclical process there should be new goals made, stating what should happen next and presenting new objectives and outcomes (Verwayen et al. 2017). It is also important to do regular self-assessment with the “institutional health check workbook”. In this workbook you can analyse your current health and level of organisational impact (Bayley & Phipps 2017).

10.5 Theory of change

Putting these four phases into practice we aim to use a *Theory of Change* (ToC). The Theory of Change (ToC) is a comprehensive approach that helps organisations understand and map the process of social change they aim to achieve. It provides a clear, step-by-step logic model that outlines how inputs, activities, outputs, and outcomes combine to create an impact (Jackson 2013).

When applied to our organisation, the ToC can help us measure the impact of our programs and activities by:

1. Providing a clear and structured understanding of the intended outcomes of their programs.
2. Helping identify the most effective and efficient ways to achieve those outcomes.
3. Providing a framework for evaluating progress towards those outcomes and adjusting strategies as needed.

To create a ToC, we will construct a model that specifies, also visually in a diagram, the impact that we wish to have, how we aim to achieve this and how we will measure the degree it has been achieved. To do this we will adopt a number of steps:

1. Identify the desired social change we aim to achieve. For example, a new manner of giving inclusive and impact driven education.

2. Determine the activities and inputs (resources) that can achieve this. For example, diverse methods of education and assessment, such as the offering of micro-credentials.
3. Identify the expected outcomes of the activities and how they relate to the overall desired social change. For example, how the addition of micro-credentials and other diverse methods of education can strengthen the reach and place of an education institution.
4. Develop a monitoring and evaluation plan including the indicators and how they can be monitored.

11 Towards the implementation of Cultuur&Campus Putselaan research agenda

In this section, we provide a summary of the key insights we have developed so far on the needs that the C&CP should aim to address in the coming years, inspired and guided by the NEB Compass. Moreover, we set out the process towards implementation of our research agenda, which will be summarized in an updated research plan (D2.2) towards the end of 2023.

11.1 *Cultuur&Campus Putselaan: beautiful, sustainable, together*

In this initial needs assessment phase, we are inspired and guided by the New European Bauhaus Compass (2022), which provides an essential guide on how to integrate the NEB values into purposeful and dialogical action. Specifically, we structure the emerging needs and recommendations following the NEB Compass's (2022) integrated approach to values, innovative action and creation. We summarize this approach in Table 16 below.

Table 16: NEB Values and related ambitions, according to NEB Compass (2022)

NEB Value	Related ambition (according to NEB Compass)
Beautiful refers to “quality of experience and style, beyond functionality” (p.3), notably relating to the creative process, and the role of the arts and culture in activating, connecting, and integrating (ibid, p.6).	<ol style="list-style-type: none"> 1. To activate (context re-activation; sensory experience; aesthetics) 2. To connect (connection across contexts; collective experience; sense of belonging) 3. To integrate (enabling creation; restructuring of values; long-lasting movement)
Sustainable refers to “climate goals, to circularity, to zero pollution, and biodiversity”, (p.3) thus mindful of not exceeding planetary boundaries and respectful of the needs of human and non-human lifeforms and the planet (see p.9)	<ol style="list-style-type: none"> 1. To repurpose (preservation; repair, re-use, reduce, upgrade, renew) 2. To close the loop ((industrial) system circularity; waste transformation) 3. To regenerate (carbon storing enhancing biodiversity; restoration and expansion of natural landscapes; paradigm shift, behavioural change)
Together ranges “from valuing diversity and equality for all, to securing accessibility and affordability” (p.3)	<ol style="list-style-type: none"> 1. To include (equality, accessibility, prioritising disadvantaged people) 2. To consolidate (overcoming segregation representation and social stability; sharing resources and opportunities)

	3. To transform (fostering shared social values; societal development and collective growth; new ways of living together).
--	--

11.2 Identifying needs and opportunities and measuring impact

In this section, we provide an overview of the emerging needs and opportunities, following our review of secondary data and initial dialogue with stakeholders and partners. We classify the identified needs according to which of the three New European Bauhaus values (**beautiful, sustainable, together**). We offer an overview of the emerging recommendations for the C&CP project, moving forward to the next stages of implementation of our activities. We summarize these initial insights in Table 17 below. We will continue to revise and update this table during the course of the project, as we assess our needs and refine our recommendations in partnership with stakeholders and users. We note here that further recommendations in the field of education, social entrepreneurship and creative placemaking will emerge as we move towards the planning and implementation stages of these two areas of activity. Moreover, while we have classified the table according to the three principles, we acknowledge that there is a considerable degree of overlap and synergy across the three NEB values.

Table 17: Initial overview of emerging needs and recommendations

	Emerging needs	Sources	Recommendations
BEAUTIFUL	A building that is relatable, attractive, welcoming in exterior and interior.	Empirical assessment; Stakeholder Group meetings; NEB Compass	Co-design the exterior and interior of the building on the Putselaan together with residents and users, ensuring the planned student design competition is a co-creation process, a form of collective imagination and invention. Ensure the renovation process is done in a way that provides an expression of dialogue, sense of belonging, care and inclusion.
	A building that is flexible to changing needs and desires	Empirical assessment; Doff & Snel 2021; Custers 2023; best practice overview; NEB Compass	Leave a part of the building open and flexible, allowing room for co-evolution throughout its lifetime, so users have room to use and experience the space in ways that suit changing wishes and needs (as seen in SESC Pompeia). This approach also secures the long-term thinking and sustainability of the renovation, enhancing adaptability.
	A building and programme of activities that is perceived as accessible, lowering any (perceived) thresholds to entry	Empirical assessment; Best practice overview; Stakeholder Group meetings	Ensure the building and its activities are accessible to all, in a functional and financial sense, but also in the aesthetic choices made (e.g. foster an informal and comfortable sphere that appeals to different age groups). When programming, communicating or running the building our approach should remain flexible, informal and participatory (meaning that the neighbourhood should be able to see themselves in all aspects of the organisations - from education to the people employed in the building).
	A building that preserves its monumental status and celebrates its contemporary and creative use	Putselaan architectural exploration and assessment; Stakeholder Group; consortium building design and risk assessment sessions	Connect to the building's history, and context, while also celebrating Ensure learning and exchange opportunities for interaction with the building renovation process are offered, as a way of engaging in a dialogue on questions of (shared and contested) heritage, circularity, and inclusion in the built environment.

	<p>A programme of (arts and culture) education and learning that connects to and works with stakeholders and local sustainability, cultural and artistic, and community initiatives</p>	<p>Internal needs assessment; Evaluating Societal Impact Team 2023; Empirical assessment; lessons from Rotterdam SAUS</p>	<p>Building on the internal needs assessment and the vision for education and learning at the educational institutions, ensure education and learning activities developed in the context of C&CP are innovative and future-oriented. In particular, reflect on questions of positive societal impact through education and the connection between our education and the (informal) artistic and cultural ecosystem in Rotterdam South. Moreover, explore opportunities for apprenticeships and leaning opportunities connected to the implementation of our activities (e.g. in the form of placements and internships for example).</p>
--	---	---	---

SUSTAINABLE	Stimulate and build upon neighbourhood engagement in their local environment and environmental issues	Duurzaamheid in het Nationaal Programma Rotterdam Zuid (2021); updated Rotterdam SAUS; Rotterdamsduurzaamheidskompas (2021); Best practice overview; Rotterdams WeerWoord scan.	Introduce creative activities (performances, workshops, exhibitions) connected to sustainability and deceleration themes (as seen in Barbican, London). Provide a platform for artistic work that addresses the urgent issue of the climate crisis (as seen in Barbican, London). Explore opportunities to establish a community garden, open to neighbourhood use and with courses and classes (as seen in Utrecht Krachtstation). Engage with and contribute to the Rotterdams Weer Woord goals and the Mission on Climate Adaptation. Explore opportunities to engage with the organizations mapped by C&CP in sustainability transitions in their operating practices.
	Support the local 'sustainability' economy, in line with 'sustainability as a social lever' principle	Rotterdamsduurzaamheidskompas; Duurzaamheid in het NPRZ.	Connect the renovation of C&CP building and garden, as well as future programming and activities happening there, to local sustainable economy; explore opportunities for synergies and transformative change
	A building that is renovated according to regenerative design principles	Putselaan architectural exploration and assessment; Stakeholder Group; consortium building design and risk assessment sessions.	Repurpose the building and favour sustainable principles of durability, adaptability and recyclability. Ensure the building, its renovation and subsequent use and maintenance strives for minimizing ecological footprint, pollution, impacts (and indeed strives for positive impact).
	Establish trust and strive for continuity in projects and relationship/legitimacy within the community	Empirical assessment; Stakeholder Group meetings; existing literature review; best practice overview.	Identify and engage with a broad network of stakeholders (i.e.. "role models") in the organization (as seen in Allée du Kaai, Brussels) and make room for joint responsibility and actor-supported community-based development (as seen in Haus der Statistik). Stay in constant dialogue with the neighbourhood to adjust cultural activities to their changing needs and ambitions (as seen in Allée du Kaai, CKBB, SESC Pompeia, Haus der Statistik). Compensate for investment in the project. Create opportunities for the neighbourhood, by making space for local entrepreneurs and creating jobs for people in the building's cafe (as seen in Utrecht Krachtstation)

TOGETHER	Supporting local creatives and initiatives, in particular ones that are below the radar of cultural plans and subsidy programmes and gain better insights into their needs and potential	Empirical assessment; cultural mapping; Rotterdam SAUS; literature review; Rotterdams WeerWoord scan.	Explore approaches to programming at Putselaan and in other locations in South, based on equality of relations, considering the needs of less represented communities. Engage with local creative and ecological communities (as seen in Utrecht Krachtstation). Through the RDAM SAUS Map take an annual survey of the creatives, cultural and ecological organisations in South to understand their needs and ambitions and struggles and opportunities. Through the RDAM SAUS Map and our programmes and activities, work collaboratively towards the strengthening of the local ecosystem. Provide a program that goes beyond the main building into the neighbourhood (as seen in Platform C, SESC Pompeia and ruangrupa);
	Strengthen and nurture the unique cultures of the superdiverse neighbourhoods in South. Foster relations between diverse ethnic groups within the neighbourhood	Empirical assessment; Custers 2023; Doff and Snel 2022; Glas 2021; Best practice overview.	Program activities that represent the diversity of cultures of the neighbourhood; promote a transformative way of being together at the Putselaan and at events hosted by C&CP. Collaborate with social organizations to support vulnerable groups in the neighbourhood (as seen in Utrecht Krachtstation, Barbican, and ruangrupa). Take time to build relationships, be present, be open. Evaluate the impact of activities and the experience of users, feeding insights back into programming and developments, ensuring they are adaptive and responsive.
	C&CP as a transformative change that is inclusive, and fosters shared social values without exacerbating processes of gentrification and displacement	Literature review; empirical assessment; Best practice overview	Monitor the impact of C&CP and the users and residents' experience of its presence and activities in South.

	A creative placemaking programme of activities that connects, communicates and collaborates with local cultural, artistic and ecological initiatives in a sustainable and long-term way	Internal needs assessment; lessons from Rotterdam SAUS and Cultuur Concreet; Cultuurscan; Empirical assessment.	Building on the mapping of artistic, cultural, ecological and community initiatives in Rotterdam South, co-develop a programme that acknowledges and makes space for diversity, informality, forging and maintaining long term and equal relationships and partnerships.
	Stimulate new ways of learning and education that effect positive transformation and impact within and outside our partner institutions.	Internal needs assessment; Literature review; Best practice overview; Empirical assessment.	Collaborate across the different academic institutions to exchange knowledge and develop new innovative ways to shape education and learning (as seen in AHK learning lab). Develop new educational programs (for example, innovative tech and art programs) to experiment with new ways of learning. Explore the opportunities for opening up part of on-site educational programmes in the form of micro-credentials and alternative formats of learning and certification. Try-out classes and workshops by these programs and evaluated after (as seen in AHK learning lab). Learn from and connect with established programmes (e.g. the experience of Mentoren op Zuid, which connects students of higher education institutions with children of school age who live in South; EMI).

11.3 Towards a C&CP research agenda

Building on this initial needs assessment, the next phase of the C&CP research implements collaborative, iterative and participatory practices, working closely with partners and the Stakeholder Group. Moreover, we will implement a Theory of Change process, to ensure the alignment of our goals and impact with our activities, inputs and progress indicators. Finally, we will explore pathways to research that have emerged since the start of the project, in close partnership with researchers within the project team and beyond.

11.3.1 Co-designing the research agenda with the Stakeholder group and partners

At the start of the project, under the guidance of the Afrikaanderwijk Coöperatie, we appointed a Stakeholder Group, composed of at least ten representatives of local citizens and businesses. The insights from the first three meetings of the Stakeholder Group have been integrated in this report.

The group articulates the communities needs and interests, provides ideas and input and steers the project activities and plans. To honour their independent expertise, they will be able to provide unsolicited advice on the research agenda and its implementation, as well as feedback. In the coming months, we will co-design the research plan that will form the basis of deliverable 2.2. The Stakeholder Group will help to shape best ways to capture the lived experiences of residents, associations, and businesses in the area, through the co-design of innovative methodologies for participatory research and citizen science (e.g., diaries, crowd-sourced science, smartphone studies).

While the main research relating to C&CP and its impact will be carried out by the EUR project team, over the past few months we have been forging relationships with researchers at our partner institutions (e.g. other departments at EUR and Municipality of Rotterdam) but also external partners (e.g. Concreet Blossom, Nel ten Boden to name a few).

One example of a collaboration would be with the H2020 project INVENT (2020-2023) which studied how culture is interpreted and evaluated among Europeans through a bottom-up perspective. In particular the Experience Sampling Methodology (ESM), which was employed in part of the project, could be relevant. This method constitutes sending short questionnaires via a smartphone app, which enables researchers to observe how respondents think and feel at particular moments during the day. For Culture Campus, we might use this methodology to examine how participants experience activities and events in our project, and, as such, get insights into the impact of our project.

We are also seeing how we might, in collaboration with the faculty of economics, research the impact of the C&CP from a comparative perspective. There are concerns about how C&CP might amplify processes of gentrification in South.

While it is not possible to disentangle the distinct impacts of various developments taking place in South, our project can usefully add to our knowledge and understanding of the experiences of change. Such participatory research will also support the qualitative monitoring of C&CP impacts. Participants will be asked to contribute to sensing and documenting the area's development, and to respond to prompts relating to current and planned activities in the area. Themes will include health; youth; climate resilience; and creative placemaking.

11.3.2 A Cultuur&Campus Putselaan: implementing a research agenda that matches shared goals

Starting in July 2023, the C&CP research team will explore two pathways. The first will be the application of the Theory of Change methodology to our project, supporting the alignment of our project plan with the evolving partnerships and stages of C&CP's implementation. This methodology connects our (partners and stakeholders) shared goals and ambitions with our activities and helps us work together to achieve these. The Evaluating Societal Impact Team at EUR has provided invaluable guidance on ToC so far, and in the coming months we will focus our attention on developing a shared framework connecting our desired impacts to our activities and interventions, within the existing portfolio of activities for territorial transformation. In alignment with the ToC approach, such process will be consultative, evidence-based, and iterative (see also UNDG 2017). In dialogue with partners and stakeholders, we will further refine the change we wish to see occurring through C&CP (step 1: focus); building on this needs assessment and further reflection, we will zoom into what is actually needed to make this change occur (step 2: change analysis); we will then map out underlying assumptions but also potential risks (step 3: make assumptions and risks explicit); and then work with partners and stakeholders, leveraging wider networks, resources, interconnections (step 4: identify partners and actors) (steps based on UNDG 2017).

The second pathway will be the development and implementation of a Community-Based Participatory Research agenda. This approach is suited to C&CP given our ambition to engage in research that is close to the local setting of the project and that actively engages community members in the research. This close connection requires a strong rapport and mutual trust basis, building and extending on the relationship building and network development of the past months. We anticipate that members of our Stakeholder Group and of our wider network of partners, but also wider ecosystem of initiative in Rotterdam South (as mapped in our extended Rotterdam SAUS database), will actively engage in defining our research questions, shaping our methodologies and contributing to data collection, analysis and dissemination. We will strive for reciprocity and collaboration, in alignment with the ethics of CBPR (Eikland 2006). Moreover, we will explore opportunities for research to be a source of skill and capacity development, through training opportunities (see Hacker 2013).

11.4 Closing remarks

In Autumn 2023, we will deliver an updated implementation plan, setting out the research that will be done in the coming years, including research measuring the impact of our own activities. The process leading up to this next deliverable will be carried out in close collaboration with the Stakeholder Group, so that the research priorities that emerge are guided not just by this needs assessment but also by further dialogue and exchange.

12 References

- Aalbers M.B. (2019). Introduction to the forum: From third- to fifth-wave gentrification. *Tijdschrift voor Economische en Sociale Geografie* 110(1): 1–11.
- Abbing, H. (2002). *Why Are Artists Poor?: The Exceptional Economy of the Arts*. Amsterdam: University Press.
- Albeda, Y., ter Avest, D. & van Breugel, I. (2022). Superdiversiteit en sociale bindingen in de buurt. In E. Snel, R. Geurs, & M. Parmentier [Eds]. *Zicht op leefbaarheid. Tien essays over leefbaarheid in Rotterdamse Wijken*. Rotterdam: Kenniswerkplaats Leefbare Wijken (pp.102-117)
- Ateca-Amestoy, V., & Casalini, F. (2020). Economic impact and the arts: The mistake of narrow thinking. In M. Addis and A. Rurale (Eds.) *Managing the Cultural Business* (pp. 347-386). Oxon & New York: Routledge.
- Baldwin, D. (2021). *In the Shadow of the Ivory Tower: How Universities Are Plundering Our Cities*. New York: Bold Type Books.
- Bayley, J., & Phipps, D. (2017) *Real impact: Institutional Health check Workbook*. Emerald publishing.
- Beijers, H. (2022). Rotterdam voorbij discriminatie. Eerste analyse van de ervaringen met en impact van discriminatie en uitsluiting in drie Rotterdamse gemeenschappen. Project report available online at: <https://www.rotterdam.nl/voorbij-discriminatie>
- Belfiore, E. (2006). The social impacts of the arts – myth or reality? In: Mirza, M., ed. (2006). *Culture Vultures : is UK arts policy damaging the arts?*. London: Policy Exchange Limited.
- Biesta, G. (2015). What is education for? on good education, teacher judgement, and educational professionalism. *European Journal of Education*. 50(1): 75–87.
- Biesta, G. (2020). Risking Ourselves in Education: Qualification, Socialization, and Subjectification Revisited. *Educational Theory*. 70(1):89–104.
- Bollo, A. (2013). Report 3. Measuring Museum Impacts. The Learning Museum Network Project. [LEM3rd-report-measuring-museum-impacts.pdf](#)
- Bolt, G. (2022). Gentrification en leefbaarheid in Rotterdam. In E. Snel, R. Geurs, & M. Parmentier [Eds]. *Zicht op leefbaarheid. Tien essays over leefbaarheid in Rotterdamse Wijken*. Rotterdam: Kenniswerkplaats Leefbare Wijken (pp. 34-49).

- Boonstra, B. Claessens, S., Warsen, R. & van Meerkerk, I. (2022). Keep on going: A qualitative analysis on the durability of solidarity initiatives during and after crisis. *Public Administration*, 1-18. <https://doi.org/10.1111/padm.12897>
- Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Routledge.
- Brands, J.P. (2023). *CCP als lerende, producerende en presenterende gemeenschap*. Working paper.
- Clark, C., Rosenzweig, W., Long, D. & Olsen, S. (2004). *Double Bottom Line Project Report: Assessing Social Impact in Double Bottom Line Ventures. Methods Catalog*. New York: Columbia Business School.
- Continuum of Impact. (2020). *How do arts and culture make a difference? A guide to defining social and civic outcomes and indicators*. Americans for the Arts.
- Cultuur Concreet (2021a). Cultuurscan Charlois. Accessible at: <https://www.cultuurconcreet.nl/gebieden/>
- Cultuur Concreet (2021b). Cultuurscan Feijenoord. Accessible at: <https://www.cultuurconcreet.nl/gebieden/>
- Custers, G. & Engbersen, G. (2019a). Bourdieu in de buurt. Sociale klassendebat en de klassenstructuur van Rotterdam. *Sociologie*. 15 (2): 117–147
- Custers, G. & Engbersen, G. (2019b). Rotterdam: van tweedeling naar meerdeling. *Demos*, 35(8):4-7.
- De Graaf, P. Feitenkaart Wijk en Buurt 2020 en 2021. Gemeente Rotterdam Onderzoek en Business Intelligence.
- Dol, K., Hoekstra, J., & Kleinhans, R. (2019). Case study report 'Rotterdam South on Course': Resituating the Local in Cohesion and Territorial Development. Delft University of Technology.
- Duke, M. (2020). Community-Based Participatory Research. Oxford Research Encyclopedia online. Available at: <https://doi.org/10.1093/acrefore/9780190854584.013.225>.
- Eikeland, O. (2006). Condensing Ethics and Action Research: Extended Review Article, *Action Research* 4 (1): 37–47.
- European Union (2022). New European Bauhaus Compass. Available at: https://new-european-bauhaus.europa.eu/use-compass_en
- EUR Evaluating Societal Impact Team (2023). *Defining Societal Impact at EUR. A common framework for our impact strategy*. Erasmus University Rotterdam.

- Gemeente Rotterdam (2020). Rotterdams Duurzaamheidskompas. Rotterdam: Gemeente Rotterdam.
- Gemeente Rotterdam (2021a). Visie Cultuur op Zuid 2020-2030. Rotterdam: Gemeente Rotterdam.
- Gemeente Rotterdam (2021b). Duurzaamheid in het Nationaal Programma Rotterdam-Zuid (NPRZ). Rotterdam: Gemeente Rotterdam.
- Gemeente Rotterdam (2022). Het Wijkprofiel 2022. Inkijk in stad en wijk. Rotterdam: Gemeente Rotterdam.
- Gent, W. van & C. Hochstenbach (2019) The neo-liberal politics and socio-spatial implications of Dutch post-crisis social housing policies. *International Journal of Housing Policy*, 20(1), 156-172.
- Gerritsen, R. Pruimers, S. & de Jongh, S. (2017). *Rotterdam, stay close to what you are! Becoming an international cultural hotspot starts with authenticity*. Recommendations of the Expert Edition of the International Advisory Board: the IABx 2017 on Culture Rotterdam: IABx Rotterdam.
- Glas, I. (2019). De kracht van buurtcontact: ontspannen samenleven in de Rotterdamse verscheidenheid. In G. Engbersen, G. Custers, I. Glas & E. Snel [Eds]. *Maasstad aan de monitor. De andere lijstjes van Rotterdam*. Rotterdam: Kenniswerkplaats Leefbare Wijken, EUR.
- Glass, R. (1964). *London: Aspects of change*. London: McGibbon & Kee.
- Grossman, M. (2006). *Education and Nonmarket Outcomes*. Handbook of the Economics of Education, Amsterdam: Elsevier.
- Guetzkow, J. (2002) *How the Arts Impact Communities: An introduction to the literature on arts impact studies*. Center for Arts and Cultural Policy Studies, Princeton.
- Hacker, K. (2013). *Community-Based Participatory Research*. London: SAGE.
- Hackworth, J. & Smith, N. (2001). The changing state of gentrification. *Tijdschrift voor Economische en Sociale Geographie*, 92(4): 464-477.
- Haynes, J., & Marshall, L. (2018). Reluctant entrepreneurs: musicians and entrepreneurship in the 'new' music industry. *The British Journal of Sociology*. 69 (2): 459-482. <https://doi.org/10.1787/3197152b-en>.
- Het Vrije Volk: democratisch-socialistisch dagblad (1985a). *Breien in BAKO*. 5 November 1985.
- Het Vrije Volk: democratisch-socialistisch dagblad (1985b). Buitelandse vrouwen. 8 March 1985.

- Igalla, M., Edelenbos, J. & van Meerkerk, I. (2021) Institutionalization or interaction: which organizational factors help community-based initiatives acquire government support? *Public Administration*, 99(4), 803– 831.
- Jackson, E. T. (2013). Interrogating the theory of change: evaluating impact investing where it matters most. *Journal of Sustainable Finance & Investment*. 3(2): 95-110.
- Korstjens, I., & Moser, A. (2017). Series: Practical guidance to qualitative research. Part 4: Trustworthiness and publishing. *European Journal of General Practice*, 24(1), 120–124. <https://doi.org/10.1080/13814788.2017.1375092>
- Kullberg, J., L. van Noije, E. van den Berg, W. Mensink, M. Igalla e.a. (2015), Betrokken wijken. Den Haag: Sociaal en Cultureel Planbureau.
- Lamont, M. (2002). The Study of Boundaries in the Social Sciences. *Annual Review of Sociology*. 28: 167-195.
- Lochner, L. & Moretti, E. (2004), The Effect of Education on Crime: Evidence from Prison Inmates, Arrests, and Self-Reports. *The American Economic Review*. 94 (1): 155-189.
- MARONED (2018). *Het gezicht van de Tweebosbuurt. Belevingsonderzoek onder 340 bewoners nadat sloopplannen bekend werden.*
- Matarasso, F. (1997). *Use or Ornament? The Social Impact of Participation in the Arts*, Comedia, Stroud. <https://arestlessart.files.wordpress.com/2015/09/1997-use-or-ornament.pdf>
- McCarthy, K., Heneghan Ondaatje, E., Zakaras, L. & Brooks, A. (2004). Gifts of the Muse: Reframing the Debate About the Benefits of the Arts. Santa Monica, CA: RAND Corporation.
- Menko, A., Smulders, L.M., van Leeuwen. Labyrinth Onderzoek & Advies (2018). Drempels en motieven niet-cultuurbezoekers Rotterdam.
- Meyer, J. W. (1977). The Effects of Education as an Institution. *American Journal of Sociology*, 83(1), 55–77. <http://www.jstor.org/stable/2777763>
- Monumenten Advies Bureau (2019). *Bouwhistorisch Verkenning & Waardestelling Putselaan 178*. Onderzoek i.o.v. Gemeente Rotterdam.
- Myerscough, J. (1988). *The Economic Importance of the Arts on Merseyside*. London: Policy Studies Institute.
- Nationaal Programma Rotterdam Zuid (2020). Zuid op Koers. Voortgangs-rapportage 2020, Deel I. Programmabureau Nationaal Programma Rotterdam Zuid.
- Nationaal Programma Rotterdam Zuid (2023). Uitvoeringsplan 2023-2027. Programmabureau Nationaal Programma Rotterdam Zuid.

- OECD. (2011). *Education at a Glance 2011: OECD Indicators*, OECD Publishing, Paris, <https://www.oecd.org/education/skills-beyond-school/48630846.pdf>
- OECD. (2022). *Education at a Glance 2022: OECD Indicators*, OECD Publishing, Paris, of Dutch post-crisis social housing policies. *International Journal of Housing Policy*, 20(1), 156-172.
- Onderzoek en Business Intelligence, OBI (2021). Staat van de Stad. Rotterdam: Gemeente Rotterdam.
- Reeves, M.(2002). *Measuring the Economic and Social Impact of the Arts: A review*. ACE.
- Rotterdam Festivals (2018). De Rotterdamse Culturele Doelgroepen. Available at: <https://rotterdamfestivals.nl/publieksbereik/inzichten-en-kennis/kennisbank/>
- Rotterdam Festivals (2019). Rotterdam, cultuur en publiek bij elkaar gebracht. Samen naar een groter publieksbereik. Rotterdam: Rotterdam Festivals.
- Rotterdam Festivals (2021). Bereik onder Rotterdammers door Cultuurplaninstellingen. Tweejaarlijks overkoepelende analyse onder bezoekers. Jaar 2018/2019 & Coronajaar 2020. Available at: <https://rotterdamfestivals.nl/publieksbereik/inzichten-en-kennis/kennisbank/>
- Rutten, P., Manshanden, W., & Visser, F. (2021). Monitor creatieve industrie 2021 Nederland, top-10 steden, gevolgen van COVID-19. Stichting Media Perspectives.
- Scott, C. (2003). Museums and Impact. *Curator: The Museum Journal*. 46: 293-310.
- Sheppard, S. (2014). Museums in the neighbourhood: the local economic impact of museums. In *Handbook of Industry Studies and Economic Geography*, edited by F Giarratani, G J.D. Hewings, & P. McCann, 191-204. Cheltenham: Edward Elgar Publishing.
- Snel, E. & Uytterlinde, M. (2022). Wat is leefbaarheid? In E. Snel, R. Geurs, & M. Permentier [Eds]. *Zicht op leefbaarheid. Tien essays over leefbaarheid in Rotterdamse Wijken*. Rotterdam: Kenniswerkplaats Leefbare Wijken (pp. 8-21).
- Snel, E., de Boom, J, Permentier, M. & Custers, G. (2022). Leefbaarheid in Rotterdamse wijken. In E. Snel, R. Geurs, & M. Permentier [Eds]. *Zicht op leefbaarheid. Tien essays over leefbaarheid in Rotterdamse Wijken*. Rotterdam: Kenniswerkplaats Leefbare Wijken (22-33).
- Snel, E., Geurs, R. & Permentier, M. (2022). Zicht op leefbaarheid. Tien essays over leefbaarheid in Rotterdamse Wijken. Rotterdam: Kenniswerkplaats Leefbare Wijken.
- Throsby, D. (2001). *Economics and Culture*. Cambridge: Cambridge University Press.

- United Nations Development Group (2017). *Theory of Change. UNDAF Companion Guidance*. United Nations Development Assistance Framework. Available at: <https://unsdg.un.org/resources/theory-change-undaf-companion-guidance>
- Van Toorn, M. Moors, F., Wentink, T. & Anschutz, J. (2021). Zoektocht naar herstel. Onderzoek naar de gevolgen van de coronacrisis voor Rotterdamse zelfstandinge. Gemeente Rotterdam Onderzoek en Business Intelligence.
- Van Veelen, A. (2022). *Rotterdam. Een ode aan inefficiëntie*. Amsterdam: De Correspondent.
- Van Veelen, & De Graaf, P. (2022). *Rotterdamers over Klimaat en Duurzaamheid 2022. Resultaten uit de Ombibusenquête*. Rotterdam: Gemeente Rotterdam Onderzoek en Business Intelligence.
- Verwayen, H. et al. (2017) Impact Playbook for Museums, Libraries, Archives and Galleries. Manual. Europeana Foundation, The Hague.
- Westerhof, S. (2022). The divide in Rotterdam-Zuid. SPRING pilot - Mapping the emergence of local initiatives & empowerment. Report by Erasmus University Rotterdam.

Appendices

Appendix 1

Fifty impacts of art participation taken from Matarasso (1997)

50 SOCIAL IMPACTS OF PARTICIPATION IN THE ARTS

1. Increase people's confidence and sense of self-worth
2. Extend involvement in social activity
3. Give people influence over how they are seen by others
4. Stimulate interest and confidence in the arts
5. Provide a forum to explore personal rights and responsibilities
6. Contribute to the educational development of children
7. Encourage adults to take up education and training opportunities
8. Help build new skills and work experience
9. Contribute to people's employability
10. Help people take up or develop careers in the arts
11. Reduce isolation by helping people to make friends
12. Develop community networks and sociability
13. Promote tolerance and contribute to conflict resolution
14. Provide a forum for intercultural understanding and friendship
15. Help validate the contribution of a whole community
16. Promote intercultural contact and co-operation
17. Develop contact between the generations
18. Help offenders and victims address issues of crime
19. Provide a route to rehabilitation and integration for offenders
20. Build community organizational capacity
21. Encourage local self-reliance and project management
22. Help people extend control over their own lives
23. Be a means of gaining insight into political and social ideas
24. Facilitate effective public consultation and participation
25. Help involve local people in the regeneration process
26. Facilitate the development of partnership
27. Build support for community projects
28. Strengthen community co-operation and networking
29. Develop pride in local traditions and cultures
30. Help people feel a sense of belonging and involvement
31. Create community traditions in new towns or neighbourhoods
32. Involve residents in environmental improvements
33. Provide reasons for people to develop community activities
34. Improve perceptions of marginalised groups
35. Help transform the image of public bodies
36. Make people feel better about where they live
37. Help people develop their creativity
38. Erode the distinction between consumer and creator
39. Allow people to explore their values, meanings and dreams
40. Enrich the practice of professionals in the public and voluntary sectors
41. Transform the responsiveness of public service organizations
42. Encourage people to accept risk positively
43. Help community groups raise their vision beyond the immediate
44. Challenge conventional service delivery

45. Raise expectations about what is possible and desirable
46. Have a positive impact on how people feel
47. Be an effective means of health education
48. Contribute to a more relaxed atmosphere in health centers
49. Help improve the quality of life of people with poor health
50. Provide a unique and deep source of enjoyment