

CREATIVE AMSTERDAM AN OVERVIEW



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מאגנת מאגנת

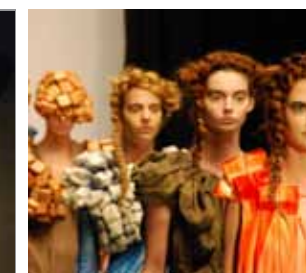


TABLE OF CONTENTS

Foreword	3
Introduction	4
 The Position of the Noordvleugel	 5
 One platform for the Creative industries: Creative Amsterdam	 6
 An overview of the results	 8
 Highlights	 11
Don't do it yourself days	13
Ideas Waiting To Happen	15
Vroaam! BNO Career Day	17
Rijksmuseum, the Damien Hirst Skull	19
UK Trade Mission	21
The Creative Amsterdam 2011 Event	23
Business Model Experience	25
 Conclusion	 26
 The Next Phase: Creative Amsterdam 3.0	 28

CREATIVE
CITIES
AMSTERDAM
AREA



Photo: Joris Bruring

FOREWORD
CREATIVE AMSTERDAM
WORKS!

We are proud to present this booklet, which contains a summarised overview of the results of the Creative Amsterdam (also known as Creative Cities Amsterdam Area) project. Our efforts to help creative entrepreneurs capture foreign markets and acquire customers from other sectors have yielded a rich harvest in results. The web portal has become a solid base for finding information on, among other things, training courses, writing business plans, financing, accommodation options, business opportunities and for matchmaking and networking.

The success of Creative Amsterdam has been further highlighted by the distinction of winning the ‘Best Practice E-culture’ award. The Virtual Platform rewarded Creative Amsterdam, because “...this project is one of the most innovative and inspiring examples of e-culture on Dutch soil.” This booklet presents a number of local, regional, national, European, and cross-over initiatives in the creative industries. All of which are successes that Creative Amsterdam can rightfully be proud of.

All these excellent results were realised thanks to the collaboration of a number of different parties: Amsterdam Innovation Motor and Taskforce Innovation Region Utrecht would like to seize this opportunity to thank the cities of Alkmaar, Almere, Amersfoort, Amsterdam, Haarlem, Hilversum, Utrecht, Zaanstad and the provinces of Noord-Holland, Utrecht and Flevoland for their concerted efforts. Thanks to this collaborative effort, the creative industries have been able to sow, grow, bloom and harvest.

I sincerely trust that the highlights and results of the Creative Amsterdam project will inspire and stimulate you to continue the creative growth that we have initiated together.

Doortje van Unen
Director (interim) AIM

● INTRODUCTION

The vitality and competitive strengths of the current Western (urban) economies are mainly determined by the presence of knowledge-intensive organisations that generate innovative products and services in a commercial context. The activities taking place in the triple helix of government, knowledge institutions and enterprise, across the breadth of 'the creative industries', are of essential importance in that regard. In fact, they constitute a spearhead of European, national and regional economic policy.

Investing in the creative industries makes sense. The added value, derived from direct turnover and employment opportunities in the Netherlands, amounts to more than 8.5 billion euros (source: CBS 2008). But an even more important aspect to that equation is the added value that the sector offers to other sectors. A good example of this: fashion design leads to fashion manufacture, to fashion logistics and ultimately to fashion retail. A similar comparison applies to industrial design and the industrial manufacture of design products.

In addition to the previous remarks, it should be mentioned that the creative industries still grow, despite the difficult economic times. Particularly the multimedia sector, fashion industry, design sector and the advertising world are moving fast and becoming increasingly important to the Dutch economy. It is no wonder that both on an European, national and regional level this industry continues to find new dedicated followers. In the Knowledge and Innovation Agenda (KIA) of the Amsterdam Economic Board the innovative character of the creative industries and its innovative influence on different sectors are mentioned as the key reasons for investing in creativity both on an educational, network and company level. The same arguments were used on a national and European level. Another approach is the so-called "Eco-system or Cluster approach". In this approach not only the big companies play a role, but the complete life-cycle of the industry is envisaged and improved via education, matchmaking and training focused on entrepreneurial skills. For such an approach to work it is essential that there is a flourishing critical mass available in the region where the instruments are being put into place. This approach forms the basis for new programmes such as the national initiative CLICK and local initiatives such as The Amsterdam Campus (TAC) and THNK.

THE POSITION OF THE NOORDVLEUGEL

Research (TNO 2005 and TNO 2010 among others) has revealed that the Noordvleugel region (Northern Perimeter, lit. North Wing) hosts the largest number of creative entrepreneurs in the Netherlands. It is therefore hardly surprising that the Dutch Ministry of Economic Affairs (now EL&I) has appointed the region as the place in which to consolidate the coherence of the industry in the Pieken in de Delta / Sterktes in de regio (Peaks in the Delta / Strengths in the Region) program.

From a historical perspective, the Amsterdam Metropolitan Area (AMA) has, for many decades, occupied a unique position in generating creative enterprise. Add to that the infrastructural main port location, the free trading spirit and the presence of high-quality knowledge institutions in the region and it soon becomes clear that it represents by far the most important creative metropolis in the Netherlands. In quantitative terms, this is manifested in the annual added value of 3.4 billion euros (2008) and in employment opportunities in the form of almost 100,000 jobs in 2009; 40% of the total creative industries in the Netherlands (Source: Monitor Creative Industry 2010, O+S, Amsterdam). The multi-faceted nature of the creative industries in the AMA also illustrates that, at international level, Amsterdam could be viewed as a heterogeneous super cluster, and a unique one, because all the domains of the sector in this region are also competitively represented at international level. In addition, the creative industries in the Noordvleugel are still growing rapidly despite the economic situation as a whole.

"Campaigns developed here benefit from the city's status as an international hub for creative talent and reflect the paradox that I find so intriguing about Amsterdam itself: it's very liberal minded and open to innovation, while still being incredibly practical and straightforward. It only makes sense that Amsterdam should be a springboard for producing global brand campaigns."

Paul Lavoie, Chairman Taxi

ONE PLATFORM FOR THE CREATIVE INDUSTRIES: CREATIVE AMSTERDAM

As early as 2005, the municipalities in the Noordvleugel acknowledged the importance of the creative industries. They also discovered that neither of them was fully equipped on its own to provide the necessary support to ensure that the creative industries would grow into a fully fledged economic sector.

The municipalities emphasized two reasons for the difficult situation:

- 1. The creative industries are extremely diversified.** They can be broken down into at least 15 subsectors, each with its own industry organisation issues, and challenges. This has resulted in compartmentalisation, which means that establishing cooperation is not always a simple matter;
- 2. The entrepreneurs working in the creative industries are in need of specialised knowledge and services.** For instance on: entrepreneurship, housing, legal aspects, networking. In most cases, the questions exceed the boundaries of the knowledge available in the municipalities, or appeal to knowledge that is scattered throughout the different departments of the municipality.

As a result of all of the above, the local authorities came up with the idea of setting up a single help desk for the creative industries in the Noordvleugel region, where all the relevant information and services would be available for the municipalities, as well as for the entrepreneurs. The task assigned, was to provide specialised support to all 15 subsectors of the creative industries via a digital and physical help desk. In short: to become a one-stop-shop. The help desk would thereby answer questions from entrepreneurs on issues related to entrepreneurship, finance, accommodation, legal affairs and training courses. In addition, the help desk would also offer services related to those themes for instance through workshops, etc.. The digital help desk also needed to develop into a platform where creative entrepreneurs could find one another for purposes of cooperation (matchmaking). The concerted efforts of the local authorities resulted in a joint Pieken in de Delta project that was launched in 2007 under the name, Creative Amsterdam (also known by its Dutch name, Creative Cities Amsterdam Area or CCAA). The following municipalities participated in the project: Amsterdam, Almere, Amersfoort, Haarlem, Hilversum, Utrecht, Zaanstad, and three provinces: Noord-Holland, Utrecht and Flevoland. In the second phase, titled NXT Level, Alkmaar was added to the participating cities.



In 2009, the function of the platform was expanded, and under the name NXT Level (also a Pieken in de Delta application) the help desk was assigned the task of explicitly developing services for fast growing companies in the creative industries with a focus on internationalisation, as well as to connect them to the non-creative sectors. The purpose of the latter aspect was to consolidate and accelerate innovation across the entire breadth of the Dutch economy. The crossover approach turned out to be very successful and, according to research conducted by Paul Rutten and others, the most obvious way in which the creative industries could fulfil its role as the accelerator of the economy. This also calls to mind the success of the Creative Neighbourhood Approach (Creatieve Wijkenaanpak). A collaboration between, creative entrepreneurs, real estate developers and citizens living in the respective neighbourhood.

One of the factors contributing to the success of Creative Amsterdam/ NXT Level was the light structure. According to research conducted by NICIS (2010), Creative Amsterdam/ NXT Level fulfilled a linking function between the different subsectors, between entrepreneurs mutually, and between the entrepreneurs, the authorities and the knowledge institutions. This chain approach led to a well-functioning eco-system.

The new top sector policy of the Dutch Ministry of EL&I acknowledged Amsterdam's position in the form of the recent appointment of the Creative Council. In addition Europe also views the Amsterdam Metropolitan Area as a hub in the European creative web. The evidence can be found in the principal role that Amsterdam fulfils in the European Creative Industries Alliance (ECIA).

"The final key reason for opting for Amsterdam was simply the lifestyle. This environment allows us to combine hard work and world-class performance with a pleasant, easy-going way of life."

**Peter Mahrer, President & Managing Director
EMEA Under Armour**

AN OVERVIEW OF THE RESULTS

I. Digital Help Desk

The website Creativeamsterdam.nl (also referred to by its Dutch name, CCAA.nl) currently (2012) reaches 15.000 unique visitors per month. Between 2008 and 2011, 440.000 unique visitors accessed 1.800.000 webpages (37.000 page displays per month). They were mainly looking for:

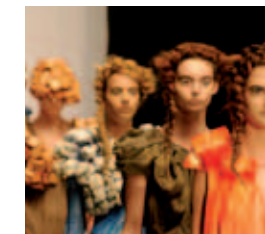
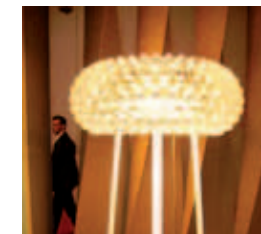
- Financing;
- Legal advice;
- Networking;
- Agendas;
- Accommodation;
- Training courses.

On 5 May 2011, the digital help desk received the “Best Practice E-Culture” award from the sector institute, Virtueel Platform.

II. Service

Creative Amsterdam provides services related to the most relevant themes possible for the players in the creative industries. The basis of the services is stimulating the entrepreneurial skills of those working in creative industries. By providing online information on how to write a business plan or answering the frequently asked questions with regard to intellectual property rights, Creative Amsterdam makes creative entrepreneurs less vulnerable. Creative Amsterdam also provides physical support at local, regional, national and international level. Creative Amsterdam has reached at least 15.000 active players, including entrepreneurs, policymakers, students, and multinationals - including various banks - with its services.

The Creative Amsterdam team often collaborated with partners such as the Chamber of Commerce,



the branche organisations and many more to offer creative entrepreneurs training on pitching, social media and of course the basic entrepreneurial skills such as writing a business plan.

Creative Amsterdam has (co-)organised approximately 80 meetings and events, including:

- 44 local meetings in the seven cities;
- 6 cross-over meetings;
- 4 meetings at Noordvleugel level;
- 4 meetings in collaboration with Picnic;
- 12 trade missions to Hong Kong, Leipzig, Cologne, Shanghai, Milan (3x), Silicon Valley (2x), London, the Ruhr Area and Cannes.

In addition, the Creative Amsterdam team answered 3.200 questions by telephone & mail and arranged more than 700 matches in the fields of coaching and counselling. Those matches are mostly between entrepreneurs, solving specialised problems or creating a new partnership. A nice example is the match between a creative entrepreneur and the City of Zaanstad who ended up working together on a festival for the creative industries and citizens of Zaanstad. See www.leffestival.nl

III. Promotion

Creative Amsterdam was assigned the task of putting the region on the map as a Creative Hub. This was done by way of publications, conferences and presentations that were held locally, as well as abroad. Besides the 12 trade missions mentioned above, Creative Amsterdam was also the co-organiser of three international conferences:

- Creative Company Conference 2008, attended by approximately 500 participants;
- Creative Company Conference 2009 (including the pitch for the Creative Amsterdam Award), participants in the conference: approximately 450; participants in the Pitch: 36 companies;
- ACRE Conference 2009: 40 participants;

- Creative Amsterdam Conference 2011: 1,800 visitors, 52 speakers;
- Creative Amsterdam held more than 10 presentations in the EU - mostly in the role of expert - in Brussels, Lyon, Malmo, Copenhagen, Ravello, and Antwerp. This partially resulted in the EC choosing Amsterdam as the coordinator of the ECIA.

Creative Amsterdam also released the following publications:

- Two Dutch brochures on the work of Creative Amsterdam;
- Two English brochures, including a best-practices guide;
- Creative Amsterdam edition of the Proud in 2008 in collaboration with Amsterdam in Business;
- 74 Digital Creative Amsterdam newsletters (2,652 subscribers);
- Public summary "Creative Industrie als Vliegwiel" (in Dutch only).

IV. Monitoring and Research

- Creative Amsterdam/ NXT Level has published three creative industries monitors in collaboration with O+S. The research revealed that the creative industries had undergone substantial growth since 2007;
- In addition, Creative Amsterdam also commissioned research into the "Competitive Position of the Creative Industries in the Noordvleugel" (O+S). In this research the creative industries in the Noordvleugel was compared to creative regions in various other European cities, including London, Barcelona and Milan. The research revealed that Amsterdam has a comparable composition to London and Milan. It could be referred to as a heterogeneous super cluster. The research was also used in the development of the Knowledge and Innovation Agenda (KIA) of the Amsterdam Economic Board;
- Creative Amsterdam also commissioned research into the spill-over effect of the creative industries under the title: "Creative Industries as Flywheel" ("Creatieve Industrie als Vliegwiel", Rutten, Marlet, Van Oort - 2011).

**"Our location also played a role in terms of added value.
The region around Amsterdam is a European hotspot for gaming companies."**
Wouter ten Brink, Co-Founder and COO Rough Cookie

HIGHLIGHTS CREATIVE AMSTERDAM



Photo: Tjarda de Haan



HIGHLIGHT AT LOCAL LEVEL

DON'T DO IT YOURSELF DAYS

The “Doe-het-niet-zelf” (Don’t do it yourself) team creates collaboration opportunities between interested parties: creative entrepreneurs, financial and legal experts, ICT specialists, local residents, and so on. The main goal is to match organisations and cultural entrepreneurs. The purpose of the events is not only to exchange business cards, but also to exchange direct and personal help. What might be hard for one person might be easy for another. Don’t do it yourself connects people and lowers thresholds.

What did Creative Amsterdam do?

Two creatives - Arnoud van den Heuvel and Marcel van der Drift - came up with the “Doe-het-niet-zelf” (Don’t do it yourself) concept to help entrepreneurs. Creative Amsterdam spotted the initiative and started a long-term collaboration that was to be rolled out throughout the entire Noordvleugel to attract experts and even to promote the initiative across the European borders.

Who was involved?

“Doe-het-niet-zelf”, the Creative Amsterdam cities, SOLV, Bousie Advocaten, PWC, Loyens Loeff, Qredits, Bank Artesia, Triodos, the Chamber of Commerce, Mazars and - depending on the location - the theme specialists from the applicable city or specialists chosen based on the applicable theme. One example is a DHNZ/Cross-over event on a Creative Neighbourhood Approach in collaboration with various other parties, as well as an event on the subject of Sustainability.

What was the result?

The organisation held together with Creative Amsterdam a dozen “Don’t do it yourself days” in the Noordvleugel and one in Oslo. During these events, 700 matches were made and more than 600 entrepreneurs received specialised advice on intellectual property issues, fiscal matters, receiving a bank loan and more. In many cases long term collaborations between entrepreneurs were formed providing each other with new business opportunities and in some cases even a new company was established.



HIGHLIGHT AT LOCAL LEVEL

IDEAS WAITING TO HAPPEN

Ideas Waiting To Happen (IWTH) brings about innovative partnerships between (technical) science and design. Scientists talk about the latest developments in a series of four meetings. Designers show inspiring projects. Philosophers and futurists introduce future scenarios that we would want to avoid or that we would want to happen. And that's only the beginning: After that, we work together to come up with new applications for the new technologies. On the final day the best ideas are pitched and the very best ones are rewarded. All of the ideas must only be conceivable based on the latest technical opportunities and social developments. For example, what role could 3D printing, nanotechnology and LED lighting play in our daily lives? What is the next step?

What did Creative Amsterdam do?

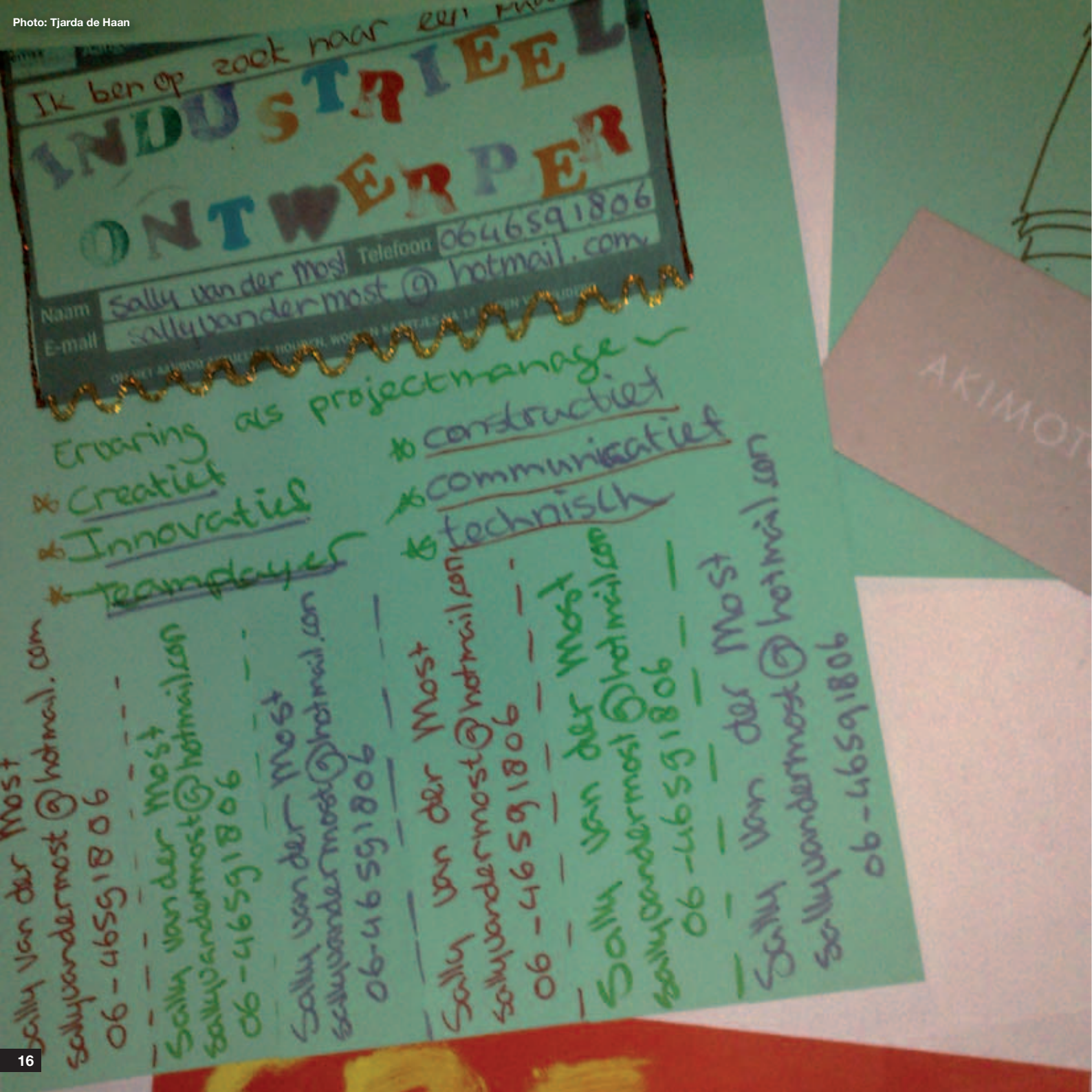
Creative Amsterdam came up with the format in collaboration with “Doe-het-niet-zelf” (Don't do it yourself) and Digiluce.

Who was involved?

Creative Amsterdam developed the format. The “Doe-het-niet-zelf” (Don't do it yourself) team was the partner with experience of, and tools in, the fields of matchmaking and the stimulation of collaboration. Digiluce (with its technical and design background) acted as the binding agent between (technical) science and design.

What was the result?

The theme sessions generated hundreds of ideas based on the following designs: nanotechnology, LED lighting and 3D printing. Each meeting was attended by an average of 30 participants from both the (technical) scientific and the creative sectors. The theme series was concluded with an IWTH day (60 participants) during which the ideas were further elaborated into concrete plans that could actually be executed.



HIGHLIGHT AT REGIONAL LEVEL

VROAAAM! BNO CAREER DAY

Vroaam! is the annual national career day for creatives. By its fourth edition, the event that had initially been launched as a career day for students and career starters had grown into a day on which all creative players in the Netherlands (students, starters and seniors) could be inspired, pick up tips about the latest developments and obviously also do some networking.

What did Creative Amsterdam do?

Creative Amsterdam has been a partner of Vroaam! from the very beginning. Creative Amsterdam also organises a Wall of Fame at the event where creatives can post questions and answers. By doing so, Creative Amsterdam brings creatives together with one another and with principals, and it also gives them the opportunity to consult professionals with expertise in legal affairs, finance, accommodation, and creativity.

Who was involved?

BNO, the Fotografen Federatie (Dutch Federation of Photographers), PANL and the Art Directors Club Nederland (ADCN), various creative entrepreneurs, including Jochem Leegstra, Peter van Loon, Walter Amerika, Pakhuis de Zwijger and the Creative Amsterdam team.

What was the result?

In four editions, Creative Amsterdam has made over 90 matches and over 200 entrepreneurs have received specialised advice on their portfolio, legal issues, how to get funding for a project and where to find jobs. At least 10 people actually found a new job.



HIGHLIGHT AT NATIONAL LEVEL

RIJKSMUSEUM, THE DAMIEN HIRST SKULL

What did Creative Amsterdam do?

Creative Amsterdam is a one-stop-shop for creative entrepreneurs. Even if they go by the name of Damien Hirst. Hirst's White Cube Gallery in London called Creative Amsterdam to say that the artist wanted to do something in Amsterdam. Creative Amsterdam thought that it could probably get the skull in the Rijksmuseum on Museum Night. Creative Amsterdam then connected Hirst to the Rijksmuseum via Creative Board member Jan Willem Sieburgh and to Museum Night via Juha van 't Zelfde. The rest is history. And in the process, the photographs of Hirst and his skull were made by Creative Amsterdam Hall of Fame member Reinier van der Aart (RVDA).

Who was involved?

Damien Hirst, White Cube Gallery, the Rijksmuseum, Museum Night, Hall of Fame member Reinier van der Aart, and the Creative Amsterdam team.

What was the result?

It was the first time that Damien Hirst's skull was displayed in a museum. As such, it was an international premier event for the Netherlands. The number of visitors to the Rijksmuseum on Museum Night broke all records.

“Jobs believed that great technology and great design are the same.

He combined art and business.

That is what you have done in Amsterdam for more than seven hundred years:
combining beauty and commerce.”

Walter Isaacson, Author official biography Steve Jobs

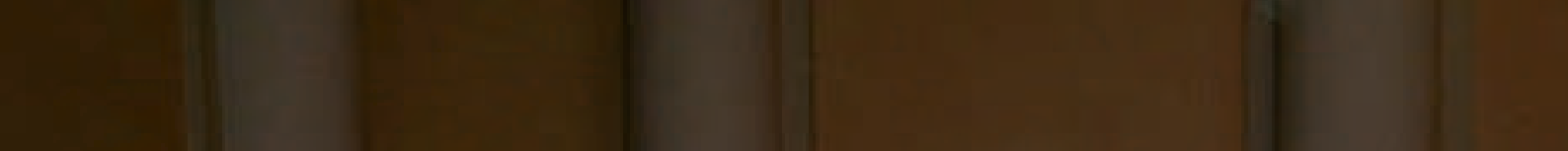


Photo: Mike Shulmeister



HIGHLIGHT AT EUROPEAN LEVEL

UK TRADE MISSION

In November 2011, Creative Amsterdam accompanied the Dutch Prime Minister Mark Rutte on a two-day trade mission to Great Britain. Normally, only the ‘Moguls of Industry’ accompany the prime minister on this kind of trade mission. But this time, Creative Amsterdam, AIM and Syntens had managed to arrange for small, innovative companies with a focus on digital media to join the mission as well. Creative Amsterdam invited twenty prominent creative companies to take part in the mission.

What did Creative Amsterdam do?

Innovative digital media companies participated in this trade mission. The digital media sector is well represented in both countries and this was the ideal opportunity to connect and to do direct business. Creative Amsterdam developed the substantive aspects of the program. The group visited Mind-Candy, MediaCity, BBC and ITV. Creative Amsterdam, AIM and NBSO Manchester also organised a matchmaking program. The presence of the prime minister helped to open doors to major English companies (including the BBC). This resulted for instance in a collaboration between EU1 the first online television station for creative makers and some of the creative staff at the BBC.

Who was involved?

Creative Amsterdam, AIM, Syntens, NBSO Manchester, the Dutch Embassy in London, and NL EVD International.

What was the result?

The trade mission yielded 44 matches that led to 25 follow-up appointments. The appointments resulted in deals that subsequently generated a turnover of 3 million euros.

“The Netherlands is ideally suited for experiments.

The average Dutch person is tolerant of change, receptive to new technologies, and willing to take a critical look at the way they work.”

Ernst-Jan Stigter, Director Business, Marketing & Operations Microsoft

HIGHLIGHT AT INTERNATIONAL LEVEL

THE CREATIVE AMSTERDAM 2011 EVENT

Creative Amsterdam was a three-day event designed to put the spotlight on the Dutch Creative Industries in the broadest sense of the word. The event, which was an initiative of Pakhuis de Zwijger and Creative Amsterdam, took place between 11 and 13 May 2011. The aim was to stimulate and inspire creative entrepreneurs and to enable them to establish new contacts. This was done by inviting Dutch creative heroes operating abroad back to the Netherlands to talk about their experiences based on three themes: the Netherlands vs. the rest of the world, cross-overs, and entrepreneurship. One of the side events consisted of an Open Studio Night, where well-known Amsterdam-based creative agencies opened their doors to the public and students could sign up for portfolio talks.

What did Creative Amsterdam do?

The Creative Amsterdam event was initiated by Creative Amsterdam and Pakhuis de Zwijger. The partners conceived, organised and produced the entire event.

Who was involved?

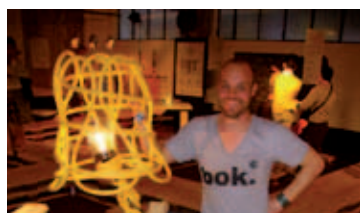
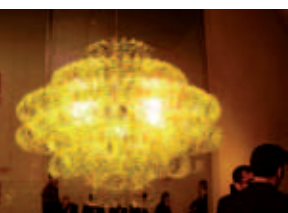
The guests included: OMA / Victor van der Chijs (Rotterdam / Hongkong / NYC / Beijing), Concern / Gilian Schrofer (San Francisco), Ultra Super New / Marc Wesseling (Tokyo), United Nude / Rem D. Koolhaas (Guangzhou), Spil Games / Marc van der Chijs (Shanghai), Pieter Henket (NYC), Victors & Spoils / Koert Bakker (Boulder), Addikt / Barry Schwarz (Mumbai), Universal Studios / Wilbert Plijnaar (LA), Information Based Architecture / Mark Hemel (Guangzhou), Solid Objectives / Florian Idenburg (NYC), Sebastiaan Bremer (NYC), Rafael Rozendaal (Tokyo / Berlin), Studio Jux (Kathmandu), Favela Painting (Rio de Janeiro), KesselsKramer / Engin Celikbas (London), Ahmet Polat (Istanbul), SUP / Annelies van den Belt (Moscow), MassiveMusic / Hans Brouwer, (Shanghai / NYC / San Francisco), Thomas Erdbrink (Iran) and DAY / Louk de Sévaux (Dubai) DVP China / Paul Grootings (Shanghai). Also represented at the event were AIM, Municipality Amsterdam, DutchDFA, ABN-AMRO (CA-award), MacBike, De Federatie, Items, SICA and obviously also Pakhuis de Zwijger and Creative Amsterdam.



Photo: GNR8

What was the result?

- The event attracted more than 1,800 visitors, who came to listen to the 52 speakers. One of the best-attended events was a special student program that attracted 133 students from across the whole of the Netherlands. Sixty-eight creative agencies participated in the Open Studio Night, which was attended by more than 300 talented students.
- Another highlight of the event was the presentation of the Creative Amsterdam Award. The winner - out of a total of 17 entries - was !SYOU (a fresh sneaker concept mixing on-the-edge design and high quality materials).



HIGHLIGHT AT CROSS-SECTORAL LEVEL **BUSINESS MODEL EXPERIENCE IN PARTNERSHIP WITH MAZARS**

Some of the questions heard by Mazars inspired the idea to organise an event on new business models for people from the financial services sector and the creative industries. The event took place in ClubAIR. The overall goal of the day was to create a better understanding for business people and creative entrepreneurs what new business models could mean in terms of profit, inspiration and method of working.

What did Creative Amsterdam do?

Creative Amsterdam organised speed date sessions between the speakers and the attendants, and also organised the registration of the participants on the website, set up matches for the speed dates in advance, and invited participants from the creative industries.

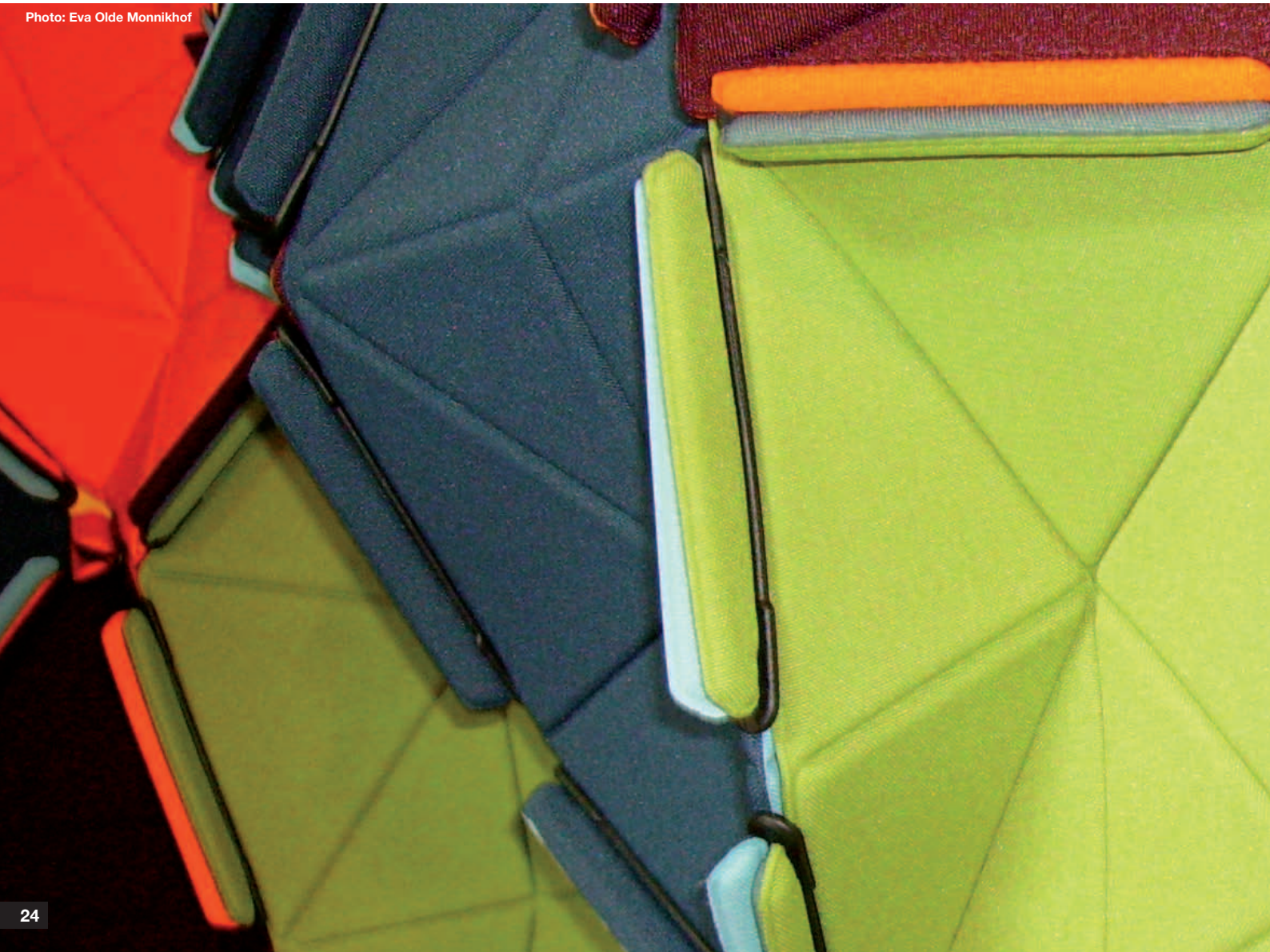
Who was involved?

Mazars and Creative Amsterdam.

What was the result?

More than 300 visitors watched and listened to 10 speakers giving a short presentation. The presentations were followed by 80 speed dates. The speakers answered questions relating to their new business models and provided tips and tricks for those that wanted to follow in their footsteps.

Photo: Eva Olde Monnikhof



CONCLUSION

Thanks to the efforts of Creative Amsterdam there is now a well-functioning online platform – a one-stop-shop - for the creative industries in the Noordvleugel. Creative Amsterdam took over a task from the municipalities in the region and thereby reduced the pressure at play on the local authorities.

Creative Amsterdam played an important role in countering the fragmentation of the sector. That role has been acknowledged and recognised, as is evident from the interest that the top teams in the creative industries have shown in the website of the project. Europe has also recognised Creative Amsterdam as a best practice. This forms the basis for the leading role that Amsterdam currently fulfils in the European Creative Industries Alliance (ECIA).

The follow-up phase, Creative Amsterdam 3.0, will collaborate closely with the regional initiative: The Amsterdam Campus (TAC), the national initiative: CLICK and the European project: European Creative Industries Alliance (ECIA). It will actively collaborate with THNK. The activities in Creative Amsterdam 3.0 will emphatically focus on clusters at regional, national, and European level. Obviously, a clear link will be laid to the other clusters and iconic projects that are to be announced by the Amsterdam Economic Board.

THE NEXT PHASE



THE NEXT PHASE:
CREATIVE AMSTERDAM 3.0

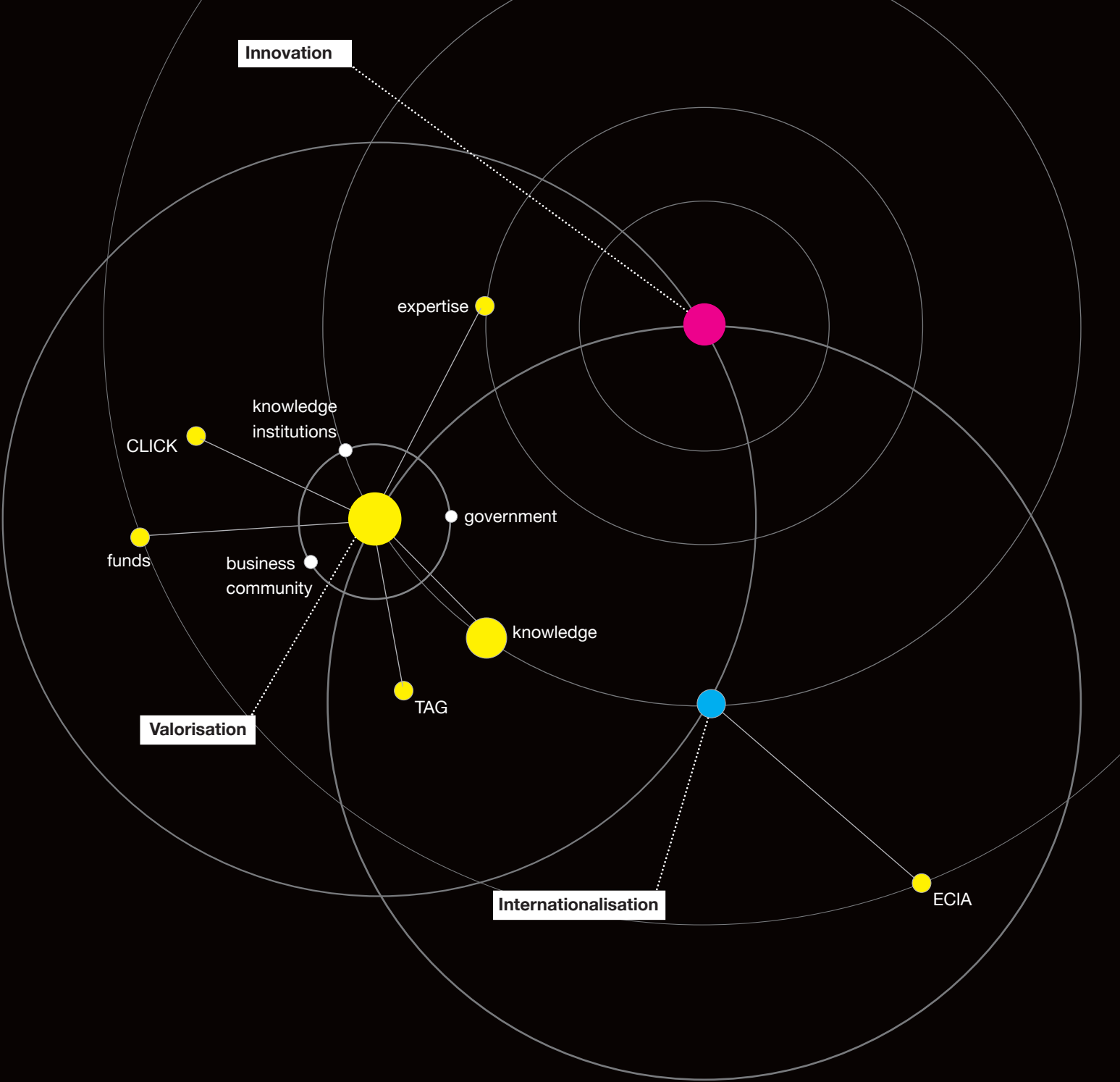
The creative industries are one of the strategic pillars of the economy and has continued to show growth in spite of the economic crisis. The creative industries is a source of innovation; not only in its own sector, but is also an accelerator in other sectors. The creative industries are however extremely diverse and still perform at a low organisational level. The creative industries need specialised support to be able to fully utilise its innovative strength.

Creative Amsterdam would like to enter the next phase with a broader focus: not to limit its efforts to the creative industries, but also to study how companies and organisations in other sectors could make use of the available creative input and competencies in order to innovate. The follow-up phase will therefore focus on stimulating the spill-over effect of the creative industries such as to unleash innovation in other sectors. Creative Amsterdam 3.0 is an initiative that elaborates on the regional initiative, Creative Cities Amsterdam Area (CCAA), and that could be used as a point of departure for the development of proposed new initiatives at national and European level.

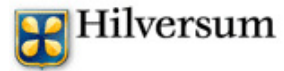
New functions

Creative Amsterdam actively substantiates the “Kennis en Innovatie Agenda” (Knowledge and Innovation Agenda) of the Amsterdam Economic Board. Currently there is no single party in the Noord-vleugel to execute this agenda. The Creative Amsterdam project offers a digital and physical one-stop-shop for the creative industries. Three new functions will be added in the next phase:

- 1. **Innovation** The implementation of creative thinking in the innovation processes of other sectors and government authorities;
- 2. **Valorisation** Linking knowledge, expertise and funds in the government, the business community, and the knowledge institutions, as well as in CLICK and TAC;
- 3. **Internationalisation** Providing direct access to the EU knowledge platform, ECIA.



OUR PARTNERS



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