

FINAL REPORT

**CREATIVE**

**CAPITAL**

**CONFERENCE**



This publication is part of the Creative Capital conference, held March 17 & 18 2005 in Felix Meritis Amsterdam.

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#### More information on the Creative Capital conference

[www.creativecapital.nl](http://www.creativecapital.nl)

The Creative Capital conference was organised by KnowledgeLand thinktank and Waag Society with the support of the Ministry of Education, Culture and Science, the City of Amsterdam, the British Council Netherlands, ING Real Estate, XS4ALL, the Mondriaan Foundation, Arts Council England, Open Society Initiative and Creative Commons International.

# FINAL REPORT CREATIVE CAPITAL CONFERENCE

17 & 18 MARCH 2005  
FELIX MERITIS AMSTERDAM

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# INTRODUCTION



audience

Culture and creativity are the latest “buzzwords” in the debate regarding innovation strategies for the knowledge economy. But what is the cultural dimension of the knowledge economy? How do we connect culture and economy? In addition what are the implications for the public domain? These were the central questions of the Creative Capital conference which took place on March 17 & 18 2005 in Amsterdam (the Netherlands). Creative capital can be defined as the combined assets that enable and stimulate a society to be creative. This process begins with creative people in all sectors of society. The central challenge to our society is to stimulate and enable people to be creative. To do so, we need to apply a wide array of strategies in different domains, varying from education to economic policy, from urban policy to cultural policy.

The conference brought together innovation experts, economists, urbanists, social innovators, cultural entrepreneurs, policy makers and politicians. In total there were over 300 people from more than 20 countries present. During the conference, the state of the innovation debate has been charted and a public agenda for a creative public domain has been drawn that supports a strong knowledge economy. Each day started

with an internationally renowned key note speaker giving their views on how to build crossovers between culture and economy. In afternoon sessions these themes were further explored and translated into a public agenda. This agenda would connect culture, innovation and the public domain in the knowledge economy. It would seek to define the components of creative capital, and to propose actions on how to build it.

A host of key note speakers inspired the participants among which Charles Leadbeater, Charles Landry, Joichi Ito, Pekka Himanen and Geoff Mulgan. Several special guests like Job Cohen (Major of Amsterdam) and Karien van Gennip (Deputy Minister Economic Affairs) also gave their view on the conference theme. The conference was organised by KnowledgeLand thinktank and Waag Society with the support of the Ministry of Education, Culture and Science, the City of Amsterdam, the British Council Netherlands, ING Real Estate, XS4ALL, the Mondriaan Foundation, Arts Council England, Open Society Initiative and Creative Commons International. We would like to thank them for their generous support. The conference also hosted the first meeting of the European representatives of the Creative Commons movement. In this report



break-out session

the public agenda, the outcomes of the sessions and the evaluation are discussed.

#### Four thematic areas

During the Creative Capital Conference four themes were addressed: creative cities, creative clusters, creative crossovers and creative public domain. The themes were discussed in depth during eleven breakout sessions. One aim of the conference was to bring together people that are actively connecting culture and economy, but in their own domain. The urbanists who are building creative cities rarely speak with the economists who are responsible for stimulating the creative industries, let alone the technologists of open source and creative commons. At this conference these groups met with each other and shared ideas and concepts.

#### Creative Crossovers

The period of industrial innovation models is now over. Innovation no longer solely takes place within knowledge institutions or company laboratories. Innovation has become an open process where new combinations are constantly in development. New players like intermediary institutions, small companies and creative individuals have become involved. Separate domains become networked. Innovation is open, crossovers are crucial. What are the success criteria for such creative crossovers to take place? What are new models for innovation? What role does culture play in this process? And the public domain?

#### Creative Clusters

Design, film, entertainment, music, games: these creative industries are considered generators of economic growth with great potential, both by adding economic value to

products and services through the creation of new jobs. Yet, to define the creative industries and their role in the economic process still seems difficult. How does the process of creative production differ from industrial production? Can we speak of creative industries, or are creative clusters a better term? In what kind of environments will these creative clusters grow and flourish? These are all key questions for designing a public agenda.

#### Creative Cities

In the knowledge economy, cities are competing on the international level to provide the best climate for innovation and creativity. This becomes clear in the debate on the creative city, a concept that is vividly being discussed. What are successful strategies and what are necessary conditions? Developing the creativity of a city is much more than having a vibrant cultural scene. The key question was: how best to organise a local environment that harbours and breeds creativity?

#### Creative Commons

In virtual environments creativity has also become an issue of growing importance. Digital technologies enable the possibility of unlimited sharing, editing and copying

of creative work. This offers new opportunities, but the desire for controls is also often requested. Without control there is no incentive to create. However, control could lead to regulation that kills creativity and innovation. Moreover, public goods such as free information, public content and social software could be endangered by overly strict protection laws. So, how do we organise a creative public domain in the digital era whilst protecting the people who create? Consequentially what does this mean for producers and consumers of creative work? Plus, what role do schools, museums and public media have? Representatives from the Creative Commons movement in Europe met for the first time during the Creative Capital conference. Participants from more than 20 European countries were present, together with representatives of Creative Commons worldwide, to discuss the future of the movement.





Major of Amsterdam Job Cohen



# AMSTERDAM AGENDA for CREATIVE CAPITAL

We believe that creativity and innovation have become the driving forces of our economy and society. In this globalised world our future lies in our capacity to create. Therefore, societies need to strengthen their creative capital. Creative capital can be defined as the combined assets of society that enable and stimulate its people and organisations to be innovative and creative. To achieve this, we need to apply a wide variety of strategies in different domains, varying from education and economic policy, through to urban and cultural policy. This agenda analyses the transformation we are currently experiencing, formulates new challenges and calls for action.

This agenda has been drawn up at the Amsterdam Creative Capital Conference on 17 & 18 March 2005. At this conference, innovation experts, economists, urbanists, social innovators, cultural entrepreneurs, policy makers and politicians assessed the state of the innovation debate and discussed possible actions concerning culture, innovation and the public domain within the knowledge economy. As a result of this conference, this Amsterdam Agenda for Creative Capital suggests what actions can be taken by those involved in building creative capital.

## Analysis

### Innovation.

A new playing field is emerging for innovation in the knowledge society, where economic, technological, social and cultural trends meet and interact. This shifting ground – a ‘transformation’ in the words of network society thinker Manuel Castells – makes us rethink social and cultural factors in relation to economic and technological developments. The rise of information and communication technologies has fundamentally changed the way we work and live. Innovation – defined as a permanent process of developing and applying new knowledge to work, life, products and services – has become the driving force in our society. This is becoming a more and more open process where citizens act as both users and producers, creating their own goods, services and environment. The challenge is to make sure this creative power is distributed throughout society. It prompts us to recast the public domain in relation to innovation in the knowledge economy.

### Crossovers.

New connections and linkages are the foundation of the knowledge society. Lines of development – in culture, the

economy, knowledge institutions – no longer take place in separate realms but on new junctions and crossovers where swarms of people interact. Many of the successful innovations lie at these crossovers, where different domains, knowledge fields and institutions connect and interact. Crossovers thus become the key to innovation in the knowledge society. For public policy this implies that the core of our innovation strategy is located at places where such linkages can emerge. The policy challenge we are faced with, is to design the conditions and strategies that best allow such creative crossovers to develop. This applies both to both discovering (new) links between the domains of culture and economy, and for the development of the public domain.

#### **Culture.**

Culture plays an increasingly important role in the knowledge economy. There is a growing awareness of the fact that until now the cultural factor has been insufficiently recognised in the public debate on innovation. Identity and meaning are beginning to be seen as key factors in adding value to products and services. Whilst this is most visible in the so-called creative industries, it is beginning to apply more widely to the entire economy.

More broadly, culture – as a domain for expression, reflection and exchange – is becoming the key context from which social and economic developments derive their value. What is called for is a new agenda which recognises and emphasizes the interplay between culture, innovation and the public domain in the knowledge economy.

#### **Public domain.**

The knowledge society cannot exist without a strong and creative public domain. This public domain has several qualities. Firstly, it is an environment open to new players and ideas which see diversity as crucial because it is the key to the emergence of new crossovers. Secondly, it is an environment which allows and stimulates entrepreneurship in the economic and social domain, since change is most often dependent on new initiatives and the people that develop them. Thirdly, it encourages people and organisations to make connections and alliances between different domains. Fourthly, it is organised in such a manner that people do not merely take from it, but are encouraged to contribute as well. In fact, a healthy public domain is organised like a ‘commons’: free for all, yet governed by certain rules that ensure

sustainable freedom, in which citizens are both users and producers in economic, social and cultural terms. The key issue then becomes: how to design a public domain that stimulates openness, diversity, entrepreneurship, crossovers and a commons for all. Such a public domain is needed for both the physical and the digital contexts.

#### **Creative cities.**

The knowledge society is an increasingly urban society. Our information age is dominated by cities and metropolitan regions to an extent that is unprecedented in human history. Cities are changing as globalisation trends interact with the intensifying use of (digital) media in social, economic and cultural life. In the knowledge economy, cities are competing on the international level to provide the best climate for innovation and creativity. It calls for new strategies for urban development with more attention given to the social and cultural resources of the city. The challenge for cities is to effectively use their resources in order to organise environments that harbour and breed creativity, and attract and enable the talent a city needs in order to be globally competitive and socially inclusive.

#### **Creative Commons.**

Creativity always builds on the past. For successful innovation and a strong, creative public domain we need to design systems that enable people to share and re-use copyright protected works while offering flexible forms of protection for the authors. This is true for content, but also for software. Such a balance needs to be actively defended, to ensure an environment for successful innovation and a strong, creative public domain. Meanwhile, in a truly creative commons, public access of content and technology must become one of the core values of public policy makers and funding bodies who want to build the knowledge society of tomorrow.

#### **Creative capital.**

Societies need to strengthen their creative capital in order to benefit fully from the knowledge economy. Creative capital is to be treated as the combined assets of society that enable and stimulate its people to be creative. Being creative is, in the first place, a continuous learning process, as gaining knowledge helps one to begin to realise new possibilities. But it also means the ability to explore new ideas and to create new connections and turn them into reality. The challenge is to build environments where



people can develop their talents and apply them to work and life. This may require new approaches to the future design of the knowledge society and the role of public policy. It implies a wide array of strategies, varying from education and economic policy, from urban development to cultural policy, and from technology to intellectual property.

### Challenges

This analysis sets out a framework for the further development of creative capital. It poses the following challenges:

1. There are always more gifted individuals outside your organisation than inside. Therefore, organisations, both private and public, need to develop models of **open innovation**. Through the use of new technologies such networks can be created more easily than ever before. However, success factors for people to work together effectively are shared identities, goals and values. These cultural factors need to be taken into account when developing new innovation models.
2. Since consumers are becoming co-producers of

their own goods, services and environments, they should be provided with **open infrastructures** for production. This is true for technology, software and content. Systems like Open Source and Creative Commons provide tools for creating such an infrastructure.

3. We need to create **open environments** where crossovers between different people, organisations and networks can emerge. These environments are attractive to talent since they offer opportunities for talented individuals to realise their ambitions. Excellency is being rewarded in education, work and society at large. New players and ideas are becoming welcomed and interaction between different domains in economy and society is therefore stimulated.

4. Production is essentially becoming less industrial and more creative. This means more people need **creative skills**. We need to find ways for people to develop these skills. It also gives new roles to artists and creative professionals. They are no longer the only creatives in society but also still function as pioneers. These are the creative entrepreneurs and promoters of change in economy and society.

5. The creative industries provide potential for economic growth and prosperity. It is a growing sector that continues to provide more jobs and adds increasing value to products and services. This potential is not yet sufficiently recognised. We need to connect **creative industries** with other sectors in the economy in order to help creative entrepreneurs turn innovative ideas into profitable businesses.

6. We have to broaden the concept of **creative cities** to the wider scope of urban society. A creative city is not just about building cultural areas and trendy offices for creative companies or attracting distinct, mostly higher educated classes within the city. A creative city provides all people with opportunities to create and realise their ambitions, dreams and potential. Therefore cities need to develop inclusive strategies for its present and future inhabitants.

### Actions

So, how do we develop collective strategies for building creative capital? Societies need to recognise the importance and multidisciplinary character of creative capital when formulating these strategies. Actions that form essential elements of such strategies are:

### Open innovation

1. To stimulate open innovation companies, knowledge institutions and intermediary organisations need to share facilities. Examples of this strategy are the High Tech Campus in Eindhoven or the Media Guild in Amsterdam. Creating shared or public facilities is a key component of such strategies regardless of the type of cultural or economic activity. This is especially true for local governments when designing both physical environments as cultural and economic programmes. Such facilities can also host rapid prototyping of new concepts, products and services.

2. Governments need to create open innovation models for public systems such as education and health care. This starts by liberating institutions such as schools and hospitals from tight regulation that makes it impossible to innovate. People at the work level need to have more space to develop new ways of working. Bringing these innovators together is a second step in this process.

### Open infrastructures

3. We need to create open knowledge systems (like Wikipedia) and make them publicly available. Special interest



needs to be given to groups in society (and on the international level people from less developed countries) who are not connected to these networks of knowledge.

4. Governments should be leading by example and adopting open standards and protocols for their data-processing and -storage. They must require vendors to deliver solutions based on open standards.

5. Producers of creative works – like artists, filmmakers, musicians and scientists – should be free to determine under which terms their work are made available. This includes retaining their full copyright as well as the use of Creative Commons Licenses.

6. (Public) funding bodies in domains like arts, media and science need to explore how open access to works produced with their support can become a pre-requisite for funding.

7. Publicly financed content, such as media productions and archives, should be actively made available to the public under a Creative Commons license. This enables people and non-profit institutions like schools to share

and re-use creative work while protecting some of the rights of the authors involved.

#### Open environments

8. Societies need to be open for new immigrants since they are an important source of change and diversity within society. This is both true for people moving from villages to the city as for people coming from abroad.

9. Talent needs be stimulated so that it strives for excellency. Present systems emphasize equality over excellency and therefore need to be changed. In education this could result in extra courses or opportunities at top institutes for talented students. In the world of work it can be realised through systems based upon merit instead of age or working years.

10. When designing policy, governments should direct these policies to areas where crossovers can emerge: in education, research, the private sector or the public domain. This means investing in new programmes which facilitate alliances and links between sectors. Yet, this can not be done from the top down, but by providing an infrastructure where crossovers grow bottom up.

#### Creative skills

11. We need to promote the learning of creative skills throughout society. Schools, citizen centres, public libraries, civil society groups, sport clubs or other associations all provide environments and tools for this process to be enabled. They need to define the creative skills which they see as important and design programmes to teach them.

12. We need to develop new models for creative students, e.g. at art schools, to prepare them for the labour market. They need to learn how to achieve the right balance between artistic freedom and commercial production. Both are important for cultural innovation.

#### Creative industries

13. Governments need to develop programmes that connect creativity and innovation in the knowledge economy. A good example is the British National Endowment for Science, Technology and Arts (Nesta). Such organisations can help with connecting culture and economy.

14. Governments need to implement new policy instruments to support creative starters. Private investors still

are hesitant to invest in creative start ups, mostly because they do not understand the value of the creative concepts, and fear a perceived lack of entrepreneurial skills and the consequent higher risks. We need to lower these barriers. Also local governments need to have a role in this process when promoting certain creative clusters.

15. Companies, knowledge institutions and government need to work together to connect the creative industries with other sectors of the economy. Companies can establish crossovers through the establishment of networks, facilities and programmes. Knowledge institutions can support this by developing collaborative forms of education and research. Governments can help with campaigns that show the added value of the creative industries.

#### Creative cities

16. Cities need to look at their own identity and strengths instead of copying generic images of what a creative city should be. Don't turn the city into a museum, but make it a living entity. Policy should not be geared towards preservation only, but focussed on long term strategies for development in fields like infrastructure and cultural climate.

17. Project developers, housing corporations and local government need to rethink the relationship between culture and city development. The stepping stones in this process are:

1. Build a vision which encompasses the hardware (building, roads etc) and the software (people) of the city.
2. Create platforms for dialogue between different partners such as real estate developers, citizens, artists, etc.
3. Design the cycles of the project.
4. Create an organisational structure which has diversity of ownership. Creatives and citizens should be included in all aspects of city planning.

18. Local governments need to build creative labs which stimulate and facilitate crossovers between different domains: culture and economy, art and technology, science and society, and so on. These labs require support through physical spaces, programmes and networks. These creative labs are not only for creative professionals, but also for creative amateurs in every sector of society. They can be situated in art schools or public libraries, companies or citizen centres.

Pekka Himanen



Geoff Mulgan

Charles Leadbeater



Stephen Graham



# CONFERENCE REPORT



Charles Landry



Charles Landry, Marleen Stikker and Pekka Himanen



Joichi Ito

This chapter gives an overview of the outcomes of the conference. It gives an impression of what has been discussed. Short summaries of the lectures by the key note speakers and the following sessions are given. reports of every session, presentation slides and video streams of key note speakers are to be found at our website: [www.creativecapital.nl](http://www.creativecapital.nl).

## *March 16 2005*

The evening before the official start a pre-conference dinner was held with most key note speakers and some special guests of the conference invited. The theme of the conference was discussed while some key note speakers gave an advance preview of their lecture. The theme of this evening was the crossover between culture and economy. It was a lively debate where some new networks were developed.

## *March 17 2005*

The first day of the conference saw people arriving from all over Europe. From 9:30 onwards the conference venue was rapidly filling up with participants. All participants received a slightly unusual conference pack: a transparent plastic box with amongst others the conference

reader, several publications, and an Amsterdam 'red' rear light for a bicycle.

## *10:00 opening*

At 10:00 the main room was opened and entering participants were handed a lists of participants designed by students of the Sandberg Institute. Participants were welcomed by conference chairman Joeri van den Steenhoven (Knowledgeland thinktank) who briefly introduced the background and topics of the conference. He quickly gave the floor to mayor of Amsterdam Job Cohen who officially opened the conference. According to Cohen, local authorities must provide free spaces and an ICT infrastructure, and maintain an open climate of tolerance in order to combine creative capital with social capital. Cohen challenged the audience to find answers to the question of how a city can remain globally competitive while being socially inclusive? Cohen wished everybody an inspiring conference with the words: "your creative capital is our creative capital". After Mayor Cohen a word of welcome was spoken by the Director-General of Culture and Media at the Ministry of Education, Science and Culture: Judith van Kranendonk. She called creativity the raw material for innovation in the knowledge econo-

my. Van Kranendonk stressed the importance of free flows and equal distribution of information. Van Kranendonk mentioned the upcoming white paper that will be written in a combined effort by the departments of Culture and Economic Affairs. This agenda seeks to help “economise culture” and “culturalise the economy”. It will be presented in the autumn of 2005. Kranendonk challenged the audience to contribute ideas for this white paper.

*10:30 key note speech by Charles Leadbeater  
“Swarms and Innovation”*

The first key note speaker, Charles Leadbeater, is the author of several books and articles on innovation and the knowledge economy. He works as independent adviser to companies, NGO’s and governments, but is also a research associate of the renowned Demos thinktank. He gave the audience an inspirational insight into new forms of organising creativity. In the past production used to be done in a pipeline fashion. Companies would hire bright people and encourage them to create products that would be released onto the market and be adopted by passive consumers, while the intellectual property rights remained firmly in the hands of the company. Production is now increasingly being done in a non-

linear ‘swarm’-like and ‘open source’ manner. Ideas are opened up and shared within networks and communities where users can contribute to the production process. This swarm model is characterized by distribution of competencies and labour amongst members, fast feedback cycles on errors, and continuous improvement of quality. Increasing numbers of amateurs are producing collaborative work of very high quality for recreational purposes. This work is often of a comparable standard to that of professionals, a process Leadbeater calls the Pro-Am (professional-amateur) revolution. Examples are Linux kernel development, eBay, and the Human Genome Project. Suppose, asked Leadbeater at the end of his speech, we could apply this approach to development to public services like education, health, social welfare, and community safety?

*11:00 key note speech by Charles Landry  
“The Creative City and beyond”*

Charles Landry, the second key note speaker, is a global expert on creative cities and author of the much acclaimed book *Creative City*. He took the audience on a dazzling visual trip into the myriad of ways in which public space and creativity interact with each other.

Landry started out by saying that creativity is “making more out of less”, “seeing connections between the seemingly disconnected”, and “thinking at the edge of your competence”. Creativity has changed the ways in which organisations produce. Landry imagined this as a series of shifts: from centralism to devolution, from isolation to partnership, from control to influence, from leading to enabling, from information to participation, from uniformity to diversity, from low risk to high risk, etc. Landry proposed a rethinking of old paradigms into new ones, ranging from how we conceive natural resources and measure capital to how we assess learning programmes, organise governance and position the city as a breeding ground for creativity. Landry further elaborated his vision of the creative city. The creative city has a certain critical mass, values identity and distinctiveness, seeks to strengthen its innovative capacity, is diverse, accessible, and secure, is always looking for external links and synergy, does not eschew competitiveness, and has excellent organisational capacity and leadership. Landry gave many vivid examples of how these qualities are visible in various cities around the world.

This speech was followed by a short Questions and

Answers with both key note speakers present, chaired by Michiel Schwarz (independent researcher and advisor on culture).

*13:00 parallel break out sessions*

After lunch, the first round of breakout sessions was scheduled to discuss all themes of the conference. A short summary of the outcomes is given below.

**Session 1 Open Innovation:  
the concept and how to realise it**

**Speakers: Gerjan van de Walle (Director Business Development MiPlaza Philips Research) and Charles Leadbeater (writer and policy adviser).**  
**Moderator: Frans Nauta (KnowledgeGeland).**

This session discussed new concepts of innovation and models for organising it. Innovation has become an open process of constantly developing new combinations. New players such as intermediary institutions, small companies and creative individuals continue to enter the field. Separate domains become networked, Innovation is open and crossovers are crucial. What are the success criteria for such creative crossovers to take place? What

are new models for innovation? What role does culture play in this process? What are the consequences for the public domain? Frans Nauta interviewed Gerjan van de Walle about new model for creative production at Philips. Marketing and technology are still separate domains at Philips. Nevertheless the R&D department has changed from “the lab is our world” to “the world is our lab”. Philips has created many centres of excellence around the world to bring in new identities and innovation. Leadbeater pointed at what he calls “kernel design”: the assumption that there are more smart people outside the organisation than within. More and more companies are realizing that if they adopt the open innovation model it becomes necessary to focus on goals instead of on control. Trusting people is the key to reach your goals. The contribution of this session to the public agenda was formulated in several key points. Open innovation starts with being prepared to go to somewhere you may not have initially planned to go. Support services need to be collaborative and distributed in a peer-to-peer-like manner. We need self-organised education with set goals that stimulates initiatives and does not condemn mistakes.

## Session 2 The role of artists and creative producers in the economy

**Speakers:** Bronac Ferran (Director, Interdisciplinary Arts, Arts Council England), Gitta Luiten (Director Mondriaan Foundation, the Netherlands), Lucie Huiskens (Premsula Dutch Design Foundation) and Paul Rutten (Professor Creative Industries, Erasmus University Rotterdam). **Moderator:** Michiel Schwarz.

This session tried to find answers to the issue of the consequences for the role of artists and designers in light of the current shift towards promoting so-called ‘creative industries’. The session began with a presentation by Paul Rutten about the apparent contradiction between the autonomous artist and the demand-drive market. It was argued however that this is not an accurate picture. The ‘romantic’ notion of complete artistic freedom is exaggerated, as many artists use public fundings and special residencies. Moreover, the modern artist is a team player. Rutten also argued that all productions are essentially cultural. The functional, intrinsic quality of the produce is more or less equal, but the difference comes with the added value on an emotional and creative level. Young art students need to be trained for operating in

the market, as more and more businesses understand the value of cultural meanings in products and services. According to Lucie Huiskens research about the role of the designers in society concludes that three-quarters of the designers are already part of the economy. Anne Nigten argues that not all artists make visible or tangible products that can be reviewed by the public. Some of them are researchers/producers/designers/programmers and create work that is not as easily measured and reflected in statistics. Contributions made in this sessions were in the form of two statements: how is the value of a collective movement like open source software community captured? If it was possible to measure how much companies switching to Linux for economic reasons save, this would create economical dynamics useful for the communities and the economy. The other conclusion was that we need to change our perceptions of the creative status and impact of productions, since all productions are creative by nature.

## Session 3 Development of cultural areas vs. Cultural development of areas

**Speakers:** Liesbeth Jansen (director Westergasfabriek Amsterdam), Andrew McIlroy (FutureCity) & René

Hoogendoorn (director Strategic Projects ING Real Estate Development).

This session discussed new ways of looking at the relationship between culture and city development. Many real estate developers still choose not include artists in the process of adding value to locations. Cities that use culture, whether in the form of architecture, design, events or cultural production are celebrated and regarded as successful. After a presentation by FutureCity, the session continued as a workshop in which four stepping stones to making creative hotspots were discussed. The first step is assessing why someone would wish to blend creativity into the development of a city? Secondly, with whom can and should cooperation best be enabled? Thirdly, it is necessary to incubate creative goals into the life cycle of (big) projects. Fourth, it is important to ensure that all interests are well balanced within the organisational structure of the corporation. Some conclusions were that diversity in ownership has to be enhanced, that a platform has to be developed and maintained in order to facilitate private versus public sector and hardware versus software meetings, and that ‘visionary leadership’ is of crucial importance: high profile meetings

have to be organized between the public and the private sector.

#### **Session 4 First European Creative Commons meeting** **Moderator: Paul Keller (Waag Society).**

This was a closed meeting of Creative Commons representatives from over 20 European countries, plus representatives from the American-based Creative-commons.org. This international iCommons initiative was organised with the aim of strengthening the ties between different Creative Commons initiatives and to clear the uncertainty about the gap between the US 'mothership' organisation and the separate iCommons projects. This session continued in the second round and on day 2 of the conference. iCommons believes that the success of its venture is based upon three pillars: Licenses and Credibility, Brand, Communities and Users. The iCommons goal should therefore be to protect the licenses and the trademark, and to build communities. The fundamental question currently facing iCommons is how best to strike a proper balance between centralized and decentralized forms of control. Although iCommons seeks to be a decentralized organization, some key areas

must remain centralised such as the integrity/evolution of the licenses, a single gateway to country-specific websites, the ability to enter into legally binding contracts on behalf of Creative Commons Inc. (USA + EU) and institutional fund raising campaigns. The conclusion was that iCommons should serve as a centre of support, not of direction. Individual countries should remain free to decide what Creative Commons goals they wish to pursue.

During this session several important action points were formulated. A collaboration agreement between European Creative Commons projects will be drafted and published online for the different member to discuss.

In addition a structure for a quarterly newsletter will be made. Incompatibilities between the CC licenses and the current practices of the national collecting societies in Europe will be researched and then presented in a paper during the next Creative Commons summit scheduled for June 2005. An online space will be set up to gather information on the national implementations of the public sector information directive of the EU (directive 2003/98/EC regarding the re-use and commercial exploitation of public sector information). A joint application for funding within the framework of the eContentplus programme

of the European Union will be written. A collaborative online working space will also be constituted.

#### *14:30 parallel break out sessions*

After a short coffee break, the second round of break out sessions was held.

#### **Session 5 A climate for creative industries**

**Speakers: Richard Smith-Bingham (Nesta UK), Robert-Jan Marringa (NV Rede); Marleen Stikker (Waag Society).**

**Moderator: Joeri van den Steenhoven (KnowledgeGeland).**

In this session several models of how to support the creative industries and the role of public policy were discussed. The session featured Nesta from the UK. Nesta is an organisation that supports talent, creativity and innovation in science, technology and the arts. Nesta helps the creative and personal development of individuals in their careers, enables inventions to be turned into products and services, explores new ways of learning and injects creativity into the education system. Its goals are to increase the success rate of business start-ups, to increase private sector investment in creative industries,

and to get stronger recognition of the value of the sector within government. Two new Dutch initiatives were presented: the Amsterdam Media Guild and the Eindhoven Design Connection. Conclusions of this session were that we have to connect creative industries with other industries such as ICT and the automotive industry, it is necessary to develop ways to stimulate creative people with good ideas to turn them into a profitable business, and private investors must be better taught in their understanding of the economic potential of the creative industries.

#### **Session 6 Interaction** **between creatives and companies: cases**

**Speakers: Paul Rutten, Lucie Huiskens.**

**Moderator: Michiel Schwarz.**

**Speakers at round tables:**

**Games: Moderator: Antoinette Hoes (Syntens); Bas van Berkestijn (woedend.nl);**

**Minne Belger (Cellspace), Jeroen van Mastrigt (Dean Utrecht School of Art & Technology)**

**Design: Moderator: Lucie Huiskens (Premsele Instituut), Jeroen Verbrugge (FLEX/the Innovationlab)**



**Paul Rutten**



**Music:** Moderator: Arjen Davidse (National Pop Institute, NPI), Jeroen Hofs (Eboman), Wally van Middendorp (CNR/Roadrunner).

**Experimental & A/V arts:** Moderator: Rens Machielse (Utrecht School of Music and Technology, Faculty of Art, Media and Technology), Anne Nigten (V2 – Rotterdam), Kristina Andersen (STEIM Amsterdam)  
**ICT & arts:** Moderator: Rob van Kranenburg (Virtual Platform), Marcel van der Drift (Doors of Perception), Nanon Soeters (I-Orlando), Bruno Felix (Director Submarine), Rolf Coppens (Grrr.nl).

This session featured several round tables with representatives from different creative industries, and was intended as a practical follow-up to session two. Paul Rutten stated that all production is now actually becoming cultural. In the experience economy image, (life)style, and symbolic significance are becoming increasingly important. Nowadays even mass products are less about quality and more about image. Following this introduction, artists at the different round tables discussed how they have made crossovers to the economy with their work, and what obstacles they faced. Outcomes included the view that we need to apply artistic methods everywhere

as a micro or intuitive form of R&D. In Holland an opportunity for the gaming industry lies with more serious games (simulations, marketing). Funded research should be given to applied creative research, and engineers, designers and entrepreneurs should be involved. Creativity should play a bigger role in education.

#### Session 7 Open Source as innovation model



Arjen Kamphuis

**Speakers:** Alessandro Nuvolari (Eindhoven Centre for Innovation Studies), Rishab Aiyer Ghosh (MERIT/ International Institute of Infonomics), Valentijn Sessink (OpenOffice.nl) and Arjen Kamphuis (IT architect). **Moderator:** Geert Lovink (Media Theorist)

In this session, members of the open source community and academic researchers explored the ways in which open source software development can act as a model for innovation. Questions addressed were: What are the characteristics of the open source development model? In what ways is it different from other ways of development? What lessons can be learned from

FOSS development and FOSS communities for creative innovation? In what ways can FOSS contribute to a strong and creative digital public domain? Valentijn Sessink opened the session by explaining the open source model of innovation. Alessandro Nuvolari didn't speak about open source software so much as the history of patents and the historical benefits that have arisen from the opening up of knowledge and ideas. Rishab Ayer Ghosh criticised the way laws and regulations for intellectual property (IP) have often not protected the work of the human spirit – the ability and freedom of creative and innovation – but have only protected a specific model of creation. Arjen Kamphuis argued in favour of regarding software not merely as an end-product but as a form of codified knowledge. Open source is in fact the application of academic traditions to software development. Some contributions to this session for the public agenda agreed that copyright laws only protect a static form of intellectual property and not the inherently dynamic nature of creativity, and that people need to be educated in order to become digital citizens that make well-informed choices about the digital tools they use, instead of being mere end-users of a specific product.

#### Session 8 Creative Cities

**Speakers:** Charles Landry and Zainab Bawa (Bombay); **Moderator:** Roy van Dalm (Richard Florida Creativity Group).

In this session the city of Mumbai (Bombay) was examined as an example of how the concept of the creative city is being framed in other parts of the world. While more than 50% of its population live in slums, the City Government of Mumbai has formulated the ambition to turn Mumbai into a 'World Class City' by the year 2020. Are there structural similarities between Mumbai's ambition to reinvent itself as a world class city and the ongoing repositioning of major European cities as creative cities? To what extent can the character of a city be transformed according to government agendas? And what specific characteristics of cities trigger creative behaviour of their inhabitants? The presentation by Zainab Bawa showed that people can be creative in more ways than simply economical. Charles Landry responded by saying that diversity is a valuable asset of cities and that there are often many different micro climates for creativity in the city. Fringes in the city are often more interesting than the mainstream, and cities



need such diversity. Some participants responded by saying that people are still living in poverty and that inequality must be overcome.

A number of concrete points were formulated for the public agenda during this session, amongst others: examining one's own strengths instead of imitating other cities, creating socially inclusive areas, not allowing the economy to prevail, and to invest in the outer city instead of turning the inner city into a museum.

In the evening two special conference dinners were being organised. At one dinner, the European representatives of Creative Commons, some key note speakers and special guests of the conference had some time to get to know each other in a more informal way. At the second dinner some key note speakers and special guests of the conference discussed the theme of creative cities.

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The second day of the conference started with three key note speeches followed by one round of break out sessions. Thereafter it was time for a plenary closing of the conference with a presentation of the first draft of the public agenda.

*10:00 key note speech by Stephen Graham  
"Remediating Cities"*

The day started with a key note speech by Stephen Graham, professor Human Geography of Durham University and author of a widely known book 'Telecommunications and the city'. He spoke regarding the interplay between urbanism and new technologies. In the past, there has been a tension between images of 'placeless' techno-networks and the manifest reality of very local urban life. Nowadays more sophisticated perspectives are beginning to be developed, based on one hand on the key realisation that urban space is actually very important for technological innovations, and on the other that urban metaphors of 'the Digital City' are relevant. A key concept is the remediation of public space under influence from new technologies.

*10:30 key note speech by Pekka Himanen  
"The Culture of Creativity"*

Pekka Himanen, the Finnish author of the book 'Hacker Ethic', gave his views on the culture of creativity. Himanen briefly characterized the current economies of the different continents. The US economy forms one third of the world economy and is mainly based on military

industries. Asia is developing fast and attracts multinational corporations that do not always care for basic human rights. In poorer developing countries the gap between rich and poor is estimated at 75 to 1. European nations' welfare state societies have a more just social system but are lagging behind. The challenge for Europe is to become a "creative welfare state 2.0". Welfare, argued Himanen, is one of three pillars of the creative economy, together with culture and information technologies. We need local centres of creative economies based on talented people, coming either from higher levels of education or from less restrictions on immigration; financing in the form of public R&D investment and by private venture capital; and a culture of creativity stemming from a rich cultural life and from a social structure that focuses on equality instead of envy.

*11:00 key note speech by Joichi Ito "Remixing creativity"*

The third key note speech was given by Joichi Ito, CEO of Neoteny and board member of Creative Commons. Ito talked about new ways of being creative through the regeneration of older forms of culture into new ones. Traditional content producers fear that their monopoly position is being eroded and try to stop this by legal and

technological means. The dazzling presentation Ito gave consisted of many examples of how people have remixed existing works into new creative works. Ito's speech was a manifest for protecting people's creativity in the digital public domain. Creative Commons as a set of free licenses can be a way to achieve this.

*13:00 parallel break out sessions*

After lunch three break out sessions were held.

### **Session 9 Publicly financed content**

**Speakers: Michel Mol, (Internet coordinator, Netherlands Broadcasting Corporation, omroep.nl), representatives of European Creative Commons projects and Joichi Ito.**

**Moderator: Geert Lovink.**

This session discussed the ways in which publicly financed organisations can and should open up their content to the general public without licensing restrictions. National public broadcasters endeavour to ascertain whether or not their role can be remodelled to accommodate several objectives such as: creating value for society, fostering creative talent, distributing content, catering to users

needs, taking care of rights holders, and the facilitation of content production. What rewards do each of the stakeholders feel they deserve? The compatibility between the view that publicly financed content should be free for the public to use, and the limitations of actual practise obstacles, such as copyrights owned by third parties, the funding of new talent, and uncertainty of new business models amongst broadcasters and producers were discussed. Some conclusions: the concept of being an artist is destined to change, DRM is not sustainable, a new model for artist compensation is required, physical sales are increasingly important, and that private companies need to develop services based on artist content and reward the artist for that.

#### Session 10 Crossovers as policy challenge

**Speakers:** Michiel Schwarz (independent consultant on technology and culture), Rick van der Ploeg (Professor of Economics, European University Institute, Florence & former Dutch State Secretary



Rick van der Ploeg

**for Culture and Media) and Geoff Mulgan (Director Institute of Community Studies).**

**Moderator:** Joeri van den Steenhoven.

This session discussed Crossovers as a policy challenge. Bridging hitherto separate domains is crucial for creative innovation. Michiel Schwarz took the participants through several steps. Today, he argued, we live in a period of great transformation. Technology itself is becoming the culture for which society is its context. The role of culture is changing: cultural factors in terms of content and context are getting more important. We witness the emergence of 'creative industries'. Why are crossovers so crucial? Crossovers are the essence of network society, they are its innovative core, they cross fertilise between domains and knowledge fields, and they are the heart of new institutional practices. Therefore new innovation strategies should orchestrate linkages and alliances. According to Geoff Mulgan crossovers should focus on three social issues: the ageing population and illnesses; the shift to low carbon-emitting technologies and the social organisation and cohesion of cities. Rick van der Ploeg stated that it is not possible to orchestrate crossover, but you can provide an infrastructure. States need

to make it easier to import creative workers from abroad, ensure that universities function as breeding grounds for excellence, and that there should be more natural ways of allowing leaders to surface, whilst allowing for failure.

#### Session 11 A new agenda for creative cities

**Speakers:** Bert Mulder (Lector Information, Technology and Society) & Stephen Graham (Professor of Human Geography).

**Moderator:** Charles Landry.

The 'creative city' concept points at a new paradigm for urban change, and towards a new agenda for cities in the knowledge economy. What then are the necessary conditions and successful strategies for turning cities into creative cities? These sessions explored how we can move the concept of 'creative city' beyond a purely economic vision on creativity. All forms of creativity, (including those from different domains than the economy), are part of the creative city. We have to find a way to combine alien partners and to innovate alien ways of funding. Old funding institutions cannot deal with new complexities and only reward either ICT or architecture, or social work but not a combination of factors.

Conclusions formulated by the debate were that there are many different forms of creativity emerging from different domains. Such domains are all part of the creative city. At present some groups are being excluded due to differences in power. The crucial challenge is to find new ways of educating people in an interdisciplinary way, whilst allowing them room for specialisation.

#### 15:30 presentation of the public agenda

During the plenary closing session the first draft of the public agenda was presented by Joeri van den Steenhoven. Conclusions and ideas mentioned during the break out sessions provided input for the challenges of this agenda. After the conference, a final version was created which is included in this report.

#### 15:35 key note speech by Geoff Mulgan "The Paradox of Strategies for Creativity"

The final key note speech of the conference was made by Geoff Mulgan, director of the Institute of Community Studies and former head of policy in the office of Prime Minister Tony Blair. Mulgan called creativity a sometimes dangerous and unsettling phenomenon that is not always controllable. A lot of money has been wasted by some

cities that have recklessly imitated other cities' creative strategies. People have been excluded by physical changes in the cities' environment. It remains that 75% of all people are still not creative. There is also a tension between the idea of a 24-hour buzzing creative city with the fact that most creatives have young children and want to live in quiet suburbs. Mulgan summed up a few policy paradoxes. Creativity is at war with modern bureaucracy. Public systems fail to react effectively to change, and our culture is therefore becoming more averse to risk. Business is at war with creativity. Most managers are not the 'creative anarchists' but depend on repetition, structure and order. Cultural industries are not always creative. Repetitive genres generate the most money. Creativity is the enemy of power. Instead of technologies breaking down old hierarchies, they have often empowered the already powerful. Creativity can damage social cohesion in cities, as some creative expressions can shock specific groups of people. In addition creativity sometimes clashes with democracy, since many people are opposed to change. Also unbounded creativity sometimes brings out dark and unethical aspects of our culture as well. Mulgan argued that creativity is in fact "planned spontaneity"; it happens within boundaries of rules, structures,

Alderman of the City of Amsterdam Frits Huffnagel



and discipline. Governments can inject creativity into the DNA of the state by using small scale policy methods. More public spaces in cities could be created, like 'smart parks', 'open source spaces', democracy walls, speakers' corners. Also media space should be a place for genuine interaction between people. Concerning intellectual property laws, the challenge is to find a balance between rules and freedom for creativity. Rigorous rules should be set for bringing together teams of people from different

Deputy Minister of Economic Affairs Karien van Gennip



backgrounds. Finally, integration is necessary for creativity. Outsiders have always brought in new perspectives, provided that they have encountered open institutions. However, concluded Mulgan, we should treat creativity like small fish: "don't overcook it".

*16:15 closing debate with key note speakers*

The plenary debate chaired by Bert Mulder (Informatiewerkplaats) featured most of the days' key note speakers.

Charles Landry, Joichi Ito, Stehen Graham, Pekka Himanen and Marleen Stikker debated on the first draft of the public agenda.

*16:40 handing over the public agenda*

Finally, the public agenda was handed over to Deputy Minister of Economic Affairs Karien van Gennip and Alderman of the City of Amsterdam Frits Huffnagel. They both reflected on the role of creativity for the economy. That closed the conference and after two days of stimulating and busy debate the post conference drinks were welcomed by all.

That evening the final conference dinner was organised where some key note speakers and special guests of the conference discussed the public agenda and future challenges for building creative capital.

For further reports, presentations, video streams of key note speakers and interviews with a number of participants, please visit [www.creativecapital.nl](http://www.creativecapital.nl).

# EVALUATION

The Creative Capital Conference brought together over 300 people from over 20 countries in a historic venue in the centre of Amsterdam to discuss the future of “creative capital” in the Netherlands and Europe. The conference was a very stimulating two-day event. The atmosphere was one of enthusiasm, excitement, and collaboration. The rooms, stairs and corridors of Felix Meritis were buzzing with people getting acquainted, sharing ideas and making crossovers. The conference organisation feels that this conference has been successful in bringing together people from many different countries, backgrounds, and professions in a collaborative and constructive setting. The organisation feels that this conference has made an important contribution in the discussion about the interplay between culture and economy.

The conference organisation has evaluated the conference by asking the participants to fill out a questionnaire and collecting their remarks. There were many comments from participants. Most people found the Creative Capital Conference a very inspiring event. Participants appreciated the conference as an opportunity to get together with many interesting people from all kinds of background and

professions for constructive discussion and collaboration. The speeches and contributions in the break out sessions that keynote speakers gave were considered valuable. The conference location was felt to have a historic and exiting ambiance that suited the character of the conference well. The international nature of the conference was a valuable opportunity to hear about experiences from other countries. Many people expressed their hope that the 2005 Creative Capital Conference was the first of an ongoing annual event. However, some critical comments were made as well.

The public agenda presented during the conference failed to propose adequate concrete action to be taken. The breakout sessions were too standard in their format and could have been more interactive. The debates and Q&A's needed more preparation and sharper questions. The focus could have been more on Dutch examples. The speeches by the politicians were generally considered disappointing. Also too few members of the corporate business community attended the conference. At breakout sessions the discussion was about creatives, yet few creatives were actually present.

All participants of the conference were invited afterwards by email to fill out an online questionnaire on the conference website. 31 People responded, although not everybody answered all the questions. This is just 10 % of the total number of participants. The questionnaire was divided into three parts:

1. Questions concerning the overall relevance and quality of the conference (questions 1-5)  
The overall relevance and quality of the conference was rated 7.5 on a scale of 1 to 10. Highly rated were the relevance of the conference for participants' work (8.4) and the conference as an inspiring event (8.4).
2. Questions concerning the organisation of the conference (questions 6-16, except 11)  
The quality of the organisation and communication

were rated with an average of 8.2. Highly rated were the general information presented before the conference (8.3), registration, and information at the conference (8.5), plus the conference venue (8.0).

3. Questions concerning specific parts of the conference programme (questions 11, 17-42).  
Among the highest rated parts of the conference programme were the speeches by Leadbeater (9.1), Ito (8.5), Himanen (8.0) and session 3 “Development of Cultural Areas vs. Cultural Development of Areas” (8.0). The speeches by Van Kranendonk, Van Gennip and Huffnagel were rated poorly, together with the Q&As, session 6 and the plenary debate on the second day.

[The complete results of the survey can be found in Appendix 2 of this report.](#)



This organisation values enormously the suggestions made, and it will make sure that they are taken into account in the event of a follow-up conference. The agenda drafted during the conference has been further elaborated into a final version. The agenda as presented in this report will also be used as input for the White Paper on “Culture and Economy” due in October 2005. However, the agenda is not solely intended to influence public policy and to put all responsibility in the hands of the government. The organising parties (Knowledgeland & Waag Society) will also adopt challenges and actions,

and develop activities for the coming year(s). Medium and long term project programmes around specific agenda points are now being written and shaped. Some smaller sessions are likely to be organised on specific themes later in the year. Finally, the conference team is considering a follow-up of the Creative Capital conference in the year 2006. If a second conference is organised it will definitely be more practical. The focus shall be on presenting practical cases and examples from the Netherlands and abroad on how to build creative capital.



CC Conference organisation team

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#### Speakers

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Rob van Kranenburg, Virtueel Platform	Thomas Martinsen, Manager, Ramboll Management A/S
Judith van Kranendonk, Director-General Culture and Media, Dutch Ministry of Education, Culture and Science	Jonathan Marks, Editor, Critical Distance
Mike de Kreek, Beleidsmedewerker ICT&O, Hogeschool van Amsterdam/ Onderwijsresearch & Ontwikkeling	Robert-Jan Marringa, van der Meer & van Tilburg
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Charles Landry, Director, Comedia	Koert van Mensvoort, Sandberg Institute
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Philippe Laurent, CC-Belgium	Christoph Michels, University of St. Gallen
Christian Laux, CC-Switzerland	Peter Mier, Researcher, DSP-groep BV
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Kristoffer Lindhardt Weiss, Consultant, Ramboll Management A/S	Ivar van der Zwan, Creative Director Art, Lowe

## QUESTION

VOTES RESULT

The conference theme and programme was relevant to my work	30	8.4
The conference has enlarged my network of people and organisations that are relevant to my work	30	7
The conference inspired me and provided me with new knowledge on issues relevant to my work	31	8.4
The conference contributed to the public debate on culture, innovation and the public domain	31	7
The agenda helps to further promote the theme of the conference in the public debate	31	6.6
General information before the conference (invitation, contact with secretariat)	31	8.3
Registration and information at the conference	31	8.5
The conference website	31	7.9
The conference box (including reader, city map, participants list, etc.)	31	7.9
The conference reports (published on the website)	28	6.9
The Amsterdam agenda for Creative Capital	31	6.4
Conference venue	31	8
Catering (including lunch, coffee, tea and drinks)	25	7.7
Internet facilities	27	6.8
Information slides and movies in plenary hall (not slides by speakers)	30	6.8
Music performance at closing of the conference	29	7.2
Opening by Job Cohen (Mayor of Amsterdam)	27	6.9
“Connecting culture and economy” by Judith van Kranendonk (Ministry of Education, Science and Culture)	26	5.5
“Swarms and Innovation” by Charles Leadbeater	30	9.1
“The Creative City and beyond” by Charles Landry	29	6.7

## QUESTION

VOTES RESULT

Q & A: Leadbeater & Landry. Moderator: Michiel Schwarz	28	5.4
Session 1 : Open Innovation: the concept and how to realise it	11	6.4
Session 2 : The role of artists and creative producers in the economy	9	7.3
Session 3 : Creative SIM City: Development of cultural areas vs. Cultural development of areas	5	8
Session 4 : Creative Commons	7	7.1
Session 5 : A climate for creative industries	3	6.7
Session 6 : Interaction between Creatives and Industry: round tables	10	5.8
Session 7 : Open Source as Innovation Model	4	7.5
Session 8 : Creative Cities	5	6
“Remediating Cities” by Stephen Graham	17	6.6
“The Culture of Creativity” by Pekka Himanen	19	8
“Remixing creativity” by Joichi Ito	22	8.5
Q & A: Graham, Himanen & Ito. Moderator: Michiel Schwarz	20	6.7
Session 9 : Publicly financed content	14	7.9
Session 10 : Crossovers as policy challenge	12	7.7
Session 11 : A new agenda for creative cities	11	7.3
Presentation of the public agenda	15	5.7
“The Paradox of Strategies for Creativity” by Geoff Mulgan	20	7.7
Plenary debate with keynote speakers. Moderator: Bert Mulder	18	5.8
Reaction on public agenda by Karien van Gennip (State Secretary of Economic Affairs)	17	4.7
Reaction on public agenda by Frits Huffnagel (Alderman of the City of Amsterdam)	16	4.9
General moderation on central stage by Joeri van den Steenhoven	17	7.3
Average	17	7.3

Culture and creativity are the latest “buzzwords” in the debate regarding innovation strategies for the knowledge economy. But what is the cultural dimension of the knowledge economy? How do we connect culture and economy? In addition what are the implications for the public domain? These were the central questions of the Creative Capital conference which took place on March 17 & 18 2005 in Amsterdam (the Netherlands).

The conference brought together innovation experts, economists, urbanists, social innovators, cultural entrepreneurs, policy makers and politicians. In total there were over 300 people from more than 20 countries present. During the conference, the state of the innovation debate has been charted and a public agenda for a creative public domain has been drawn that supports a strong knowledge economy. This agenda analyses the transformation we are currently experiencing, formulates new challenges and calls for action.

The conference was organised by KnowledgeLand thinktank and Waag Society with the support of the Ministry of Education, Culture and Science, the City of Amsterdam, the British Council Netherlands, ING Real Estate, XS4ALL, the Mondriaan Foundation, Arts Council England, Open Society Initiative and Creative Commons International.

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