

Cultural Cluster as Potential Driver of Urban Revitalization: Creation and Management Strategies for Cultural Clusters

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Abstract

It has been perceived, “what links world cities to one another is trade, commerce, and finance. What makes them different from one another is culture” (World Cities Culture Report, 2012). Considering role of culture in promoting community capacity, civic engagement and an integral part of urban revitalization this article will explain the possibility of cultural district/cluster as a way to sustaining the economic growth. Concerning brief presentation of different cultural clusters, it will investigate the role of culture to consolidate societies, sustenance businesses and also boost sustainable territorial development from once-declining urban districts to creative ones. This paper through identification of different cultural cluster recognized cities despite their same identical administrative framework and close location will initiated and evolved in very different types of cultural cluster depending on the particularities of each place. Finally some fundamental conclusions are derived concerning how culture and cultural cluster can boost economic of a society? How effective is the cultural-products and cultural activities clusters on urban revitalization? How planners can maximize the profit of revitalization created by agglomeration of cultural assets? The discussion in this article recommends the cultural cluster as a suitable way in the course of revitalization but if it was addressed properly.

Keywords: Agglomeration; Cultural Economy; Cultural Cluster; Revitalization.

Introduction

Culture as one of the dimensions in the matter of revitalization; leads cities to attain their dual aim: economic competitiveness and harmonious development. This is not just limited to the economic issue for sustaining the economic growth (Santagata, 2004) but also is about feeling of belonging to a history, a region, or a district which is symptomatic of the human need to know oneself and for

others to recognize one's identity (Veirier, 2008). Therefore owing its economic traits, its affirmative impact on other economic fields and its social culture characteristics is a resource of extreme interest. Further, city governments recognize the importance of cultural products in creating a vibrant economy and attracting workers in other fields and are encouraging the creation of arts districts (Chapple et al., 2010).

By agglomerating creative talent, cities provided a fertile ground for the development and expression of new ideas and forms of cultural products. However, critical mass of creative talent is only one part of the equation. In addition to nurturing the creative muse, the clustering of creative industries in certain cities facilitates the creation of cultural products. Clustering creates significant efficiencies and fosters the development of industries that helps to insure the vital functions (Craig, 2013). These locational agglomeration, are in many cases supplementary processes under specifiable economic and social circumstances (Storper 1997).

De-urbanization which indicating the loss of jobs and population in central cities, caused crisis in the city centers from the 1960s to the 1970s. However because of fundamental paradigm shift in the economy, cities faced a new stage of development in which city-centers again became attractive as living and business locations for high-skilled workers and culture as a driving force for distinguishing cities, makes it a key component of contemporary urbanization (Van der Borg et al., 2005). "The economic importance and contribution of art and culture to national and regional economies had been introduced as long ago as the late 1970s in North America and from the mid-1980s in Europe" (Evans 2001) and many areas "through a magical injection of culture, been transformed into dynamic destinations" (Pratt , 2009). Additionally Given many example of previous declined city center, it is notable that neighborhood revitalization has been mutually related with cultural projects and cultural assets agglomeration.

Since establishing the cultural flagship projects in downtown areas "often occurs at the expense of locating decentralized cultural activities in low-income neighborhoods" (Rodriguez et al. 2001), and might be multiplied in the "serial reproduction" of cultural projects from city to city (Harvey, 1991) cultural cluster instead of being oppositional to indigenous local identities would claim that how the inhabitants of one's neighborhood can profit from the cultural economy. Furthermore, cultural clustering strategies show a phase in the existing use of arts and culture as urban revitalization resources (Mommaas, 2004; Scott, 2004) and identify a way to rediscover the "citizen- consumer" of a previous period (Cohen 2003).

Furthermore, when most of the economic and human resources are local, the economic process becomes endogenous. Certainly, this progress needs sequential adjustment and strong advantages in distinguishing products, creating technological innovation, sharing data, regulating the market and fostering cultural links to guarantee its sustainability (Piore and Sabel, 1984). Authors such as Scott (2004) Bryan et al. (2000), Heilbrun et al. (1993), Bassett (1993), Hudson (1995), and Whitt (1987) have explained the potentialities of the cultural economy for job creation and urban regeneration in declining areas.

Additionally the cultural cluster have been used by many cities in recent decades to bring about effects such as image enhancement, economic diversification and increased social cohesion (McCarthy, 2006). As Longa (2011, p: 36) noted cultural cluster “refers to the use of parts of the city by creative professionals (artists, people working in the fashion industry, architects, and musicians) who take on the partial remodeling of the buildings (lofts) and of other places (e.g., with social meetings)” which leads to the process of urban revitalization.

According to Stern et al. (2010) cultural clusters evolve organically and differ from cultural districts which are the usual focus of urban planners. However current literature on cultural agglomeration argue that urban societies are commonly home to agglomeration of cultural assets whether plan or unplanned- “emerge organically as a result of grassroots”- a phenomenon that it called as cultural clusters and can classify into different shapes.

This article with identification and classification of “urban cultural cluster” will argue that cultural cluster can revive urban economies by applying art and culture to engage social communities and revitalize their neighborhoods. Also it will focus on creation and management strategies for these clusters to boost economic of a society. Lastly, it will discuss implications for planning to maximize the revitalization effects of cultural assets agglomeration by developing neighborhood cultural clusters.

Urban Cultural Cluster

“Cluster economic theory builds on the literature on post-industrial trends in “flexible production.” This work has demonstrated that in the wake of “vertical disintegration,” related producers in specific industries choose to locate near one another” (Stern & Seifert, 2007; 2010).

So the term cluster refers to physical proximity, but more importantly to the organization structure of a production milieu (the Marshallian model), characterized by strong informal links between the

economic sectors and the local society and by a dense network of relations between producers and customers. This model which is commonly known as combination of physical space for production as well as for performance, display and sale of cultural work and production (regional agglomerations) have done among Santagata 2004 and Mommaas 2004 work.

Scott (1996) claims that cluster of fashion, craft cultural products firms emerge for three reasons. Firstly clustering of interdependent economic activities upsurges the efficiency of transacting and information exchange among producers. Secondly, once these static effects have been secured, a more dynamic set of procedures, then comes into play which concentrate on learning and innovation. Lastly, levels of economic cooperation in any given agglomeration are often intense; therefore motivating individual producers to preserve high levels of superiority can help producers refine their performance to even sharper values. Accordingly for him, clustering is an important aspect of cultural producers, both to increase the quality of work and to benefit economically from the work.

“Cultivating cultural clusters can be one approach to community planning and regional economic development policy. However, given their potential for generating social benefits beyond purely commercial success as well as their strategic importance to the health of a city and region’s creative economy, nurturing neighborhood cultural clusters is a strategy that deserves the attention of government, philanthropy, and the private sector” (Stern et al., 2010).

These clusters have attracted enlarged attention as an urban economic development strategy (Stern & Seifert, 2010) and are defined as the combinations of cultural process, start from production to consumption and from visual arts to pop music and the new media, in a great variety of spatial forms.

“While some cultural clustering strategies are limited to cultural activities, majority of them embodied a great variety of leisure elements from cultural retail spaces, restaurants and bars to health and fitness complexes. Sometimes, the projects have started their career as ‘plops’, places left over after planning, subsequently taken over by informal groups of cultural producers who turn them into cultural cluster. Sometimes, the clusters began their existence in the minds of managers, to search for strengthening the market position of their amenities within a more competitive market. In some cases, the projects appear on the drawing- board of urban planners, searching for way to revitalize urban quarters or to strengthen the local creative economy” (Mommaas, 2004; DCMS 2001).

Since the process of globalization and delocalization is a hazard both to the original areas, where in some sense weakened from the loss of creative activities, and also many destination localizations, whose cultural assets cannot be preserved, cultural districts can be considered as a way to achieve

and develop social sustainability without disturbing the local identities and values (Fanzini & Irina Rotaru, 2012). Therefore in this article the classification of “urban cultural cluster” is important because it will considers the “urban planning” dimension and emphasizing that the development route of the city is obviously tied to its cultural sphere.

Additionally cultural cluster formula (Table 1) is a way to keep the economic development more sustainable (Santagata, 2004). These areas are places where the product are produceing based on the local tradition and existing culture, helping all countries to overcome the new form of international competition which is based on the selection of the better qualities or the lower labor costs.

Table 10: Cultural Districts/clusters by Class and Economic-Institutional Characteristics (Santagata, 2004; Jeannotte, 2008; Craig, 2013).

characteristics			Products and service supply	The models	Varieties
Industrial District	Cultural	mobile	Design-based Goods Audiovisuals Movie Pictures Apparel and fashion	Historic- evolutionist pattern	High technology Horizontal industrial integration Independent nonintegrated firms
Institutional District	Cultural		Culture of community Wine and Food Shows and Festivals	Property rights assignment through: Trademarks geographical indication designation of origin	Culture of the market reputation Culture of the civilization or "art of life"
Museum District (City of Art)	Cultural	immobile	Networks of Museums	Public policy	Network externalities Consumption externalities Externalities of time Economies of scale and scope
Metropolitan District ³ (City of Culture)	Cultural		Theaters Cinemas Art galleries Restaurants	Urban policy (policy of urban revitalization)	Existence of an area whose property rights structure is not too dispersed. An Agency, a Trust or a business community charged with marketing of cultural activities.

Mommaas (2004) claims that “to enable a more strategic involvement of the cultural sector in the governance of cultural cluster, able to develop new intersections of cultural and economic policies, opens up opportunities for better informed models of urban cultural governance, and also facilitating the attraction and production of local cultural capital in the midst of an expanding global cultural economy, it is necessary to develop a more sophisticated understanding of the complex dynamics involved with a more detailed understanding of the complex exchange of cultural and economic values. Since cities engage in cultural cluster in multiple ways”. To visualize these approaches, Mommaas (2004) grouped them into seven typologies (Table 2).

Table 11: typology of cultural clusters (Mommaas, 2004)

horizontal cultural program	Difference in terms of the “horizontal” portfolio of activities and in the level of collaboration and integration within the cluster. It range from a “mono-actor” or homogeneous cluster to a multi sectorality, cultural hybridity and cross- overs.
Vertical cultural program	The different mix in the “vertical” portfolio of cultural functions along the value chain (the specific mixture of design, production, presentation/exchange and consumption activities, together with the related level of intracluster integration. This can reach from monofunctional clusters– e.g. museums, but also the suppliers of museum services, the ateliers, and the marketing agencies).
type of management structure	The structure of organizational framework of the clusters in terms of the involvement of the various participants in the management of the sites (The clusters accommodate different varieties of small- and medium- sized public and private organizations, with a different relation to the management of the clusters.)
financial regime	The financial regime (involvement of private and public financial capital through subsidies and sponsoring, as opposed to hybrid forms of self-financing through cross-subsidization)
spatial program	The level of openness/adaptability or closeness/solidity of the cluster to a changing urban economic environment as opposed to a more stable location/organization.
future developmental path	The growth trajectory and “aims” of the cluster (a planned initiative for regeneration purposed and a conscious ‘top– down’ planning strategy versus a spontaneous development from a localized cultural emergence).
position of the clusters	The position of the clusters in a shifting spatial-cum-cultural urban field. The more conventional programs, such as the museum quarters, are situated more towards the center of their cities. It is there that they are most able to link in with the flow of cultural tourists.

By providing opportunities for consumption, welcoming corporate sponsorship and reaching out to wider audiences, cultural institutions fit well into urban revitalization schemes (Wu, 2002).

Cultural Cluster and Urban Revitalization

Cultural clusters are integrated with a range of positive aspects of neighborhoods, including higher levels of regional and local civic engagement (Stern & Seifert, 2010; 2007) and from a policy perspective, the focus of creative sector to drive economic benefit is the development of cultural facilities, cultural clusters, and cultural tourism to stimulate downtown and city center revitalization and regional economies (Chan, 2011).

As Mommaas (2004) stated “over the past 10–15 years, amongst other things based on culture, the quest for urban imagery and positioning strategies, the changing spatial fabric of cities and a search for economic and cultural revitalization, cultural cluster strategies have developed into something of an urban/cultural development ‘hype’. In every major city, cultural and/or leisure functions are grouped together in a great variety of spatial forms and programs. Hence, the cultural clustering model represents an interesting turn in urban cultural policymaking, from a more exclusive, vertical and regulatory perspective, to a much more inclusive, horizontal and stimulating perspective”. In this sense Santagata (2004) claims revitalizing through cultural cluster/district in an urban area is cost effective to the local finance.

Table 3 demonstrates that how cultural clusters contribute to local economic and urban revitalization in which it embraces economic, cultural, social and physical aspects of cities.

Table 12: Impacts of cultural clustering (Evans 2004; Chan, 2011; Jackson et al., 2007, p. 45; Jeannotte, 2008; Guetzkow, 2002; Kumpf, 1998)

Economic	Physical	social	cultural
<ul style="list-style-type: none"> -Managed workspace. -Create production network and chain. -Promotion or formation of creative clusters. -Increase in cost/value of real estate leading to revitalization or gentrification. -Small scale increase in job opportunities. -Enhance property values. - Inclusion of artist space development in cultural and community plans. -Foster income generation, job creation and export earnings. -Complement adjacent businesses. -Bring mixed-use and offer evening activities. -Provide employment and housing for artists. 	<ul style="list-style-type: none"> -Neighborhood renewal -Urban regeneration. -Collective identity -Social networks -Decreased blight. -Beautification of space. -Animation of vacant property. -Increase of both pedestrian and automotive traffic. -Historic preservation of buildings Enhance the image and prestige of particular places. 	<ul style="list-style-type: none"> -Increased arts-based programming for residents. -provide employment. -Availability of additional multipurpose space for use of community residents. -Diversification of communities. -Youth development -Promotion of ethnic pride. -Increased intergenerational interaction. -Promoting social inclusion, and human development. Attract increased numbers of visitors from other areas -Make an area safe Connect the arts more intimately with community development. 	<ul style="list-style-type: none"> -Promoting cultural diversity - promoting Avant-garde/bohemia -Artists’ studios and galleries -Ethnic arts -Local cultural strategies -Arts schools and education -Creative capital -Provide facilities for arts activities and arts organizations.

As a consequence of economic restructuring and de-industrialization, promotion of cultural activities and positioning the arts at the center of urban revitalization efforts as a mean to end declining urban areas is expanding within many cities (Bianchini, 1993; 1994; Evans & Dawson, 1994; McCarthy, 2006; Kumpf, 1998). Furthermore the most usual discursive field ties the cultural clusters is to place-positioning the related strategies toward revitalization of urban space (Mommaas, 2004).

European examples of these types of revitalization include such projects as the Castlefield, in Manchester, the Caltagirone Pottery District in Sicily, Glasgow City and the case of Dundee in Scotland, the fashion district in Milan, the Custard Factory in Birmingham, the textile factory chain of Finish Tampere, the network of industrial landmark projects in NordRhein Westfalen, the Temple Bar area in Dublin, the multimedia cluster of Hoxton in London or the Lowry Centre complex in Salford (Fanzini et al., 2012; Mommaas, 2004; World Cities Culture Report, 2012; McCarthy, 2006; Scott, 2004). Lowell in Massachusetts, SOHO and Riverhead in New York, Lower Downtown (LODO) in Denver, Dallas Arts District, Tucson Arts District and more than ninety cities in the US have been positioning the arts at the center of urban revitalization efforts through planning or

implementing a cultural district (Tiesdell, et al., 1996; Grodach and Loukaitou, 2007; Kumpf, 1998; Zukin, 1995). These examples are represented that primary motivation behind the establishment of the cultural clusters is urban revitalization and local authorities right across the world strive to revalorize inner-city areas on the basis of cultural district.

Furthermore at the intersection between sectoral group interests and structural economic changes, the cultural infrastructure become responsible for a crucial phase in the re-centralization of urban space and turning old and often declined places into vibrant and fashionable spaces (Scott, 2004; EU member States Experts, 2012).

Conclusion

This review on impact of culture leads to a number of conclusions: In reality, considering culture as economic engines for urban areas proved to be a tough challenge. In recent decades cultural cluster have obtained an important attention and present a challenge to planners who are interested in neighborhood revitalization. However, what at first glance appears as a common model, the importance of culture as an engine of urban development can be fully gauged by considering its role in urban revitalization; therefore understanding its value has a strong appeal for policy maker. But to do so successfully it must always be possessed of sufficient systems for marketing and spreading their outputs. Since culture is inseparable from the place in which it is located, it must also be evaluated within the context of that ecosystem, gains more in-depth understanding of the social ecology of cultural clusters and how they fit into the contemporary urban creative economy. Additionally as Stern & Seifert (2010) stated “it is important for planners and policy makers to include the costs of displacement in their calculation of the benefits of culture-based revitalization”.

Indeed cultural cluster represent a wellspring of local revenue generating activities, owned by the people and embedded in a local fabric which can serve as strategic tools for attracting investment, inclusive economic development and ensuring locally-based, stable and decent jobs (EU member States Experts, 2012).

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