

Amsterdam, August 2005  
Commissioned by the Ministry of Economics Affairs,  
Agency for international Business and Cooperation (EVD)

# International opportunities for the creative industries

Final report

Rob Aalbers  
José Mulder  
Joost Poort

**seo** economisch onderzoek  
economic research

*“De wetenschap dat het goed is”*

*SEO Economisch Onderzoek doet onafhankelijk toegepast economisch onderzoek in opdracht van overheid en bedrijfsleven. Ons onderzoek helpt onze opdrachtgevers bij het nemen van beslissingen. SEO Economisch Onderzoek is gelieerd aan de Universiteit van Amsterdam. Dat geeft ons zicht op de nieuwste wetenschappelijke methoden. We hebben geen winstoogmerk en investeren continu in het intellectueel kapitaal van de medewerkers via promotietrajecten, het uitbrengen van wetenschappelijke publicaties, kennisnetwerken en congresbezoek.*



SEO-rapport nr. 821

# Contents

1	Introduction.....	1
2	Delineation.....	3
2.1	Definition.....	4
3	Organization of the creative industry .....	9
3.1	Professional associations in general.....	9
3.1.1	Professional associations within the creative industry.....	9
3.1.2	Education.....	10
3.1.3	Government involvement and other institutions.....	10
3.2	Conclusion.....	11
4	The Dutch creative industries in perspective .....	13
4.1	National developments.....	13
4.1.1	Employment.....	13
4.1.2	Firm size.....	14
4.1.3	Production .....	15
4.2	Export and international opportunities .....	15
4.3	Export to the United States .....	19
5	Cooperation in Dutch creative industries .....	23
6	Conclusions.....	25
	References .....	27
	Appendix A .....	29
	Appendix B .....	31



# 1 Introduction

The Agency for International Business and Cooperation (EVD) of the Ministry of Economic Affairs has asked SEO Economic Research to conduct a study towards the degree of internationalization of two sectors of the Dutch economy: the ICT sector and the creative industries. The aim of this study is to quantify – as far as the data allow – the relationships these sectors have with other economies, in particular the economy of the United States of America. To this end this report follows a detailed delineation of the creative industries on a 5-digit SBI-level, which was constructed for a research program concerning the economic effects of culture and creativity. The national economic importance of the creative industries is sketched, after which the available data on internationalization are scrutinized.



## 2 Delineation

Among policy makers and academics, there has been growing attention for the influence of creativity on the economy. In particular Richard Florida's book *The rise of the creative class* contributed to this attention. The concept of creativity is elusive, however, especially in relation to sectors and profession. When is it justified for a company or a profession to be called 'creative'? Some examples, such as fashion design and theatre, will be beyond dispute, but the boundaries of any definition are destined to be blurry. As a consequence of this, data limitations and the popularity of the concept, there are various definitions around. Moreover, terms such as creative industries, cultural industries and creative class are often used interchangeably, as if they are the same, but they are not.

In order to present a clear view on creative industries, the various terms encountered in the literature will be discussed in this paragraph. Finally, a workable definition of the creative industry will be presented.

### *Creative industries*

The usual starting point for defining creative industries is the notion that they produce goods or services that represent a symbolic value. These offer consumers a specific experience, image and esthetic value. In other words, these goods and services represent some kind of *lifestyle*. Clustering of these kinds of industries is said to create economic *spin off*.

The most widely accepted and used definition of creative industries is that of Allen Scott.<sup>1</sup> According to him creative industries are, besides cultural services like theater productions and exhibitions in museums, also the creative productions in the manufacturing industry. This means that for example the production of (designer) furnishing, (designer) fashion, graphic design and architecture qualify as creative industries. Commercial services like advertising agencies do not fall within the creative industries according to Scott.

### *Industry or profession?*

The disadvantage of sector definitions is that the creative people are not distinguished from others who work at, for example, the legal department or the call center of the same firms.

In order to avoid this 'problem', various attempts have been made to delineate the professions can be considered as creative. Marlet and van Woerkens did this for the Dutch labour market.<sup>2</sup> In their approach the graphic designer is included, but his secretary is not and neither is his printer. This type of approach is closely related to Richard Florida's creative class.

### *Creative class*

In his bestseller *The rise of the creative class*, Richard Florida proclaims that the creative class contains everyone who has creative and innovative ideas.<sup>3</sup> Not only writers, fashion designers, musicians, actors,

---

<sup>1</sup> Scott, A.J. 2000: *The cultural economy of cities; essays on the geography of Imago-producing industries*.

<sup>2</sup> M. van Woerkens, 2004: *Atlas voor gemeenten 2004*

<sup>3</sup> R. Florida, 2002: *The rise of the creative class, and how it's transforming work, leisure, community and everyday life* (Basic Books, New York).

composers, photographers etc. belong to the creative class, but also mathematicians, architects, engineers, physicians, social scientists and teachers. Even managers, financial and commercial experts, lawyers and technicians belong to the creative class according to Florida.<sup>4</sup> It may not be surprising that almost 30% of the American working population applies to the Florida's definition.

Florida used his definition of the creative class to explore the living preferences of creative people. He believes, in accordance with the human capital theory that economies grow faster in places where creative and innovative people live.<sup>5</sup> Scott and other authors that take a sectoral perspective, are interested in the economic effects of clustering of creative industries. Similarly, this report investigates the international activities of the creative industries.

## 2.1 Definition

Apart from the definition by Scott, which is rather wide for the fact that it includes most manufacturing, several more focused definitions have been proposed. In 2004 the European Union presented her definition of creative industries.<sup>6</sup> In order to make sure that the creative industries in the various member states can easily be compared, the definition is very broadly chosen, on a so-called 2-digit level. A clear disadvantage of this broad definition is that on the one hand sectors in sub-codes are included which do fit the concept of creative industries. For example, not only photographers are included, but by necessity film processing agency are too, while there is not a creative thing about it. Another example is that besides the production of movies, the distribution and screening of it also falls within the definition. On the other hand, creative industries are overlooked when they are 'hidden' in a non-creative 2-digit code.

For testing economic hypotheses about the economic impact of creative industries, and in order to formulate policy to exploit such impact, it is better to look at a more detailed level. For a research project commissioned by the Ministry of Economic affairs and the Ministry of Education, Culture, and Science (forthcoming), SEO and *Stichting Atlas voor Gemeenten* have constructed a definition on the most refined statistical level. For this definition, a conceptual framework has been established, making a distinction between the creation, production, and distribution of creative product and services. These products and services are classified in cultural clusters such a performance arts, visual arts, literature, media & entertainment, and creative goods and services clusters such as architecture, design, and advertising.

Starting from this framework, a narrow and a broad definition of creative industries are given. The narrow definition consists only of those 5-digit sectors that perform initiating creating role in each cluster of activities. The broad definition also includes the production and distributional activities in the cultural clusters. The reason for not including these activities for creative goods and services, is both profound and prosaic. The profound reason is the observation that particularly in the cultural clusters, distributors and retailers influence the creative process: a publisher of literature decides which authors to contract; a museum not only exhibits, but also defines art. The prosaic reason for not including distribution and retail of all creative goods and services is that it would lead to tremendous increase of the would-be creative

<sup>4</sup> R. Florida, *Creative class*, p. 68 e.v. en p. 328, 329.

<sup>5</sup> G.A. Marlet en C.M.C.M. van Woerkens, Het economisch belang van de creatieve klasse, in: *Economisch Statistische Berichten*, 4435, 11-05-2004, p. 280-283, en: G.A. Marlet en C.M.C.M. van Woerkens, 2004: *Skills and creativity in a cross-section of Dutch cities*, Utrecht School of economics, Discussion paper series (forthcoming).

<sup>6</sup> Eurostat, *Definition and production of harmonized statistics on culture in Europe*, 2004.



industries. Clothing stores, construction companies and house brokers would dilute the creative industries up to the point that all economic significance of the definition would disappear. The framework and the resulting broad and narrow definitions are presented in Appendix A. Table 2.1 gives a list of all sectors that are included in the broad and the narrow definition, as well as the definition by Eurostat.

The principle way to collect data about the (Dutch) creative industry is to use the national accounts. These give insight into the development of specific sectors that are deemed creative.<sup>7</sup>

**Table 2.1**

code*	titel	Eurostat	SEO/AvG eng	SEO/AvG ruim
221	Uitgeverijen	x		
2211	Uitgeverijen van boeken e.d.	x		x
2212	Uitgeverijen van dagbladen	x		
2213	Uitgeverijen van tijdschriften	x		
2214	Uitgeverijen van geluidsopnamen	x		x
2215	Overige uitgeverijen	x		x
22221	Drukkerijen van boeken e.d.			x
2231	Reproductie van geluidsopnamen			x
2232	Reproductie van video-opnamen			x
3622	Vervaardiging van sieraden e.d. (geen imitatiesieraden)		x	x
365	Vervaardiging van spellen en speelgoed		x	x
3650	Vervaardiging van spellen en speelgoed		x	x
51433	Groothandel in beeld- en geluidsdragers			x
51484	Groothandel in boeken, tijdschriften en ander drukwerk			x
52453	Winkels in geluidsdragers			x
52471	Winkels in boeken, tijdschriften en kranten			x
52484	Winkels in schilderijen, lijsten, prenten, kunstvoorwerpen en religieuze artikelen			x
71401	Videotheken			x
74201	Architecten- en technische ontwerp- en adviesbureaus voor burgerlijke en utiliteitsbouw		x	x
74202	Technisch ontwerp en advies voor stedenbouw-, verkeers-, tuin- en landschapskunde, ruimtelijke ordening en planologie		x	x
744	Reclamebureaus e.d.	x		
7440	Reclamebureaus e.d.	x		
74401	Reclame-, reclameontwerp- en -adviesbureaus	x	x	x
74402	Overige reclamediensten	x		
748	Fotografie, pakken en sorteren in loon, secretariaats- en vertaalwerk, zakelijke dienstverlening n.e.g.	x		
7481	Fotografie en ontwikkelen van foto's en films	x		
74811	Fotografie	x	x	x
74812	Ontwikkelwinkels	x		
74813	Ontwikkelcentrales	x		
7482	Pakken, sorteren e.d. in loon	x		
7485	Secretariaats- en vertaalwerk	x		

<sup>7</sup> An alternative way to obtain insight into the development of trade is by means of the Harmonized System (HS). The HS collect data on trade of goods, not services, between countries. Since the number of creative goods is extremely limited, this is not likely to be a valuable source of information. Unfortunately a comparable classification system for services, called the CPC, has not yet been implemented.

7486	Call centers	x		
	Kredietinformatie en incasso, organiseren van beurzen, tentoonstellingen e.d., veilingen, interieur- en modeontwerp, overige zakelijke dienstverlening n.e.g.			
7487		x		
74871	Kredietinformatie- en incassobureaus	x		
	Organiseren van beurzen, tentoonstellingen, braderieën e.d.			x
74872		x		
	Veilingen van landbouw-, tuinbouw- en visserijproducten			
74873		x		
	Veilingen van huisraad, kunst, antiek, machines e.d. roerende goederen			x
74874		x		
74875	Interieur-, modeontwerpers e.d.	x	x	x
74876	Overige zakelijke dienstverlening n.e.g.	x		
921	Activiteiten op het gebied van film en video	x		x
9211	Productie van (video)films	x	x	x
92111	Productie van (video)films (geen televisiefilms)	x	x	x
	Ondersteunende activiteiten voor de productie van (video)films			
92112		x	x	x
9212	Distributie van (video)films	x		x
9213	Vertoning van films	x		x
922	Radio en televisie	x		x
9220	Radio en televisie	x		x
92201	Omroeporganisaties	x		x
92202	Productie van radio- en televisieprogramma's	x	x	x
92203	Ondersteunende activiteiten voor radio en televisie	x		x
923	Overig amusement en kunst	x		
9231	Beoefening van kunst	x		x
92311	Beoefening van podiumkunst	x	x	x
92312	Producenten van podiumkunst	x		x
92313	Beoefening van scheppende kunst	x	x	x
9232	Theaters e.d.; dienstverlening voor kunstbeoefening	x		x
92321	Theaters, schouwburgen en concertgebouwen	x		x
92322	Evenementenhallen	x		x
	Dienstverlening voor kunstbeoefening en organisatie van culturele evenementen			
92323		x	x	x
9233	Kermisattracties en recreatiecentra	x		
92331	Kermisattracties	x		
92332	Recreatiecentra	x	x	x
9234	Overig amusement en kunst n.e.g.	x		
92341	Dansscholen	x		
	Kunstzinnige vorming van amateurs (geen dansscholen)			
92342		x		
92343	Overig amusement n.e.g.	x	x	x
924	Pers- en nieuwsbureaus; journalisten	x	x	x
9240	Pers- en nieuwsbureaus; journalisten	x	x	x
	Culturele uitleencentra, openbare archieven, musea, dieren- en plantentuinen; natuurbehoud			
925		x		
9251	Culturele uitleencentra en openbare archieven	x		x
92511	Openbare bibliotheken	x		x
92512	Kunstuitleencentra	x		x
92513	Overige culturele uitleencentra en openbare archieven	x		x
	Kunstgalerieën en -expositieruimten, musea en monumentenzorg			
9252		x		
92521	Kunstgalerieën en -expositieruimten	x	x	x

92522	Musea	x	x	x
92523	Monumentenzorg	x		
9253	Dieren- en plantentuinen; natuurbehoud	x		
92531	Dieren- en plantentuinen, kinderboerderijen	x		
92532	Beheer van natuurgebieden	x		



## 3 Organization of the creative industry

The creative industry is a dispersed industry as pointed out in the last chapter. The organization of the sector is quite complicated due to the fact that (almost) every profession has its own professional association and many have their own professional education. Besides, the cultural sector is embedded in a myriad of foundations and other organizations for funding and other kinds of support. In this paragraph we will give an overview of the most relevant associations and institutions.

### 3.1 Professional associations in general

Professional associations differ in the objectives they want to achieve. Most associations serve the interests of their members in one of the following ways: representing the profession in political debates, giving legal and business-related support, promoting the profession by organizing symposiums, exhibitions and other gatherings for clients, buyers, students and other interested parties. Some of the (larger) associations guard their professional ethics by implementing a code of conduct.

#### 3.1.1 Professional associations within the creative industry

Two striking facts emerge when studying professional associations within the creative industry. One, they are numerous. Two, within most sectors membership levels of professional associations are high. Take for instance the music industry. The Nederlandse Vereniging van Producenten en Importeurs van beeld en geluidsdragers (NVPI) has (in terms of turnover) approximately 85% of the record companies, 80% of the video film companies en 50% of the entertainment software enterprises as its members. This makes the position of the NVPI quite strong in the debate with politicians, press and relevant consultative structures.

Another example is Buma/Stemra. This organization serves the copyright interests of almost all Dutch composers, lyricists and music publishers and has nearly 13.000 members.

Other music related associations are the Association of dance organizers (Branchevereniging van dance organisatoren), the association of chamber music (BVKamermuziek), the society of Dutch music ensembles and the society of small music stages and concert organizers.

Another profession within the creative industry that is well organized is advertising. VEA, the Association of Acknowledged Advertising and Consultancy Agencies looks after the interests of advertisers and consultants. According to VEA it distinguishes itself by taking real responsibility for the profession of her members, for example by self-regulating the sector through participating in the Dutch advertising code.

The BNA, The Society of Dutch Architects (Bond van Nederlandse Architecten) is the only general Dutch association for architects. BNA stimulates the development of architecture and the exercise of the profession of her 3000 members.

Roughly 2400 individual designers and 200 designer firms are affiliated with the BNO (Association of Dutch Designers). Its members are active within a variety of disciplines: graphic design, interactive design,

industrial design, packaging design, environmental design, fashion and styling, and illustration. According to their website BNO is the most representative body in the field of design in the Netherlands and is aimed at the continued development of the discipline and the expansion of its significance.

The CMBO is the association for communication media. Affiliated are audiovisual companies, graphic editors, printers, graphic designers, photographers, Internet bureaus, multimedia companies, prepress companies and advertising studios.

Most associations discussed in the previous paragraph (and listed in Appendix B) have been founded in order to represent their members nationally. However, some have a broader, more international, focus. The main reason for this international focus is lobbying on a European or even worldwide level. Fewer associations have international trade promotion as an objective. The Association of dance organizers (Branchevereniging van dance organisatoren) for instance, invites potential partners from Eastern Europe to come and see how dance festivals are organized in the Netherlands. In this way they hope to promote the export of the skills of their members. In some cases other organizations than the associations promote the export of the profession. With architects for example, not the BNA, but the NAI, the Dutch Architect institution, promotes the profession across the Dutch borders.

### 3.1.2 Education

Many sectors within the creative industries have their own professional education, some of which are renowned internationally. A substantial but non-comprehensive list of institutes that offer education in performance arts can be found at: <http://www.academievoordrama.nl/paginas/links/kunstopleidingen.htm> The institutes listed offer training in film and tv, scenario writing, drama, dancing, musical theatre, clowns, opera, playwriting, choreography, music. Fine arts as well as photography, design, fashion design, graphic design and architecture are taught at *kunstacademies*, most of which are technically public institutes for higher professional education.

### 3.1.3 Government involvement and other institutions

A substantial part of the Dutch creative industry is subsidized by the department of Culture. The National Ballet, the Dutch Opera and the School of Poetry are examples of organizations, which are subsidized by means of the Cultural Policy Documents. These subsidies are structural and meant to enhance the cultural awareness in the Dutch society.

Not structural is the aid of SICA, the foundation of international cultural activities. SICA acts as an international arts desk which helps Dutch and non-Dutch organizations to find their way in the field of international cultural activities. They do this through meetings, publications, a helpdesk and financial aid. The Dutch ministry of Culture structurally funds SICA and on top of that SICA receives yearly allowances from the Dutch ministry of Foreign Affairs, the European Commission, the Netherlands Culture Fund and from several funds and sector institutes.

Premsele started operations in September 2002. It replaces the Design Institute that closed down in 2001. Premsele has been commissioned by the Dutch government to reinforce the potential of Dutch design in social, economic and international terms. Like Benno Premsele, the foundation aims to provide a network and to inspire and stimulate the Dutch design world.

In *architecture*, the Nederlands Architectuurinstituut (NAi), the Berlage-instituut, and the Stimuleringsfonds architectuur play an important role in establishing the international reputation of Dutch architecture.

In the international proliferation of Dutch *literature*, an important role is played by the Nederlands Literair Productie- en Vertalingenfonds.

## 3.2 Conclusion

A high level of organization characterizes the creative industry. There are literally hundreds of associations of creative professionals, artists and creative amateurs; private and public organizations that give financial and other support to creative professionals; education institutes for creative professionals; and organizations to stimulate the public appreciation of cultural industries. Most of these focus on performing artist and fine arts, but both education institutes and other organizations seem to develop a growing interest in commercially more successful creative industries such as design, architecture, and advertising. Few of the organizations encountered are active in the field of trade promotion, which is probably due to the fact that most professions have a national orientation.





## 4 The Dutch creative industries in perspective

Obtaining data for the creative industries is difficult for several reasons. First, as discussed in chapter 2, the creative industries are defined as a collection of many 5-digit sector codes, while many statistical resources present data only at a 2- or 3-digit level. The OECD for example registers on such an aggregated level that the data is not usable for studies like ours. Statistics Netherlands (CBS) provides more detailed information, but not for every sub sector. Only the largest sectors provide enough usable information, which means that data about museums, press and new services, art galleries, and performing artists are very hard to find.

Internationalization will be even harder to measure, as cultural industries primarily produce local services, such as theatre performances, while international trade statistics have a far better track record of goods than of services.

### 4.1 National developments

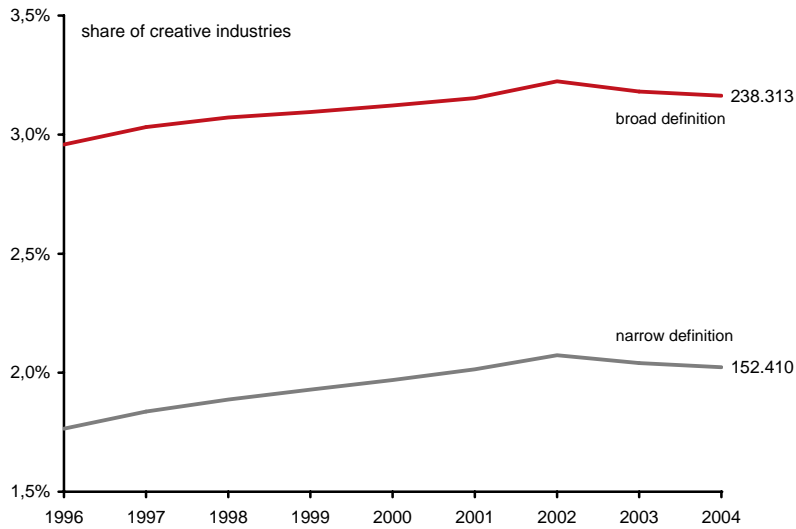
#### 4.1.1 Employment

The Dutch creative industries make up a fairly small but fast growing part of the Dutch economy. Depending on the definition of the industry, it represents roughly 2 to 3% of the working population. In the period 1996-2002, employment in the broad definition increased by 25% and employment in the narrow definition even by 34%, both significantly more than the overall employment growth (see table 4.1). Figure 4.1 depicts the remarkable job growth in the creative industries between 1996 and 2004. Employment peaked in 2002.

**Tabel 4.1 Amount of jobs in the Dutch creative industry and in the whole Dutch economy**

	1996	2004	Percentage	Increase
Jobs in creative industry (small definition)	113.390	152.410	2,00%	34%
Jobs in creative industry (broad definition)	190.039	238.313	3,20%	25%
Total amount of jobs in the Dutch economy	6.424.099	7.534.698	100%	17%

Source: SEO/Atlas voor gemeenten, based on LISA

**Figure 4.1 Employment in the creative industries as a percentage of total employment**

Source: Lisa 2005, calculations Stichting Atlas voor gemeenten / SEO Economic Research

**Figure 4.1 Breakdown of employment in the creative industries by sub-sector (2004)**

**Error! Not a valid link.**

Source: Lisa 2005, calculations Stichting Atlas voor gemeenten / SEO Economic Research

Figure 4.2 shows that, measured by employment, architecture makes up the largest part within the narrow definition, followed by advertising and festivals, exhibitions and recreational fairs. In the broad definition, the two former industries receive no additional mass (as was explained in chapter 2), which implies that their relative contribution shrinks. The arts and literature cluster becomes the largest by far, mainly as a result of including libraries, art services and the publishing industry.

### 4.1.2 Firm size

The Dutch creative industries typically consist of small and medium sized firms, as is shown in table 4.2. It seems likely that this is an impediment for internalization of the sector.

**Table 4.2 Firm size in terms of employees**

	Small definition	Broad definition
10-20 employees	58%	55%
20-50 employees	31%	30%
50-100 employees	7%	8%
100-150 employees	1%	3%
150-2000 employees	2%	4%

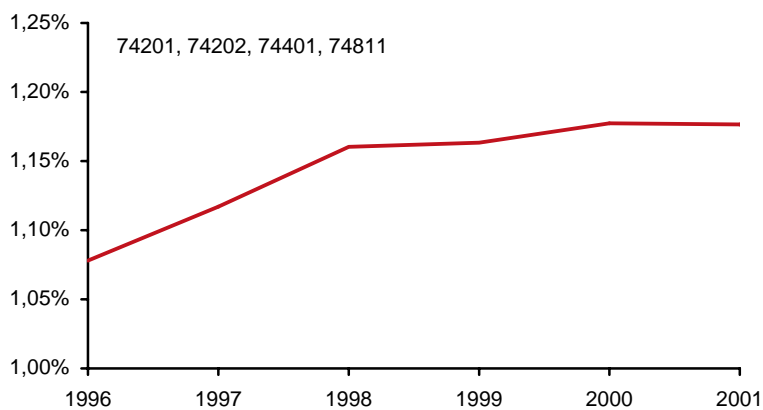
Source: Statistics Netherlands

### 4.1.3 Production

Judging from employment figures, the creative industries are of small but increasing importance for the Dutch economy. Statistics about added value in creative sectors, which are even harder to obtain at the desired level of detail, reconfirm this observation. Figure 4.3 depicts the added value of a subset of the creative industries as a percentage of GNP: architecture, advertising and photography. These are among the largest sectors within the creative industries (see figure 4.2) and are likely to be more relevant from the point of view of export and internationalization.

A similar picture is obtained from looking at the *Community Innovation Survey* (CIS). From the CIS-survey, data can be obtained for architecture, advertising, film, and the media sector. Table 4.3 gives the relative turnover and the turnover per employee for these combined sectors. Both indicators display a significant increase between 1998 and 2000.

**Figure 4.3 Value added in architecture, photography, and advertising as a percentage of GNP**



Source: Statistics Netherlands

**Table 4.3 Turnover in architecture, advertising, film, and the media sector relative to national figures**

	1998	2000
Turnover	1,19%	1,55%
Turnover per employee	89%	106%

Source: Statistics Netherlands

## 4.2 Export and international opportunities

Just like production data, aggregate export figures are scarce for creative industries. Table 4.4 gives export to sales ratios for a few (larger) sectors within the creative industries.

	Export to sales ratio	Export outside EU/ total export
Advertising	4.5%	7.7%
Fine arts	2.7%	39.8%
Architecture	6.9%	68.1%

From these figures, Dutch architecture seems to be the most successful from the point of view of internationalization, particularly outside Europe.

To acquire insight into the export position and international opportunities of the Dutch creative industries, looking at export statistics is unsatisfactory for several reasons. Firstly, statistics are incomplete. Table 4.2 illustrated that the average firm size in the creative industries is fairly small. This implies that the export of many companies is not likely to reach the threshold of 400,000 euro per year for registration of intra-EU-trade. Besides, various sub-sectors within the creative industries are so small that statistics are not available. Moreover, the creative industries produce services rather than products, registration of which is much more problematic.

Secondly, the creative industries are less likely to be involved in international business than many other sectors. Many outputs of the creative industries, e.g. exhibitions, festivals, concerts, performances, are local by necessity. Moreover, theatre performances, literature, and journalism suffer from a language barrier. And when for instance a Dutch novel is successful enough to be translated and sold abroad, publishing and printing will generally take place abroad, in return for royalties of some kind. Likewise, music or dance performances that go on tour will not enter export of FDI statistics.

This is not to say that Dutch creative industries are insignificant internationally. *Dutch Design* is famous internationally, and so are fashion design by Viktor & Rolf, underwear by Marlies Dekkers, architecture by Rem Koolhaas, and performances by the *Nederlands Danstheater*.<sup>8</sup> Moreover, Dutch creativity conquered the world with concept of the reality soap *Big Brother*.

Like other sectors, creative industries increasingly experience a globalization of the value chain. Dutch creative industries seem to be particularly successful in the creative parts of the value chain, after which low-wage-countries take care of the material production. Another trait of creative production that may impede international trade is that it often comprises *conceptual innovation*. Patents hardly ever apply to this kind of innovation, while copying music recording or design is easy. Thus, the Dutch creative industries may achieve significant international impact in return for modest international cash flows.

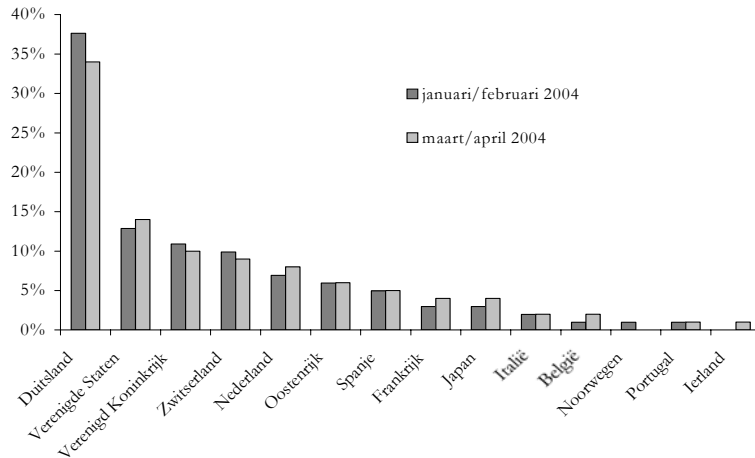
Below we highlight some sectors in which the Dutch creative industries play a significant role internationally. This illustrates that trade and turnover statistics do not do justice to the international reputation of Dutch creative industries.

### ***Architecture***

<sup>8</sup> The qualitative analysis below is based on: Kloosterman, *Nederlandse creatieve bedrijven in internationaal perspectief*, chapter 2 in: Marlet & Poort (ed.), 2005: *Cultuur en creativiteit naar waarde geschat*.

The influential German magazine *BauNetz* periodically publishes rankings of international architecture firms, based on references in renowned professional Architectural magazines. Figure 4.4 shows where the Top-100 architecture firms are based according to this ranking.

**Figure 4.4** Architecture firms in BauNetz top-100 by country



Source: Data *BauNetz* 2004

The dominance of German firms can largely be explained by the fact that many of the magazines on which this ranking is based are German. Correcting for this and for country size, Dutch architects are performing very well internationally. Rem Koolhaas is undoubtedly the most successful Dutch architect internationally, but others such as MVRDV, Erick van Egeraath, Mecanoo, West 8, Neutelings Riedijk, and UN Studio are also doing well.

### *Design*

Design ranges from fashion, jewelry, and home decoration, to graphic design, furniture and industrial product design. Over the years, Dutch design has established a name in the international press, and in *Musea*. Firstly, foreign experts consider Dutch design to be innovative. In addition, Dutch design is said to display a sense of humor, whereas adjectives such as ‘modern’, ‘trendy’ and ‘experimental’ are said to be less applicable.

### *Media*

Awards for movies and tv-productions at international festivals can give an impression of the international position of Dutch media productions. Table 4.4 gives an overview of recent awards for Dutch tv-productions.

**Table 4.4** International awards for the Dutch tv-sector

International <b>Emmy</b> Award Gala, <i>Hollywood –USA</i>	<i>Since 1973: five times, plus twice in foreign co-productions</i>
Rose d' Or, the festival for entertainment television programming, <i>Lucerne Zwitserland tussen 2002-2005</i>	<i>Three times. One honorary rose for John de Mol (2004), silver rose in the category arts &amp; special for VPRO's 'A mere grain of nothing my death' (2002) one Rose d'or for Eyeworks in the category Gameshow for 'Test the Nation', the English version of 'De nationale IQ-test'.</i>
Festival de Television de Monte-Carlo (2004)	<i>None</i>
Prix d' Europe, <i>Berlijn-Duitsland, 2002-2004</i>	<i>The making of Teuntje (special prix europa, and The enclave (special commendation, fiction) (2002)</i>

Source: compiled by Rogier van der Groep

In 2004, Dutch films and documentaries won 83 awards at international festivals. Sixteen films have made it to foreign markets (see Table 4.5).

**Table 4.5 Dutch film productions sold in 2004**

	Number of countries	Full rights	Tv only	Video/dvd only
Phileine zegt sorry	7	7		
Grimm	13	7	5	1
Ja zuster, nee zuster	2	1	1	
Kleine Teun	2	1		1
De jurk	1			1
Jacky	2	2	2	
For a lost soldier	1			1
De tweeling	6	5	1	
Van god los	4	1	2	1
Pietje bel I	6		6	
Pietje bel II	2		2	
Kruimeltje	4		4	
Shouf shouf habibi	10	7		3
Verder dan de maan	5	5		
Girl	2	1		1
Mariken	14	1	13	
<b>Total</b>	<b>81</b>	<b>38</b>	<b>36</b>	<b>9</b>

Bron: compiled by Rogier van der Groep based on [www.hollandfilm.nl](http://www.hollandfilm.nl)

### *Advertising*

In the advertising industry, the *Lions d'Or* are the most prestigious international awards. In 2003, Dutch companies won six lions, in 2004 ten. The latter put us in third place, after the US and the UK, despite the language barriers we experience. Amsterdam forms the heart of the Dutch advertising industry, with an increasingly international character. The advertising agency *180 Communications* is particularly successful internationally.

## **4.3 Export to the United States**

The Bureau of Economic Analyses publishes data on US imports of services. A few of these categories belong to the creative industries. These are: 'advertising services', 'construction, architectural and engineering services', 'books, records and tapes' and 'broadcasting and recording of life events'.

Only the advertising services category can be fully seen as a creative service. The other categories all contain products that are not produced by the creative industries: the architectural category also includes construction and engineering services and it is not clear what kind of books and tapes are categorized in 'books, records and tapes'. Nevertheless, Table 4.5 gives an impression of the Dutch creative export to the United States. It is important to note that the BEA only registers unaffiliated trade in these two categories, i.e. intra-firm trade is not separately registered.<sup>9</sup>

---

<sup>9</sup> Intra-firm trade in these services is registered in 'other affiliated services' and in 'total affiliated services'. Subcategories are not separately available.

**Table 4.4 Exports of creative services to the United States in million USD in 2003 (unaffiliated trade only)**

Country	Advertising services	Construction, architectural and engineering services	Books, records and tapes*	Broadcasting and recording of life events
Europe	404	150	261	174
- <i>Belgium</i>	7	9	1	<0.5
- <i>France</i>	31	D	7	D
- <i>Germany</i>	62	7	5	2
- <i>Italy</i>	26	4	3	D
- <b>Netherlands</b>	<b>14</b>	<b>6</b>	<b>3</b>	<b>&lt;0.5</b>
- <i>Norway</i>	3	4	0	0
- <i>Spain</i>	27	8	5	8
- <i>Sweden</i>	4	17	3	0
- <i>Switzerland</i>	16	4	6	88
- <i>United Kingdom</i>	175	21	222	33
- <i>Other Europe</i>	37	D	6	D
Canada	146	166	35	3
Latin America	88	18	10	1
Africa	6	10	<0.5	<0.5
Middle East	10	41	<0.5	<0.5
Asia and Pacific	241	146	36	2
Total	896	533	344	180

Source: BEA(2004), D = not disclosed, \*= Also in ICT report, since this category contains software goods.

### ***Advertising***

Total export of advertising services to the United States in 2003 amounted to 896 million USD. In that year the Netherlands exported 14 million USD of advertising services to the United States. The largest exporter of advertising services to the United States was the United Kingdom with 175 million USD. Canada and Japan came in second respectively third place with 146 and 144 million USD. The Netherlands had a market share of 1.6% in 2003.

### ***Architecture***

Total export of construction, architectural and engineering services to the United States amounted to 533 million USD in 2003. Unfortunately, separate data on architectural services are not available. However, total Dutch-US unaffiliated trade in this category was 4 million USD, which put a maximum on total unaffiliated trade of architectural services. Dutch market share in this sector was rather negligible at 0.8%. The largest exporter of these services was Canada with 166 million USD. In second and third place came Korea and Israel with 46 and 33 million USD in 2003.



***Books, records and tapes***

With 3 million dollars of books, records and tapes Holland provides 1,1% of the European export to the United States and even less than 1% of the total export to the United States. The largest exporter in 2003 was by far the United Kingdom, with 65% of total export.

***Media***

How much media is exported to the United States, is not separately identified in the records of the BEA. The only concrete category is that of broadcasting and recording of life events. With less than 500.000 dollars, the Netherlands can't be considered as a real player on this market. Remarkable is the role of Switzerland, responsible for almost half of the total export to the United States.

The BEA has a number of other categories for which it is likely that a large part of these services are produced by the creative industries. First, the export of film and television tapes to the United States was 350 million USD in 2003, of which 96% was unaffiliated trade. Second, worldwide export of sports and the performing arts to the United States was 154 million USD in 2003. Unfortunately, separate exports by originating country are not available, so it is not possible to say anything about the Dutch part in this.



## 5 Cooperation in Dutch creative industries

In order to analyze the level of cooperation in the creative industries, we wanted to use the outcomes of the innovation questionnaire (CIS) of Statistics Netherlands (CBS). Unfortunately, the number of respondents in the creative industries was so low, that the outcomes could not be used to analyze cooperation in either the creative industries as a whole or in any of its sub sectors. One, although speculative, way to interpret the high level of non-response, is that creative companies do not have many partners with which they cooperate.



## 6 Conclusions

Creative industries make up a fairly small but fast growing part of the Dutch economy. Within the creative industries, architecture, advertising and arts and literature are the largest employers.

Internationalization seems to be hard to conceive for many sectors in the creative industries. Particularly the performance arts provide services with a local nature. Moreover, many sectors in the creative industries suffer from language barriers for international trade to flourish. For instance, the US market for Dutch books and drama is bound to remain very limited.

Only a few sectors within the creative industries seem to qualify for substantial internationalization: architecture, design, advertising, recorded media and to some extent film. Anecdotic and semi-quantitative evidence indicates that the international reputation the Dutch companies in these sectors is substantial.

In financial terms, however, Dutch companies within these sectors seem to have a rather weak export position, both regards the US and in general. Certainly in advertising and architecture (including construction), there is significant international demand from the United States, of which Dutch companies only manage to fulfill a slim part. Language barriers may remain a problem. The rather small average firm size of Dutch creative industries could be another explanation. Smaller companies may lack expertise or recourses to trade and invest internationally. If this be the case, stimulation policies could be geared towards overcoming language barriers and co-ordination of efforts.



## References

- Aufrant, M. and J.M. Nivlet (2002), *Towards an Information Society Aggregate in ISIC 2007*, Voorburg Group on Services Statistics, Nantes 23<sup>rd</sup>-27<sup>th</sup> September 2002.
- Borga, M. and M. Mann, 2004, *U.S. International Services: Cross-Border Trade in 2003 and Sales Through Affiliates in 2002*, Bureau of Economic Analysis.
- CBS (2003), *De Digitale Economie 2003*, Voorburg/Heerlen.
- Eurostat, *Definition and production of harmonized statistics on culture in Europe*, 2004.
- Florida, R., 2002: *The rise of the creative class, and how it's transforming work, leisure, community and everyday life* (Basic Books, New York).
- Marlet, G.A., Poort, J.P. (red.), 2005: *Cultuur en creativiteit naar waarde geschat*, SEO Economisch Onderzoek/Stichting Atlas voor Gemeenten, Amsterdam/Utrecht
- Marlet, G.A., C.M.C.M. van Woerkens, 2004: *Atlas voor gemeenten 2004*
- Marlet, G.A., C.M.C.M. van Woerkens, Het economisch belang van de creatieve klasse, in: *Economisch Statistische Berichten*, 4435, 11-05-2004, p. 280-283
- Marlet, G.A., C.M.C.M. van Woerkens, 2004: *Skills and creativity in a cross-section of Dutch cities*, Utrecht School of economics, Discussion paper series (forthcoming)
- OECD (2002), *Reviewing the ICT Sector Definition: Issues for Discussion*, Working Party on Indicators for the Information Society, Directorate for Science, Technology and Industry, DSTI/ICCP/IIS(2002)2.
- OECD (2003), *A Proposed Classification of ICT Goods*, Working Party on Indicators for the Information Society, Directorate for Science, Technology and Industry, DSTI/ICCP/IIS(2003)1/REV2.
- OECD (2004a), *OECD Information Technology Outlook*, Information and Communications Technologies.
- OECD (2004b), *Classifying Information and Communication technology (ICT) Services*, Working Party on Indicators for the Information Society, Directorate for Science, Technology and Industry, DSTI/ICCP/IIS(2004)2.
- Pyttersen'ss *Nederlandse Almanak 2004-2005*, 2004, Bohn Stafleu van Loghum, Houten.
- Scott, A.J. 2000, *The cultural economy of cities; essays on the geography of Imago-producing industries*.
- US Department of Commerce (1998), *The Emerging Digital Economy*, Washington D.C.





# Appendix A

	<b>initiele/conceptuele creatie</b>	<b>productie</b>	<b>distributie en retail</b>
<b>beeldende kunst</b>	92313: Beoefening van scheppende kunst; 74811: Fotografie	92313: Beoefening van scheppende kunst	74874: Veilingen van huisraad, kunst, antiek, machines e.d. roerende goederen; 92512: Kunsttuitcentra; 92521: Kunstgaleries en -expositieruimten; 92522: Musea 92513: Overige culturele tuitcentra en openbare archieven; 52484: Winkels in schilderijen, lijsten, prenten, kunstvoorwerpen en religieuze artikelen
<b>podiumkunst</b>	92311: Beoefening van podiumkunst; 92313: Beoefening van scheppende kunst; 92343: Overig amusement n.e.g.	92311: Beoefening van podiumkunst; 92312: Producenten van podiumkunst; 92323: Dienstverlening voor kunstbeoefening en organisatie van culturele evenementen; 92343: Overig amusement n.e.g.; 2231: reproductie van geluidsopnamen; 2214: Uitgeverijen van geluidsopnamen	92312: Producenten van podiumkunst; 92321: Theaters, schouwburgen en concertgebouwen; 92323: Dienstverlening voor kunstbeoefening en organisatie van culturele evenementen; 51433 Groothandel in geluidsdragers; 92322: Evenementenhallen; 92511: Openbare bibliotheken; 52453: Winkels in geluidsdragers
<b>festivals, evenementen, tentoonstellingen, recreatiecentra</b>	92332 Recreatiecentra; 92521: Kunstgaleries en -expositieruimten; 92522: Musea; 92323: Dienstverlening voor kunstbeoefening en organisatie van culturele evenementen; 92343: Overig amusement n.e.g.; 74872: Organiseren van beurzen, tentoonstellingen, braderies e.d.	92332 Recreatiecentra; 92521: Kunstgaleries en -expositieruimten; 92522: Musea; 92323: Dienstverlening voor kunstbeoefening en organisatie van culturele evenementen; 92343: Overig amusement n.e.g.; 92322: Evenementenhallen	92332 Recreatiecentra; 92521: Kunstgaleries en -expositieruimten; 92522: Musea; 92323: Dienstverlening voor kunstbeoefening en organisatie van culturele evenementen; 92343: Overig amusement n.e.g.; 92322: Evenementenhallen
<b>film</b>	92111: Productie van (video)films (geen televisiefilms); 92112: Ondersteunende activiteiten voor de productie van (video)films	92111: Productie van (video)films (geen televisiefilms); 92112: Ondersteunende activiteiten voor de productie van (video)films; 2232 Reproductie van video-opnamen	9212: Distributie van (video)films; 9213: Vertoning van films; 71401: Videotheken
<b>TV, Radio</b>	92202: Productie van radio- en televisieprogramma's	92202: Productie van radio- en televisieprogramma's; 92203: Ondersteunende activiteiten voor radio en televisie	92201: Omroeporganisaties; 92203: Ondersteunende activiteiten voor radio en televisie
<b>literatuur, boeken</b>	92313: Beoefening van scheppende kunst	22221: Drukkerijen van boeken e.d.; 2211: Uitgeverijen van boeken e.d.; 2215: Overige uitgeverijen	51484: Groothandel in boeken, tijdschriften en ander drukwerk; 92511: Openbare bibliotheken; 52471: Winkels in boeken, tijdschriften en kranten
<b>journalistiek (geschreven pers)</b>	9240: Pers- en nieuwsbureaus; journalisten	2221: Drukkerijen van dagbladen; 2222: Drukkerijen van tijdschriften; 2212: Uitgeverijen van dagbladen; 2213: Uitgeverijen van tijdschriften	51484: Groothandel in boeken, tijdschriften en ander drukwerk; 92511: Openbare bibliotheken; 52471: Winkels in boeken, tijdschriften en kranten; 71403: Verhuur van leesportefeuilles
<b>Vormgeving</b>	74875: Interieur-, modeontwerpers e.d.  74875: Interieur-, modeontwerpers e.d.  3622: Vervaardiging van sieraden e.d. (geen imitatiesieraden)  3650: Vervaardiging van spellen en speelgoed	361: Vervaardiging van meubels (muv 3615  18: Vervaardiging van kleding; bereiden en verven van bont; 192: Vervaardiging van lederwaren; 193: Vervaardiging van schoeisel  3622: Vervaardiging van sieraden e.d. (geen imitatiesieraden)  3650: Vervaardiging van spellen en speelgoed	51852: Groothandel in kantoormeubels; 52441-52444: Winkels in meubels, verlichting etc.  5142: Groothandel in kleding, schoeisel en modeartikelen; 5242: Winkels in kleding en modeartikelen; 5243 Winkels in schoeisel, lederwaren en reisartikelen; 71404: Verhuur van kleding, huisraad e.d.  51476: Groothandel in juweliersartikelen en uurwerken; 52483: Winkels in juweliersartikelen en uurwerken  51474: Groothandel in speelgoed; 5184: Groothandel in computers, randapparatuur en software; 52494: Winkels in computers; 52495: Winkels in speelgoed
<b>architectuur / technische ontwikkeling</b>	74201: Architecten- en technische ontwerp- en adviesbureaus voor burgerlijke en utiliteitsbouw  74202: Technisch ontwerp en advies voor stedenbouw-, verkeers-, tuin- en landschapskunde, ruimtelijke ordening en planologie	45211: Algemene burgerlijke en utiliteitsbouw; 4522: Dakdekken en bouwen van dakconstructies; 7011: Projectontwikkeling;  45211: Algemene burgerlijke en utiliteitsbouw; 4522: Dakdekken en bouwen van dakconstructies; 4523: Aanleggen van wegen, luchthavens, spoorwegen en sportterreinen; 7011: Projectontwikkeling	70: Verhuur van en handel in onroerend goed; 92523: Monumentenzorg  70: Verhuur van en handel in onroerend goed
<b>reclame en grafisch ontwerp</b>	74401: Reclame-, reclameontwerp- en -adviesbureaus (incl grafisch ontwerp)	74401: Reclame-, reclameontwerp- en -adviesbureaus; 74402: Overige reclamediensden; 22223: Drukkerijen van reclame	74402: Overige reclamediensden



## Appendix B

This appendix contains a list of the most important professional associations within the creative industries that we encountered. A substantial but non-comprehensive list of institutes that offer education in performance arts can be found at: <http://www.academievoordrama.nl/paginas/links/kunstopleidingen.htm>. A rather comprehensive list of all institutions that are somehow involved with the cultural industries can be found in Pyttersen's Nederlandse Almanak 2004-2005.

The professional associations are:

- NNP, Organization for local news media
- NUV, Dutch Publisher Union
- VZU: Society Independent Publishers
- OPPO, Organization of prepress and publishing entrepreneurs
- Cebuco, the marketing association for Dutch daily newspapers
- ADCN, Art directors Club Nederland
- DDMA, Dutch Dialogue Marketing Association
- GVR, Society for advertising
- BVA, Union of Advertisers
- Puppies, Association for young advertising professionals
- KVGO, Royal Union of Graphic Entrepreneurs
- MWG, Society of Commercial Communication
- SVFN, the cooperating professional-photographers
- Pragma, Society of independent acknowledged advertising-consultancy companies
- TMV, Federation of surveyors, estate agents and auctioneers of real property
- BVD, Association of Dance Organizers
- MMF, Association of music managers
- **MODINT, trade association for fashion, interior design, carpets and textiles**
- The Art Connection, association for institutions of art education and of art participation
- VVEM, the society of professional event organizers