



colin
Uncover 2
connected

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UNCOVER CONNECTED



Colofon

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POSTAL ADDRESS

Colin Breda
Blushuis unit 0.12
Reduidlaan 33
4814 DC Breda
The Netherlands
T: + 31 (0)76 533 29 84

Colin Tilburg

Villamedia
Tivolistraat 6-01
5017 HP Tilburg
The Netherlands
T: +31 (0)76 533 21 75
info@colin.nl
www.colin.nl

EDITORS

Peter van der Aalst
Peter Horsten
Simon de Wijs
Kristol Zegers

CHIEF EDITOR

Nort Vlemmix

TEXTS

Peter Horsten
Simon de Wijs
Kristol Zegers
Peter van der Aalst

CONTRIBUTIONS

Colin makes friends:
Jan Haarhuis ,Dymphie Brown
Theatre of Dreams:
Sophie Bastianen
Design: from emotion to reason:
Willem Kamps
Own fashion label:
more than glitter and glamour:
Sindy van Kemenade
Creative spaces of Den Bosch:
Renee Custers
Location Rotterdam:
Lin Borsboom

Where World Wide

Webworkers Work:

Daan Oudbier

Brabant companies speak out on the
importance of determining factors for
a business location:

Karina Brom

DESIGN

Studio GBN

Gabri Luyer

info@studiogbn.nl

www.studiogbn.nl

Cees Mensen

cees@cmontwerp.nl

www.cmontwerp.nl

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PHOTOGRAPHY

Simon de Wijs

Peter Horsten

Gabri Luyer

Peter van der Aalst

Dymphie Braun

Arend Hardorff

Annemarie Bruinsma

Anja Dierx

Ronald Hogendoorn

Joep Vogels

Maj-Britta de Ruiter

PRINTING

NPN Printing company

Minervum 7250

4817 ZM Breda

The Netherlands

P.O. box 57504801 ED Breda

T +31 (0)76 531 95 65

F +31 (0)76 531 95 68

www.npndrukkers.nl

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info@colin.nl

Connected: Creative Networking, The Brabant Way

Index

Brabant is very popular. We have long
known this, but now everybody knows
it.

The economy around 's-Hertogen-
bosch seems to grow the fastest. The
northeast, south and east of Brabant
are in the top ten of Dutch growth
regions and relatively the most start-
ups can be found in North Brabant.

Not the least remarkable fact is that
the patent density in Eindhoven is
even the highest of Europe and that
Brabant companies export above avera-
ge in terms of percentages. This last
fact could relate to the easy-going dis-
position that characterises people from
Brabant. Asian people could recognise
themselves in this Brabant 'like knows
like' culture.

Not only the Brabant economy is
doing well, the part that the creative
industries play in it is above average.
The link between culture and economy
related to creativity, innovative power
and entrepreneurship has great
potency. Tilburg, Breda, Eindhoven,
Den Bosch and Helmond
("Brabantstad") are presenting them-
selves as a candidate for Cultural
Capital 2018. These five cities are con-
vinced that the creative industries can
contribute essentially to the future eco-
nomic and societal regional develop-
ment. Some more years of economic
and societal prosperity, and Brabant
and the "soft g" will be the creative
norm.

In this context, would it be co-incident
that Colin has been active in
Brabant for more than a year? There
are people who claim that there is no
such thing as coincidence, but judge
for yourself, and read this Uncover 2.
Colin, the network for the creative
industries in Breda and Tilburg, wants
to report on its activities in the

Brabant creative work field in this
second issue of Uncover.
Diverse creative sectors have been scru-
tinised and subjects such as commu-
necation, innovation and characteristics
of creative hotspots have been brought
to people's attention in various
gatherings. In this Uncover the main
points can be read.

Furthermore, research into the factors
determining the location of a business
is dealt with. Cities focus on drawing
creative people, but what do creative
people themselves actually find impor-
tant?

Lastly, Colin attended various interna-
tional congresses, at which the debate
about creative industries sometimes
changed direction.

We are very proud of Colin and what
has been achieved in the first year.
Colin lives and works in Brabant.
However, he has grown to be an
all-round, healthy networking boy.
Hence Colin's typically Dutch motto:

"Make sure you're connected!"

Peter Horsten
Simon de Wijs
Peter van der Aalst
Kristol Zegers



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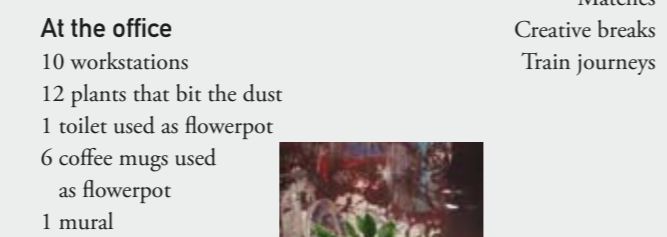
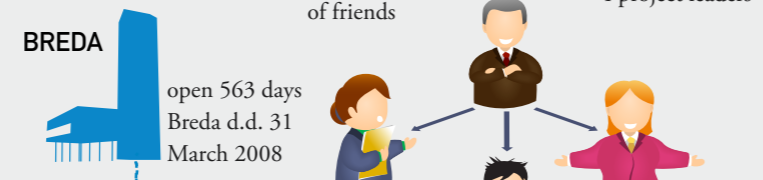
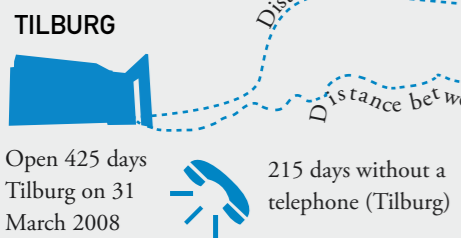
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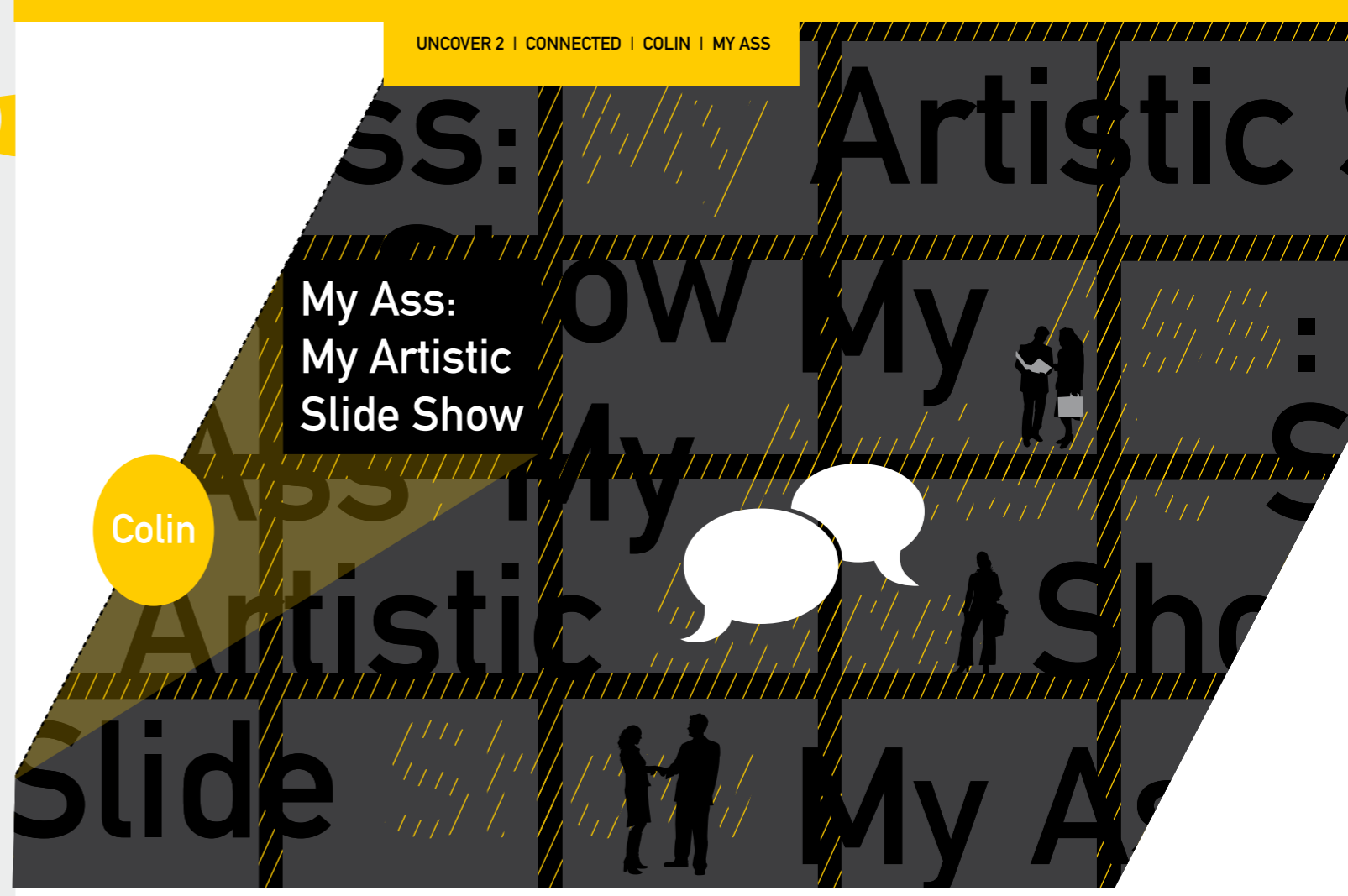
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Colin is getting wiser: facts and figures September 2006 to March 2008



- In large numbers**
- Crossovers
 - Matches
 - Creative breaks
 - Train journeys



During My Ass a wide array of creative speakers and disciplines pass in review in 3,375 seconds. My Ass, which in more civilised terms stands for My Artistic Slide Show, is a co-production of Colin, Stichting Kop, Stichting Ateliers and Triple O-Campus. They offer the creative industries a free stage, as a result of which the Midden-Brabant region has been enriched with a series of dynamic evenings whose focal point is entrepreneurship, inspiration and meeting and greeting.

How does it work?
A selection of 15 talented creative entrepreneurs from a wide array of disciplines, autonomous and applied, and varying from starting to established entrepreneurs, go on stage to present their work for a mixed audience. Presentations are given according to a fixed format. Every speaker gets 15 x 15 seconds' time to present him/herself and the work created. Every 15 seconds a new background visual supports the story. After 225 seconds the speaker is substituted by the next.

With this bundling of diversity My Ass is showing the "state of the art" of the Brabant creative workfield. This format makes it easily accessible for the general

public and they can experience some art and culture in a relaxed atmosphere. At a fast rate the performers are full of inspiration and that shows. If it is less interesting for a moment, then you are fired at soon again from a different angle. At first, it was mainly people interested in art who took the trouble to come and have a look, but now more and more potential commissioners and entrepreneurs are following. The last two groups are in search of inspiration or grab their chance the relaxed atmosphere offers to headhunt.

Cultural entrepreneurship
One of the most important underlying ideas of My Ass is to stimulate entrepreneurship among the participating creative people. Before they go on stage, they are offered a presentation workshop before the actual presentations is a useful initiative. It is best to apply networking and sales techniques on the floor.

Cees Hogendoorn of Syntens underlines the use of the presentation evenings for the creative sector. In his opinion, My Ass contributes to entrepreneurship in the creative industries since the form helps artists and creative entrepreneurs to present their products and services effectively, and get direct feedback from

the people present. Furthermore, he believes My Ass strengthens their network within the creative industries, so that partners can be found more quickly to be able to serve commissioners and customers better.

Also, the participants are positive. On the one hand, nice and inspiring, on the other hand exciting, useful and valuable are the most often heard reactions. My Ass in Tilburg (February 15th 2008) yielded Rohan van der Braak of Blewscreen three new assignments in 'no time'. Marjolijn Guldemond and Kathelijne Roosen regard the direct feedback on the presented work to be very valuable. Mirjam Broekema reacted that presenting her work gets easier every time she performs. Mark van Veen indicates that the presentation workshop before the actual presentations is a useful initiative.

The organised creative evenings offer an excellent breeding ground to rely on. To optimally stimulate entrepreneurship and to fully use the value of the creative industries (in other sectors as well) it would be advisable to gradually seek to broaden the target group. Don't hesitate to watch My Ass: what you see is what you get!



Image above:
Flyer/poster for My ASS
Design: Staynice

Colin

Colin makes friends

zoeken van combinaties per aartsmaker om zo nieuwe connecties te leggen.

Friendship is no illusion

Colin is not called Colin just because of that: Creative Organizations Linked in Networks. Colin's most important goal in life is making friends, and make those friends become friends with each other. Hopefully, those 'friendships' lead to business proposals, from which all parties can profit. Eventually, the city in which these friendships are forged and flourish also benefits from them, of course, both economically and in a sense of cultural climate and quality of life in general.

Creative co-makership

Colin searches its friends in various circles. Both the creative professionals and people from the more traditional industries have specific talents. Ideally, reciprocity between the two parties could emerge, at which the two sectors learn from each other and really come to something new and innovative together: creative co-makership

Creative co-makership is a form of collaboration that starts before the formulation of an assignment, viz. when formulating the problem or challenge,

or spontaneously at an inspiring gathering. Creative co-makership is the ultimate form of collaboration between culture and economy, between being creative and being a businessman. There is great mutual sense of trust, an equal input in the project and an equal win-win outcome.

Creative people can offer the traditional industries new ways that lead to a fresh look and creative solutions. They offer inspiration and innovation, but also the possibility for corporate social responsibility. Traditional businesses offer creative people the chance to get to know more about a businesslike way of doing business, and of putting their creative talents and skills to use in other sectors. Networking and portfolios are being expanded.

Successful matching

From our study into creative co-makership a number of essential prerequisites appear regarding successfully creating matches between culture and economy. Organizations such as Colin have a duty



left image:
The matchmaking process was made visually by big screens

to shape these prerequisites as optimally as possible. The most important prerequisite is the famous 'click' that needs to arise. This click can be felt in more ways than one: both in the professional and personal field. Additionally, an informal setting proves to be important. Thirdly, it is essential all parties are becoming aware of what they can mean to each other. Fourthly, the most effective way of working is to start with already existing, good contacts which have proved in the past to be open to cooperation with other sectors. Fifthly, it is advisable to acquire companies actively, and then match creative people to them. Next, it is important to organize active gatherings. At these get-togethers people from various sectors get to know each other personally,

designers themselves. Research into the needs of graphic designers shows that they find it hard to profile themselves and to clarify their added value to the industrial sector.

To see to it that there is a growing awareness of the potency of graphic design, Colin organised a network gathering for designers and traditional businesses entitled "from far away friend to good neighbour" in Breda on July 10th 2007 for innovation starts with creative conversation. Through sincere mutual interest, combinations may be brought about that would never have existed otherwise.

Attention was paid in the programme to the value of graphic design, design and creativity in general. Jos van der

By organizing this get-together for creative people and businessmen, both parties have hopefully become aware of the importance of creativity as a value added and of the value of the creative industries in general. Hereby Colin serves businesses, societal organizations and authorities, but also their own target group, the creative professionals.

The creative marketplace

Colin offers a virtual and physical meeting place for culture and economy with the Creative Marketplace (Du. Creatieve Marktplaats) (www.colin.nl). At the Creative Marketplace people discover what they can mean to each other, and what the added value of various collaboration alliances can be. It is easily accessible to extend the chance of people participating. Thereby parties should be challenged to help think what they can mean to each other. The idea is to bid for each other with services, products or ideas by means of a paper transaction.

The physical creative marketplace: Tilburg, November 29th 2007

On November 29th 2007 the first physical Creative Marketplace was organized at Colin's Tilburg home base Villamedia at Veemarktkwartier. Players from the cultural and economic sectors



left image:
There was a vast interest by the joining companies

The most important prerequisite is the famous 'click' that needs to arise.

and they are trying to find mutual similarities and differences. Lastly, it is advisable to contact the higher levels of companies. At the top, people should get enthusiastic and become personally interested in entering a co-makership with creative professionals.

Breda and graphic design: Colin as a matchmaker

Breda has chosen to profile itself as a city of visual culture. Colin has given it a helping hand by taking up the position of a neutral matchmaker. It appears from our research into the graphic design sector in Breda that graphic design offers many chances to bring about innovation and a competitive advantage in the industrial sector. For the time being, the importance of design for innovation and competition, however, is insufficiently recognized by both businesses and

Zwaal, adviser and teacher of design management, gave a presentation themed "A good neighbour, how to become and remain one?" Ward of Wardtaal gave examples to provide the required practical evidence. Cees Hogendoorn of Syntens, innovation network for entrepreneurs, led a fascinating discussion around the theme "what can cooperation yield for both parties, and which results may this have in the field of innovation." Designers and industry were given the assignment to seek mutual opinions in small groups and, next, discuss the pros and cons in a 'Lagerhuis' setting. A successful event may be looked back on, in which thirty people participated and the proportion creative people/industry was about 60/40.

right image:
Colin's creative hostesses creating a relaxing atmosphere



right image:
Brainstorm session



were invited and challenged to meet, inspire an innovate together. There were mixed brainstorming sessions, there were speed dates, music, art and presentations of inspiring best cases of creative co-makership. At the same time, there was a market square in which a lawyer, air photographer and chair masseuse presented themselves creatively. At the entrance the participants were photographed. The pictures were linked to information that was registered when participants signed up. These pictures were projected in pairs on big screens, whereby the matching score was shown. This playful creative presentation format led to many spontaneous meetings in the central Market Square.

right image:
Speeddating

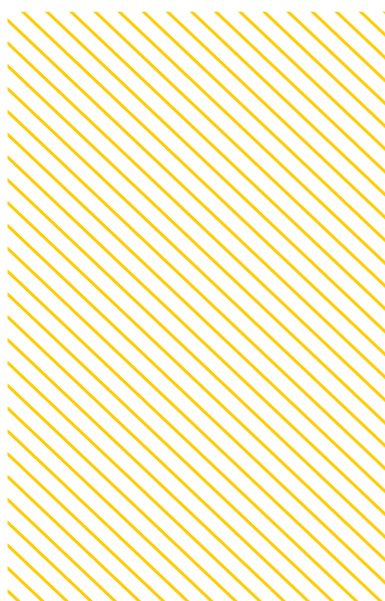
Villamedia was presented as a creative hotspot under the pretext of having an 'Open House' as an extra dimension to the Creative Marketplace. People could walk through the building, pop in at the various creative companies and thus they themselves could experience what is going on in this creative cluster and how creative co-makership is realized and applied in daily practice. Eventually, 80 people have participated and their reactions were very positive. Further editions of the physical Creative Marketplace have already been planned at the Triple O-Campus in Breda (May 2008) and at Veemarktkwartier in Tilburg (June 2008).

Finally: so this is the way to make friends

Naturally, Colin is still learning and is gradually extending its circle of friends. On the basis of the studies that have been briefly discussed here, two physical gatherings have been organized, to which the participants have reacted very enthusiastically. The question always remains, of course, what eventually the concrete outcomes are of these gatherings. However, Colin maintains close links with its circle of friends, and hopefully they will report on the successful creative co-makership results in due course.



The question always remains, of course, what eventually the concrete outcomes are of these gatherings.



Colin



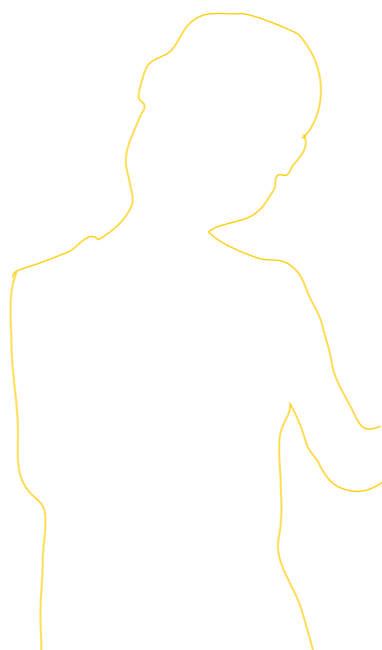
Cultural debate

The City As Gesamtkunstwerk

Breda, a cultural city? Many a person will wrinkle his brows when hearing this, but those people who have attended one of the many culture debates in Breda lately know better. Although people are of the opinion that many improvements are to be made, the debate on the city's cultural future has created quite a stir. The politicians challenged the Breda residents to make a contribution to the debate in order to gain an insight into the way they view the culture in their city. This yielded the materials of a new culture vision for the period 2008-2020.

From distrust to enthusiasm

How does Breda's creative climate need to be aroused? What is the role of graphic design in the city? Is there any room for a centre of visual arts? Just a few questions that were attempted to be answered in one of the many culture debates that took place from March to November 2007. At first, the cultural field was skeptical about the initiative for was there any guarantee that they were listened to this time around? And why had anybody from outside Breda been hired as manager? Yet, this very manager, Geurt Grosfeld, succeeded in getting the work field involved in the culture debate, so that new ways of thinking and new ideas were presented/ shown/ made known. The sepsis turned into enthusiasm; as November was approaching, the number of debates happened in rapid succession.



left image:
Having a breakfast session together

Creative climate

Colin also had something to contribute and organized the debate about Breda's creative climate in the Blushuis together with Triple O and the municipality of Breda. The panel and the public were trying hard to answer the question, amongst other things, how to retain creative graduates in Breda. "Randstad is much more interesting and dynamic after all", one of the people present remarked. Remarkably enough, the public called the city of Breda even "boring". "Pleasant enough to have a beer, but furthermore, there is not a lot going on." The counterargument is an enumeration of all sorts of cultural initiatives enriching Breda. This completely different story silences the public. Is the culture supply too little known? Or is it purely a lack of pride? Talented people must be seduced to stay. Hereto you need production facilities, breeding ground, presentation rooms and easily accessible small subsidies. But it would certainly help if the lack of pride for the city ("Breda is the cultural Calimero in Brabantstad") will be reduced.

right image:
Threading beads stimulates
the cultural climat



Threading beads

"Culture needs to become more visible and the communication with the outside world must be bettered" concludes Geurt after a series of 27 debates. He says that threading beads may bring about a lively cultural climate. The entire value chain, or chain, that Geurt divided into the phases development, production, communication, presentation, participation and consolidation needs to have been developed. Think of the study programmes that yield creative talents, breeding ground where these talents can develop themselves and presentation rooms as a link between product and public. All steps in the chain need to have been developed to gain the dynamics required for a lively cultural climate. Geurt emphasizes, "in order to thread strong beads choices have to be made." As the culture debates were going on, it was becoming increasingly clear that Breda's strength is its visual culture.



images:
Couple of speakers during
the de final gathering of the
cultural debate

Focus on visual arts

Jules van de Vijver (academy director at Avans/AKV St. Joost) is telling that Breda has a long tradition in visual arts during the culture debate "Focus on Film, audio-visual art and graphic design". Visual arts comprise the entirety of graphic design, audio-visual art, film and animation, photography, media design and gaming. Sectors that have been present in the city for quite some time, both at the basis (for example, De Nieuwe Veste, young producers, AKV/St. Joost, NHTV Academy for Digital Entertainment.) and at the top (De Beyer, national museum for graphic design). The visual arts are becoming the most important cultural theme with which Breda wants to make its mark. Visual language is getting more and more important according to Peter Reyntjes: "form is getting more dominant in the way we live and choose." How can we see to it that its full potency is being used? The culture debate yielded some answers: oppose fragmentation, stimulate collaboration and make visual arts visible. And most of all: go ahead!

right image:
Grafitti-artists creating a
sign of amenity



Culture in your neighbourhood

No top without a broad base. All Breda residents, young and old, must be given the opportunity to take part in cultural activities both actively and passively. This means that culture needs to be visible and accessible in the neighbourhoods. Five NHTV/ Colin students researched whether culture can stimulate bonds in neighbourhoods.



left image:
Cultural debate in the
Electron building

In this framework they organized the culture debate 'Whatsgebuurt?' in the Haagse Beemden public library. Special attention was paid to youngsters: do they feel any bond with their neighbourhood? The theses were introduced with a poem or freestyle rap, performed by creative talents that Haagse Beemden can boast of. The main point brought in was the fact that youngsters are in need of their own favourite haunt where they can express their creativity. Community centres have limited opening hours and the activities offered often leave a lot to be desired. That's why youngsters hang out on the street, which senior citizens experience to be a nuisance and a threat. As youngsters and elderly people started a conversation during the debate, there was a growing understanding for each other's situation and they put aside their prejudices. Apart from a physical meeting place, good communication and guidance are needed to get and keep youngsters involved in their environment. Youngsters often do not know how to find their way. They give up when procedures take too long or think too fast that there is nothing to be gained while the leaflets on 'hart-voor-je-wijk' (love your neighbourhood) actions are available from the library, and the municipality of Breda has a great deal of subsidy available to this end.



Culture debate as an instrument

Marianne de Jong (from the Haagse Beemden public library) could welcome youngsters to the debate that had never visited the library before. This illustrates that a culture debate is a means to bring parties together. The debate also showed that culture requires an integral approach in relation to neighbourhood development. It is not only a policy domain of the culture department, but it also relates to societal development, welfare, youth work, urban planning, sport, leisure. Geurt also pleads for an integral cultural approach. Thinking in terms of cultural sub sectors (performing arts, visual arts, design, etc.) leads to rigidity. Thinking in terms of chains, the above-mentioned beads, would be better. Hereby it is necessary that institutions make a change to a more extravert attitude, in which cultural entrepreneurship comes first. The culture debate has already instigated this. Parties have found each other, the discussions have led to greater insight and understanding; new forms of cooperation have been developed. The culture debate has also proved useful as a policy monitor. Bottlenecks in policy became apparent. Furthermore, the culture debate can contribute to the relation between culture, society, business, education and government. In short, the culture debate generates new initiatives, stimulates exchanges, promotes innovation and functions as a cultural barometer.



left image:
Fiery endparty

'Keep the fire burning'

As a gadget a box of
matches were given away

Keep the fire burning!

It is essential to stoke up and keep the fire burning. "The culture debate has stirred up interest in the city and at the same time aroused expectations. It is vital to shape it some more," writes Geurt. How? Ideally, the cultural field itself shapes the next stages, but for the time being Geurt recommends for the sake of continuity that the council delegate this task to the professional field. The next step has already been made. Policy-makers and the cultural domain have been discussing the possibility of setting up a centre for the visual arts at a 'dinner pensant'. Additionally, the first steps are being taken for a buddy project, and a physical place for audio-visual arts. The building blocks are there; the "gesamtkunstwerk" can be built!



Colin



Piushaven: an area with high potency?

Water in the Tilburg city centre?

The Piushaven (Pius Harbour) in the city of Tilburg is an area with a lot of history and an area for which many plans have been made. After the harbour fulfilled an industrial role in the first half of the 20th century, its economic relevance dwindled in the sixties. In 1983 a part of the harbour was filled in to build houses, and the area threatened to lose any meaning. There was even talk of filling in the entire harbour, which is what happened in Bergen op Zoom. This was stopped by various interest groups, and fortunately so, for the Piushaven seems to have a bright future in store.

For some decades, water has not had only an economic function. Water has a strong natural appeal to people and is used to make inner cities attractive more and more often. The Piushaven, which as a branch of the Wilhelminakanaal (Wilhelmina Canal) almost reaches the heart of the city centre, should fulfill

this role for the city of Tilburg, where little water can be found anywhere else. Tilburg does not stand alone in this. In many Brabant cities, where originally water played an industrial role, a new age has dawned, in which water plays a crucial role in making the cities more attractive. Apart from Tilburg, cities such as Bergen op Zoom, Den Bosch and Breda are currently venturing to reopen canals and harbours.

Living by and enjoying the waterside?

Mainly property developers and estate agents have seen to it that the plans for "living by the waterside" will work out fine in Tilburg. The whole area has largely been planned and laid down in development plans. It is remarkable, by the way, that this is going at the expense of the industrial character that gives the harbour its face. Factories are being pulled down to have apartment blocks built. However, other aspects

are important in our environment if we may believe Richard Florida. Things like atmosphere, authenticity and cultural activities play a role when appreciating an area. Therefore the question arises whether the rich Tilburg creative industries can also play a part in the transformation of this urban harbour, certainly when its main function seems to be living.

Since the Tilburg creative industries are deliberately clustered in areas such as the Veemarktkwartier and Kunstcluster, and there is little room in the development plans, the role of the creative industries does not include location. The strength of the creative industries lies mainly in promoting the values and feeling of the Piushaven and creating a dynamic and lively environment. For example, exhibitions and art walks by the water or small-scale music and theatre performances. Preferably, responding to present, past or future of

the harbour or the city of Tilburg. Just to mention an example, the previous "Huisboomfeest" (house tree party) in the framework of KORT (Tilburg Public Space Art) was a resounding success, as well as the creative activities developed by Stichting Thuishaven.

Use of water makes the Piushaven lively

Also, one should not be oblivious to the opportunities that the water itself creates. Programming on the water can very well strengthen the identity of the Piushaven. Temporary pontoons lend themselves extremely well for small-scale cultural events. An event in which a cultural programme is combined with boats that bring in fresh vegetables, fruit and fish, which are, consequently, sold on the quays, appeals to everyone's imagination. The architectural design boat of Hardy's Hairdressers, Party Boat Albatros, Art Supply Store and Stichting Thuishaven have already made use of the water. By their permanent location in boats they contribute to the creative enlivenment of the area to a high degree.

Not only culture adds to water, but water also adds to culture

Within this framework, the 'Brabantstad cultural capital 2018' vision is important. Every effort is being made to revitalise the waterways that connect the five cities. The banks must be used

as a stage for dance, music and other activities. In this way, the development of Piushaven and the creative sector can only enhance each other.

Cheeky as Colin can be, they have already started to make use of the creative sector for the development of the Piushaven. To note down the important and disappearing industrial character, Colin has asked the former Tilburg city poet Nick J. Swarth to write a poem titled *De stad en de haven* (The city and the harbour).



De stad en de haven

Er was eens geen rivier. Er was eens geen rivier.
Er was eens een riviertje, maar geen rivier.
Er was eens geen haven. Er was eens een riviertje,
maar geen rivier en geen haven.
Nooit, nooit. En toen wel. Langer niet dan wel. En
toen opeens wel. Na eeuwen zonder. Meer eeuwen
zonder dan met.
En toen opeens met.
Achterland, ontsluiting, graven aan kanaal en haven,
machines scheppen, schoepen scheppen, schoepen
scheren door de lucht, de sleuf wordt overbrugd,
de vaart overbrugd, berekend, berekend,
beurtvaart, stukgoed, los en laad.

Geen romantiek of sentiment, geen wufte wilde wijven
die schippers op klippen doen varen
en sterke verhalen doen baren, daar, in dat kleine café,
hoogstens de sirene van een bedrijf, klokslag vijf.
En dan weer eten en dan weer slapen en dan weer eten
en weer aan de bak, tik tak, ijzer en staal
of bouw materiaal, stoombootdienst en expeditie tik tak
BOEM
schok BOEM
tik tak tirannie, puin, poeier, stuk, goed, los, laad,
handgemeen, wapengekletter, diefstal uit het depot van
de bezetter, hongere, klap, klauw, kolen, kost.

En dan weer vrede en dan weer slapen en dan weer eten
en weer aan de bak, tik tak
de sirene van een bedrijf, klokslag vijf, levende haven,
doorgaand verkeer en dan weer slapen en dan weer eten
en dan
BOEM neergang
krimp, kramp, dempen en dag haven, dag brave haven,
verstomde haven, geruimd bedrijf. Klokslag vijf en geen
sirene, dag sirene, dag haven, verstoken van gezang.

Er was eens geen haven. Maar nu dan wel, nu wel dan,
verstoken van belang, in afwachting van.

Nick J. Swarth

left image:

A sunny day in the
current Piushaven
The architectural
design boat of Hardy's
Hairdressers on the
background



image above:
Partyboat 'de Albatros' has
a fixed spot in the harbour

Popmusic
Sectors

Pop Music: Tilburg's Heart Pounding



Pop music has always been somewhat equivocal by nature. On the one hand, it is a cultural expression, often greatly influencing lifestyles and characters of an era. On the other hand, pop music is something futile; consumer goods which keep only a few weeks in one of the many hit parades, whether of a mainstream or counterculture.

Although the Brabant music scene has had a finger in the pie with stages like De Effenaar, Mezz and 013 for almost forty years, people still think of Randstad when thinking of pop music. Stages like Paradiso and Melkweg share a renowned past. What's more, the media and record companies are mainly concentrated in Randstad. The journey to Eindhoven, Breda or Tilburg has often appeared to be a mental obstacle of Siberian proportions.

The last few years it has been recognised more and more that Tilburg may be given the title 'Pop City'. First, this is shown by the big names who carry or used to carry the stamp 'Made in Tilburg': Corry Konings, Guus Meeuwis, Krezip, Intwine, Hennie Vrienten/Doe Maar, Fedde le Grand, Green Lizard, Soft Parade, MAM, etc. But you do not become a pop city with names only. Hereby Tilburg's strong infrastructure is much more important.

Of course success creates new opportunities, and these dynamics have done a world of good to Tilburg the last few years. The developments of 013 and the Rock Academy have functioned as a driving wheel for the further development of the pop infrastructure. On completion of 013 in 1998 Tilburg became, at one go, the

first Dutch city with a pop hall specially newly-built for pop music, at the same time being the largest hall of the Dutch club scene. Next, the initiative of the Rock Academy was put forward; the first professional course at a university of applied sciences (HBO) in the field of pop music in the Netherlands. A kind of conservatory for pop music, with a great deal of attention to the business side of the pop sector as well.

Besides these two icons from the Tilburg pop scene there are many other elements that make a strong chain. Hereby we mean studios, practice rooms, booking offices and record companies. Company Cluster Building V39 at Veemarktstraat 39 takes up a prominent place. Organisations in the music sector and in the domain of youth culture are clustered here. Popkoepel BraM,

Muzieklab Brabant, Backdrop and T-podium, amongst others, have moved into this building ideally located opposite 013. Additionally, Paradox and the great variety of (music) festivals such as Festival Mundial, Festival ZXZW for experimental culture, Festival van het Levenslied (Festival of Croon Songs) and Citysounds lend the necessary colour to the Tilburg music climate.

Despite the presence of many elements from the music chain this does not mean that the chain is evenly strong in all places. If one listens carefully, it is the important Rock Academy, pop city Tilburg's strength, which is quoted as its weakness at the same time.

The alleged reason for this is the lack of structural and tight lines with various other aspects of the infrastructure. A foregone opportunity that may have to do with its location at the Art Cluster (Kunstcluster) next to the other art courses. You would rather expect a Rock Academy at the Veemarktkwartier, close to the rest of the chain: 013, V39 and in the near future Paradox, Mundial Productions, a music workshop and a musicians' hotel.

Yet it is mainly positive feedback that we get. The start of the night rail link is not the least important witness to this. A collaboration between 013 and NS (Dutch Rail), in which concert visitors get considerable reductions on their train tickets, must introduce greater dynamics between Randstad, Brabant and Tilburg. If national spatial and mental obstacles are thus gradually disappearing, stronger connections

within the Tilburg pop music chain should be realizable as well. The NHTV hopes to make a contribution with Colin's Poplab.

Colin's Poplab

With the growing business interests in the pop sector, the cry for professional pop managers is getting increasingly loud. Most managers in the pop sector are inspired by their passion for music, and they have gained their position from an artistic or hobby starting-point. More and more courses want to specifically train pop managers but turn out to put too much emphasis on artistic instead of business skills. This causes typical management skills such as marketing, finances and personnel and organization

The last few years it has been recognised more and more that Tilburg may be given the title 'Pop City'.

issues to get too little attention; the main issues confronting the pop professional.

The NHTV, specialist area Creative Industries, and Colin answer this cry from the professional field. The Leisure Management course has welcomed students with a more than average interest in pop music and pop culture for many years. These students often do their work placement and graduation assignment in the pop sector and later on they are active in the pop sector.

As of September 2008 Colin's Poplab will be started. With this track, students will be offered a programme that is geared to the pop practice to a greater degree. Colin's Poplab will be designed in close cooperation with the professional field to be able to meet the

image above:
'Beukorkest' in 013
Photography: Anja Dierx

demands and wishes of the sector as well as possible. Hopefully the business experts with a pounding, innovative and artistic heart are going to be delivered soon. As was said above, Colin's Poplab is an initiative of, among others, Colin. In this way, Colin themselves contribute to strengthening the pop infrastructure of Tilburg. Herewith the circle is round, but not yet completed. Pop music and popular culture are never 'complete' and they reinvent themselves again and again.



image above:
Experimenting with music
in the jazzroom
Photocollection: BraM

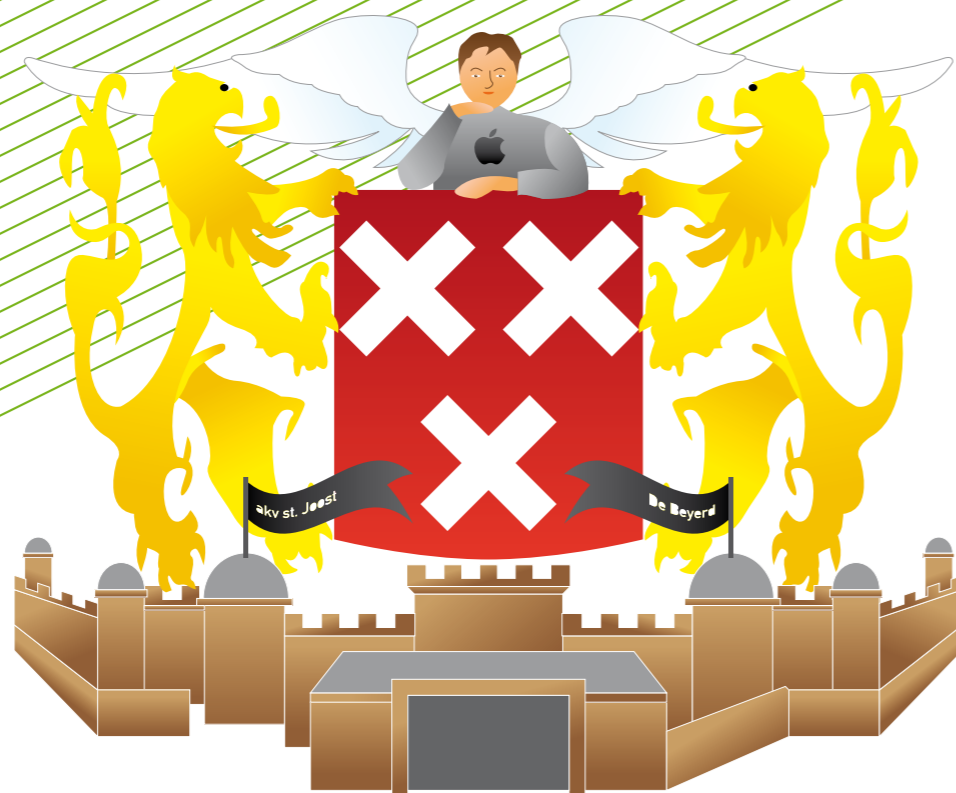


image above:
Krezip in action!
Photography:
Ronald Hogendoorn



left image:
Popstage 013
Pivot in the creative
Veemarktkwartier

Sectors
Graphic Design



Graphic design in Breda: as special as water and air

Bottlenecks

In 2007, the bottlenecks that graphic designers see for themselves and the (regional) sector were mapped in two discussion sessions, and the first ideas for joint projects in the city were suggested. Both times some twenty designers as well as representatives from De Beyerd, AKV/St. Joost and the municipal authorities attended the discussions. Designers appreciate meeting each other, discussing the bottlenecks they experience, learning from others and seeking solutions together. Five bottlenecks have been formulated. Firstly, the low visibility of graphic design in Breda. Designers regret AKV/St. Joost being hidden in the forest and the public space hardly being used as a research and exhibition venue (also by the designers themselves). The designers' products are hardly visible in the city, which is mainly caused by the absence of local commissioners. A second point is the small number of collaborations that designers enter into. Fear of stealing own ideas, risk, difference in mentality and egos play a role here. The next point is the need for good commissioners. The designers would like to see challenging assignments that also challenge their artistry. The added value of a good graphic design is often unclear to commissioners. Yet, designers themselves find it tricky to indicate the uniqueness of their profession. And the low visibility will not contribute to being a good commissioner for commissioners see few good examples of the impact of a good design. A last point is the inadequate entrepreneurial skills the graphic designers have. These skills are hardly trained during their art course and this is felt in their professional practice. There is often no strategic view on the future of the company and the business environment.

One entrepreneur or organisation cannot solve these bottlenecks. To this purpose, the forces need to be joined. It appears from the below-mentioned initiatives that the first steps have already been taken.

From faraway friend to good neighbour

Elaborating on the wish to be a good commissioner, and clarifying the value added of a good graphic designer, Colin organised "from faraway friend



left image:
Discussion meeting
organised by Colin

to good neighbour"; an event for graphic designers and the regional businessmen of Breda. In Lensvelt's showroom, presentations, discussions and speed dates resulted in people getting to know each other. How do you become good neighbours as a designer and commissioner? And do you remain good neighbours? To answer this question, Jos van der Zwaal (consultant and teacher of design management) first showed that graphic

design is as common as water and air; it is everywhere. Next, he discussed prejudices that both parties have, as a result of which they understand each other badly. For example, commissioners think that design has to do with logo, advertising, product presentation, brand and also with marketing, product development, image, a little with positioning, identity, reputation, but not with the company's vision and mission. They also regard design to be "something common that is created as being expensive and complex" To which the designer reacts: "A good design depicts something complex as simple". A good briefing is important in the relation. Does the commissioner already know what he wants or is this what they are both

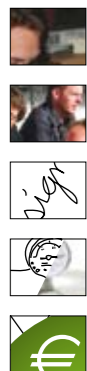
How do you become good neighbours as a designer and commissioner?
And do you remain good neighbours?

looking for together? Jos sets out that becoming good neighbours is the perfect match between assignment (content and concept) and designer (creative and skilful). Remaining good neighbours implies briefing well (clear assessment criteria) and making good decisions (knowing who makes the decisions and how decisions are made). Graphic designer Ward Monné illustrated this story by talking about his cooperation with the St. Elisabeth Hospital in

Tilburg. In close collaboration with trainees and pedagogical aid workers of this hospital he developed cards on which children could see in pictograms

how their day in hospital looked like. Ward did not carry out an assignment, but his role was that of a consultant. A good example of co-makership that can inspire industry.

image below:
From far-away friend to good neighbour: a meeting between graphic designers and local business of Breda



Breda chooses visual arts as a 'unique selling point'. The coming years it wants to focus on graphic design, audiovisual arts, film and animation, photography, media design and gaming. This cannot be realised without a well-developed humus layer. For those who provide the content and programme for choosing such a marketing position are the makers themselves, together with related courses and presentation venues. If we specifically look at graphic design, the city has two important aces with AKV/St. Joost and De Beyerd, national museum for graphic design. But how are the graphic designers doing? What do they need to develop any further? Do they see the opportunities of profiling the city? In the past year Colin has paid attention to this special branch of creativity. On the basis of a concise preliminary research, discussion sessions have been organised, after which other projects were started. Also in 2008 Colin continues its relations with the sector to pursue the process initiated.

www.graphicdesignfestivalbreda.nl



GDFB

Shortly, everybody will know that Breda is full of graphic design for the first edition of the Graphic Design Festival Breda (GDFB) takes place from 23 May to 29 June 2008.

Director Dennis Elbers is busy creating something wonderful for the first edition. For instance, sixty-seven unique mupi posters of (inter)national designers (among whom many talents from Breda) will be put up in the city, a night walk can be made at weekends along animations projected on buildings in the city centre, or you can choose a real 'designer' T-shirt at the 'SweatShop in KOP' exhibition. These are just three examples of the many projects GDFB offers. The multitude of expositions, publications, advertising, web design, communication, workshops, seminars, lectures and projects in public space shows graphic design in an unconventional way. The organisation promises this will provide insight and inspiration to the visitors and connect the various participating organisations.

Pressure Cooker

Also Colin will be active at the festival. Together with Syntens, Colin organises a Graphic Design Pressure Cooker. Graphic designers and SME entrepreneurs work together on an innovation question put forward by SME. In total, ten pairs will develop a new graphic expression on this day. Both parties take advantage of this exciting collaboration process. Taking a look behind the scenes of the graphic designer makes the added value of graphic design visible to the SME entrepreneur. The graphic designer gets a paid assignment and strengthens his entrepreneurial skills. Participants are prepared by means of a workshop. The results of the Pressure Cooker will be presented to a wide audience during the final weekend. Hopefully, these concrete, successful examples lead to new partnerships that go beyond a flat buyer relation. Communicating the results should stimulate companies to hire graphic designers; in addition, the graphic designer can create a better profile for himself on account of the fact that the added value can be clearly demonstrable.

GAB

Another initiative that takes up the added value of graphic design and the slight visibility is GAB. The Graphic Almanac Breda is initiated by the designers Rob van Hoesel, René Rovers and Yurr Rozenberg from Breda; Simone Dresens took care of the editing. GAB is the result of the discussion sessions organized by Colin. GAB is a search for graphic designers in Breda. Who are these designers, and what is their relation with the city? GAB comprises an objective scientific part (filled in by lector of visual rhetoric Karel van der Waarde) and a subjective visual part. The latter means that eighteen designers give their view on the profession on the basis of their own work. The diversity of graphic design is becoming visible and Breda talents are getting their stand. The initiators of GAB want to contribute to the reputation Breda has as a city of graphic design. Hopefully they will succeed in offering the first copy to the Queen, who is coming to open the renovated Graphic Design Museum on June 11th.

Both parties take advantage of this exciting collaboration process. Taking a look behind the scenes of the graphic designer makes the added value of graphic design visible to the SME entrepreneur. The graphic designer gets a paid assignment and strengthens his entrepreneurial skills

Let Colin introduce you to: Studio GBN

Studio GBN was ready, willing and able to design the second edition of the Uncover magazine. Gabri Luyer, owner and founder of Studio GBN, cooperated closely with friend and colleague Cees Mensen on this project. These two have known each other for years. They met being students at the St. Joost Art School in Breda and since then worked together on different projects. They really join forces. Gabri is the expert on conceptual matters and he creates first-rate pictographic images and company logo's. He's got a businesslike approach to designing. Cees is the expert on illustrative design, webdesign and he gives continuity and content to the whole endproduct. A real strong combination of qualities, according to Colin. Uncover Connected is the convincing proof of this.



To both men it was already obvious from an early age where their passions lay. "In my youth I was for ever drawing, taking photographs and telling stories by means of images", Cees explains. And Gabri also leased out his heart to graphics quite early in life. So 2,5 years ago Gabri started Studio GBN with passion and enthusiasm. During that time he has been able to put the Hogeschool Utrecht (University of Applied Sciences Utrecht) (Corporate Identity, student Media Company) and an International accounting & outsourcing agency (designing events) based in Amsterdam on his list of clients. In addition to this Gabri looks to widen his horizon with Studio GBN. He has the knowledge and experience to look after the whole range of design which is available to companies on the market today. Furthermore he is aiming besi-

des developing identities to focus even more on designing events and develop PowerPoint presentations, templates and (company)animations to achieve this. At this moment Cees is employed by a design agency in Bavel. Here he acquires many and various skills. Preferably he likes to work on total concepts. Besides designing house styles, leaflets and dimensional designs (for instance the stand of Ploeger for a fair), Cees has successfully ventured into the developing of various websites with their own vision for for instance a builder of sloops and cruisers. Cees is ambitious and therefore wants to spend more time doing his own projects and on the cooperation with Gabri. Studio GBN's power is vested in their passion for the graphic craftsmanship but also in their openness towards different clients. "Diversity makes the whole

thing fun. A small company can just offer that little bit of extra value in terms of approach and contact". As far as the future is concerned according to Gabri all what is yet to come is still a bit "like reading tea-leaves". "Ultimately we are both receptive to new challenges and developments. However it is very clear to both of us that our cooperation will be intensified in the future". In a few years from now Gabri hopes to have established together with Cees a solid clientele with interesting customers from different branches and cities. But at the end of the line the one thing it all boils down to is this: "When you have designed something beautiful, made the client happy and above all what you have created does the job well, then *that* is what it is all about....".

studiogbn.nl
cmontwerp.nl

Sectors

Textile



Textile, Tilburg's Pride Again



image above:
Gathering at the café
of the Textilemuseum

The Audax Textile Museum Tilburg is reopened on 25 May 2008. A new Entrance Building, more exhibition space and an expansion of the Textile Lab empower the museum and the textile sector. The special aspect is that the focal point is not 'showing' but 'producing' culture. The Textile Museum is an Operational Museum. In the Textile Lab an opportunity is given to experiment with textile. Craftsmanship and creativity are linked, which leads to special works of art.

Textile belongs to Tilburg's roots. The textile factories that once prevailed in great numbers dominated the city's skyline up to the 1970's. In the year 2008 textile is still very well represented. This time not in the way of chimneys but as a creative innovative sector in which high-grade products and designs are delivered.

In the past year Colin has been talking with textile manufacturers, designers and product developers. This resulted in a discussion session in the Textile Museum with fifteen delegates from the (Tilburg) textile sector (designers, producers, education, museum). The various parties looked at their challenges together as well as the possibilities to support each other and to strengthen the sector. They were very interested in each other, and were directly looking for common ground. "Can my work also be displayed in your shop?"

Discussion June 28th 2007

Designers indicate that it is hard to get the design into the production process. The mainly small-scale production is hardly interesting for textile producers. "Producers are open too little," designers say. "Designers take their own thing as a starting-point too much and know too little about the company and the production techniques," react the producers. Both parties confirm that the degree of acceptance could be higher. Meeting one another is essential: eventually there should be a click. Designers find the step to a bigger production tricky. An agent who can show the way is needed, but hard to find and he cannot always be paid. What's more, a production increase implies risks; without any guidance designers dare not start economies of scale. There is a

need for support for other aspects of entrepreneurship. How do you protect intellectual property? How do you fix your price if the market cannot judge the value of your high-grade product well? Also the red tape regarding financing is considered tricky.

Textile producer Innofa is noticing a lack of knowledge about the old craftsmanship and the old production processes. Technical courses are not available since the textile sector is too small. As a result, it takes much effort to train a small group of people. At the art academy textile has become one of the forms of expression. Teachers notice that students have less foreknowledge: "I still have to teach them to knit." The participants see opportunities in improving the image of textile and Tilburg's profile. Since (the formation of) a network is in everybody's interest for acquiring assignments, support and information, this creates possibilities for collaboration and innovation. A good example of this is the project Creating New Textiles.

Textile belongs to the roots of Tilburg.



Creating New Textiles

On 24 January 2008 the Audax Textile Museum Tilburg, the Design Academy Eindhoven and the Brabant textile companies De Ploeg BV, Leo Schellens BV, Innofa, EE labels, Van Wees UD and Crossply Technology founded the 'Creating New Textiles' foundation. This special collaboration between industry, museum and education has "innovation in textile design by connecting craft, creativity and entrepreneurship" at its heart. We are going to do business on the basis of the craftsmanship of the Textile Lab, says director Ton

Wagemakers. The Textile Lab offers a place to experiment to ambitious creative people. Experimenting with techniques and materials creates innovative products. For example, Jan Tamineau tuffed a dress, a painter brought the relief of his painting onto textile cloth and a fabric was developed that was laminated on a table. "It is a joint game between product developer and designer," tells product developer Stef Miero. A second partial project is filling in a white spot in the supply of textile and design courses. As a result of the fact that manufacturers are placing (own) machines in the Textile Lab and older employees are linked to Design Academy's alumni, knowledge about the production techniques is conveyed. A third partial project is profiling textile and design through awareness and exchange of knowledge. Ton's wishes are extending international contacts, developing a Master of Textile course, attracting foreign

TextielAteliers, DamastWeverij, the cursushuis (course house), a European textile workshop, a textile company for the production of small series, a (textile) library and a gallery for incidental leasing see to creation, production, presentation, sale and knowledge transfer.

The annual textile weekend provides branding and strengthens the ties between the parties in this area. Also, the nearby De Pont Museum (established in an old spinning mill), the galleries and artists make textile visible. That's why the Goirkekwartier has been designated a cultural cluster.

image below
The TextileLab:
an experimental place for
creative workers



The municipal authorities are awaiting a further development. "If any good initiatives are coming up from the base, we want to support the creative dynamics," says Bert Matthijssen, culture broker of the Tilburg municipal authorities. Whether this is going to happen seems to depend on the Textile Museum, who is carrying the load of this district. An initial check among gallery-owners and artists points out that they appreciate the cultural atmosphere, but hardly realise they are part of a cultural cluster.

left image:
The impressive cottonspin-
machine draws attention

image below:
The new extension with a
patchwork of tubes
Photography: Joep Vogels.
Audax Textielmuseum
Tilburg



Design: from emotion to reason

Design
Sectors

Focus on design

A major consequence of globalisation is that Western economies such as the Dutch are being confronted with the relocation of a part of the production and service industries to countries in which products can be made far more cheaply. The result is that the number of contributors to the Gross Domestic Product is decreasing, which should be compensated for. To gain an edge over or be able to keep the edge over emerging economies, the product of new economic contributors needs to be highly distinctive. The Dutch economy aims at creation on the basis of knowledge or innovation in the shape of a continuous flow of innovative products and services. To this purpose, the creative industry is of great importance as it is particularly they who can offer value added to other disciplines. The creative industry is a reflection of mainly two areas. Firstly, the technological-functional innovation, in which niche markets are created by developing appliances, machines and systems. Furthermore, a large number of disciplines within the creative industry aims at symbolic-emotional added value as part of the product. The need for this seems to be increasing as it is vital to companies in the current consumerist society, with various alternatives for every choice, to reflect a strong own identity and to distinguish themselves in this way, on a world scale as well. Product appeal is of the essence for the consumer's experience. Creating a symbolic-emotional added value is the core. All activities, the brand and other

symbols, the vision and the product experience needs to correspond to the identity and the feeling that the enterprise or movement represents and demonstrates. This underlines the relevance of design. Colin had a research done in which seventeen designers in different developmental phases of their entrepreneurship were asked about the factors that contribute to their growth and any problems they encounter in the process. Here design comprises industrial design and conceptual or graphic design. The selection made on the basis of life phase, during which a distinction was made between build up, national location and transnational location.

Economic awareness

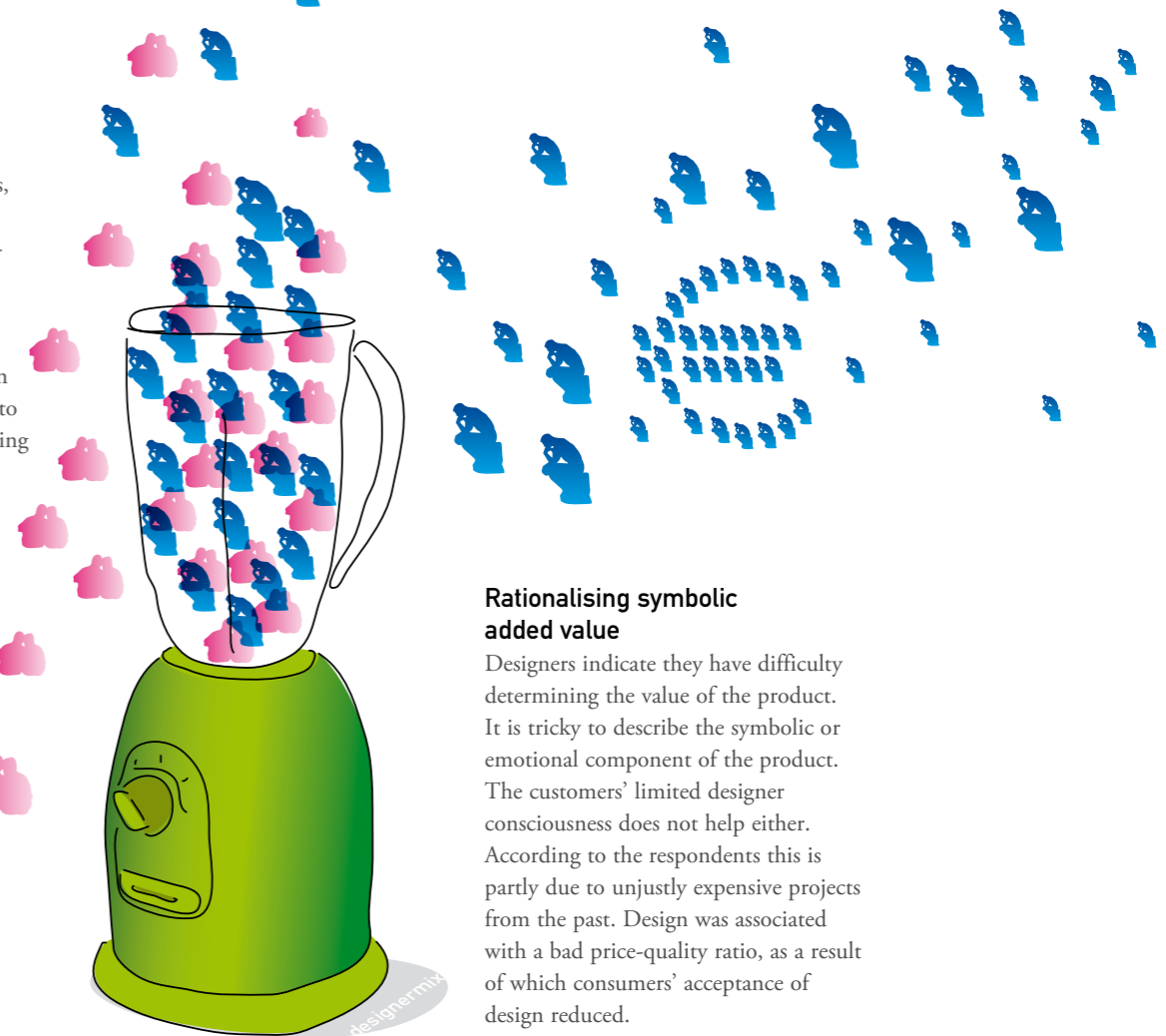
Design is characterised by a strong intrinsic motivation and a poor economic awareness among designers, just like other people undertaking creative activity. The work is project-based and the sector depends on the economic situation.

"I would rather be free and poor than rich and work for a boss," is the motto of many starting entrepreneurs. Starting designers want to be active in their professional field, even if business perspectives are not particularly favourable. What they think is that independence leads to bigger self-fulfilment. The larger part of these start-ups is run by people without an economic background. Their art course has offered little business knowledge, which leads to business opera-

tions on the basis of trial and error. What's more, designers in question would rather be active in their own field as far as content is concerned, and therefore they consciously spend less time on economic aspects. This economic awareness develops and parallels the life phase in which companies find themselves at a particular moment.

Start-up companies are characterised mainly by intrinsic motivation and focus on the product and the short term. They are sensitive to fluctuations in the economic situation. The project-based approach causes extra insecurity and fluctuations of the workload.

Businesses with nationwide establishments are more aware of the activities needed for business operations. The increased customer-orientedness, which has arisen from an "economising" of thinking together with a growing number of disciplines, sees to a more stable basis and risk-spreading with these companies. However, within these companies there is still a strong, intrinsic motivation. When accepting projects, what is regularly considered is "how nice" a project is, besides possibly economic necessity.



Rationalising symbolic added value

Designers indicate they have difficulty determining the value of the product. It is tricky to describe the symbolic or emotional component of the product. The customers' limited designer consciousness does not help either. According to the respondents this is partly due to unjustly expensive projects from the past. Design was associated with a bad price-quality ratio, as a result of which consumers' acceptance of design reduced.

In the meantime customers recognise that value is added, but cost and breakdown of this value remains a point of discussion. Only transnationally established enterprises are able to rationalise, that is objectively determine, this added value. They do so by thoroughly working out the commissioner's needs. Additionally, the continuous trend research states what they carry out, whether they are able to predict market developments and thus rationalise the added value of their product. From a functional perspective the value of the symbolic/emotional component of the product can be 'measured' now. This makes the negotiation position stronger; nor are they hindered by a negative designer awareness. Customers can be explained

The enterprises that are established transnationally go one step further in economic thinking; intrinsic motivation has largely become a motivator of the staff. A balance is consciously sought between "cleaning-up chores" and projects with challenges to keep the designer motivated. Next, these transnationally established enterprises focus on the market in which the customer operates instead of on the customer him/herself. Much (trend) research is being done, as a result of which the customer can be served optimally. Thanks to this, enterprises are assured of continuity of their business operations by binding these customers, because they (partly) become dependent on the information from the design agency.

Design is characterised by a strong intrinsic motivation and a poor economic awareness among designers, just like other people undertaking creative activity.



left image:
Discussion of
starting and arrived
designers at the graphic
design evening organized
by Colin



Sectors
Theatre

Theatre of dreams

Dreams come alive

Colin is dreaming of a theatre sector that is fully interwoven with the present-day creative economy while retaining its artistic freedom and quality. Colin is dreaming of cross-fertilization and innovation. The theatre sector as a part of a productive creative industry. Now the fact is that some dreams come true or fearfully closely approach the truth.

In this framework theatre play *Blauwboer* by Productiehuis Brabant seems the “early believing” ideal image they had in view. Retaining artistic autonomy, Productiehuis Brabant developed a theatre play at the request of ZLTO in the framework of the sustainable water systems project. The play gives an insight into the conflict of interests of farmers, authorities and nature preservation. In a creative way they tried to bring about a change of mentality. Eric Japinga, business manager of Productiehuis Brabant, emphasises the added value of the play for the participating parties. Yet, at the same time he says “If only you could find the right makers for the right companies.” It is clear that working on commission is not yet commonplace in the theatre world. But perspective is given: whenever the right matches are being made, success seems to be guaranteed.

illustrator

Network

Does the network contribute to solving the bottlenecks? The network is mainly used for putting out work or hiring specialist knowledge that one does not have oneself. The networks in which this exchange of services, goods and information takes place are particularly informal. Apart from some formal memberships of networking organisations like BNO, old-boys-networks and regional industrial associations, it is often personal contacts of employees. This has consequences for the continuity of business operations in case of staff turnover.

The power of the network is that designers are given the possibility to link flexibility to capacity by ‘getting the necessities from the network’, if necessary. To be able to develop and meet the demand of big commissioners, sufficient capacity and diversity of creative disciplines is a prerequisite. This leads to a (sometimes irresponsible) growth of the organisation by hiring qualified staff. As a result, the organisation is getting inert. Fixed cost and, consequently, the need for (extra) demand are increasing. This implies risks. In a recession or decreasing growth of the economy customers and commissioners will, in all likelihood, invest less as the added value (and so return) of the investment is uncertain. To be able to cope with fluctuations in demand, a situation in which maximum capacity is linked to maximum flexibility should be aimed at. Economies of scale are desired, but this may not go at the expense of the organisation’s sustainability. This means that a good network of versatile specialists is important and valuable.

The network is mainly used for putting out work or hiring specialist knowledge that one does not have oneself.

copywriter

and delivering good work sees to a positive development of the enterprise’s image and also an increase of the (extra) symbolic-emotional component of the product.

Particularly in the national segment, in which enterprises from the first and second life phase operate, the respondents claim to meet keen competition. This is reflected in a relatively weak negotiation position towards potential commissioners for generally substitutes are available. In general, this competition is not fought out in the field of price. Due to different specialisations and perspectives and a compensation based on cost, each concept is yet unique in a way, and the main distinguishing feature that design studios convey is often “suitability.” This underlines the fact that it is important that the individual designer is able to point out his distinguishing characteristics, which is supposed to improve the (relative) negotiation position.

architect

ict-er



photographer



image above:
The current state of the
formerly Midi-bioscoop in
Tilburg



right image:
Does the theatre loose
it's spirit
A lot to think about



right image:
Sophie Bastianen talks
about her research

Theatre's role is not so much to do something about the economy, it is (traditionally) a venue to discuss societal subjects.



Keep on dreaming

Colin is dreaming on about the successful 'Adje theatre' in Tilburg, also known as the redevelopment project of the former Midi cinema at Heuvel. National TV productions are going to be broadcast from this Tilburg theatre, there is an important role for educational workshops and a catalyst function is created that is bringing about the start of all kinds of media companies. The trilateral trading relations between Adje's production company De Zingende Decoupeerzaak, Endemol and education institutes (Fontys, ROC and Tilburg University) that they have in view is in line with the development of the theatre playing a pivotal role in the creative economy. Theatre plays a central role, as with Blauwboer, as a means to make new combinations and bring about developments.

Besides the above-mentioned examples, companies also make use of theatre workshops with the aim to tackle problems. Where new innovative combinations are made, the theatre creates opportunities in the creative economy. Reality sketches an ambiguous image. Are Colin's dreams a delusion? The theatre sector is not the most economising part of the arts sector. What theatre can pride itself on is that it is perhaps the oldest of the partial sectors. Even the Greeks and the Romans loved to spend their time in the beautiful stone open-air theatres, which also today have a wide appeal as cultural heritage. Traditionally, theatres have fulfilled a very important role in society. The role of theatre is only minimally

regarded in an economic sense, unless it rather vulgarly concerns revenues from ticket sales or the role of a theatre as an instrument for city marketing. Dramatologist Casper van der Aa typically says on this: "Theatre's role is not so much to do something about the economy, it is (traditionally) a venue to discuss societal subjects."

Colin seeks after the game of money

Colin carefully stepped into the theatre sector more deeply to gauge the developments. In Colin's programme two get-togethers took place with and for the theatre sector: "Is the soul of theatre disappearing?" "A stage for customer loyalty". At the first gathering it was explored what the role of the theatre sector is with the shifting relations between culture and economy. It appeared that this sector will roll into entrepreneurship step by step. In the division of creative industry (culture and arts, media and entertainment, creative business services) the theatre sector falls under arts and culture and therefore it is relatively furthest away from influences like economising and entrepreneurship. A change of mentality will take place step by step. Participants of the discussion came up with remarks like: "if theatre is becoming economy, no more art will be involved." Is fear ruling here?

Theatre & economy does not equate to art?

This may very well be true, yet we all know the big theatres and musical productions in which a solid businesslike and entrepreneurial starting-point can be noticed through economies of scale, sponsoring



and programming. But with due consideration, this is the very opposite of the small scale which characterises the sector so much and where artistry is usually rated higher than money and commerce. Yet gradually some shifting is taking place. Loek Muijsenberg, deputy-theatre director of 't Speelhuis in Helmond, states that the commercial developments and the increasingly strong market forces have an effect on the theatre world. He points at a new generation of employees in the culture sector, born and bred with more commercial and market-oriented thinking. Frank Verhallen, manager of Koningstheater (King's Theatre) in Den Bosch regrets



it: "Theatre managers are becoming entrepreneurs more and more, and they passionately love the theatre less and less." Eric Japenga yet concludes that the sector is forced to have a more businesslike approach, and that the new generation is contributing to this. The new generation can see to new exciting combinations that are desired in the creative economy.

The more businesslike approach also appears from the fact that issues such as customer loyalty and customer relation management are put higher and higher on the agenda of the theatre sector. Mr Pieter de Rooy, lecturer of marketing and CRM at the Academy for Leisure (NHTV Breda), cooperated in the two Colin activities and takes a closer look at the subject customer loyalty in the theatre sector below:

How does a theatre get loyal visitors?

The attention paid to marketing in the theatre sector has been growing since the nineties, in which a shift is noticeable from transaction marketing to relation marketing (Hayes, 2003). The background of the attention to customer loyalty and relation marketing is briefly outlined and diverse loyalty strategies are illustrated that theatres can focus on.

Need for more loyal customers

The marketing environment of theatres has changed lately. There is a growing competition in the battle for the consumers' leisure time and the budget they want to spend (Fillis, 2002). Besides, the cost of acquiring new customers has risen owing to the fragmentation of markets (Whyte, 2002). What's more, the municipal financing of theatres as a percentage of turnover has decreased from 47% to 38% the last ten years (Anderson and Mittal, 2000). Satisfaction after a good performance does not automatically lead to customers coming back. These developments have resulted in the fact that the concept of customer loyalty got a great deal of attention.

Customer loyalty is defined as a form of strong commitment to buy a certain product or service again in the future despite situational influences and marketing efforts by competitors.



left image:
The just rebuild Theatre
'De NWE Vorst'

Theatres have various advantages if customers are loyal such as increasing repeat purchases and stronger word-of-mouth advertising. The advantages for customers are, among other things, tailor-made service and social by nature. Despite these advantages customers' behaviour is polygamous. They are not so much loyal to one theatre, but buy tickets at various theatres. The reasons why customers' behaviour is polygamous lie, among other things, in the fact that the customer is seeking variety, or that a certain show is not offered by the familiar theatre. Due to polygamous and dynamic consumer behaviour, it is important for many organisations to continuously motivate and challenge customers.

Loyalty strategies

Theatres can make use of different strategies to entice customers. These strategies are called loyalty strategies or relation marketing strategies. From literature research it appears that several loyalty strategies can be distinguished. A number of these strategies will be briefly illustrated below.

image below:
Presentation Pieter de Rooy
about customer loyalty



Due to polygamous and dynamic consumer behaviour, it is important for many organisations to continuously motivate and challenge customers.

Creation
of

right image:
Several sequences of the
seminar in theatre
'De NWE Vorst'



emotional value

1 A theatre can create a social bond between the individual client and the staff but between clients as well. In this respect, think of creating a 'brand community', in which consumers affiliate themselves around a brand (for example, an association of friends). This can be organised physically and virtually. The theatre can facilitate a platform of experiences. An example hereof is the Noorderster Academy of Theatre De Tamboer. Gatherings and workshops are organised, at which a total experience is conveyed in line with education. Boswijk et al. (2005) emphasise that the dialogue between an organisation and the customer can form the basis of co-creation of personalised value casu quo experiences. Mutual investments can lead to an emotional bond between two parties. Involving the customer in the design of the product by means of co-creation or a customer panel is an example of this. In view of the artistic responsibilities of theatres customers cannot become responsible for the theatre's programming, but they can arouse the decisionmakers' awareness.

Communication

2 Theatres can distinguish customer segments on the basis of segmentation analyses of the client database. These customer segments need to be approached in a personalised and differentiated way (Peelen, 2006). Next, theatres can choose to offer a customised website through their own account. Lastly, organisations need to pay attention to the brand they want to create. Brands can have a symbolic and emotional meaning for customers (Bennett and Rundle-Thielle, 2005).

Creation of functional value

3 Organisations can create extra value by delivering tailor-made services, which distinguish themselves in view of the competition. On the website of Stadstheater Zoetermeer (Zoetermeer city theatre for example, it is possible to make enquiries about choosing a performance. Additionally, it is relevant to know about customers' motives to visit the performing arts (such as enrichment, relaxation and social motives) in order to be able to anticipate them. Knowledge about individual client motives can be used to create value added for the customer.

Creation of temporal value

4 If a theatre knows how to save time for consumers, by for instance making the product available at the right time in a simple way, customer loyalty may be strengthened. An example hereof is applying an e-ticketing system in which the customer himself can order and print out a ticket at home (at a time he desires). This does not only save the customer a ride to the theatre, the theatre also saves postage and personnel costs. What's more, the theatre is winning the battle for leisure time by beating other leisure suppliers at that moment, for the competition is only one mouse-click away.

To be continued ...

After different loyalty strategies have been described, the question remains how effective the above strategies are. Views on this widely differ. Mr Pieter de Rooy is going to pay attention to this topic in future NHTV research. Would you like more info? Please mail to rooy.h@nhtv.nl.

Gaming Offers Opportunities: Let's Play Seriously

Bread and circuses

Gaming is a young line within the creative industry, in which things have all gone very fast. In the mid-seventies the first Atari game computers were put on the market cautiously. Today new versions of Nintendo, Playstation and X-box follow one after the other faster and faster. The first association that is brought to mind is often Tetris, Duck Hunt, Pacman, Mario Bros, Fifa World Cup or one of the other hundreds of games that have shot up like mushrooms the past few decades. Many have nostalgic thoughts about their first gaming experience.

That gaming does not only concern this pleasurable side, from the consumer's point of view, but also concerns tough business, appears more and more from news bulletins of the past few months. Gaming has already surpassed the film and music industry. Currently this sector employs some 1,800 people in the Netherlands, and in 2008 sales will even exceed 1 billion euros.

Worldwide gaming will turn over 55 billion dollars if we may believe PriceWaterhouseCoopers. The larger part, for that matter, is earned in Japan and the US, but Europe is an emerging market.

Also favourable economic aspects of gaming are talked about more and more often such as serious gaming, edutainment and in-game advertisements. Although the opportunities of gaming for businesses are still relatively unknown, combinations of technology, concept development, design and story-telling, which go hand in hand in the world of gaming, are implemented for serious purposes. The figures speak for themselves; there are opportunities in this sector, which is subject to growing pains. What does this mean for Brabant? Where exactly can these opportunities be found? In and around the technologically oriented Eindhoven there are a number of (big) players in

this field. However, Breda has seemed to seriously aim at gaming for some years now.

Currently this sector employs some 1,800 people in the Netherlands, and in 2008 sales will even exceed 1 billion euros.

Breda, game city in the making

Some years ago Breda cleverly anticipated the developments of gaming. It all started with the establishment of Playlogic Game Factory in Breda in 2002. Playlogic is a development studio that deals with the whole chain of the product; from thinking up, writing, and developing up to sales and distribution. Managing Director Rogier Smits



image above:
'Reallife action figures' are
recognizable to gamers

indicated at the time that opting for Breda was connected with good physical and electronic accessibility. The central location in the Benelux offers Playlogic the opportunity to engage international staff. The glass fibre network guarantees fast connections and little disturbance. Lastly, the high level of education in Breda is favourable with some creative and technical study programmes.

After Playlogic was established in Breda, Mr Frank Peters of NHTV and alderman of economic affairs, Mr André Adank, together with Mr Rogier Smits, did everything possible to explore the possibilities to set up a Game Academy. Playlogic would feed this academy in the shape of employees. Despite logical connections with programmes of St. Joost and Avans, it was chosen to develop a Game Architecture and Design course under NHTV's colours. In September 2006 the course was started, which was staffed by programmers and designers. The location was cleverly chosen on the TripleO campus in Breda, hotspot for creative industry and technology. It fully meets the requirements to make the campus a place where talents and professionals exchange ideas, knowledge and work.

With Playlogic's arrival and the start of the Game Academy the news has travelled fast that 'the South' is alive and

right image:
During the seminars
there was room for
showcases and networking



kicking in the field of gaming. Breda's potency as the new game city was the main tenor of the news. Since then Breda has aimed at gaming apart from graphic design, not only in the cultural and creative fields but certainly in the economic domain. The nice thing about aiming at graphic design and gaming is that they, together with the focal

audiovisual domain, can be defined under the umbrella theme with which Breda wants to stress and develop its distinctive features: visual arts.

Communigaming and Greetings from Second Life

Colin explores its opportunities and organises events, at which information, inspiration and meeting are the focal



points. Together with TripleO and Merge, gatherings like Communigaming and Greetings from Second Life are organised, at which several speakers illustrate the developments and opportunities of gaming. Andrew Paquette, teacher at the Game Academy, is sure they are going the right way: "Centuries ago the Netherlands was famous for its works of art by Rembrandt and Vermeer, let this be the case again! Consider the graphic art that arises here to be something to be proud of and show it!"

During the meeting about Greetings from Second Life it was explored which economic opportunities virtual worlds can offer (creative) companies from Brabant. Although after the enormous flood of media attention the hype around Second Life seems to have waned somewhat. It does not seem to be advisable for a company to entirely go for it but it is useful as a marketing communication tool. A good example was shown by the Tilburg band E-quad, who performed in real life and Second Life at the same time.

The meeting entitled Communigaming was about the possibility to strategically implement gaming in operating processes and marketing communication. The distinction that was made between entertainment, casual and serious games was an educational experience. Casual games are simple online computer games that are popular among women. These casual games arouse a lot of interest among advertisers who have an alternative way of reaching clearly defined target groups (among whom women aged 30-65).

The chances that were illustrated in the field of serious games were interesting too. The Netherlands is the worldwide leader of the development of these games, which are usually made for education, training courses, marketing and simulations. These games enable the delivery of products and services according to the principle of infotainment and edutainment. Not only the education sector is cooperating more often, but also the transport-, care-, defense- and the building sectors are making use of serious games in the shape of training or simulation more often.

Streetdance

An appealing example of a serious game is 'Streetdance', which has been developed by Medicininfo and The Factory-E for the CZ care insurance company. Many children are overweight these days, and the reason for this is more often than not that they play computer games and use internet while being laid-back in their chairs. How do you get these children moving in a cool way? A way has been found through Streetdance to combine gaming and moving by offering children the possibility to make a Streetdance themselves. Then, they can do this dance physically with the virtual dancer on the screen. Through graffiti texts in

sectors. For instance, the air force and army, represented by KMA and Airbase Gilze-Rijen, will profit by good simulation games. Maintenance has a somewhat bad image, but at the same time it provides a lot of employment in West Brabant.

Serious games give a chance to make youngsters interested in this sector. Lastly, the so-called 'silver economy' is providing opportunities. The growing group of senior citizens can be serviced through serious games. Think of getting familiar with the Internet or tax forms.



the game children get tips about food and movement. And the nice thing is that when the screen is switched off, the dancing in the street still goes on. Apart from raising awareness and tackling overweight, this game is a chance for CZ to position themselves in relation to their competitors.

Game on

How beautiful would it be if in Breda there would gradually arise reciprocity between the different players. The Game Academy would, from this viewpoint, also focus on practical issues of companies such as KMA, Hero or Shell. A challenge to deal with.

A world to be won

Breda, too, seems to have opportunities in the field of serious gaming. In Breda's surroundings there are large companies in the food, defence and maintenance

Despite logical connections with programmes of St. Joost and Avans, it was chosen to develop a Game Architecture and Design course under NHTV's colours.



image above, left:
Real 'oldschool'
videogames: Duckhunt and
Pacman

left image:
trying out different
videogames



Own fashion label: more than glitter and glamour

Fashion
Sectors

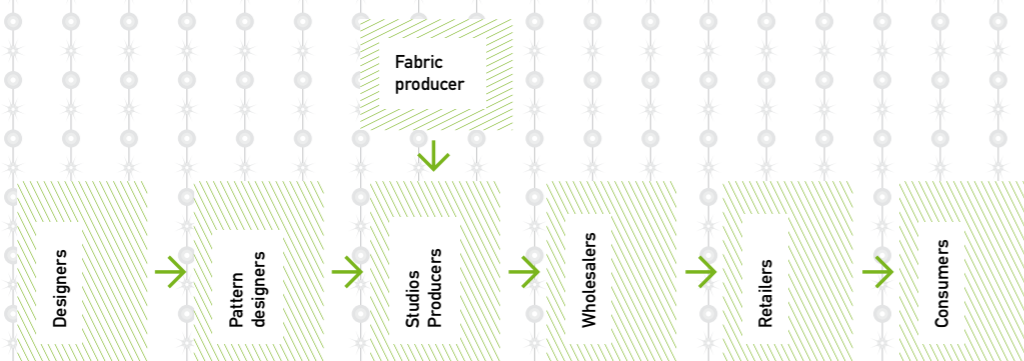


The fashion industry

De Voldere, Mainhout and Debruyne have mapped the Flemish fashion industry. The value chain runs from fashion designer to consumer. The designer is responsible for the creative input in the chain. His ideas and designs are drawn by himself and pattern designers in useful patterns, after which studios and manufacturers convert the patterns into wearable clothing and accessories. An important supplier at this stage of production is the fabric producer. Via distributors and retailers the pieces of clothing ultimately end up with the consumer. It is remarkable that relatively little is known about the fashion industry. A good reason to dive into this sector a little more deeply.

Figure below: Value chain of fashion industry

Source: De Voldere de. I., Maenhout, T. & Debruyne, M. (2007). Fashionate about creativity. Vlerick Leuven Gent Management School – Flanders District of Creativity Kenniscentrum.



The designer with own label focal point

The first phase, which is about the initial creation in the chain, has been scrutinized. A fashion designer designs clothing, shoes and accessories. He notes down ideas, gives instructions on paper, chooses colours and fabrics, drapes chosen fabrics on a living model and gives directives for the practical realisation. He possibly tries to start new trends (SERV/Flanders Social and Economic Council >job profiles). Designers can choose to start working for large department stores or labels or to start their own label independently. Young designers find it hard to start their own label because of the big international competition. However, that is the dream many starters have. Some just start their activities at their own house in an improvised studio and can maintain themselves by trial and error. Many enthusiasts do not succeed; most designers start and end their career as

an employee of a fashion house or label. Why is it so hard for starters to build up their own label as an independent entrepreneur? We have entered into conversation with upcoming Dutch and Belgian designers, who mostly have had their own label for three to four years, and started it directly after their graduation.

Success in doing business

In the first place, success is measured in terms of turnover and income, but also in a more subjective way. In the creative industry entrepreneurs regularly jump between creative freedom and commercial gain. Although one does not exclude the other, there is often a discrepancy between the two for many starters. Therefore the way in which fashion designers have succeeded in realising their objectives has been looked at. It is expected that the full study will have been rounded off in September 2008, and that it can be downloaded via www.colin.nl. On the basis of the present information we would like to present some preliminary findings already.

More than glamour

Measuring success to turnover details is not an easy task. The starting entrepreneurs refrain from exposing themselves in terms of business and they appear to have no idea about it either. For the designers, the motivation to start their own label stems from the wish to create freely, and not wanting to work for others. In general, the designers consider themselves successful in this field. However, whether it is to muster extra income, to keep in touch with students or to draw publicity; many designers have freelance jobs besides their own label. The life of a fashion designer seems a dream. Designer Edwin Oudshoorn very suitably gives a short comment on this: "If you realise that we all live on the Amsterdam canals and feature in all sorts of magazines, this seems to be a life of glitter and glamour, but eventually we cannot even go on holiday nicely."

Perseverance

De belangrijkste karaktereigenschap The most important personality trait that they see in themselves is perseverance. Besides, the designers indicate that flexibility, passion for the trade and enthusiasm are very important. Designer Emily Hermans adds: "It is paramount that you can entuse other people over your goal. Certainly in the

beginning, when you have little money, you have to see to it that everybody wants to cooperate in your project." Designers cannot find any support for their enterprise among trade associations. They rather consult their direct network. It is also striking that participating in contests and awards is very popular. Some 'lucky few' have

"If you realise that we all live on the Amsterdam canals and feature in all sorts of magazines, this seems to be a life of glitter and glamour, but eventually we cannot even go on holiday nicely."

been selected for the Turning Talent Into Business project, as a result of which support is gained in the commercial field. Help for acquiring entrepreneurial skills is appreciated since the study programme hardly paid any attention to it. This is clearly evident when the preparations are being discussed; nobody has drawn up a business plan at the start of their own label.

Bottlenecks

From the literature it appears that financing is the biggest bottleneck for starting entrepreneurs. This view is not shared by all designers. For example, designer Bas Kusters says: "Starting an enterprise does not cost any money in principle, except for the fact that you have to give €150 to the Chamber of Commerce annually. On the other

hand, subsidies are made use of by practically everybody. Other bottlenecks are the fact that suppliers cannot supply the desired quantities of fabric, and the lack of affordable space to live and work. In Amsterdam, in particular, this is a problem despite the project which enabled fifteen designers to go and live in a building in the red-light district. Oudshoorn: "There were fifteen houses, but I believe three hundred people were interested."

image below:
Fashionshow in London



Location

Creative Entrepreneurs' Preferred Locations:



To be or not to be (there)

The creative industry is found to be important as a new economic support factor. Not only at a global and national level, also regions and municipalities compete for the attention of creative companies. The authorities want to attract the potential growth sectors and try to anticipate the desired preferred locations in their spatial-economic policy. But what are the preferences of these new players?



Characteristics

It is rightly noticed that the creative industry has specific characteristics. For example, the creative industry has a basis of many small and diverse enterprises compared with the other industries. These enterprises are said to pay more attention to 'soft' location factors such as the atmosphere and the reputation of a place and need to pay less attention to factors like the presence of rough materials and access to physical transport flows. The production process and efficiency play a part in the choice of location with big production organisations. How accessible is the company? What is the distance to the market and raw materials? The foundation of the creative company is laid mainly in the thinking and creative process, which precedes the

Reversed mobility

In the post-Florida era, cities have aimed their arrows at the "creative class". Formerly authorities mainly had to focus, in their business licensing policy, on attracting those companies that would take care of economic growth and employment for the employees of these companies followed their employers. Today, emphasis lies on a reversed mobility. Authorities need to take care of a diverse and tolerant climate and for liveable areas with a high experience value. As a result, the right (potential) creative population groups will be attracted. Industrial activities will soon follow; either in the sense of starting entrepreneurs of companies that follow the knowledge workers and creative people. Whether creative companies really consider the neighbourhood the

economic factors determining the location of a business. To answer this question, Colin has carried out various studies the past year, which focused on location preferences of creative sectors. Can any differences be noticed between bigger and smaller companies, between start-up firms and established companies, between more artistic and creative commercial companies? Or do these organisational characteristics not matter and is the immediate vicinity of overriding importance? If the last fact is true, does it concern the vicinity to customers or the vicinity to other creative entrepreneurs? Or are mainly the nature and level of provisions of the neighbourhood the decisive factors here? In the following articles we try to answer these questions. The studies are explorative by nature, but they offer enough points of departure. The interviews with creative people in hot spots who were mainly interested because of the low rent were sometimes humiliating. A space to meet, do some networking and get inspired were not always recognised as the crucial factor in the original choice of location. On the contrary, many recognised the pleasure they experienced by being established in a neighbourhood where IT is all happening; where every now and then they get new ideas and contacts in an unexpected setting. It is to be hoped that the insights that the following articles provide are contributing to a weighted judgment how programmes, areas and buildings need to be designed to attract the creative entrepreneurs. Does one have to aim at a liveable city, or is the creative entrepreneur, who is said to be lacking entrepreneurial skills, a business economist, who determines his business location on the basis of cost and revenues, to a greater degree as is now suggested?

Or do these organisational characteristics not matter and is the immediate vicinity of overriding importance?

production of products and services. The enterprises depend on knowledge and creativity that they dispose of or can buy in. The new creative economy aims at visibility and availability of these new 'raw materials'. This means that locations need to be ranked in the degree in which these raw materials or the creative potential, for that matter, are present. Location is also getting a productive force since surroundings can offer more or less inspiration and herewith create the necessary creativity at the same time. These specific characteristics of the creative industry see to it that the location of creative enterprises needs to be looked at differently.

focal point when choosing a location is a question that Colin has tried to answer in the past year.



Be soft or die-hard?

What are the factors that cause creative companies to wish to establish in a place or building? And which interest do the 'softer' neighbourhood factors have in relation to the 'harder' business



Image above:
In the Post CS building is besides creative industry also the Museum for Contemporary Art situated

left image:
The Post CS building is full of creative companies

Location

Creative Spaces of Den Bosch

image right:
The verkadefabriek is a platform for creativity



Upon arrival in exuberant 's Hertogenbosch it is almost impossible to miss the Paleiskwartier [Palace Quarter]. This agglomeration of business services behind the railway station is also an architectural tour de force. On the other side of the track there is the Verkadefabriek, a meeting place for film, dance, theatre and music lovers. During the day this place is a cultural area where the Grafisch Atelier [Graphic Workshop] is located as well. In the evening the old biscuit factory is lit and the cultural nightlife takes off. Both the Paleiskwartier and the area around the Verkadefabriek are ramparts of Den Bosch for the creative economy which is currently of vital importance for the city. Whereas the Paleiskwartier mainly accommodates business entrepreneurs, art education and the urban

Within this creative economic activity Den Bosch scores eleventh for 'business start-ups'

museum, the Grafisch Atelier has a broader pallet. This includes photographers, artists, advertising agencies, architects, media and entertainment organisations. Den Bosch features various meeting points where creative people are setting up studios or offices. The question is which concentrations are forming where and why there. That is why a study was made in the city to find out which areas and buildings are considered interesting by the various creative sectors. Entrepreneurs were asked which factors influenced them in their choice for a location.

Plenty of potential

According to the municipal authorities 'creativity has always been present in 's-Hertogenbosch'. An analysis by B&A Groep (Van Leest, Rottier & Zandbergen, 2006) of creative economic activity in Den Bosch shows that the volume is over 8,000 individuals and 1,650 (smaller) companies. This is almost 9% of total employment. The focal points are: software, writing and publishing, architecture, TV, radio and telecom, performing arts, visual arts and music. In the 'Atlas voor gemeenten 2007' ['2007 Municipalities Atlas'] residential appeal and socio-economic factors of the fifty largest municipalities of

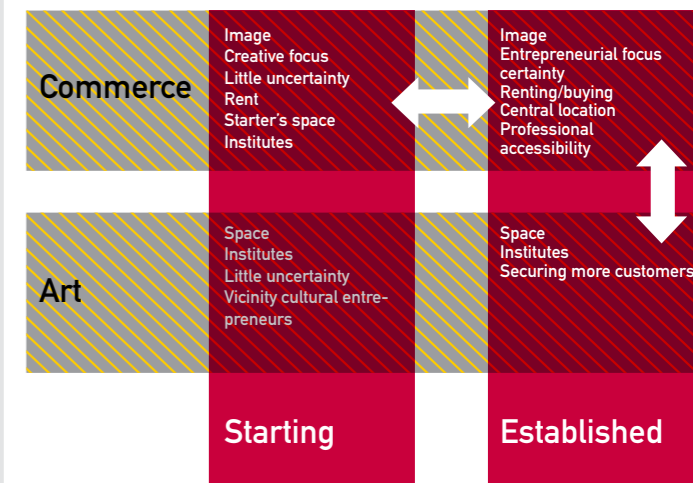
the Netherlands were measured and compared. In 2007 the focus was on the topic of culture. In the province of Brabant 's-Hertogenbosch stands out. Den Bosch is the third city for theatre in the Netherlands after Amsterdam and Utrecht; it is fourth as a city for artists, and eleventh in the field of creative economic activity. Within this creative economic activity Den Bosch scores eleventh for 'business start-ups' and in terms of employment it ranks seventh. It is a fact that Den Bosch has potential. But which factors determined the establishment of that creative economic activity in Den Bosch?

Frame of reference

Based on the literature, a frame of reference was drawn up which included the most important organisational characteristics and external factors that determine the business location of creative entrepreneurs. Organisational characteristics such as a company's life phase, the need to combine residence and occupation, the significance attached to image, the number of square

metres and the creativity space offers were included. The external factors consist of the proximity of customers, the proximity of other creative entrepreneurs, the inspiration derived from the environment and the possible influence of institutional relationships, such as the facilitating role of government or the project developer who has created a physical space. These characteristics and factors were gathered by means of in-depth interviews with approximately twenty entrepreneurs. In the selection attention was given to the three fields of the creative industry (arts – media & entertainment - creative commercial services) and to life phase (starting - mature).

Difference in the significance of factors In order to form a clear picture of the differences between the creative entrepreneurs the nature and age of the companies are distinguished. Companies that focus especially on the commercial point of view in their objectives and on the customer, are contrasted to organisations that focus more on personal desires and development, that is to say, more on the autonomous artistic calling. When this is combined with the age of the companies, four groups emerge. The diagram below shows the results.



The most distinct differences were found between the starting and established commercial companies and the established commerce and the established artists. This is indicated by the grey arrows. No significant statements can be made for the starting art sector because this group was insufficiently represented in the survey; hence the grey print.

The strongest differences found are the uncertainty of start-up companies, the major significance of image for commercial companies, the significance of space and the role of institutes for the arts.



image above:
The Stedelijk Museum 's-Hertogenbosch suited in the Paleiskwartier





image above:
Residences in the
'Paleiskwartier'

The business start-ups do set store in image but are characterised by too much uncertainty in customers and funds to choose a property with charisma. In contrast, established commercial service providers are in a position to do so. As experienced entrepreneurs, they are more certain of their right to exist and they show this in their business location. The arts differ from commerce in the fact that they are more concerned with the space they have at their disposal to create work. The right ingress of light in a building and the inspiration of the environment is of greater importance than the image they wish to convey. This also explains the difference between the established art companies and established commerce.

In addition, the Bossche Investeringsmaatschappij (BIM) [Bossche Investment Company] plays a major role in the accommodation of creative entrepreneurs, especially for entrepreneurs starting a new company and for artists. This is due first of all to the fact that they offer inexpensive locations, but secondly because these locations are often old factory buildings in which the artists feel very much at home due to their space and image.

Choice of location and building

The key differences in factors determining business location are expressed in what the entrepreneurs are looking for. Established commercial companies clearly want a central location, whereas artists want a location where their creativity can thrive.

Artists in particular need space and a space that will foster the work they will be creating. These may be locations outside the centre and even outside the city. Many entrepreneurs started in inexpensive locations such as Veemarktkade and Paardskerkhofweg. Here there are multi-tenanted business premises that are leased by the Bossche Investeringsmaatschappij. They are old factory buildings with a great deal of space. Young artists may also find what they need in Het Grafisch Atelier [The Graphic Studio], but it also accommodates artists who have been there for a very long time; for once an artist has found a proper studio he/she is loathe to leave it. That is also one of the reasons why established artists are still located in the old factories on Veemarktkade. In addition, it is noted that living and working are combined by several artists in Maaspoort.

"Mature" commercial entrepreneurs clearly set up business around the centre. The results showed that this has little to do with inspiration but with vivacity, image and status of the location.

The industrial estates in the Veemarktkade area are considered by many creative commercial service providers to be out-of-the-way, dull and not offering interaction. These are also the reasons why they have gone in search of other locations in town. It is striking that many advertising agencies have set up business just on the edge of the centre of Den Bosch. They depend on their customers and often have large orders; consequently want to show customers that they can handle the responsibility. They look for locations with status and a professional image, and on the edge of the centre many grand residences can still be found.

In conclusion

In facilitating locations for creative entrepreneurs it would be wise for municipalities, entrepreneurs, project developers and network organisations to clearly communicate with each other on the creative industry's wishes, requirements and conditions. They should consider in what way cities and creative entrepreneurs can profit optimally from certain areas and buildings. Now the emphasis is often placed on cooperation within the creative industry to develop new (transsectoral) initiatives, but the emphasis should also be put on locations where the needs and requirements of various creative entrepreneurs are fulfilled.



right image:
The corporate identity of
the VerkadeFabriek is
also visible on community
items



most right image:
the outside wall of
Popplatform W2



Location Rotterdam

It is a city where working hard is appreciated and where young creative people feel at home.



Does Rotterdam, city of architecture, attract any architects?

The general image that Rotterdam evokes is that of a dynamic, innovative city, in which the port of Rotterdam, Erasmusbrug (Erasmus Bridge), Feyenoord and a great number of events play a central role. Besides, Rotterdam is a multicultural city and there are various metropolitan problems. However, in the last decade Rotterdam has mainly been young and hip for it is the only Dutch city that does not follow the national trend of an ageing and less young population.

So it is not unexpected that this hip young city is calling forth the creative industry. The audiovisual sector, design and music are represented very well. But Rotterdam is mainly known for its beautiful modern architecture. Rotterdam has an impressive skyline and many characteristic buildings because it has always been open to experiments and daring architecture. Unfortunately, the bombing in WW II is the sad cause of this, but the result is creditable. Rotterdam is positioning itself with its



image above:
The 'Kop van Zuid' with the
Las Palmas building
and new skyscraper

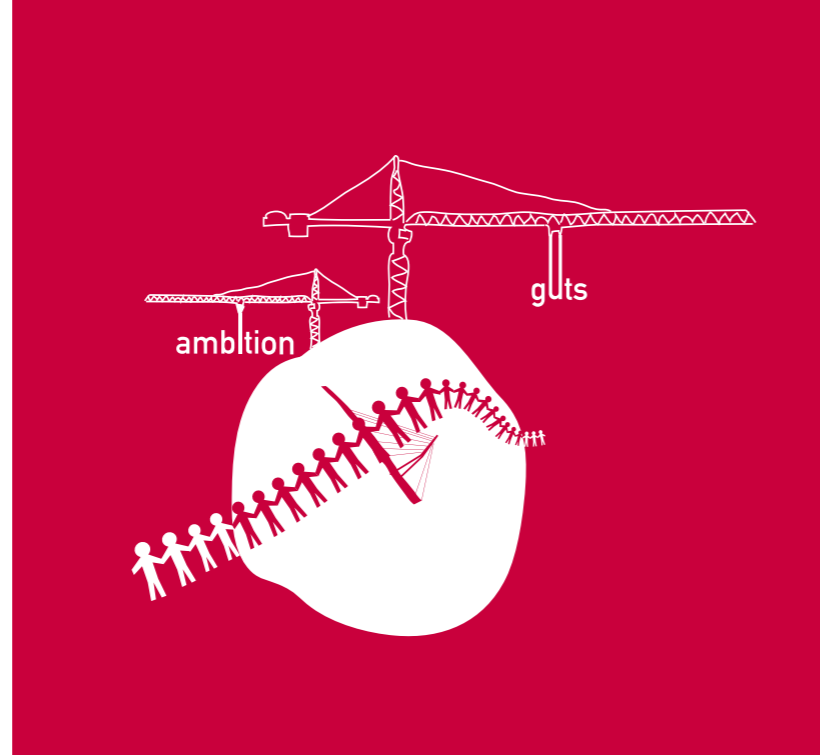
prominent modern architecture not without any reason by declaring to be 'Rotterdam 2007 City of Architecture' of the Netherlands. For one year exhibitions and events were organized around special buildings and places in Rotterdam. The year of architecture was a great success and the events attracted many visitors.

Rotterdam: 'the-place-to-be' for architects?

This was a good cause to carry out a study into the factors that influence the functioning of the architecture sector by order of Ontwikkelingsbedrijf Rotterdam (OBR) (Development Company Rotterdam).

Rotterdam does not only have appealing architecture, but also a qualitative and quantitative appealing cluster in the field of architecture. The architecture and technical design agencies are, with 55%, a majority in the creative-commercial service of Rotterdam. In 2005, 355 architectural agencies were established in Rotterdam, which accounted for 2963 jobs. That is a sharp increase compared to 1995. At the time, there were 235 architecture agencies, which comprised 1958 jobs. The number of FTEs (full-time equivalent) has increased by 50% in ten years' time. The increase in the number of agencies is largely accounted for by the fact that more small agencies have entered the market (up to 5 FTEs).

The research also included the question to which extent architects have the view that Rotterdam is an attractive city to set up office. We were mainly interested in the broad layer of nutrients for the start-ups and the medium-sized agencies as well as the educational institutes that provide new starting entrepreneurs. We wanted to learn from them why they opted for a Rotterdam location and which advantages and disadvantages this choice entailed. Do people choose Rotterdam because the city is known for being the city of architecture of



the Netherlands, is leasing cheaper than elsewhere or is the city attractive because of the presence of a bubbling creative industry?

Architecture cluster offers various advantages

Rotterdam proves to be an attractive city for entrepreneurs in the architecture sector because of the availability of workers, architecture cluster, the city's image, the municipal policy and the attractiveness of Rotterdam as a city to live in. With three educational establishments for architecture and urban development in and around the city (the Academy for Building, TU Delft, and the Berlage Institute that was transferred from Amsterdam) Rotterdam has relatively many qualified workers.

Moreover, the architecture cluster offers various advantages. Educational establishments, organisations such as Nai and AIR, architecture and urban development agencies all gather in Rotterdam. These components boost one another. The educational institutes establish in and around the city because of the city's image and the availability of professors and guest lecturers. Many famous architects teach at one of these educational establishments and meanwhile scout the young upcoming talents during their lectures. Subsequently, national and international students are admitted, in their turn, to the Rotterdam educational establishments because of the presence of famous teachers, the image of Rotterdam as a city of modern architecture and the presence of many well-known architecture agencies.

All agencies, both the big and small ones, profit by this as a result. This does not only provide enough qualified employees. As a result of the presence of many agencies and, therefore, many architects, many field-related



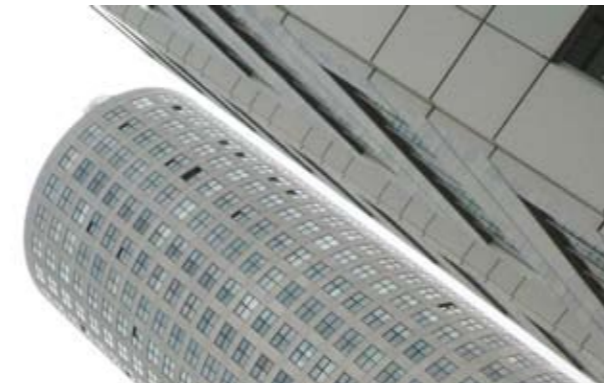
exhibitions, lectures and debates are also taking place. Know-how in this field is built up at accelerated speed. Thanks to these activities there are many contact moments with people from the same line of industry. People are visible and a healthy competitive pressure arises, as a result of which agencies feel the need to keep on innovating.

Modern and innovative

The image of the city too has a wide appeal. Because of the modern and innovative building of the past the city is now seen as modern and tough. It is a city where working hard is appreciated and where young creative people feel at home. The renowned architecture agencies are appreciated for their professionalism, daring and ambition, which will certainly have

a positive effect on the other architecture agencies. These aspects contribute in a positive way to choosing a Rotterdam location. The policy of the Rotterdam council has a positive influence as well. Rotterdam has a progressive administrative tradition, in which there is no limit. An example hereof is the city's icon: the Erasmus Bridge. The architects that have been questioned in this research find this a beautiful construction, are proud of the fact that the bridge is in their city and appreciate the city council being open to modern and innovative projects. The wish to make the city's icons more visible to the public has been met through the 2007 year of architecture. The architects emphasise they want to seek a connection with the public and, in this way, increase their awareness of this sector.

Remarkably, many of the architects questioned live in Rotterdam. They experience it to be comfortable, inspiring surroundings, in which there is always something to do. For that reason alone, many architects have set up their company in Rotterdam.



Points for improvement

So people are proud of Rotterdam and satisfied with the city as a business location for architects. Yet, some wishes with regard to improving architecture and the architecture sector are ventilated in Rotterdam. They would like to see more innovative and daring houses, buildings, high-rise buildings and unique projects such as the Erasmus Bridge in the city.

A second point is housing for starters. To further develop into a creative city, Rotterdam may develop more so-called 'hothouses' such as 25 KV and the Van Nelle Design Factory. Hereby it is important that the leasing accommodation may not be too expensive; start-ups should be able to pay it as well.

A general bottleneck that is mentioned is the time-consuming process when changing the spatial planning scheme. Currently, the Ministry of the Environment (VROM) is busy developing the new rules regarding licences and alterations of the spatial planning schemes, which may provide a solution.

It is also remarkable that the tiresome process of applying for a work permit for international architects is quoted. European contracting is problematic for start-ups and small agencies. As a result, they find it tricky to acquire many projects. It is indicated that the BNA (Royal Institute of Dutch Architects) and other interest groups for architecture should set up a lobby for adapting European contracting. Also, the local authority could serve as a pioneer to change the little enthusiasm for young and small agencies by giving innovative and challenging assignments to particularly them. In Rotterdam attention should be paid to developing more innovative and daring houses and buildings. The city council can stimulate this by laying down the condition for innovative building in their own building plans. At the same time, the city council can try to attract big events such as the world exhibition to Rotterdam. The arrival of a world exhibition often stimulates the building of special and innovative buildings.

Do people choose Rotterdam because the city is known for being the city of architecture of the Netherlands, is leasing cheaper than elsewhere or is the city attractive because of the presence of a bubbling creative industry?



image above:
In the harbour old days arise between the new buildings

left image:
Skyscrapers dominating the skyline of Rotterdam

right image:
De Kop van Zuid has been redesigned with new buildings

right image:
The KPN building with his eccentric LED facade



Location

Where World Wide Webworkers Work

Initially, it was thought that new communication techniques would make location no longer important. Seeing one another is no longer necessary. Everything can be done via a copper or glass fibre cable. The digital highway offers ample room for a new way of communicating between colleagues. Employers manage their employees from home, employees in turn work from home, and it is no longer important at all where the customer is located. However, these predictions have not come true to this day. To the contrary! As the world becomes more global, the local aspect becomes increasingly important. Cities are looking for their own identity which is subsequently used in the competition for residents, visitors and companies. Local characteristics are being emphasized and used to attract creative economic activity. But what if this activity is not tied to a location for their production?

“Working at home is ideal, I have no travel time and I also manage to do some errands in between.



content and design for the internet. It is a professional group that has grown rapidly in which many young entrepreneurs are active. Web design is the intermediate field between art and code, a type of work that is completely footloose. Colin talked to twelve web designers about their choice of business location: coincidence, price, proximity of partners and character of the surroundings emerged as the most significant factors.

Coincidence or deliberate choice?

More often than not the offer presents itself by coincidence. It usually comes from the personal environment or from an existing network. A substantial number of young entrepreneurs have an office at home. Sometimes this was a temporary solution or an initial solution. “After a while my mother complained so often about me using the computer, that I decided to buy my own pc and turned my bedroom into my office. Later I was able to find this location in the centre through a friend.” Other web designers consciously choose an office at home. “My boy-friend and I broke up. Then I stayed behind alone in this large house and I fitted out the attic as my office.” “Working at home is ideal, I have no travel time and I also manage to do some errands in between... Well, actually you’re never really finished working.” One often chooses a workplace near the present



living environment. The location should fit in well with the entrepreneur’s private life. “This office may be smaller, but it is closer to my home and school.” Personal requirements are emphasized and there is less consideration of what the ideal location for the company should be. This is representative of the footloose character.

Price tag

The ‘coincidental’ locations are often less expensive than the ideal location that might have been imagined. As the sector is only about ten years old, it has many start-up companies that generally have less to spend than companies that have been active longer. For the latter group, their choice depends less on cost of a location. “Amsterdam is more expensive than other cities. ... We hope that the price, the high rent, will also bring in some profits. We stand fairly little chance of purchasing a property, that is too expensive. We have a growth scenario in mind. Nor do we want a property we cannot get rid of when we grow out of it.” As a consequence,

the price of a location is of particular importance for starting web designers in their choice. Cheaper start-up locations are sought, or a solution at home is found. However, the price tag is not the decisive factor; the designers said they were not prepared to move to another region in order to be able to occupy a cheaper location.

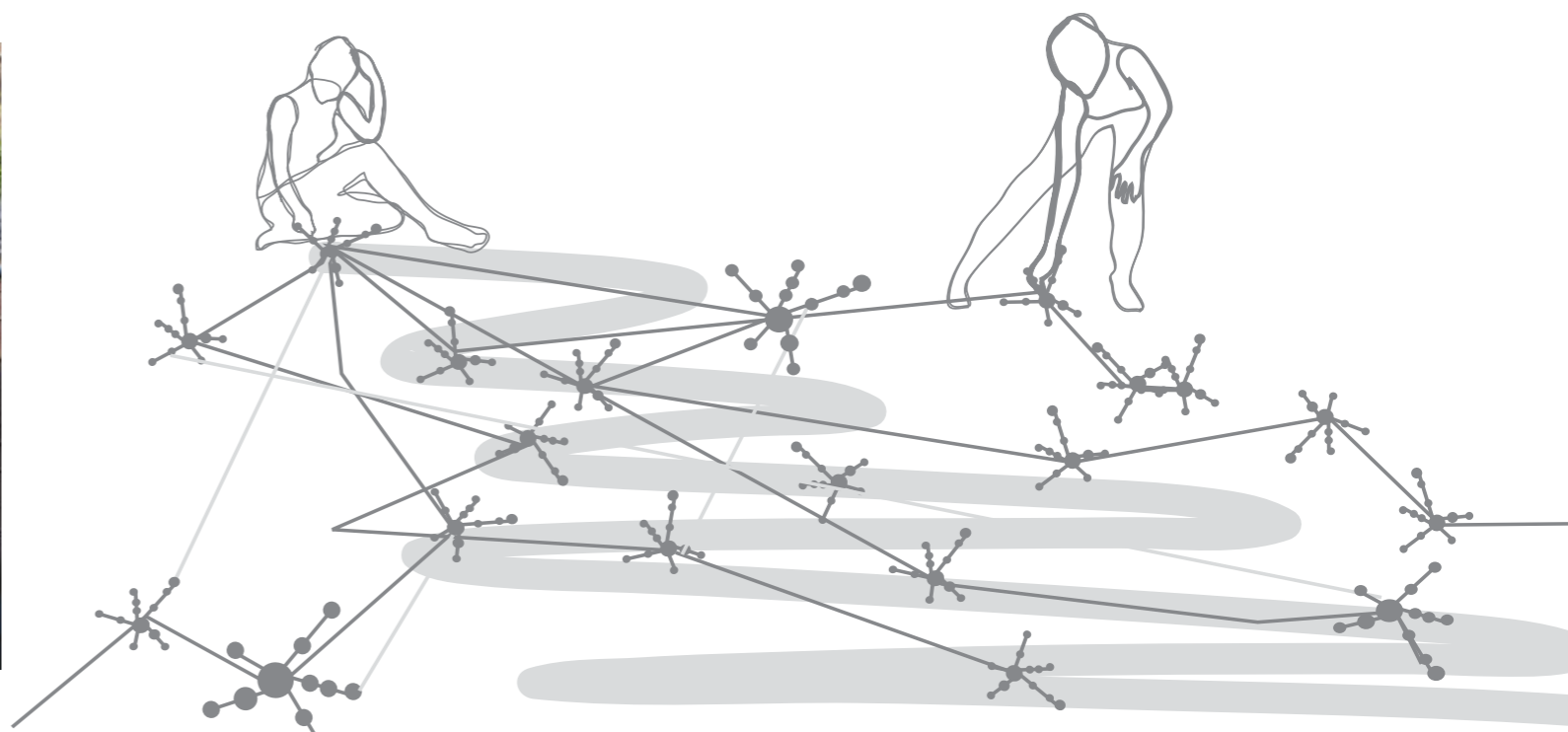
Relationships

Web designers have various cooperating partners. Specific expertise is hired in externally; there is structural cooperation with a hosting company, a printer, or a financial or legal advisor. These relationships co-determine the choice of a business location. “It may be cheaper, but it takes more time. I always want to see a proof and be able to comment right away on what needs to be done differently, if necessary. That is simply not possible when a printer is located in Poland.” The web designers invariably said that it is desirable to have partners in the neighbourhood. “That simply makes communication easier.”

On the other hand, the proximity of customers is not important. On the contrary, a certain distance between the customer and the designer is appreciated. Customers from the neighbourhood tend to walk in more often, which takes a lot of time.

left image:
Own working hours.
Private working place

image below:
Creativity and chaos



right image:
Laptop, wireless internet
and a mobile phone:
the mobile office

When you are not tied to a location, where are you going to set up business? Colin asked this of web designers, a recent professional group arisen from new communication techniques. In ten years’ time the internet has developed into one of the biggest and most important media providers; web designers provide

Brabant companies speak out on the importance of determining factors for a business location

Location



image above: Gathering of entrepreneurs in 'het Blushuis' in Breda



image below: visiting NS16 in Tilburg

Communication with the customer takes place mainly via e-mail and the telephone following a limited face-to-face contact. "Trust is very important for me. That is why the first meeting always takes place at the customer's office. I don't mind having to travel every now and then. We recently went to Spain."

Do web designers consider having other companies in the neighbourhood to be important? Those located in multi-tenanted business premises with several web designers exchange orders and know-how and recognize the synergy effects. Still, web designers are mainly concerned with their own customers. What they find especially important is a good atmosphere in the surrounding area.

Character

"What I do regret is the fact that there are no amenities in the neighbourhood. Simply having a cup of coffee in the afternoon or lunch somewhere." The character of the environment serves two purposes. On the one hand the environment offers inspiration and ensures a pleasant working environment, on the other hand the company derives status from the environment. "Image was one of the reasons why we opted for Amsterdam. They know Amsterdam, but they don't know the Netherlands." Companies that have moved beyond the start-up phase in particular say that they consider the status of the environment to be very

important. Yet young companies also find status important: "When you can show that you have an office, this tells your customer that you are serious. That is why we have added the photo of the building to our flyer." As there are many amateurs and beginners in the market, it is important to distinguish oneself through a professional image.

In addition to status the environment can also offer inspiration. Web designers' offices show this: eccentric furnishing, lots of colour and usually also room for relaxation. The busy street in front of the building can offer inspiration as well: "You start to think: 'Gosh, there are lots of people walking past. Could we mean something for them?'" Inspiration may also stem from companies or other organisations in the surrounding area. "When you share a building, you pick things up from one another's work. You are inspired by them." A web designer who assists in judging examination candidates for an art school will derive much inspiration from the activity himself as well. Companies established in a less stimulating location miss out on inspiration from the surrounding area. This lack is usually compensated in one's spare time. "Whenever I have been abroad and I come back my mind is filled with ideas. Quite a different way

of dealing with culture and advertising. The environment is definitely an important contributing factor for inspiration."

Although internet designers can set up business anywhere, it turns out that location definitely matters. Relatively young companies usually look for space in the vicinity of their present living environment. Cost plays a key role. Web design companies that have been active for a longer time often choose a location on the basis of status, inspiration and appeal of a surrounding area. Atmosphere and character are quite important then. Precisely because of the footloose character of web design they are in a position to set up business anywhere, location is very important to web designers.



Cities distinguish themselves from one another through creative industry. It is therefore interesting to know which factors influence – and to what extent – the choice of business location of desired creative business activities. That is why a large-scale survey was recently started among creative companies in Noord-Brabant. A variety of proposals for a business location were submitted to entrepreneurs (current number: 188). A distinction was made between 'hard' and 'soft' factors determining a business location. These groups of determining factors for a business location were subjected to independent interconnected analyses, and preliminary results were summarised in a table as you can see on the left page.

their market on a more local level rather than on a national or global level. The second analysis, focusing on the 'soft' factors determining a business location, reveals that the distance to the living environment emerges as the most significant factor, followed by recreational options and the presence of the creative mass. If one considers the 'soft' factors determining a business location, it is essential for a city to ensure that residential, work and recreational functions are designed in proximity.

Life phase

As companies develop, their expected preferences for a location change; consequently, the various life phases in which existing companies find themselves were included in the analysis. Do beginning businesses attach much value to cheap rent? Or do they look more on the local market than mature companies which, as they grow, also acquire larger national customers and thus place greater emphasis on the presence of facilities higher.

Remarkably enough, no noticeable differences have emerged on the basis of the present random survey for hard factors. It is striking in the soft factors that the image of the environment plays a more important role among creative commercial service providers. This corresponds to our survey in Den Bosch.

The presence of creative potential is less important than for beginning businesses than for companies in other stages. Self-employed people who are starting a new company may be less on the look-out for new creative staff.

Sectors

Creative companies are subdivided into arts, media and entertainment and commercial services. However, it turned out that the significance of rent in the total survey did not stem from lack of funds among artists, but was significant for the creative commercial services. It is the arts that say that space is of importance. This is in line with the survey in Den Bosch where artists in particular attach value to the building itself and to such things as the proper ingress of light. In this sector the soft factors play a different role. The presence of creative minds and diversity of people is essential to them. Inspiration through interaction with others could play a role here.

The survey will be completed in September 2008 and can then be downloaded from: www.colin.nl

Sales market and living environment

For the total group all hard and soft elements were decisive in the choice of business location of creative companies. The initial analysis shows that access to the sales market is considered the most significant factor determining a location, followed by the lease price of a building and the presence of other business activities. The significance of affordable buildings is now recognised by all towns focusing on the creative industry, but the assumption is often expressed that the significance of the sales market factor is waning in the new industry, as companies are increasingly operating on a global scale and by means of new media. This may mean that the creative entrepreneurs surveyed are looking for

Ranking hard and soft locationfactors

Hard	Total population	Art/Culture	Media/entertainment	Creative businesslike	Starters	Steady	Delopment
1	consuming market	offices	consuming market	consuming market	rent	consuming market	rent
2	rent	(business) activities	facilities	rent	consuming market	rent	consuming market
3	(business) activities	consuming market	(business) activities	(business) activities	offices	(business) activities	(business) activities
4	facilities	rent	rent	business climat	*	*	business climat
5	business climat	*	*	*	*	*	facilities
6	offices	*	*	*	*	*	*
Soft	Totale population	Art/Culture	Media/entertainment	Creative businesslike	Starters	Steady	Development
1	distance living area	creative people	spare time offer	distance living area	distance living area	creative people	distance living area
2	spare time offer	diversity people	distance living area	spare time offer	spare time offer	distance living area	image
3	creative people	authentic city	authentic city	imago	authentic city	diversity people	creative people
4	diversity people	spare time offer	creative people	creative people	creative people	spare time offer	spare time offer
5	authentic city	*	diversity people	diversity people	imago	*	diversity people
6	image	*	*	*	diversity people	*	*

* result not significant

Colin's Toolkit for creative hotspots

Toolkit

Clustering creativity

Western countries will have to change course. Our competitive position in the world is being affected substantially by the fast booming economy in Asia. We will have to become more creative and more innovative to be able to maintain our position. To realise innovation, borders will have to be crossed; walls will have to be pulled down. We must break through existing frameworks, rearrange customary practices, experiment. Prefixes such as "re-...., cross-....., and trans-....." are predominant in the new jargon. Transgress five rules every day is what we often joke.

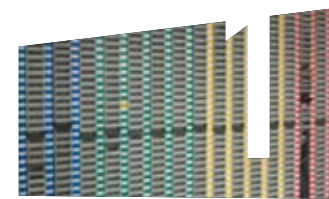
Making connections and networks is essential to realise this constant innovation. Clustering creativity is the mission to acquire a permanent competitive position on a local, national and global scale. Facilitating space and areas in which connections can be realised and in which creativity and experiment are being encouraged, is a key policy instrument at this moment. Every self-respecting city is positioning itself as a creative area, and on a smaller scale you see urban districts being renewed through the restructuring of buildings for creative economic activity. We want to develop creative hotspots. "The places to be and the place where IT happens". And in these places a central place is reserved for the creative industry.

First of all, this is because the creative industry is characterised by growth sectors. Secondly, there is the permanent wish to renew and innovate in the creative industry and also in relation to other sectors. And finally, there is the desire to create an attractive city where tomorrow's knowledge workers want to set up business. The focus here is not only on the creative elite, but on developing an environment in which the potential creativity of its citizens can be used better. The vibrant city is the key to success because it attracts creative minds and encourages creative processes with its open, tolerant and diverse climate. However, how do you go about developing such a creative hotspot? The importance of economic growth and social well-being are obvious, but what are the ingredients in this type of area? During the past few years we visited and examined several creative hotspots throughout the world. We asked ourselves how these creative areas had been realised, what the leading parties had been, how people worked together and what development there was. In the first Uncover (May 2006) we reported this travel around the world through "unusual" areas. Unusual in the sense of odd men out, but also unusual in the sense of having added value for the various parties.

In this Uncover we would like to translate the continued development of this tour through Creative Hotspots into an evaluation kit that we wish to use to create a vision of new areas to be developed. In it we have mapped out the characteristics of these "unusual" areas and summarised them into ten main elements, jokingly referred to as Colin's Toolkit for Creative Hotspots. In compiling these elements the assumption was that these creative hotspots should above all be capable of generating as much valuable interactions as diversely as possible to form the foundation of the intended required dynamics in the new economy.



left image:
Former industrial building
at Zollverein in Essen



1 Appealing architecture

It is remarkable that the global examples are all accommodated in striking, expressive buildings. These sites apparently offer the infrastructure, the connections and the environment required for new cultural, technological and economic ideas. But maybe the link between the creative minds and the architecture is nothing more than a confirmation of the fact that they have an eye for design, for the details in the architecture. In addition, these areas are often characterised by a unique history or story. The story and its architecture together almost always contribute to the communicability of the area and with that the image and traceability of the organisations present.

These are often old industrial buildings. The Zollverein world heritage, for example, is transforming a coal-mine into Essen's creative heart. The Zollverein was the world's most productive mine. But with the decline of heavy industry in Western Europe, the Zollverein had to face up to the consequences as well. 15 years after being closed down the area was added to Unesco's World Heritage List and the fully Bauhaus style area was given a new cultural and economic function. In the meantime, the Dutch urban planner Rem Koolhaas designed the master plan for this area. From the mines symbolising the old industry a haven for the new creative economy is rising. And in Birmingham the former custard factory is widely known. Admittedly, custard may be a tasteless and colourless foodstuff, but the old industrial buildings where it used to be produced were converted into a bright,

multi-coloured area where artists, media companies, fashion designers and jewellery designers, hotels, cafes, restaurants and clubs are in sharp contrast with the rest of Birmingham's dull, concrete buildings.

But old industrial buildings are not synonymous with appealing architecture. Witness the Winkelhaak in Antwerp. This design centre was built in contemporary architecture. The possibility to communicate internally and externally were leading in designing the building, and the choices made at the time have turned this into a striking building. Internal communication is realised by 1. giving the floors their own function, forcing you to circulate through the entire building and be in contact with everyone, and 2. via the relatively small office spaces prompting designers to make use of the larger communal rooms.

External communication is realised by the transparency of the building. The floor-to-ceiling windows allow passers-by to look right through the building, turning offices, employees and production into part of an exhibition.



2 Networks

The creative industry is often organised in close networks of small companies that are not so much concerned with advantages of scale, but with utilizing each other's speciality. Interplay and diversity are vital components that allow regional creative industries

to prosper. All of these small and medium-sized organisations and smaller and larger networks must be mapped out, developed, and made visible. This may be done virtually, but also physically through meetings and joint projects. Being physically close to each other saves time and trouble in looking for specialist know-how for projects, freelance support, etc. Frequent meetings make cooperation easier in that relationships are built up based on mutual trust.

The specified cluster should be a spider in the web of networks in the region. This web should link governments, education, entrepreneurs and artists with one another. A good creative cluster is the centre of a larger whole and ensures a diversity of interaction.

It is important to recognise that cooperation and connections rarely occur spontaneously. Directors in the cluster play a key role. This role is sometimes fulfilled by the area's project developer, but regularly it is an independent network organisation that fulfils this role. In the Custard Factory it was Creative Launchpad; in Toronto's Distillery district, Artscape plays a key role; in this region, Stichting Veemarktkwartier and Colin are examples.



3 Public function

Apart from Blushuis, all creative hotspots attempt to provide a clear public function. This in turn increases the chance of unique meetings and inspiration from the surrounding area. Galleries, exhibitions, events, hotels, cafes and restaurants, shops and even hotels are an essential part of all of this. In Zollverein a central role has been given to a visitor centre, a Ruhr museum and the Metaform, an exhibition room focusing on technology and design. In addition, there are practise rooms, a cinema and restaurants. In conjunction with the companies established there cultural events are also organised. Some 500,000 people visit the Zollverein annually. The areas want to continue permanently and a diversity



image above:
Food and drinks in industrial surroundings of Zollverein

of visitors needs to be attracted to maximise the interaction and inspiration. Creative minds want to work and live in a vibrant environment that is on the move. This is consequently a factor in determining the location for creative entrepreneurs. Creative minds have an indirect economic interest in that there is a tourist appeal. The companies benefit from this directly, for a large flow of people results in additional sales.

In the Custard Factory the lack of sufficient daytime traffic is considered a problem. The public function has not been emphasised and the shops change hands rapidly. Only shops with clear internet sales are holding out in the Custard Factory. On the other hand the nightlife around the Custard Factory, particularly in the weekends, is widely recognised in Birmingham; but a lot of hard work is being put into realising a large flea market, a hotel, family attractions, and attracting shops and galleries to become “the place to be” both night and day. During the day the Custard Factory is too much production-oriented. In the coming years it will focus more on consumption.

A permanent exchange between users and makers is vital. Apart from the fact that the area should fizz 24-7, the significance of public functions could also be placed in the context of contemporary trends. We are increasingly becoming prod-user, user and maker at the same time, as the appeal of youtube shows for example. New consuming revolves around experience, interaction, co-producing, the steering of demand, fun, being informed, tailor-made services, etc.

This means that creation, production and market will become increasingly interwoven. The interweaving of public functions in creative production environments is part of this.



right image:
Design and production-surroundings at Zollverein



4. Authenticity

The question comes up of how cities can still present themselves as creative in this post-Florida era. The ability to project yourself as a creative city has been reduced to zero. “Creative has become mainstream”. In the desire for a unique profiling it is sometimes forgotten that organic growth and authenticity are essential. A breeding ground should be the basis.

In the desire for a unique profiling it is sometimes forgotten that organic growth and authenticity are essential. A breeding ground should be the basis.

In addition to quantity, quality is important here too. Icons, trendsetting faces and organisations are of importance to base a required image on a strong personality.

Breda stands a chance of success to position itself as Graphic Design City rather than game city. With St. Joost Art Academy, the new Beyerl Graphic Museum, and several national, leading designers, Breda has an authentic past, and the numerous smaller designers and the constant flow of new talent from the Academy it has a sound basis to build on. This does not only take place on the city level, but also applies to the creative hotspots. The icons, major players, the humus layer of new talent and relevant organisations should be linked to this area, preferably in a physical sense.

5. Businesslink

Properly functioning clusters have devoted much thought to the composition of the type and number of companies. Operation stems from a concept: this concept may be based on binding a chain within a sector but also on being transsectoral and more diffuse, on companies that engage in initial creation in various sectors for example. What should be taken into consideration, however, is the concept that connects the companies. In what way are companies considered complementary to each other?

Several considerations can be made in this respect. Porter stated that competition has a salutary effect on the development of a chain. Competition improves performance and quality. Especially when there is an interaction in one another’s network. However, too much competition has a fatal effect. In the Custard Factory, the balance has been determined between players in the local, regional and national market.

From a business point of view the relationship between specialist and generalist can also be considered. The generalist in his capacity as contractor and pivot in projects involving various specialists. The Custard Factory also shows that the presence of major players is significant for the growth of new companies. Major players feed small players with orders, directly, but also indirectly as their image affects the entire cluster. On the other hand, the Custard Factory shows that major companies value the direct relationship with small players and new talent. They make them flexible and offer them the required innovation. A central concept master monitoring the coordination between the companies is a good thing, provided he does not operate too rigidly and obstructs new cross connections. Ideally, a concept master should operate freely from the project developer and/or manager to prevent rental incomes from impeding vision in the short term.

Major players feed small players with orders.



6. Breeding ground

Autonomous artists are a central component in the overall structure of all of the areas examined. They are often also the first residents. The Custard Factory still accommodates a vast majority of Birmingham artists in the building where it originally started.

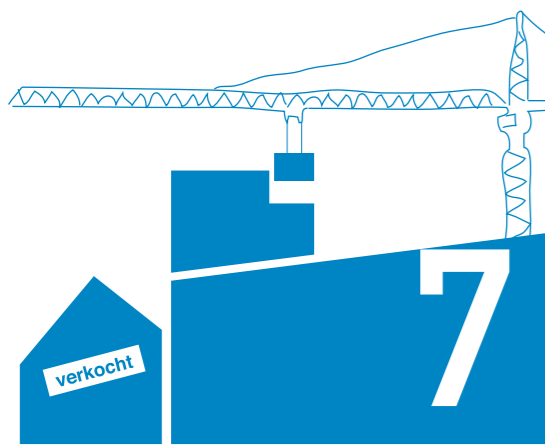
The breeding ground in the cluster allows for experimentation in which new ideas and concepts can be born. The breeding ground is the source for the entire chain. Artists are the dissidents that give processes a new turn, that stretch limits and transgress frameworks.

Art and culture also offer an inspiring environment, an environment where creativity is encouraged and from which future trends emerge. It is for a purpose that major companies such as Sony, Christian Dior, BMW, Toyota and Armani want to be part of such areas as 798, Creative Precinct and Spinnerei. In the breeding function a key role, in addition to art and culture, is also reserved for education and research, technological, cultural or otherwise. The competitive edge of the physical cluster also lies in the fact that new services will set up business in these areas of concentration. This will result in an accelerated build-up of know-how. Attention to a



image above:
Wall made of car wrecks at the Custard Factory

proper exchange of information and know-how makes it possible to enable companies and the cluster to grow at an accelerated pace in contrast to other areas. In addition, young students offer a fresh look on existing processes and give energy to projects that would normally not be undertaken in the daily course of affairs. It is not a coincidence that the game academy is located in the Blushuis [Fire Station]. If there was initial wariness about the idea of having to welcome business relations among noisy students, the added value of the mix with this young talent is now recognized. In Brisbane a complete area is currently being developed around the Creative Industries Precinct of the Queensland University of Technology. The idea behind the Precinct is to try to set up a model that focuses on the clustering of talent. The faculty brings together art, technology and entrepreneurship. Australia has always had a strong economy as a result of its raw materials, but it realises that economic factors are shifting. This should become the powerful mix for the future. The university forms the heart around which public functions such as a theatre, an events hall, sports fields, a swimming pool, companies should be built, but also apartment complexes and shops.



Conversation with Jaap Draaisma, initiator and managing director of Urban Resort.

7. Facilitation of further growth

The Custard Factory originally started as a breeding ground where artists and one-man businesses found inexpensive studios. Subsequently The Green House was built for starting businesses. The Green Man at the entrance is the god of fertility and symbolises the underlying principle of this building housing small organisations of up to 4 employees. Tenants are expected to leave this building within five years and to move on to expand in a larger space elsewhere. The Custard Factory is currently putting much effort into setting up a large media cluster in the entire district. Numerous new buildings are being purchased to house larger players that will again give the cluster as a whole prestige and that will also ensure the necessary business.

There has been something of a conflict in the Custard Factory for some time. The original buildings had been furnished for artists and young businesses that were looking for a low-rent location and the level of facilities had been adapted to this. Only limited investments could only be made, much to the dissatisfaction of the bigger players. A split image emerged. The public saw the area as a space for experiments where interesting things were created, but that suffered from a lack of professionalism and where partially subsidised work was carried out.

The Volkskrantgebouw

We are interviewing Jaap Draaisma, in his capacity as initiator and managing director of Urban Resort which is responsible for the management, maintenance and leasing of the Volkskrantgebouw. This office building offers workspace to no less than 269 artists, creative entrepreneurs and social institutions. The building breathes journalistic history. The logo of the Volkskrant is on the top of the building, just as on the first page of the newspaper. The building is built on seven columns, referring to the layout of the newspaper and the number of small tiles on the façade, approximately one and a half million, equals the number of letters that make up the newspaper. We will disregard the fact that the small tiles are falling off. It is definitely a remarkable building - that reflects its mark!

Connecting networks and encouraging cooperation

The selection has encouraged building networks. Jaap tells that Urban Resort widely advertised for tenants of the

Volkskrantgebouw. The result was 2,000 reactions. Interested parties were required to apply as a group. "In order to be able to qualify for a unit tenants had to express their desire to work together, to convey self-motivation, but also be interested in the group," Jaap explains. That is why they have to state in their cooperation proposal what the group believes it can achieve together, for the building, for the neighbourhood and for the world. The underlying idea is the Urban Resort's vision: added value is created through self-organisation and self-management. Tenants are responsible for cleaning their floors and for small-scale maintenance. "In this way a lid is kept on costs and tenants are responsible for one another. The ability to do things independently results in tenants asking for each other's help. In this way they get to know one another and this encourages cooperation," says Jaap.

www.volkskrantgebouw.nl

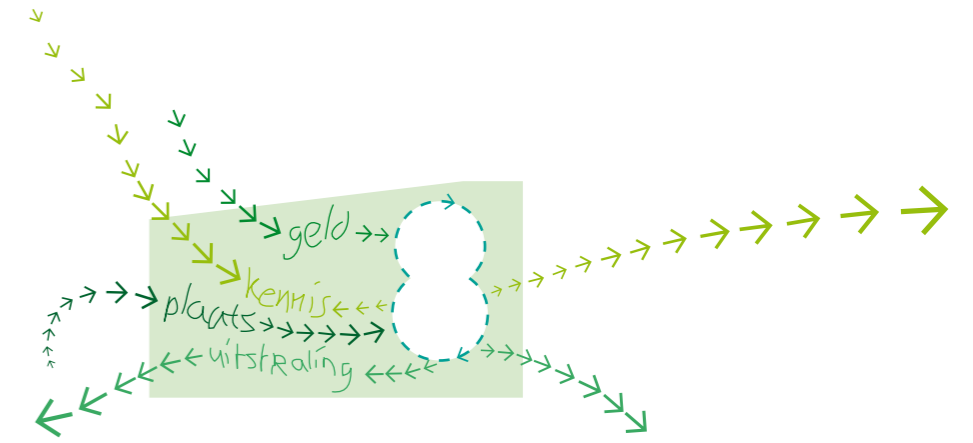
Diversity as a foundation for experiments

Among the considerations in its selection Urban Resort considered not only the quality of the cooperation plan but the diversity within and between the groups. The point of departure was a proper and fruitful diversity. "We consciously did not want a monotonal building" says Jaap. "The selection resulted in a fine mix of cultural disciplines, high and low culture, companies' life phases, socially involved organisations, commerce-oriented companies and artists". Education has a modest place in the building; secondary school trainees offer the tenants assistance and a number of units are let to artists who are still studying. Each year tenants are required to show their income tax forms to indicate their financial position, which determines the rent.

This diversity leads to experimentation. "Cooperation per floor works quite well", says Jaap. Cooperation between the floors could be improved. This is the purpose of the Culture Floor: an event is organised each month by another floor.

Role for the neighbourhood

The surrounding area of the Volkskrantgebouw, the Parooldriehoek, is currently being redeveloped. "At this time there is no clear plans for the building. People are happy, however, that the building is being used and that there is a group of people in it who add something to the neighbourhood". Jaap emphasizes the importance of real residents' participation in urban development. By working with fringe groups and by giving them a role among the other activities he tries to make sure that there is no displacement.



8. Autonomous right of existence

Decay, prostitution, drug abuse and crime was the streetscape of the Winkelhaak area. The Blushuis, originally an old dilapidated fire station, was also a haven for junks and homeless persons. And the examples examined in Toronto, Stockholm and Birmingham could be fitted into this picture as well. Giving creative clusters physical room is also considered an instrument for the gentrification of poor urban districts. There is absolutely nothing wrong with this of course. Several creative sectors are able to make contact with problem groups thereby allowing them to become involved again in society. However, the cluster to be built should not merely be seen as a means for external objectives. Creative minds should not be seen as a way to raise land prices, or to upgrade the area and/or provide it with a new flow of public.

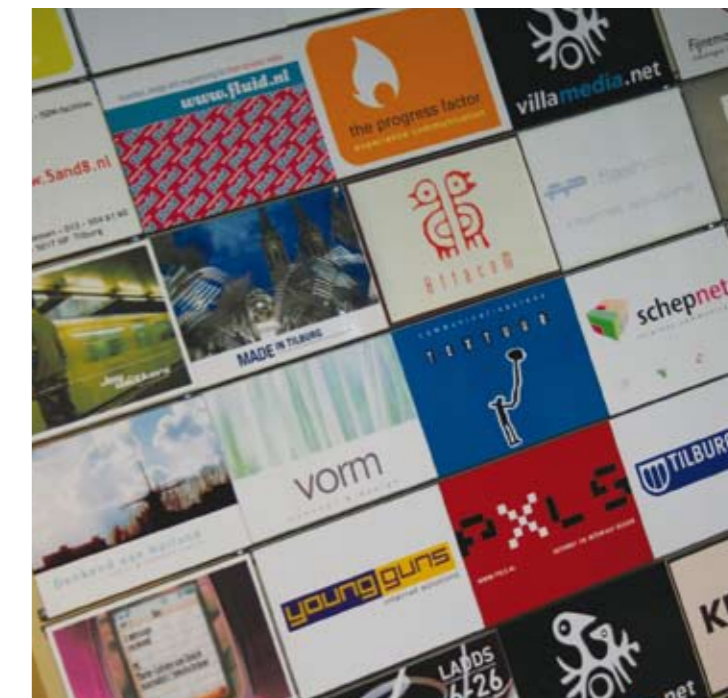
Internal motivation for cooperation on the part of the participating parties is essential to breathe new life into the area. We evaluated a temporary cluster in Germany and found the effects on the region to be quite limited; more over, cooperation in the cluster also was slow in getting off the ground. Entrepreneurs invested little in their environment.

It became clear that creative entrepreneurs simply change their business location, because they depend less than other industries on the supply of raw materials and the immediate presence of the market. On the one hand, this makes it possible for creative hotspots to grow at an accelerated pace, but on the other that parties can simply leave when internal goals are absent.

All this makes us want to point out that the cluster should also have an autonomous right of existence. Besides the

external goals of third parties, the parties in the cluster should have internal (economic) goals to set up business within the cluster. One of these internal goals may be cost reduction, in that services and facilities can be shared. Because of the easier accessibility of required know-how and specialists. Because of the simplification of cooperation. Because of the improved traceability and/or the positive image of the creative cluster as a whole that has a positive effect for the companies in the complex. In most clusters the central organisation provides a number of services and there are other organisations that provide specific services. What we also have remarked in all clusters is that entrepreneurs experience an immediate economic effect in that they are suddenly able to acquire more and "better" customers. A good cluster is positioned as a brand and this has a positive effect on their image.

image below: Companies situated in Villamedia building



Major players left for new areas, which confirmed this image. The Custard Factory has now armed itself against this by buying new buildings in the area; the new rooms are furnished for the major players in accordance with their level of facilities. Tailor-made agreements during the preparation phase turned this into an operationally viable situation. There is even talk of the BBC moving into the Custard Factory.

We see the same process in the Winkelhaak. As stated above a conscious architectural choice was made for young businesses and small rooms. After four years the Winkelhaak had to cope with vacancies; a study showed that this did not result from discontent, but simply from the fact that tenants had grown out of the space. The Winkelhaak is currently in a second construction phase and several companies have purchased buildings in its environment.



Veemarktkwartier: Marketplace for the creative Industry

The Veemarktkwartier is to become the market place where creativity, inspiration and innovation meet. In his capacity as Quartermaster Jos will ensure the visibility of the organisations there and the strengthening of the ties between the various parties and companies. "For those who are open to fresh innovative ideas the Veemarktkwartier will become the place to be", Jos says. "Not just for the creative minds, but also for large multinationals the cluster area will serve as a modern and attractive environment, for launching a product for example. And of course everyone with any sort of creative desires should be in this area. **There is so much potential**".

'art and culture
as the driving force
of the economy'

Multifunctional area with room for both large and small-scale companies

"The Veemarktkwartier tries to respond to the **lifestyle** of creative entrepreneurs. It is a district full of economic activity where working, housing, entertainment and leisure come together and go together," explains Jos. The preconditions for pleasant accommodation for housing, working and recreation are met through the presence of Interpolispark, poppodium O13 [O13 pop stage], studios and the adjacent shopping streets with cyber shops, music shops and cafés. In addition, there are plans to expand this with new exhibition space, a design hotel, stages for jazz and world music and a museum for communication and new media. "And don't forget that the Veemarktkwartier is a residential area of old and that the construction of 50 new modern houses has been included in the planning for those who do not only want to work here, but who want to be in this **energetic mix 24-7**".

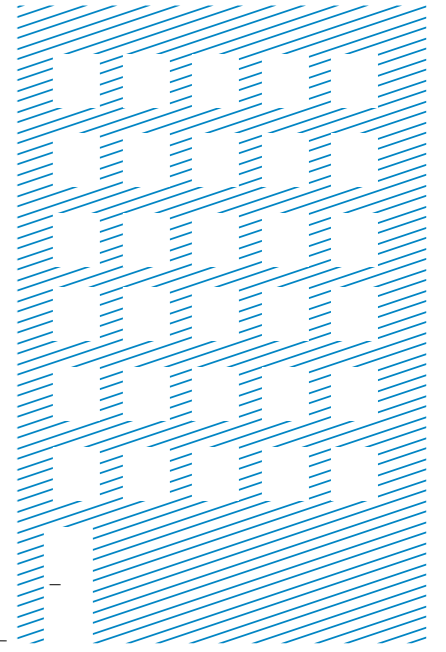
Jos says that the area should offer space to creative entrepreneurs from small to large and from experimental to commercial. "The five hundred new workplaces to be realised in the coming years offer accommodation to young companies, expanding companies and established companies. Multi-media factory Villamedia for instance houses both one-man operations and creative duos. We see an increasing number of companies that grow and move to a larger space. We have explicitly taken into account these growth spurts in the realisation of the new work areas rooms for them to further develop their **own identity**". The ambition is to have realised all plans by the end of 2012.

Fostering and developing: a matter of offering opportunities

Apart from a focus on art, culture and creative commercial services space has also been consciously reserved for **education**. As Jos explains: "Whether it is pop music, new media, dance, (animated) film, design, or architecture, Tilburg can offer it. This is partially due to the varied art education that the city can offer in abundance. The Brabants Conservatorium, the Rock Academy, the Hogeschool Journalistiek [School of Journalism], the Dansacademie Brabant [Brabant Dance Academy] and the Academy of Fine Arts are all located in Tilburg. These young people initiate numerous innovative projects and companies for which the Veemarktkwartier offers a stage. And **Colin** is an initiative of the NHTV from Breda. Since more than a year their students have been organising together with us numerous network meetings, workshops and meetings. And new plans and projects emerge from meetings. It is a question of offering opportunities. That is precisely what is meant by 'art and culture as the driving force of the economy'.

www.veemarktkwartier.nl

highlights



9. Lifestyle

As early as the sixties Jane Jacobs resisted the destructiveness in cities. She loathed the monotonous area development. A suburb for living. Industrial areas for working. In a time in which the focus was on zoning she pictured the habitable city as a multifunctional area with the highest possible diversity of population, functions and architecture. Especially in the creative economy living, working and recreation prove to be constantly mixed in time and space. Working is a key component of the lifestyle. Areas that offer space to all of these functions attract creative minds.

Much has already been said about the public functions, but within creative business premises such as the Blushuis and Richmond 401 attention has also been devoted to such functions as a gyms, hotels, cafes, restaurants and child care as key facilities for creative minds to set up a business. In this connection we should remark the attention

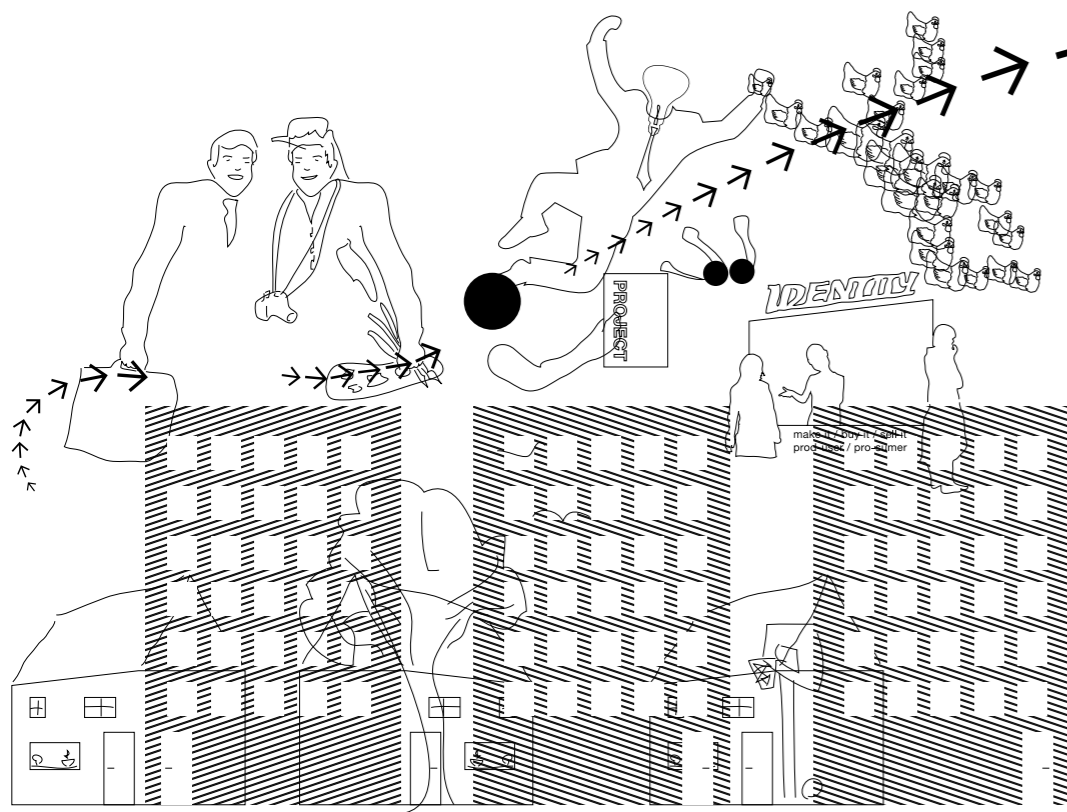
to housing.

In the Custard Factory it turned out that many creative minds left for the Jewellery District, because it allowed them to combine working and housing. This was impossible in the immediate vicinity of the Custard Factory. Serious attention is being devoted to a number of apartment blocks and facilities that will render the area attractive for leisure activities. Also around the Creative Precinct in Brisbane and the Winkelhaak in Antwerp housing construction was recently started to be able to hold on to those creative entrepreneurs who want to live and work in one location.

Especially in the creative economy living, working and recreation prove to be constantly mixed in time and space. Working is a key component of the lifestyle.



left image:
Creative hotspot:
Blushuis



10

10. Balance

As stated above, we recognize that creative hotspots grow organically. But on the other hand we see that governments and project developers want to devote themselves as designers for these types of areas. The feasibility of a creative hotspot is not realised by simply inserting all of the characteristics into an area. Throwing all ingredients into a soup does not necessarily make it appetizing.

A good developer of creative hotspots will look for the balance in contrasts, for in everything the focus is on the diversity in interaction and connection. This examination zoomed in on the following contrasts: entrepreneur-artist,

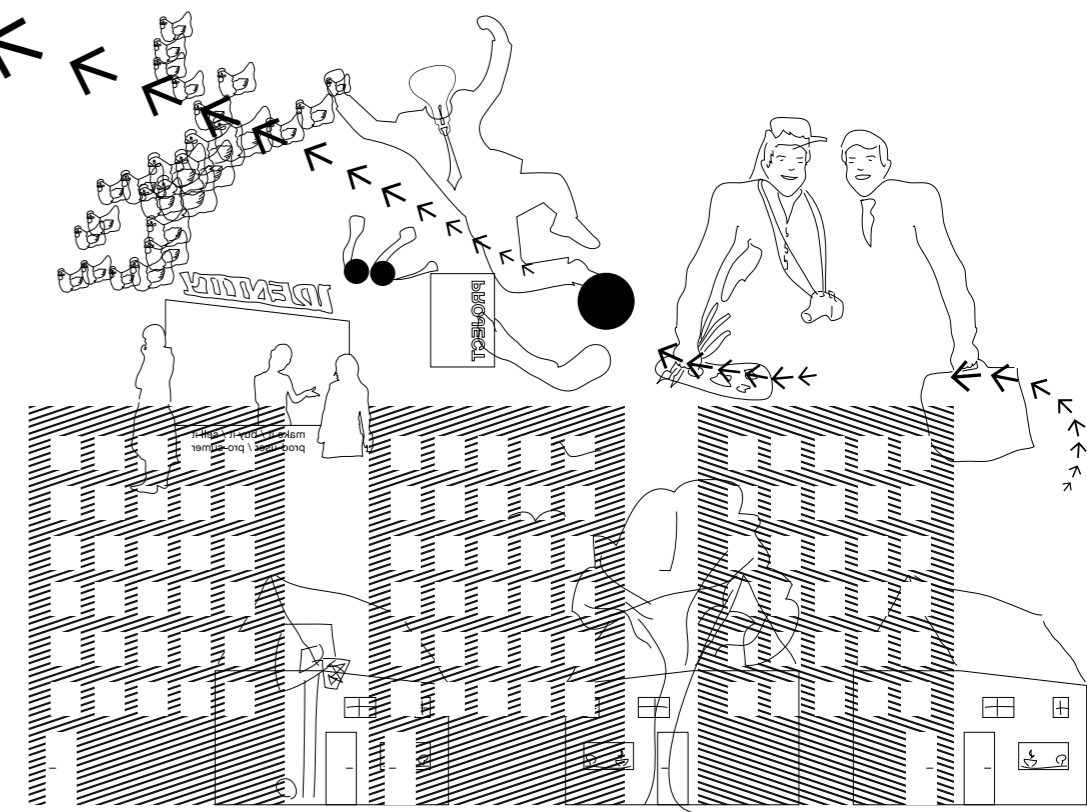
All contrasts have a function if the required dynamics are to be set in motion.

01

01 Balance

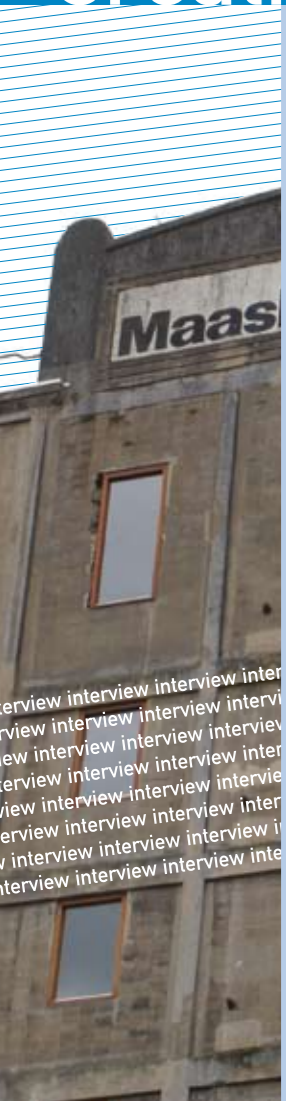
entrepreneur-government-education, young businesses-established businesses, public-commercial, living-working-recreation, internal-external goals. All contrasts have a function if the required dynamics are to be set in motion. To what extent and in what way do people work together? The balance in all contrasts must be monitored constantly and will change in the course of time. An organism grows and changes. Functions will be given new applications; the importance of functions and parties will go up and down.

The essence is to find the balance.



The essence is to find balance in all contrasts.

Creative Factory Rotterdam



Authentic grain silo as most recent creative hotbed

Rotterdam's most recent creative cluster is currently being designed in a 100 year-old grain silo at Maashaven. OBR, the owner, is investing six million euros, which come from a subsidy scheme known as 'opportunities zones' in the refurbishment. The Creative Factory is located between four problem districts in South Rotterdam and is explicitly aimed at upgrading the area through new businesses. Leo van Loon, generator of ideas & people watcher, has been hired with his company to develop the concept. Active match-making between internal parties and with external parties is high on his list.

Distinction through fast growers and a mix of spaces

The Creative Factory distinguishes itself from other Rotterdam clusters by aiming at fast growers. A second unique factor is the mix of working spaces, presentation rooms and room for events. The creative entrepreneurs belong mainly to the clusters of media, fashion, music, design and commercial services. Half of the working spaces



consist of ten units of 160m² with nine workplaces for start-up companies and fast growers. In these rooms entrepreneurs can rent space with the option of expansion or shrinkage in the course of time. Chain formation and opportunities for cross-pollination are important elements in the mix. Leo himself shares space with a graphic designer, a food designer, a photographer and interior designers. Other spaces have been reserved for larger and stronger companies. They have their own boxes: the national digital Base 7 music station, for example, and the CCCP TV producer and advertising group, which is known for such things as Sixpack and 'the state of confusion'.

Presentation

The sky lobby on the 7th floor offers the opportunity to get together over a snack and a drink and has meeting and presentation rooms. A real gem is the old Ketel [Kettle] that is being transformed into a literal think tank. Leo emphasizes the importance of launching creative business from the cluster to the world outside. "Whenever a hot or innovative idea is submitted, the spaces



are offered for free. Whether it is a fashion show, product presentation or music event, these spaces can be turned into a TV studio or press room. Each company in the Factory is required to make a presentation to the outside world at least once a year". A varied lively programming ensures a nice mix between production and consumption in the Factory.

Odd men out

Besides creative entrepreneurs, Rabobank and Vestia housing corporation have also moved into the Factory. Rabobank has a panoramic room for presentations and workshops on the 7th floor. The corporate logo has been put on the wall graffiti-style. Rabobank focuses on assisting the companies, on renting out space and on welcoming guests in the inspiring environment. "And education has a role in the Creative Factory as well. Hogeschool Rotterdam [Rotterdam University of Applied Sciences] has moved into a space accommodating 12 units. The 65 programmes can provide students to carry out assignments in multidisciplinary teams for the Factory

and its residents. In addition, the leisure management programme will be given a role in organising public activities in the rooms including 'Thursday night/students' night', according to Leo.

left image: Maashaven Silo where the Creative Factory is situated and Leo van Loon: ideas-generator & peoplewatcher

image below: Even the Rabobank tries to fit in with a graffitiwall in its panoramic room

www.creativefactory.nl



Creative Industry: A practical joke?

Future

image below:
The Tower Bridge

An expectant glance is currently cast at the creative industry in the Netherlands for solving social problems and giving the economy new incentives. England is considered the Walhalla for this. British humour has no equal and is often unfathomable. When it comes to this "Big Solution" which is offered, are we the collective victims of a practical joke?

The London area alone has more than 500,000 creative minds. No less than 60 billion pounds in turnover are realised in the creative industry a year. It also proves to be the fastest growing sector. So it is no surprise that Holland too is focusing on the potential offered by the creative industry and is closely monitoring the developments in the United Kingdom.

We decided to risk the crossing and visited several seminars and organisations to gain insight into developments in the creative industry to determine the present state of affairs and to define new issues for ourselves.

"Britain is a creative country and our creative industries are increasingly vital to the UK. Two million people are employed in creative jobs and the sector contributes £60 billion a year – 7.3 per cent – to the British economy. Over the past decade, the creative sector has grown at twice the rate of the economy as a whole and is well placed for continued growth as demand for creative content – particularly in English – grows"
(Prime Minister Gordon Brown, 2008).

Pioneer in the creative industry

As early as the mid-nineties the United Kingdom recognised that creativity is of great significance for the economy. Chris Smith, then Minister of Culture, saw that individual creative talent is the key to success in the globalising economy of the 21st century. Those who are capable of converting creative concepts and ideas into commerce will succeed. It is remarkable that this often concerns small individual businesses in the creative industry.

Setting out a national policy proved to be difficult. In principle, the policy was targeted at promoting British creativity and attention was focused on London. Slogans such as hip, cool, trendy and fashionable predominated in relation to the core notion of "creative". The creative sector acquired a good deal of attention under the motto 'Cool Britannia', but this attention was mainly focused on a small class of celebrities in London. Implementation of this "policy" largely consisted of organising parties, at which Tony Blair dined with pop stars. Activities to actually implement the creative potential were not carried out.

In fact, it is only in recent years that the creative industry is really taken seriously in the United Kingdom. Globalisation and the technological race forced the United Kingdom to review its position in relation to the creative industry to avoid losing out - just as in the manufacturing industry - in the international competition. The creative industry became an important issue. James Purnell was appointed the first State Secretary for the creative industry. From the Department of Culture, Media and Sport (DCMS) an ambitious goal was set by the new Minister of State: 'Make Britain the world's creative hub'.

"I want to set an ambitious but achievable goal today - to make Britain the world's creative hub. To meet that goal, there are two questions we need to answer: what makes Britain creative, and how can we turn that creativity into industrial success? In other words, how can we turn talent into hits and hits into profits?" (James Purnell, 2005).



The London area alone has more than 500,000 creative minds. No less than 60 billion pounds in turnover are realised in the creative industry a year. It also proves to be the fastest growing sector.

The point of departure was not to enter into the battle from the perspective of global competition. The United Kingdom wanted to position itself as the central hub of the international creative network. Investment in building and maintaining international networks became the key to retaining a significant position in the 21st century. The focus was not on competition, but on cooperation with Asia. The United Kingdom decided no longer to focus on excelling in production, but on excelling as a collaborative partner. The national government was to create conditions to achieve this.

All options were kept open. A forum was set up to ask people to contribute ideas about how British creativity could be supported and in what way that could generate money.

"The big lesson we have learned is that there is no silver bullet policy for the creative industries here. It's a complex, detailed taskprocess, and with the rapid pace of change engulfing the media world, it seems like a mammoth task. But when someone asked the Reverend Desmond Tutu how to eat an elephant, he replied that it should be done one spoonful at a time. Policy is like that – the difference between failure and success is getting the small things right. Getting the framework right is going to be an on-going process involving individuals making decisions that slowly but surely lead us down the right path" (James Purnell, november 2006).

The road reassessed: Creative Britain 2008

Many ideas will have been expressed in the policy document published in February of this year: Creative Britain: New talents for the new economy, in which the government formulates 26 targets for the next few years. The point of departure is that Great Britain is developing or will continue to develop a leading position globally in the field of creative economy, in which the local economies of the largest cities will be driven by creativity.

"The vision is of a Britain in ten years' time where the local economies in our biggest cities are driven by creativity, where there is a much expanded range of creative job opportunities in every region with clear routes into creative careers from local schools and colleges, and where every young person believes they have a real choice to use their talents in a creative capacity. It is a vision of creativity as the engine of economic growth for towns, cities and regions. It's also a vision of dynamic, innovative, successful creative businesses providing prosperity and fulfilling job opportunities right across the country" (Creative Britain, 2008).

In the next five years Great Britain will reserve 70 million pounds for activities that will have to fulfil eight ambitions:

- Providing all children with creative education
- converting talent into jobs
- supporting research and innovation
- helping creative companies grow and finding funding
- cherishing and protecting intellectual property
- supporting creative clusters
- promoting Great Britain as the 'world's creative hub' and
- keeping the policy strategy up-to-date

In concrete terms this concerns activities such as 5,000 on-the-job placements in the creative industry, new practice rooms for talented musicians at a professional level and setting up new innovative centres for education. In addition, 10 million pounds will be reserved for partnership projects relating to research and development in the creative industry: "Creative Innovators Growth Programs" by NESTA, improving legislation on Intellectual Property, developing "Mixed Media Centres", events such as an annual World Creative Business Conference in London, etc.

This concerns an ambitious framework for a proud nation that is facing its (creative) future with confidence. The government has made it abundantly clear that the creative economy on the island is leading on a global scale and that the ultimate goal as the 'world's creative hub' can be met.

"And today, the force of British creativity is renowned throughout the world. People across the globe are inspired by the sheer diversity of our creative talent and the consistency with which that talent takes the arts in new and exciting directions. They recognise Britain as a hub of creative endeavour, innovation and excellence, and they are drawn to the strength of our creative economy". (Prime Minister Gordon Brown in Creative Britain, 2008).

Great Britain looks to its future with confidence. And yet, the issues hardly differ from the issues identified for the Netherlands in Ons Creatieve Vermogen (2005) [Our Creative Capacity] . And although the British document is solemnly supported by countless promises of responsible parties, the idea continues that this is too rosy a representation of affairs and ambitions that transcend reality.

"Our aim is to improve the quality of life for all through cultural and sporting activities, support the pursuit of excellence, and champion the tourism, creative and leisure industries."(Creative Britain, 2008).

There is nothing wrong with that as such. Utopian desires ensure a life-long goal, but in our tour of England we also encountered Dan Atkinson, who, in a tumultuous meeting, ever so characteristic of the British House of Commons, managed to get many a "believer" off his/her chair. His argument was drowned out by boos, and various neatly dressed participants shouted many a time "That's a lie". Atkinson typifies Bullshit (creative) Britain as "Fantasy Island" and does not talk about ambitions, but about "daydreaming".

image below:
Tate Modern in Londen



Fantasy Island

“How long can the hot air last?” Dan Atkinson asks. Give everyone a fantasy, so that we do not really have to address the real problems that face us. It was ‘Science’ in the sixties, and ‘High Technology’ in the eighties; today it is ‘Creativity’. Atkinson said he found this funny, given the international character of the audience in the room. For decades the Western world has connected itself to progress and development and looked at Asia contentedly: “They are so charming and creative”. It would therefore be a good thing if Asia, in our wish to become the most creative area, would now go along with us in our wish to be the most creative nation in the world.

In a world economy it is important to excel. Germans do precision-engineering: from quietly humming washing machines to shiny cars. The French are specialised in food and drink. The Scandinavians drive the world mad with mobile telephones. The Americans make computers, aeroplanes and films, and the Italians upmarket designer clothing. “But”, Atkinson wondered aloud, “What is Great Britain good at?” The answer is simple. “We count the money and we do the bullshit. *When you get down to it, this is a country that tries to make its living from talk, talk and more talk.*”

The German have engineers, the Japanese know how to set up a production line.....And the British have lawyers, journalists, management consultants and above all men and women who think that making jingles and slogans to sell all kinds of superfluous consumer goods is an ingenious job.

“The four iconic jobs in 21st-century Britain, according to a thinktank called the Work Foundation, are not scientists, engineers, teachers and nurses, but hairdressers, celebrities, management consultants and managers” (Atkinson, London 2007)

Great-Britain is still a world-leader in the pharmaceutical industry. And a good deal of profit is made in the sale of guns to dubious regimes. However, the trade deficit is the largest since the war. This is somewhat countered by the service economy, especially accountancy, insurance, banking, estate agencies and advertising.

According to Atkinson the idea behind the knowledge economy is wrong. On the one hand the share of highly skilled workers is rising, but on the other the same applies to the number of graduates in greatly underqualified jobs. As to the large expectations of the creative economy, Atkinson’s ally Heartfield said that most of the growth in employment consists of and will continue to consist of semi-skilled jobs in shops, bars, care, etc. The “Braining-up-strategy” is important, but is heavily overestimated. Even with regard to the share of innovations in Great Britain, a Nesta study shows that Great Britain underperforms in relation to surrounding countries. And yet, according to the same Nesta survey, Great-Britain is one of the strongest economies. And that is misleading, according to Atkinson. For this strength lies in the growth of the public sector and in the rise of land and housing prices. The idea that Great Britain outsources its manufacturing and starts to make the new design itself is not realistic either, for the income from exports in this field have fallen from 1.4 billion to 700 million and the number of employees in the design sector fell from 82,000 to 71,000 in the 2000-2004 period. And this applies in fact to many creative sectors: the export values of the music industry and the arts are down by 20%. Employment in advertising has fallen by 20,000 employees, by 6% in the game sector, and in the film industry a third less has been spent and the number of British hits is falling alarmingly.

“So, to sum up, the film industry is in trouble, the television industry is in trouble and the music industry is in trouble. The creative industries, for all the attention lavished on them by New Labour, were actually in a much healthier state in the 1960s and 70s”.

“What is Great Britain good at?” The answer is simple. “We count the money and we do the bullshit. When you get down to it, this is a country that tries to make its living from talk, talk and more talk.”

1

Beyond the hype

Must we now conclude that we are the victim of a practical joke? It is too early to throw the baby out with the bath water, but we could perhaps monitor trends with a slightly more critical attitude. Hopefully, the negative remarks will result in a more founded critical approach and remove the hype around the creative economy from the political, scientific and consultancy sectors. For let’s be honest, this will have to be done. In the industry itself there should be an embedding of creativity to meet a number of essential economic and social challenges in the world economy.

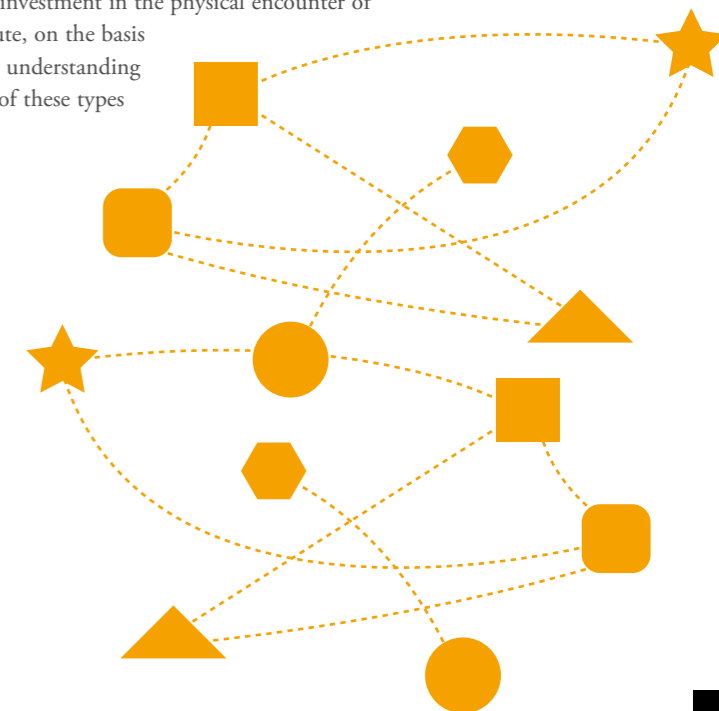
We have therefore used the above discussion and the many talks overseas to reassess the frameworks in which Colin wants to work. With both feet on the ground, through trial and error, in a learning environment and with new talent, working on good and bad cases, on the basis of which a more founded approach of possibilities and impossibilities within the creative industry can be built up on a regional level.

That is why we have formulated four main issues in this final article of Uncover to which we want to make a contribution.

Transsectoral connections and innovative strength

We run the risk both economically and socially of being faced with major problems in the medium/long term. This process can only be broken if we are capable of finding new means. Looking for transsectoral cooperation offers a wide range of new connections that may result in a great deal of new energy, ideas and products.

It is the creative industry in particular that welcomes new, young, innovative businesses. It is a challenge to recognise innovative newcomers, to identify their specific qualities and to learn to understand their way of working. In addition, it is a challenge to gain better insight into circumstances such as the environmental factors or group compositions that influence the innovative process. Above all we are interested in the effects of bringing together a diversity of people, professions, and roles. With such activities as the Creative Market Place we are already focussing on bringing together traditional minds and creative minds or economy and culture, with the object of co-creating innovative services and products. We will further evaluate the matching in meetings and their measurable effects. First exploratively, in the sense of discovering elements that influence the success or lack of success of new connections, products, ideas and processes. What works well and what does not? What is the role of the consumer in these sorts of experiments, in view of the emergence of products transforming the consumer into prosumer. In the year to come Colin will continue to practical investment in the physical encounter of different worlds and hopes to contribute, on the basis of evaluations, to a more fundamental understanding of the possibilities and impossibilities of these types of experimental settings.



2

Networking effects

As said before, the measuring of network effects by Colin and other intermediary organisations is a key focus. What does the Creative Market Place realise concretely in terms of new applications and sales? But this is viewed of course in a wider perspective: membership in trade associations, in business clubs, posting a portfolio or participating in a virtual network; what does this investment yield? Will entrepreneurs who engage in many network activities grow faster or find cost-cutting methods? Where can we find the added value in the network economy?

In the past few years we have frequently looked at the physical clustering of creative hotspots and we have conducted experiments regarding encounters, but there are still many unanswered questions. In conjunction with other institutes and partners we hope to map out more precisely the network and network activities in relation to cooperation and innovations for our region. We have decided to start with this with activities having to do with visual culture in Breda and with Colin's Poplab regarding the pop infrastructure in Tilburg.



image above:
Connecting at Creative
Marketplace 2008

The idea behind Colin was to provide a contribution to “dynamics” in the regional creative field.

3

Talent development

Colin is a learning company and aims to train students by means of hands-on assignments and research in competencies and knowledge. Sent away from their school desks they are given the opportunity to experiment in the real, sometimes also virtual world, on the basis of their passion, in the creative workfield. The idea behind Colin was to provide a contribution to “dynamics” in the regional creative field. On the one hand, Colin made it possible for talents in the creative programmes to make their first step towards entrepreneurship. On the other hand, the “never-ending” flow of students, their work placements and final projects, could give a ‘boost’ to numerous plans and ideas that were often shelved at companies.

In the near future more attention will be paid to specifically setting up projects that will allow young people to try to develop their passions, hobbies and lifestyles into independent businesses.



left image:
Creatives and non-creatives
are searching for solutions
and learning from each-
others specialties.

4

Social issues

Beyond the economic questions, Colin wants to focus more in the coming time on social projects. We view the development of talent also in relation to further polishing potentially at-risk teenagers in their aptitude for certain things (breakdance, rapping, acrobatics, martial arts, etc). During our international tour we encountered several projects which inspired us. In Stockholm we met John Higson in his converted multi-storey car park with surrounding streets, aptly called StreetinStockholm. For the action is in the street and that is where new trends, products and services are born. This former advertising executive helps others to structure their processes and offers them a stage to realise their dream. Many a time this turns into a commercial activity that results in a new life plan.

The Netherlands is in under the spell of problem districts, dehumanisation and social polarisation. Colin wants to examine good and bad cases to provide training, to enhance participation and to set social cohesion in motion. There are contacts with Kaospilots in Denmark, which was once started as a circus for street children to encourage talent. We saw this principle of encouraging special talents in several locations in many countries. Much effort is also put into this in Tilburg and Breda.

How can we prepare young people to apply their creative inclinations to an adult life, as manager, technician, coach, teacher, choreographer, shop owner, cultural ambassador, etc.? How do the stories of established idols and the activities of volunteers in the club circuit channel the young to jobs in such fields as pop music?

This will open up a new world for Colin which will be full of activities and questions. How can we help organise and monitor these types of activities? How do we depart from the rigid perception of income and revenues? What will all those activities aimed at participation, integration, social cohesion, etc. bring about in individual development? How can this development be guided to a satisfactory, creative and economically independent existence?

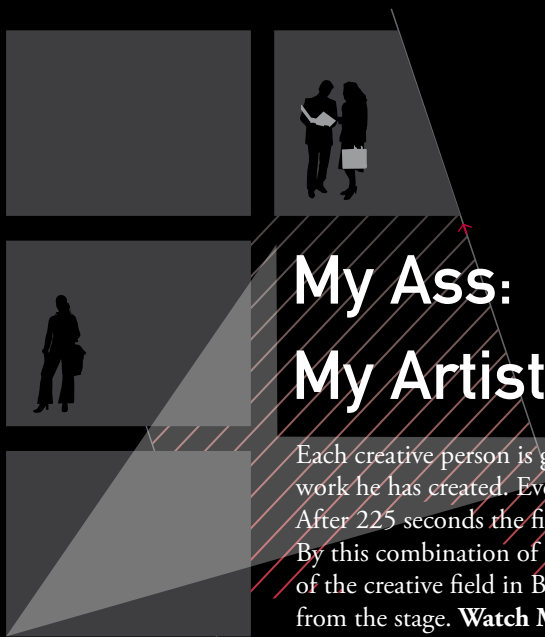
Plenty of ambitions, but we do not have the answers to all these questions. In any case, these are the topics that Colin will concentrate on in the coming years. We aim at being able to present next year in Uncover 3 the first results of the (inter)national search for creativity, social issues and talent development.

At any rate, till then, but probably even before then!



left image:
In April 2008 Colin
organised a social project
with the Tivolishop at the
Veemarktkwartier
in Tilburg

Due to succes prolongated in the fall of 2008



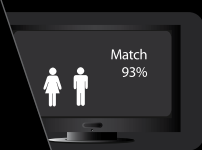
My Ass: My Artistic Slide Show

Each creative person is given 15x15 seconds to present himself and the work he has created. Every 15 seconds a new work backs up the story. After 225 seconds the first speaker is replaced by the next. By this combination of diversity My Ass portrays 'the state of the art' of the creative field in Brabant. At a swift speed inspiration splashes from the stage. **Watch My Ass!**

Creative Marketplace

Informal but purposively network event. Creative person 'meets' business person or how the obvious contradictive worlds of culture and economy meet one and another, get to know each other, inspire each other and start to work together. Presentations, brainstorming sessions, workshops, speeddates and a getting together for a drink!

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