

# ■ LOCAL ACTION PLAN

## CITY OF DELFT THE NETHERLANDS



*Plate with the coat of arms of the city of Delft, 1909  
Design Adolf le Comte  
collection Museum Het Prinsenhof, pda 218*

## 1. The context (suggested 2-3 pages maximum)

- Introduction to the city and to the context of ceramics, at city, region and national level
- Revisit Baseline Study on what refers to your city
- Introduce the thematic areas (out of the 5 defined) that are more relevant for your city
- Introduce Local Support Group (see section 2)
- Present the high level objectives of the Local Action Plan (in as many sentences as the number of thematic areas targeted)

### Delft, two faced city: hi-touch and hi-tech

#### Profile

- Situated between The Hague (political centre) and Rotterdam (harbour)
- A'dam Airport Schiphol (30 min) and Rotterdam Airport (15 min) nearby
- Ca..100.000 inhabitants, part of The Hague region (ca. 1.000.000 mln inhabitants)
- Centre of technology for Holland and home to TU Delft (university of technology Delft)
- High skilled labour force: > 40%
- City of Technology, History, Creativity and Innovation

#### Delft - Historical City

- Founded in 11th century, city rights in 1246
- City of scientists, inventors, and intellectuals like:
- Willem van Oranje (founding father of The Netherlands)
- Hugo de Groot (Founder of International Law)
- Anthonie van Leeuwenhoek (inventor of the Microscope)
- Johannes Ver meer (famous painter)

#### Delft – Technological City

- Largest knowledge based organizations (R&D and Commercial)
- TU Delft (education and research, 14,000 students - 4,600 fte)
- TNO (applied research SME - 4,000 fte)
- DSM (biotechnology - 1,500 fte)
- Deltares (water - 800 fte)
- Exact (IT - 800 fte)

#### Some other R&D institutes:

- NMI – Institute for measurement and calibration
- Kluyver Centre – Genomic Research for Industrial Fermentation
- DIMES – Institute of Microsystems and Nanoelectronics
- Kavli Institute – Nanoscience
- IKEA Concept Centre – International School for Designers
- Reactor Institute Delft – Nuclear Research

## Delft City Marketing

Analysis by Berenschot consultants:

- Unique Selling Points
- Image (perception by the public)
- Identity (own perception by the city)
- Recommendations
  
- Reinforcing image around 4 key characteristics:
  - Technology
  - History
  - Creativity
  - Innovation

Goals citymarketing 2009:

- Uniformity in promotion
- Professional business promotion
- Connecting Technology and History (Delft Blue one of the items)

Main projects:

- Release of City house style
- Roll out of new promotional material
- Development of new policy on events
- Establishment of monitoring program
- Recruitment of ambassadors
- Redevelopment of [www.delft.com](http://www.delft.com)

## The Baseline study revisited: conclusions

Delft has already largely accomplished the transition into a knowledge based economy, on the basis of an open and dynamic university, not afraid to experiment new courses and new research centres, and a competitive and supportive national innovation system. The Dutch innovation system and its measures has been an inspiration for many other systems in Europe, and the role played in the development of Delft knowledge based industries by schemes as the “R&D vouchers”, “voluntary agreements” and “innovation oriented public procurement” should be further studied.

The city of Delft has assessed the need for a clear and professional marketing strategy, that valorises the city main assets, and has put it in place by means of a professional and dedicated structure served by marketing professionals, in a positioning that serve as inspiration to other cities in Europe.

While Delft continues to project a strong image based on its ceramics past, the preservation of the industrial and cultural heritage in the field has been less than excellent. With a strong aim to increase the number of year visitors (currently much below a town as Stoke-on-Trent for example) the city must develop more cultural attractions and organise large scale periodic events that can exploit the city’s potential.

The proximity of the factory Royal Delft to the Delft University campus, connected with the old town center and the Museum quarter could give lots of opportunities.

The present main challenge for Delft within the scope of the UNIC project is the reshuffling of the city heritage in ceramics, in line with its marketing strategy, and focused in particular in the creation of a national museum for Delftware.

<b>What Delft can share with the UNIC Network:</b>	<b>What Delft can learn from the UNIC network:</b>
<p>The largely accomplished transition into knowledge economy, based on a dynamic university and a strong national innovation system. The role of its University, in exploring new industry-oriented courses and research areas</p>	<p>The preservation of cultural heritage and the management of tourism sites and campaigns.</p>
<p>Its marketing strategy and implementation</p>	<p>The cooperation and interaction between local politicians (executive) and local stakeholders like TU, industry, cultural institutions, designers, ceramists to promote ceramics as a main asset of the city, and the organisation of large scale events.</p>

**Implementation in TEN POINTS WHY DELFT COULD BENEFITS OF UNIC (this our program “Delft Ceramic city” for the next decade)**

1. Delft has a **strong image** abroad. it's 'Delfts Blue', ornamental earthenware and modern earthenware. It's image is still largely based on the 17<sup>th</sup> century, our Golden Age in Holland, in Delft . Our 17th century by the way was a age of innovation.

“WE SAY USE YOUR SUCCESFUL PAST FOR THE PRESENT”

2. Nowadays we have in Delft a relative small factory, called Royal Delft, we have shops, galleries ceramic artists, we do promotion/marketing, we have 10 musea, but not one specially for ceramics.

We have a **collection**, but it is on the attic, in depot.

And we have a **400 years of history of Delftware/Delft Blue**.. We have local ceramic events or fair's, but all of this could get more impulses.

There are lots of activities for ceramic but there not connected with each other

3. In the 17<sup>th</sup> century we had a 33 potteries/factories, now we have only one survivor, the **Royal Delft**.

Why? Because our image isn't build on a sustainable growth or on a strong ceramic climate. We don't know our own strength. So the UNIC project gives us the opportunity to strengthen our own position on the market.

4. How? First, you have to understand that Delft is a city of two faces: High Tech and High Touch.

On the one hand, a city based on knowledge, for instance our University of Technology, or Deltares, a company for engineering of watermanagement. High Tech. On the other hand, our monumental medieval historic city. High Touch.

Based on the goal of economic growth, we will look in UNIC tot the opportunities of innovation.

If you want a **strong ceramic climate, than you have to connect and to cooperate!** In Delft we should by innovation connect our two faces: high tech with high touch! UNIC has to stimulate that, not only at the start of this period till 2011, but afterwards (2011 – 2017), because climate change is a long term process.

5. So **connect the production** areas like factories (Royal Delft, Delftse Pauw), artists, with the **distribution channels**, like galleries, festivals, exhibitions, fairs, etc, and connect those two with the **consumersmarket**, bij producing unique objects for mass production, payable, for instance for a younger generation.

6. The image of Delft Blue is not sexy for this young focusgroup on our homemarket. So there lies **our challenge**; by product-innovation to make ceramics more sexy for a new contemporary life-style: Delft Blue, sexy design.

7. WE FOCUS ON CONNECTING AND COOPERATION: a new focus will be our **National Delftware museum**.

Connect the two historic collections of ceramics, of the city musea, specially Lambert van Meerten and of the Royal Delft. We started a cooperation between public funds and a private enterprise.

**To connect a museum and a factory, a cultural history of Delft Blue and that of the productionprocess of Delftware, in one hand, still not necessary in one place. We are still doing research on that item.**

**If we talking about 400 years of Delftware, we are talking about 400 years social, economical and cultural town history of Delft.**

**It should be the motor for strengthen the ceramic climate. Due to (partly) open in 2015.**

8. We connect and cooperate with all who is busy with ceramics in Delft by making a e-book/manual of ceramics, not only about the collection, but also a book for networking for all who is involved in the local ceramics (and in the near future, also on inter-/ national level)

9. We connect and cooperate our faculty of Industrial Design with traditional craftsmanship for creating new cultural values, applying new techniques, and product-innovation

( f.i. to start a professional apprenticeship and curriculum for traditional artisans, handcrafts and arts like ceramists, restoration of old documents, paintings, silversmiths, etc.)

10. LAST BUT NOT LEAST : make exhibitions of ceramics, make our museum **collections Delftware visible**, and **create new festivals**, events, fairs, but not only on a traditional way:  
 - connect it with the modern history of design  
 - but also with the glorious past, show the innovations of the past (17<sup>th</sup> century of Holland, The Golden Age) as a mirror for the present.

The **THEMATIC AREAS**, are 'urban integration', 'city identity' and cultural and touristic values from an angle of 'innovation'. Could we successful? Yes, if we dare by urban integration to connect the faces of Delft, the high tech and the high touch, than we can reinforce the Delft Blue product by combining the historical and technical components in the context of a new approach by technological, cultural and marketing innovation.

**WE NEED INNOVATION:**

- as for the use of technology (decorative design earthenware as material less vulnerable)
- as a source of inspiration, the cultural use, best practises by artistst and designers, from the past to the present;
- and for marketing use (life-style product- innovation for new focusgroups, new marketingcampaignes)

“GOOD PLANS FOR THE FUTURE ARE ALWAYS ROOTED IN THE PAST”



Flowerbrick, ca. 1700-1726  
 Het Jonge Moriaanshoofd  
 Lieve van Dalen  
 Collection Museum Het Prinsenhof, pda 121

**Overall aim and specific objectives LAP :**

- strengthen the urban image and identity of Delftware
- by enlarging the accessibility of local museum collections of Delftware
- through realization of a “must see” attraction called the National Museum of Delftware
- accompanied by a Local Action Plan “Delft Ceramic City” (annex 1)

## 2. The local actors (3-4 pages maximum incl. tables)

- Introduction to the relevant stakeholders at local level, including primary stakeholders (those directly affected by city policies in this field, e.g. industry, citizens) and secondary stakeholders (those with an intermediary role in delivering the policies, e.g. agencies, associations)

The Local Support Group<sup>1</sup> at Delft includes the following organisations:

Delft City Departments:	Heritage, Economy, Culture, Marketing, Knowledge and International affairs, Urban Space and Mobility,
Institutions :	Fac. Industrial Design TU Delft, Valorisation Centre of the TU Delft <sup>2</sup> , Mondrian College ;TNO <sup>3</sup>
Organisms :	Chamber of Commerce, Delft Marketing and promotion, World Art Centre, Gallery Terra
Associations:	Working Group Delft Ceramic City, West-Holland Association of Water/Nautic Centre Delft (to explore the project with the possible (historic) role between ceramics and water in the period 2011 and beyond).
Network:	Designers, artists, marketing –and communication-, exhibition-, festival and heritage professionals, like Cicero Publicity (project Oral history of Delftware)
Industries	Royal Delft Porceleyne Fles, Pottery Delftse Pauw

Our local ULSG Delft, started on the 18 of juin 2008, and comes together twice a year and we use our USLG as a soundboard for creating and implementing the LAP and as a changing network for those who are involved with ceramics, heritage, citymarketing and innovation. Because the budget from the city council and the UNIC budget (only for the network itself) are at the time being not sufficient enough to get things done to strengthen our ceramic climate (takes a long time and larger budgets), and also enlarging the budget in the nearby future is not expected, due to large cuts in local/national expenditures in the period 2011 – 2013, we decide that that the ULSG take a low profile on big future plans, and wait till the Cultural Heritage Department has made a LAP. The LAP is made in bilateral talks with the individual members of the ULSG. When the concept is ready in first quarter of 2010 it will be proposed to the USLG and of course ‘en route’ for the real decision makers (city council).

In the months july till December 2009 there were talks with Faculty of Industrial Design, Galleries, Royal Delft factory, Valorisation Centre of University of Delft, designers, Working group Delft Ceramic City, Chamber of Commerce, artists of the fine arts, ceramics craftsmen, department of art and culture, department of citymarketing and economics, project Jingdezhen (China), and West –Holland Association of water/Nautic centre of Delft to expand the project with the possible (historic) role between ceramics and water.

The strategy of the ULSG in the next decade will be to reinforce the very important Delft Blue product by combining the historical and technical components in the context of a new approach (by innovation of ‘unique’ objects payable for a younger generation). Strengthen the image of Delft, specially for Delft Blue, and to attract more visitors.

Make the museum collections more visible. The LAP is the implementation of it.

<sup>1</sup> ULSG is a flexible network

<sup>2</sup> TU Delft stands for University of Technology of Delft

<sup>3</sup> TNO stand for Applied Scientific Research institution

To give traditional craftsmanship new cultural values and applying new techniques. With workshops in the participating European cities for product innovation of traditional skills related to new (media) tools. On the long run: creating a new European ceramic network for our new Museumfactory/ National Delftware Museum, which enables us to exchange best practices of the management of tourism sites, campaigns and of innovation of products and technology (the UNIC perspective for Delft).

- Listing of stakeholders (use only the tables applicable to you)

<b>Stakeholder interest analysis</b> For understanding the various interested parties			
<b>Issue:</b>	<b>1./ PROMOTING INNOVATION</b>		
Stakeholders	Interests and how affected by the issue	Capacity and motivation to bring about change	Possible actions to address stakeholder interests
<b>Primary stakeholders</b>			
<b>1 municipality of Delft<sup>4</sup></b>	<b>Believe that (cultural) innovation in ceramics is important issue for citymarketing: creation of history</b>	<b>Important to give information and communicate about change and innovation</b>	<b>- Meetings (or small symposia) with stakeholders to discuss about necessity of innovation; -to show in a exhibition innovation and ceramics in history and present</b>
<b>2 Faculty of Industrial Design</b>	<b>Educational interests for their students in working for companies and the market</b>	<b>They are the incubators of (new) design</b>	<b>Bachelor program</b>
<b>3</b>			
<b>Secondary stakeholders</b>			

<sup>4</sup> This included all the departments of heritage, citymarketing, art and culture, economics, etc

<p><b>4 factories Delftware</b></p>	<p><b>Making the aware of the importance of innovation as a tool for citymarketing</b></p>	<p><b>Important to gain new focusgroups, new markets</b></p>	<p><b>Working together in bachelor program university and exhibition about innovation and ceramics</b></p>
<p><b>5 Valorisation Centre</b></p>	<p><b>knowledge about ceramics as material in nanotechnology, aerospace, sustainable solar energy (Delft blue rooftops)</b></p>	<p><b>Innovative approach of ceramics as material (benchmark like IDPOR/CICECO Aviero University or City Lab in Castellon)</b></p>	<p><b>Start with virtual link in the Museumfactory as a information centre for the Scientific research and applications with ceramics as material</b></p>
<p><b>6 CHD; TNO/ICT</b></p>	<p><b>New lodging of our Delftware and other collections to enlarging the accessibility of our collections for the public</b></p>	<p><b>By new ways of experiment with Open Depot/digital content/social networking/crowd sourcing, making a manual with facts and figures about the local ceramics climate, and images of Delftware, experiment with 3D objects, etc</b></p>	<p><b>Apply for national government subsidy program 'innovative culture' from Department of Education, Culture and Science</b></p>

<b>Stakeholder interest analysis</b> For understanding the various interested parties			
<b>Issue:</b>		<b>2./ INDUSTRY STRENGTHENING</b>	
<b>Stakeholders</b>	<b>Interests and how affected by the issue</b>	<b>Capacity and motivation to bring about change</b>	<b>Possible actions to address stakeholder interests</b>
<b>Primary stakeholders</b>			
<b>1 Royal Delft</b>	the factory is also part of displaying historic collections and contemporay presentations	Strengthen the markets for Delft Blue as inter-/national product	Starting research about moving the staff /employees of the Van Kempen en Begeer holding <sup>5</sup> (VKB) from the city of Zoetermeer to the city of Delft (September 2010)
<b>3</b>			
<b>Secondary stakeholders</b>			
<b>4</b>			

<sup>5</sup> Royal Delft is part of the holding of Van Kempen en Begeer, main office in the city of Zoetermeer

<h2 style="text-align: center;">Stakeholder interest analysis</h2> <p style="text-align: center;">For understanding the various interested parties</p>			
<b>Issue:</b>	<b>3./ URBAN INTEGRATION</b>		
Stakeholders	Interests and how affected by the issue	Capacity and motivation to bring about change	Possible actions to address stakeholder interests
<b>Primary stakeholders</b>			
1 Municipality of Delft	Make the ceramic heritage more visible	The economic activity linked to ceramics is not only about factory production; it's also about positioning the musea with ceramic collections and making ceramics more visible in the public space	- making a policy paper 'delft ceramic city 2010-2013/ 2017'/Delft Blue - feasibility study about making of a porcelain route
2 Royal Delft factory, Delft pottery 'Delftse Pauw'	Idem	Making ceramics more visible helps the economic activities of the factories	- cooperate in making the porcelain route and festivals - strengthen employment by transfer of main office VKB to Delft
3			
<b>Secondary stakeholders</b>			

<p><b>4 Cultural Heritage Department</b></p>	<p><b>Strengthen the urban integration of ceramics benefits the visibility of the historic Delftware museum collections</b></p>	<p><b>Urban renewal of ceramic witnesses of the past, strengthen the identity of the city</b></p>	<p><b>Making a Program-management Delft Blue with means (staff and budget) for the long term implementation of the policy paper Delft Ceramic City</b></p>
<p><b>5</b></p>			
<p><b>6</b></p>			



De Ark van Noach  
 Maggi Giles, born 1938  
 Collection Museum Het Prinsenhof  
 Gift Stichting Andries de Potter

<b>Stakeholder interest analysis</b> For understanding the various interested parties			
<b>Issue:</b>	<b>4./ CULTURAL AND TOURISM POTENTIAL</b>		
<b>Stakeholders</b>	<b>Interests and how affected by the issue</b>	<b>Capacity and motivation to bring about change</b>	<b>Possible actions to address stakeholder interests</b>
<b>Primary stakeholders</b>			
<b>1 municipality of Delft and Royal Delft</b>	- Public and private cooperation by realisation of the concept National Delftware Museum - to put porcelain into streets as visible sign of breathing ceramics in the city - establish European and worldwide working relations on ceramics	Connect and cooperate forces for strengthen the climate of ceramics by enlarging long stay tourism - porcelain route is also a touristic/ visitors guide for connecting the the monumental inner city, city musea and Royal Delft - using UNIC or any other European program for our goals; -revitalize the old historical relations between Jingdezhen (China) and Delft	- Incorporate a foundation for generate external funds in period 2010 -2015 (8 – 10 mln euro) - starting with porcelain lampposts at the beginning and the end of the route (long term project 2010 – 2017) - Xchange of best practises, exhibitions, artists-in-residence-projects, - research on design and material between the universities
<b>2 CHD</b>	More visibility of the collections of Delftware	idem	-To furnish one of our city-museums, i.e. Lambert van Meerten specially for historic Delftware - Royal Delft should be linked with Lambert van Meerten by Porcelain Route

3			
Secondary stakeholders			
4			
5			
6			



Vase, ca. 1690  
De Grieksche A, 1658 - 1811  
Collection Museum Het Prinsenhof, pda 135

<b>Stakeholder interest analysis</b> For understanding the various interested parties			
<b>Issue:</b>	<b>5./ CITY IDENTITY</b>		
<b>Stakeholders</b>	<b>Interests and how affected by the issue</b>	<b>Capacity and motivation to bring about change</b>	<b>Possible actions to address stakeholder interests</b>
<b>Primary stakeholders</b>			
<b>1 Municipality of Delft/Royal Delft/ULSG</b>	- Attracting entrepreneurial and artistic talent and companies - involving the local community	-Establish investments for strengthen the local climate of ceramics; -create public support	-Use the ULSG as a local network; building up the Network for realisation of the National Delftware Museum as a radiant centre of Delftware - exhibitions and other events for making the local Delftware collections more visible; -making of policy paper for new city council; -organization management for implementation of Delft Blue program (staff and budget)
<b>2 Idem</b>	- making business plan and attracting 'cultural ambassadors' for realization and promoting Delftware Museum	- awakening of interests by visitors and citizens for project Delftware Museum	- making 3D presentation and small scale exhibitions 'what it is all about in Delftware Museum and of different locations in the city' <sup>6</sup>

<sup>6</sup> Dutch group ceramic artists showing off in shops, informationcentre,etc

3 Idem	- cooperation between UNIC-partnercities	- common challenges (revitalize the ceramic city climate)	- Xchange best practises and by Xchange exhibitions', f.i. Xchange Pecs – Delft ceramic artists in 2010
Secondary stakeholders			
4			
5			
6			



Vase, 1898  
 De Porceleyne Fles  
 Theo van Hoytema  
 Collection Museum Het Prinsenhof, pda 239

### 3. The problems (3-4 pages maximum, incl. tables)

- Introduction to methodology, revisiting of baseline
- Problems tables (use only the ones applicable to you)

<b>Problems and solutions table</b> For analysing issues and brainstorming possible solutions.		
<b>Area:</b>	<b>1./ PROMOTION OF INNOVATION</b>	
Problems	Solutions	Resources (Benchmarks)
Could the decorative earthenware like Delft Blue survive in modern times (declining ceramic industries)	More targeting to lifestyle' groups and adjust new design to their lifestyles and also new marketing campaigns for focusgroups	Making the stakeholders known about (the history of) cultural innovation by making a exhibition to show examples of cultural innovation in the past and in the present

<b>Problems and solutions table</b> For analysing issues and brainstorming possible solutions.		
<b>Area:</b>	<b>3./ URBAN INTEGRATION</b>	
Problems	Solutions	Resources (Benchmarks)
There is a gap between image and city identity about Delft Blue	Making the ceramic heritage more visible, by showing our Delftware collections and let ceramics breathe on the streets  use best practices of musea in Limoges, Stoke -on-Trent and Porzellanikon in Selb as a benchmark for Delft	Making a policy paper Delft Ceramic paper for the long term; Feasibility study about a porcelain route in the city introducing a new ceramic festival which uses the city as a decor for ceramics realisation of a National Delftware Museum as a focus of all activities for ceramics

4./ CULTURAL AND TOURISM POTENTIAL		
Area:		
Problems	Solutions	Resources (Benchmarks)
Transition from short to long stay tourism	Realization of a National Delftware Museum should not only attract more visitors, but also it will make visitors to stay longer use best practises of Stoke "tourism policy" as a benchmark for Delft	The making of a Delft Blue citymarketing/ visitorsmanagement policy

<b>Problems and solutions table</b> For analysing issues and brainstorming possible solutions.		
5./ CITY IDENTITY		
Area:		
Problems	Solutions	Resources (Benchmarks)
Attracting entrepreneurial and artistic talent and companies in the ceramic sector	Realisation of a National Delftware Museum and strengthen de local climate for ceramics situated in a museum quarter	Policy paper Delft Ceramic City 2010-2013/2017 (cultural, economical an innovative angles)

## 4. The proposed actions

- Introduction to the actions and objectives
- List of actions (use only the applicable tables)

<b>Activities table</b> For specifying activities and outputs to achieve a given objective					
Thematic Area:		1./ PROMOTION OF INNOVATION			
Activity title	Lead partner	Description of activity (brief)	Intended outputs and indicators	Timescale	Resources per annum and funding sources
1.1 <b>Ceramic-network-meetings</b>	Cultural Heritage Department (CHD)	Meetings for debate, discuss best (innovative) practices	intensifying the involvement of the stakeholders output of new ideas for strengthen local climate of ceramics	period 2011 -2015	€ 7.500 + external funding € 2.500
1.2 <b>Cultural Innovation</b>	CHD/Faculty of Industrial Design (TU Delft)	Exhibition of developments and influences around the European ceramics industries from 1850 till today, incl. history of design Royal Delft	- Acquaintance of knowledge about cultural innovation and how its works for the stakeholders and public - for stakeholders more significance between design of ceramics and lifestyle groups;	2012 - 2013	PM <sup>7</sup>
1.3 <b>Bachelor-program</b>	CHD/faculty of Industrial Design/pott eries/ factories	Development of innovative product of ceramics	New design with a report about the surplus value for the companies	2011 - 2015	€ 10.000 incl. external funds (companies)

<sup>7</sup> PM = pro memorie

<p><b>1.4 WIKI-Delft Blue</b></p>	<p>CHD</p>	<p>Development of internet storytelling connected with oral history about Delft Blue</p>	<p>interactive storytelling and exchange of images about the history of Delftware</p>	<p>2010 - 2015</p>	<p>€ 15.000 (software) € 20.000<sup>8</sup> (research)</p>
<p><b>1.5 national government subsidy program innovative culture'</b></p>	<p>CHD/TNO</p>	<p><b>Application for subsidize the project</b></p>	<p><b>By new ways of experiment with digital content/ social networking / crowd sourcing, making a manual with facts, figures and stories about the local ceramics climate, and images of Delftware, experiment with 3D objects, etc</b></p>	<p>2012 - 2015</p>	<p>External  funding: PM</p>
<p><b>1.6 Mad tea party</b></p>	<p>CHD/Royal Delft/VKB</p>	<p>Exhibition</p>	<p>Ceramic pictures of interiors to innovate contemporary life style with ceramics</p>	<p>2014</p>	<p>PM + external funding</p>

<sup>8</sup> See also City identity and Oral History; they are connected

<b>Activities table</b> For specifying activities and outputs to achieve a given objective					
Thematic Area:		2./ INDUSTRY STRENGTHENING			
Activity title	Lead partner	Description of activity (brief)	Intended outputs and indicators	Timescale	Resources per annum and funding sources
1. Delftware, oldfashioned or innovative?	Artcentre Delft	symposium about innovation in ceramic industry	Awareness to make new Delftware design for specific life style focus-groups	2011 -2012	

<b>Activities table</b> For specifying activities and outputs to achieve a given objective					
Thematic Area:		3./ URBAN INTEGRATION			
Activity title	Lead partner	Description of activity (brief)	Intended outputs and indicators	Timescale	Resources per annum and funding sources
1.1 Delft Ceramic City	CHD	Policy paper	Establish city policy about strengthen the local climate for Delft Blue 1.Approval of the Program Delft Ceramic City, incl. displaying our Delftware historic collections on different locations and making city 'breathe' ceramics 2.financial funding ad € 500.000	2010 – 2013/ 2017	PM

			(once only investment) and yearly € 150.00 (incl. staff) incl. strategy about external funding		
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**Activities table**  
For specifying activities and outputs to achieve a given objective

Thematic Area:		4./ CULTURAL AND TOURISM POTENTIAL			
Activity title	Lead partner	Description of activity (brief)	Intended outputs and indicators	Timescale	Resources per annum and funding sources
<b>1.1 400 years Delft – Jingdezhen (China)</b>	CHD/Musea /Ceramic Institute/ WdKooning Academy R’dam/ Fac.Industrial Desing TU Delft	Exhibition of historical ceramic relations between two cities	1. xchange museumcollections -objects 2. xchange artists-in-residence 3.xchange product-innovation and educational practises  Indicators: - exhibition (yearly) - stimulus of traditional and innovative methods for craftsmanship - payable products for a younger generation	2011 - 2017	Fundraising ad € 150.000 - € 300.000
<b>1.2 Porcelain route</b>	City Department of culture and arts	Feasibility study	Making porcelain/ceramics more visible on the streets and at the same time a tourist route from the old city to the MF	2009 -2017	PM
<b>1.3 Exhibition Potpourri/ Golden Age</b>	CHD	Showing part of our tile collection	Revitalize the public interests for Delft Blue in our Museum Lambert van Meerten	2010 (may- july)	PM

<b>1.4 Delft- Pecs Xchange</b>	CHD/gallery Terra	Xchange of ceramics between Dutch and Hungarian ceramic artists	Facilitate exposure UNIC-partners/ and Pecs, Cultural Capital of Europe	2010 (sept-oct)	PM
<b>1.5 Masterpiece</b>	CHD/gallery Terra	Ceramic artists showing their 'masterpiece'	state of the art of contemporary ceramics in Holland/Europe	2011 april - juin	PM
<b>1.6 Specials</b>	CHD	inviting some renowned inter-/national artists and talents, like Grayson Perry, Felicity Aylieff, Jan Fabre and from UNIC-cities (see also Jingdezhen-project)	working in the Museumfactory with ceramic material in combination of artists - in - residence project should inspire new design and interests of the stakeholders (for marketing exposure)	2010 -2015	PM extra fundraising ad € 100.000
<b>1.7 Art and Kitsch</b>	Delft Marketing/ CHD	Television-program about private collectors Delftware	exposure of Delftware as a national product and acquaintance for a broad audience with local museum - collections Delftware/ City of Delft	2012 -2015	PM

## Activities table

For specifying activities and outputs to achieve a given objective

Thematic Area:		5./ CITY IDENTITY			
Activity title	Lead partner	Description of activity (brief)	Intended outputs and indicators	Timescale	Resources per annum and funding sources
<b>1.1 Realisation of Delftware Museum</b>	CHD	Elaborate the concept MF from local to national level	- 3 D - presentation and bidbook; - businessplan	2010 - 2015	1. € 2.3 mill. <sup>9</sup> 2.generate external funds

<sup>9</sup> The amounts her mentioned are not per annum, but are once and only budgets.

			<ul style="list-style-type: none"> <li>- (inter-/ national) network MF</li> <li>- erect a foundation</li> <li>- website/wiki MF</li> <li>- fundraising</li> <li>- presentations and small scale exhibitions promoting MF</li> </ul>		<p>ad € 1.5 mln.</p> <p>3. € 100.000 for small scale exhibitions to promote the MF<sup>10</sup></p> <p>4. € 100.000 for communication and fundraising</p>
<b>1.2 The Book</b>	Limoges/ Delft	making of representative book for UNIC partners	A strategic document which will recognize the importance of Ceramics to our Cities and the value of European co-operation for the future and the network UNIC : European Ceramic Road	the period 2012 -2015	PM
<b>1.3 Final Meeting UNIC</b>	City of Delft	Final Event UNIC;presentation of future plans	Next steps for UNIC cities: is there a future for UNIC?	2011	€ 8000,-.
<b>1.4 Accessibility museum-collection Delftware</b>	CHD	linking the museum-collection Delftware through local and (inter-) national history with our other different labels <sup>11</sup>	integrated approach and stronger exposure of Delftware in our programs and on our locations	2010 - 2017	PM
<b>1.5 Oral history</b>	CHD	Stories about the influence of Delftware on local community from past till present (social-economical history; industrial	possible applications for exhibitions, booklet, film-documentary, website, dvd, etc. incl educational projects for dissemination of	2010 - 2013	€ 20.000 a year

<sup>10</sup> Incl. projectmanagement

<sup>11</sup> Collections Delftware interweaving with our other collections Golden Century 17<sup>th</sup> century, Vermeer, Orange (nation building of the Netherlands), Nusuntara (VOC, colonial heritage), Fin-de-siècle 19<sup>th</sup> /20<sup>th</sup> century art-and-craftscollections, 20<sup>th</sup> century modern art


		heritage)	knowledge about ceramics history of the city Delft for a younger generation		
<b>1.6 The 33 potteries- festival of Delftware</b>	CHD/ City- marketing department	<p>1.Set-up new festival of ceramics symbolical based upon the old potteries in the 400 years Delftware history of Delft</p> <p>2. making a Delftware tableau with the names of 33 non-existent potteries from the past history in Delft</p>	<p>1. establishing a sound and strong locale ceramics climate with economic and artistic potential</p> <p>2. by design competition and the result is beautiful object for display in the museum at the same time a remembrance sign for the rich and full history of ceramics in Delft (each time is the starting place for the yearly festival)</p>	2015 - 2017	PM + external funding ca. € 350.00(- € 500.00( (yearly)

## 5. Political statement and signatures

- Political statement from Mayor or Vice-Mayor

The Local Action Plan will be discussed this year as part of our plans for a National Delftware Museum in the new city council (installed since the 25<sup>th</sup> april 2010)

- Signatures



E. de Groot, managing director Cultural Heritage Department

Collecties

Erfgoed Delft

e.o.



Beheer  
Informatie  
Presentatie

## ANNEXES

### 1. Delft Ceramic City , cultural, touristic and emotional values

Delft ([www.delft.nl](http://www.delft.nl); see video “creating history”) is a city well known for the Delft pottery ceramic products which were styled on the imported Chinese porcelain form Jingdezhen of the 17th century. The city had an early start in this area since it was a home port of the Dutch East India Company.

The ceramic tradition, albeit now small in economic terms, is still part of the city heritage, part of the city marketing and is reflected in the current large project to establish a National Museum of Delftware that is expected to become the centre of all local activities around ceramics: to bring image and identity of ceramics in Delft together.

The concept of the National Delftware museum aim at ca. 150.000 visitors in a year from abroad and from the homeland itself and also regenerate employment in the domain of citymarketing/tourism, public space (monumental old medieval innercity of Delft), horeca and retail.

Yearly ca. 1 million tourists are visiting Delft, mostly short stay. The project of the “must-see” attraction of the National Museum of Delftware should also stimulate visitors for a long-stay. Therefore the city of Delft has to strengthen the cultural climate of ceramics. The project has also consequences for the public space (bicycle-, water-, and pedestrian routes; make ceramics visible in the streets), mobility and sustainability (parking space).

Delftware has existed for hundreds of years. It started out as the Dutch answer to the blue and white decorated Chinese porcelain that all was the rage in Europe in the early 17<sup>th</sup> century and developed in it's own individual way into the product we know today. A ‘unique’ product, shaped and fired in the town of Delft, primarily of clay, covered with a transparent glaze and painted in characteristic fashion entirely by hand.

The city Delft, it's factory, the Royal Delft or ‘Koninklijke Porceleyne Fles’, established in 1635, is the last remaining Delftware factory from the 17<sup>th</sup> century, have received international renown thanks to its Delft Blue. The patterns originate in Chinese porcelain. Besides Delft Blue earthenware, there is also Polychrome. Even modern and contemporary earthenware and extraordinary porcelain works are included in the collection.

Nowadays Royal Delft Blueware - Delft Blue – is seen as one of the characteristic symbols - national icon - of the Netherlands.

Delft earthenware, Delftware or ‘Delft Blue’ is a national product. Therefore we want to position in the center of our city a National Delftware Museum, with the involvement of the community and transform more public places as part of the concept of the National Delftware Museum. One of these places is the town's tile's museum Lambert van Meerten, which needed a restyling.

Still there remains a gap between ‘image’ and ‘identity’. We like to use URBACT/UNIC to fill that gap, because it's not only about ceramics, but much more about a urban transformation of the old historic city into the 21st century. It is about innovation, about ‘creation history’.

Output: a local policy paper and action plan 2011 –2014/2017 as presented here.