Case study Creative Zone Scharloo & Pietermaai

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ABSTRACT

Purpose – The purpose of this article is to present a case study of the realization of a Creative Zone for the area of Scharloo and Pietermaai to integral parts of Willemstad, World Heritage Site (Curacao) to gain insight in the dynamics and possibilities of the zone. Thus paper has to serve to further develop the concept with different stakeholders including the government. This created synergy and momentum giving the project or process a life of its own.

Methodology/Approach – The project of creating a Creative Zone is based on a theoretical framework using the preconditions and factors of three main document, first the United Nations Report on Creative Economy is consulted to define the framework for creative economy and industries, furthermore the work of Charles Landry (reference) is used to assess the most important preconditions to create a creative zone. Finally also the study of professor Wu (reference) is studied who describes the important factors in creating creative clusters. Using these three theories a assessment of the zone is done and to present a operational model for the further development of the zone.

Findings – The regions Scharloo and Pietermaai in Curacao have all the ingredients to become an important creative zone. Especially, in the background of further enhancing our tourist product. Not only for the traditional tourists, but also for a larger group of foreign students who do their apprenticeship on the island. However the necessary efforts must be done especially by the creative industries in the zone to create the necessary forum, leadership and network to exploit the concept. Furthermore the participation of the government has to be acknowledged taking into consideration the important role that the government has to play in creating the right conditions for example to improve the infrastructure and finally there must be a mutual effort in assessing and sustaining the creative process by all of the stakeholders. An important finding was that a part of the zone can be dominated as a creative industry taking into consideration that a lot of tour operators in the tourist sector use especially Scharloo as a show case for our cultural heritage, it is know time that our visitors can experience, taste and feel it.

Originality/value of paper – The paper contributes to a framework for understanding the Creative Economy of Caribbean Small Islands Developing States (SIDS) and how improvements can be implemented to create more value added for the economy.

Key words , Creative Economy, SIDS, Globalization, Change Management, Curacao, Netherlands Antilles

Paper type: Case study

INTRODUCTION

In 2008 the United Nations Conference on Trade and Development (UNCTAD) published an extensive creative economy report with the aim to promote development that is sustainable but more important that takes notice of the close interaction between creativity, culture, economics and technology and so to foster the creation of jobs and to generate income.

In Europe and North America “the creative economy” and the rise of creative cities has been winning importance due to the work of Richard Florida author of the book “The Rise of the Creative Class” (reference) and Charles Landry (reference) author of the book “The Creative City”.

Purpose

For Curacao a Small Island Development State in the Western Caribbean near the shores of Venezuela, with little traditional natural resources, except a lot of sun, sea and wind1, but with a rich history and culture, the challenge is to present a case and so to explore the possibilities to foster the idea of creative city Willemstad, Unesco World Heritage site, especially in the city areas of Scharloo and Pietermaai.

1 Huge potential for clean energy.
METHODOLOGY

To analyze the possibilities of the area of Scharloo and Pietermaai in the context to become a creative zone the following steps were taken. First to provide the inside this paper will analyze the possibilities based on literature review and analysis.

It was important to analyze a definition of what the most common term to define a creative zone. During our desk research we became aware of the very close relationship between creative economy and the creative city. Where the first can be seen as an interaction between creative assets of a region or country in generating economic activity. While the latter as defined by the United Nation Creativity Report 2008 is specific in relation to an urban complex where cultural activities of various sorts are being seen as an integral component of the city’s economic and social functioning (United Nation Creative Report 2008). It is therefore important to define the main issues that must be taken into consideration when presenting our case. In our specific case we are looking to the possibilities of a particular area of Willemstad to foster the concept of a creative area.

This brings us to the description of the area in terms of economic, social and cultural activities that are taking place in the area. Besides it is important to also analyzing the infrastructure of this area and to see possible opportunities that the area of Scharloo and Pietermaai does offers.

The next step will be to analyze the theoretical basis for a furthering strengthening the case of Scharloo and Pietermaai as creative zones. In this case we will take into account the United Nations report published in 2008: The Creative Report 2008. An extensive report that was done by five different United Nations organizations: UNCTAD, UNDP, Special Unit for South-South Cooperation, UNESCO, WIPO and ITC. This report was made due to the awareness of these organizations of the potential of creative economies to create new jobs and income while promoting cultural diversification and human development. For the scope of this report especially the information relating to the assessing of the creativity economy and the role of the creative industries will be used.

The main focus will be on spatial issues and due to the fact that clustering is an important parameter further analysis of economic clusters in this specific case the characteristics of creative clusters. As UNESCO has stated:

‘A creative cluster includes non-profit enterprises, cultural institutions, arts venues and individual artists alongside the science park and the media centre. Creative clusters are places to live as well as to work, places where cultural products are consumed as well as made. They are open round the clock, for work and play. They feed on diversity and change and so thrive in busy, multi-cultural urban settings that have their own local distinctiveness but are also connected to the world’. It is therefore important to look further to this subject. (Reference)

Especially the work of professor Weipin Wu of the Virginia Commonwealth University who wrote the paper Dynamic Cities and creative clusters will be analyzed in this matter.

Besides the work of Landry, author of the book the Creative City will be used. Landry did a lot of studies regarding the development of creative cities.

On basis of these three theories the criteria will be established to look into the case of Scharloo and Pietermaai to become a creative zone for the island of Curacao, with the aim to provide new insight in the possibilities that above mentioned areas offers to create Creative Urban Transformation. In primarily focusing on:

1. Description of the area and identifying the creative industries in the area, in this case the matrix used by the UNCTAD will be used.
2. Besides the factors as identified by the professor Wu will be compared with the characteristics of the creative zone “Scharloo – Pietermaai”;
3. Furthermore the preconditions will be stated mainly based on the works of Charles Landry, where the following preconditions has been defined: Personal Qualities, Will and Leadership, Human diversity, Organizational culture, possibility to foster strong local identity, urban spaces and facilities and Networking and associative structures.
4. A possible operational model for the creative zone “Scharloo – Pietermaai”.
5. Local government support and framework.
6. Other relevant issues.
Creative Economy, industries, Clusters, what the experts are saying

In this chapter we are presenting the different work and studies of experts in the field of creativity to create the background to analyze the zone of Scharloo and Pietermaai. We will start to by explaining the term creative economy and using that as an introduction to analyze the different concepts.

The name “creative economy” was first introduced in 2001 by John Howkins who wrote the book: “Creative Economy” (Reference), where he tried to describe the relationship between creativity and economics. Howkins stated in his book that creativity is not new and neither is economics, but what he introduced was the nature and the extent of the relationship between creativity and economics. And more important how they merge to create extraordinary value and wealth”. Howkins has a wide range of areas that he categorized “creative economy”, covering fifteen creative industries extending from arts to the wider fields of science and technology.

For Howkins, there are two kinds of creativity: the kind that relates to people’s fulfillment as individuals and the kind that generates a product. The first one is a universal characteristic of humanity and is found in all societies and cultures. The second is stronger in industrial societies, which put a higher value on novelty, on science and technological innovation, and on intellectual property rights (IPRs) (Creative Report, 2008).

However, there are other authors who use other terms for “creative economy”, so although the term has been around for a decade there is still no unique definition of the “creative economy”. It is a subjective concept that is still being shaped from different parties. In this paper the term used by United Nations Conference on Trade and Development (UNCTAD) will be used².

UNCTAD states that, the “creative economy” is an evolving concept based on creative assets potentially generating economic growth and development. UNCTAD affirmed that:

- that creative economy can foster income-generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- furthermore it embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- It is a set of knowledge-based economic activities with a development dimension and cross-cutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option calling for innovative, multidisciplinary policy responses and interministerial action.
- At the heart of the creative economy are the creative industries.

As acknowledged in the UNCTAD definition, at the basis of the creative economy are the creative industries. Conform the definition of UNCTAD report Creative industries can be describes as: “the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. The industries includes a set of knowledge-based actions that create tangible goods and intangible intellectual or artistic services with creative content, economic value and market objectives. Creative industries constitute a vast and heterogeneous field dealing with the interplay of various creative activities ranging from traditional arts and crafts, publishing, music, and visual and performing arts to more technology-intensive and services-oriented groups of activities such as film, television and radio broadcasting, new media and design. The creative sector has a flexible and modular market structure that ranges from independent artists and small-business enterprises at one extreme to some of the world’s largest conglomerates at the other.

In the following image a visual impression is given of all the areas and their interconnection to each other.

Later of this paper we will classify the area of Scharloo and Pietermaai using this UNCTAD classification of creative economies, taking into the following areas.

- **Heritage.** Cultural heritage is identified as the origin of all forms of arts and the soul of cultural and creative industries. It is the starting point of this classification. It is heritage that brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints, influences creativity and is the origin of a number of heritage goods and services as well as cultural activities. Associated with heritage is the concept of “traditional knowledge and cultural expressions” embedded in the creation of arts and crafts as well as in folklore and traditional cultural festivities. This group is therefore divided into two subgroups:

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² UNCTAD Creative Economy and Industries Programme, 2006.
– Traditional cultural expressions: arts and crafts, festivals and celebrations; and
– Cultural sites: archaeological sites, museums, libraries, exhibitions, etc.

■ Arts. This group includes creative industries based purely on art and culture. Artwork is inspired by heritage, identity values and symbolic meaning. This group is divided into two large subgroups:
– Visual arts: painting, sculpture, photography and antiques; and
– Performing arts: live music, theatre, dance, opera, circus, puppetry, etc.

■ Media. This group covers two subgroups of media that produce creative content with the purpose of communicating with large audiences (“new media” is classified separately):
– Publishing and printed media: books, press and other publications; and
– Audiovisuuals: film, television, radio and other broadcasting.

■ Functional creations. This group comprises more demand-driven and services-oriented industries creating goods and services with functional purposes. It is divided into the following subgroups:
– Design: interior, graphic, fashion, jewellery, toys;
– New media: software, video games, and digitalized creative content and
– Creative services: architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.

Besides it is important to focus on the work of Mr. Charles Landry author of the creative city. Mr. Landry has done extensive research about creative urban transformations and studied creativity in a large group of cities and trying to answer the question why some cities are successful. As Mr. Landry stated in his book there are a number of preconditions for a city to be truly creative. This paper will analyze these preconditions in relationship to the Scharloo/Pietermaai zone. Mr. Landry identified seven preconditions besides as he mentioned collective factors such as stimulating environment, security, freedom from disturbance etc. etc. Besides he mentions that the presence of educational institutions and more intangible aspects such as values systems, lifestyles and people’s identification with their city are important to allow the creative thought. The seven preconditions as identified by Mr. Landry are:

1. Personal qualities;
2. Will and leadership;
3. Human diversity and access to varied talent;
4. Organizational culture;
5. Local identity;
6. Urban spaces and facilities;
7. Network dynamics.

It is important to mention that cities can be creative with some of these, but will operate on their best when all of these preconditions are present. The author warns that key factors like for example political will or organizational structure can put the creative process at risk and that urban creativity is difficult to achieve since it means bringing together a varied mix of actors, agents and interest groups with various backgrounds, aspirations, potentials and cultures. In the chapter government role and other relevant issues we will tackle these important items. For a better understanding of the above mentioned preconditions it is essential to give a short description of each requirement.

Personal qualities

The first precondition is the presence of individuals who not only have an open mind but who are willing to take intellectual risks with a learning style that cultivate a culture of creation and re-creation which opens up some possibilities and stimulate others in mixing imaginative qualities, where there are not an emphasis on thinker and creators against a support staff but on a organization wide innovation cultured of empowered individuals. This concept is also a main issue in Richard Florida’s book, the rise of the creative class.

Will and leadership

Besides people qualities, will and leadership is also important, to be successful there must be the necessary energy, dynamism and intensity, focus and attention, perseverance and tolerance and also the capacity to organize, integrate and synthesize, resulting in a will to succeed, however will alone is not enough there must also be leadership. A creative city needs leader of all kind especially on innovation and vision. The leaders will be responsible of what a creative city could be and how to get there.

Human diversity and access to varied talent: mixing people

A third precondition is that there must be a synergy between outsiders and insiders. History shows that places like Antwerp, New York, Istanbul, Singapore where those immigrants from within the country and abroad were crucial in establishing creative cities. They brought with them trades, crafts and talents that have helped innovate the city. But outsiders are not only the answer but there must be an interaction with the local population to create a unique mix of ideas and innovative solution to local problem. Finding the right balance between insider and outsider intelligence is crucial an important leadership tasks.

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4 Creative City, p 105
5 Creative City, p 107
6 Creative City, p 108
7 Creative City, p 111
Organizational culture

Another important precondition is the organizational culture of the creative organizations to be successful. The organizational culture must be less rigid, more open to learning and in taking risks or braking rules instead of focusing on hierarchical, over departmentalized and internally focused. The organizational focus must be therefore on lifelong learning moving from a never ending development path. To become a learning city a place where individuals and organizations are encouraged to learn about the dynamics of where the live and how it is changing; a place which on this basis changes the it learns, whether through schools or any other institutions that can help foster understanding and knowledge; a place in which all its members are encouraged to learn and finally a place that can learn to change the conditions of its learning democratically.

Fostering strong local identity

Establish cultural identity is crucial, making the city visible through food, songs, manufacturing or any other tradition are assets of great importance. Historic cities have inbuilt advantages, they have textured layers of history and built remains to work with projecting their uniqueness and specialness. However historic success can be also a burden it can create arrogance, statis and resistance to change and innovation.

Urban spaces and facilities

Another precondition is the availability of Public space. With public space not only includes meeting spaces and occasions from the informal to more formal such as seminars. These public spaces can function as showcases of creativity ideas and activities generated in all parts of the city and places where public agglomerate ranging from museums to cafes, public squares, cinemas, restaurant, theatres and libraries. Therefore it is important to have a quantity, quality, variety and accessibility of a combination of facilities and amenities to encourage creative process in the city, where there is possibilities to transfer theoretical knowledge into practical applications. Essential is to have land and buildings at affordable process especially for younger businesses and social entrepreneurs. But Public Space is not only considered a physical place, but also an arena where exchange can occur through a variety of forms of communication including newspaper to cyberspace. A sophisticated information and communication system and advice centers or communication media are needed to backup the educational resources.

Networking and associative structures

The last aspect is networking and associates structures. Networking has two parts. First networking within the community and networking internationally. First the networking within the community does create multiple interactions but also creates loyalty and connection to between the different sub communities in the city. The rise of partnership between different group with different views and roles is an interesting possibility in this regard. Public, private and voluntary partnerships have brought together people, each expert in their sector, but unknown to each other. Connecting urban communities both to themselves and other places is such a crucial issue. Important is to organize and develop urban information services like libraries or a council’s own urban PR department encouraging internationally oriented networking. At last it is important to stimulate best practice and benchmarking because benchmarking spreads information about good practice and innovation so as to encourage, inspire and to benchmark itself. However the challenge for the creative city is to get beyond best practice and operate at the cutting edge.

Dynamics cities and creative clusters

Apart from the work of Mr. Landry we studied the work of Mr. Weipung Wu of Virginia Commonwealth University, the dynamic Cities and Creative Clusters. Mr. Wu did the necessary research in cities like Boston (USA), San Francisco (USA), Seattle (USA), Austin (USA), Washington DC (USA), Dublin (Ireland) and Bangalore (India), based partially on research done by M. Porter and Scott Stern (Porter and Stern, 1999) who acknowledged that clusters encompass an array of linked industries and other entities important to competition. Porter and Stern emphasis that: the innovative capacity of an economy, then, depends upon the extent to which a county’s industrial clusters support and compete on the basis of technological innovation. Using the “diamond” framework they emphasize on four key elements of the microeconomic environment:

- the presence of high quality and specialized inputs;
- a context that encourages investment and intense local rivalry;
- pressure and insight gleaned from sophisticated local demand;
- and the presence of a cluster of related and supporting industries– that have a central influence on the rate of innovation in a given national industrial clusters.

And although Mr. Wu study does not primarily focus on industries based on arts, cultural heritage or creative services it is worth it to take into consideration the factors for successful creative centers.

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Creative City, p 112
Creative City, p 118
Creative City, p 119
Creative City, p 125
Porter, The Competitive Advantage of Nations
University Research and commercial linkages

He first identifies outstanding university research and commercial linkages. As an example, he gives the importance of local universities and schools in the fashion clusters, in the case of New York. He states that there are strong school-industry linkages through internships.

Venture capital

Besides, he mentions the availability of venture capital for the development of clusters. Where venture capital does show a strong tendency toward localization.

Anchor firms

Another factor that is being mentioned is the existence of anchor firms and mediation organizations. The example of Microsoft is used to show the important role the company played in creating a software cluster in Seattle. Besides, the role of institutions for collaboration or mediating organizations are important. For example, for the fashion cluster are cultural intermediaries and their role in facilitating the image building process. Appropriate base of knowledge and skill is also a factor for developing clusters.

Appropriate knowledge and skill

Besides well-educated and skilled workers must be available to contribute for the development of the creative zone, it is important there must be a mix of different expertise.

Quality of service and infrastructure

There must be an advanced telecommunications infrastructure system that offers very competitive rates for high volume international traffic and Quality of services and infrastructure, how quickly designs can be approved and construction can be started, tax regimes and infrastructure also matters as appropriate real estate.

Target public policy

Also government involvement is essential by targeted public policies. Not only by setting up the infrastructure bit giving consultation on loans, on employment law changes, patenting, marketing and management.

Diversity and quality of space

Finally, the diversity and quality of place is an important aspect in creating clusters. It has to offer a range of options, from multiculturalism to tolerance, a stable social environment to allow continuity a place in flux where new socioeconomic and ethnic groups are defining and assuring themselves.
DESCRIPTION OF THE CREATIVE ZONE “SCHARLOO / PIETERMAAI”

The areas of Scharloo and Pietermaai are parts of Willemstad, Capital of Curacao. Both city districts forms an integral part of the cultural heritage of our past. Scharloo was probably derived from the word Charlois was in the past an important residential area of the most influential business community of our island. Especially successful Jewish merchants sought more comfortable quarters befitting their status and choose Scharloo, a former plantation across Waaigat just to the north of Punda to build lavish villas and homes.

Pietermaai has on the other hand always had a mixed population. Ship’s captains and ship owners settled there as long ago as the 18th century. Moreover civil servants, merchants, craftsmen and free Negroes or Mestizos (in Curacao: people with discernible amounts of both European and African ancestry) lived there. In the 20th century the neighborhood was popular as well. An elderly local resident can still remember how people used to like sitting on balconies or terraces in the late afternoon to watch the other inhabitants file past.

Due to different factors those city areas lost their importance during the sixties and seventies of the last century. Through mutual efforts from both the government as the private sector there has been a revival of both Pietermaai and Scharloo.

To facilitate the presentation of the concept the zone will dominated not a whole area but the principal street that trespass the area as described in the following picture. The main streets are described in green. It covers the following streets:

- Wilhelminastraat;
- Bitterstraat;
- Van den Brandhofstraat;
- Werfstraat;
- Scharlooweg;
- Julianaplein;
- Ansinghstraat;
- Nieuwstraat.
Next we will give the description of creative industries that were identified in the zone Scharloo and Pietermaai.

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<thead>
<tr>
<th>Nr</th>
<th>Institution</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Kas di Kultura, Head Office</td>
<td>Government agency for execution of the cultural projects and programme for the further strengthening our local identity.</td>
</tr>
<tr>
<td>1a</td>
<td>Kas di Kultura art gallery</td>
<td>Exposition room for artists.</td>
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<tr>
<td>2</td>
<td>Kas di Kultura, Information centre</td>
<td>Subsidiary of Kas di Kultura, official research and information centre.</td>
</tr>
<tr>
<td>3</td>
<td>Kas di Kultura, Studios</td>
<td>Studio for the recording both radio and television programme. But also the publishing and printing departing are allocated here.</td>
</tr>
<tr>
<td>4</td>
<td>Maritiem Museum</td>
<td>Museum that exposes our maritime history.</td>
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<tr>
<td>5</td>
<td>Kleine werf</td>
<td>Festival Centrum</td>
</tr>
<tr>
<td>6</td>
<td>D’Art Gallery</td>
<td>Exposition room for artists.</td>
</tr>
<tr>
<td>7</td>
<td>Villa Maria</td>
<td>Party and exposition centrum.</td>
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<tr>
<td>8</td>
<td>Venezuela Cultural Centre</td>
<td>The centre gives music lessons and other type training.</td>
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<tr>
<td>9</td>
<td>Numismatic Museum</td>
<td>The museum has the collection of old coins.</td>
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<tr>
<td>10</td>
<td>Ska loko</td>
<td>Party centre</td>
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<td></td>
<td>Back entrance for a movie theatre</td>
<td>The Movies, local theatre.</td>
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<tr>
<td>11</td>
<td>Monumentzorg</td>
<td>Organization dedicated in the restoration of historical buildings.</td>
</tr>
<tr>
<td>12</td>
<td>Stadsherstel</td>
<td>Organization dedicated in the restoration of historical buildings.</td>
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<tr>
<td>13</td>
<td>Feffik</td>
<td>Vocational training centre, fashion department.</td>
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<tr>
<td>14</td>
<td>FKP learning centre</td>
<td>Fundashon Kas Popular the government agency responsible for public housing.</td>
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<tr>
<td>15</td>
<td>Central Bank building</td>
<td>Initiator and funder of the Numismatic Museum.</td>
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<td>16</td>
<td>The Cultural and Education department</td>
<td>Government Department responsible for the cultural policy.</td>
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<tr>
<td>17</td>
<td>The public library of</td>
<td>The main library of Curacao, including an auditorium.</td>
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<tr>
<td>18</td>
<td>E-Zone Ritz</td>
<td>Company that offers through ITC technologies products and services on the international market.</td>
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<tr>
<td>19</td>
<td>The Department of Zoning and Urban Planning</td>
<td>This government department is responsible for the planning of urban space.</td>
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<tr>
<td>20</td>
<td>Wereld Stage</td>
<td>Company that recruit students for practical work.</td>
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<tr>
<td>21</td>
<td>The National Archives</td>
<td>Centre were the national archives are being kept.</td>
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<tr>
<td>22</td>
<td>Radio Hoyer</td>
<td>One of the oldest radio stations with an extensive archive of local music.</td>
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<tr>
<td>23</td>
<td>Miriam Grifoen</td>
<td>Art Gallery and art training centre</td>
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<tr>
<td>24</td>
<td>Mundo Bizarro</td>
<td>Eccentric café and restaurant</td>
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<tr>
<td>25</td>
<td>Padrino Couture</td>
<td>Fashion designer studio.</td>
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<tr>
<td>26</td>
<td>IMD Design</td>
<td>Architectural Bureau</td>
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<tr>
<td>27</td>
<td>Frater Aurelio SBO</td>
<td>Education facility</td>
</tr>
<tr>
<td>28</td>
<td>Sint Albertus College</td>
<td>Primarily school</td>
</tr>
<tr>
<td>29</td>
<td>NAAM</td>
<td>National Archeological &amp; Anthropological Museum.</td>
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In the following chapter the creative zone Scharloo and Pietermaai is being examined taking into consideration the matrix of UNDP that describes creative industries, the preconditions as presented by Mr. Landry and the relevant factors to foster creative clusters.

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14 It is important to have the youth also involved with the concept.
Creative Potential of Scharloo and Pietermaai

UNCTAD Classification

First we are going to compare area and the companies described in the last chapter with the classification mentioned in the Creative Economy Report 2008. To have a better view of the possibilities of the zone we will classify each precondition in five grades:

++: excellent;
+: good;
+/-: moderate;
-: nonexistent;
--: negative.

Heritage ++

General: If we focus on this part we can conclude that the whole area is part of our cultural heritage representing a very important time part of our cultural and historical identity. We can say that the area has already been acknowledge by the tourism industry as a showcase of our culture, during our research there was a large numbers of tour operators that were bringing tourists in especially Scharloo to let them experience and view our historical past.

Regarding the particular factor traditional cultural expressions: it can be said that there are already festivals held at Kleine Werf, for example at the start of the carnival season. Also there are possibilities at Villa Maria and use Juliana Plein, a public plaza to organize festivals and celebrations.

The area offers also cultural sites, from museums to our national archives and library.

Arts +

General: there are some companies that are focusing on arts, there are one art gallery (D’art gallery) and also possibilities for expositions at Kas di Kultura.

In the past there were workshops given by Kas di Kultura of different art forms.

Besides Ska Loko, Villa Maria and Kleine werf are venues that presents live music and dance performances. While there is also The Movies, a movie theatre.

Media +/-

There are industries in the zone that produces creative content with the main target to communicate with large audiences. However the numbers are still too small.

Kas di Kultura for example facilitates the printing of press for information regarding cultural developments, also the national archives in cooperation with other institutions does publish a magazine.

Besides radio Hoyer does broadcast and has special cooperation with Kas di Kultura for the information on cultural matters. Kas di Kultura has its own studio for producing radio and television programme.

Functional Creations +

It is important to stress that regarding this matter that we do not focus on only commercial industries but also on public agencies that can create content, for example the department of culture and education which is important to create the necessary policy.

Regarding the area of design there are one commercial fashion designer in the area, apart from the fashion department of Fefik, it is important to mention that there is also an architect bureau in the area IMD Design.

The only area that is not being exploited in the zone is new media, that comprises software development, video games and digitalized creative content.

On the subject of creative services it can be acknowledged that there are architectural companies in the zone, creative research and development centre.

To summarize it can be said that the zone has if analyzed using the background of the classification of the UNDP already the most important characteristics to be categorized into a creative industry zone. It is important to stress that the heritage component is the most important catalyst for a further development, due to the fact that it is already a fully developed asset that is properly exploited by tour companies as well the individual taxi drivers. However there are great possibilities for the other sectors because the infrastructure is there to promote and intensify the efforts to create more content in and for the zone.

 Preconditions creative city

Next we will take a look to the preconditions as stated by Mr. Landry for the further development of the zone of Scharloo and Pietermaai. In this context we will use also classify each precondition in five grades:

++: excellent;
+: good;
+/-: moderate;
-: nonexistent;
--: negative.

<table>
<thead>
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<th>Nr</th>
<th>Preconditions</th>
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<td>1</td>
<td>Personal qualities</td>
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<td>Urban spaces and facilities</td>
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✓ The precondition personal qualities is present in the zone there are a great group of people that who think
creative and who takes initiatives but the problem is that they are not on the strategic points to foster a more dynamic development of the zone.

- Regarding the precondition of will and leadership it can be acknowledged that there lack still the overall awareness of the possibilities of the creative city for the fully developed of both zones stimulating leaders that have developed a story of what the creativity city could be and how to get there, with the exception of the development of Pietermaai for student facilities and the vision to have a Quartier Latin in this part of the city and the past cultural initiatives.

- The precondition human diversity and access to varied talent is highly present in the area, especially in the area of Pietermaai as Scharloo there is a mix of how Mister Ladry call it outsiders and insiders creating in Pietermaai a vibrant community.

- Although there is an organizational culture latent in the zone, it must be acknowledged that there must be attention given to creating awareness that a creative learning concept exists and that is responsible for creating a imaginative action in the zone. As stated by Landry being innovative is risky and scary, thus approval and recognition devices are essential. Competitions, prizes and public acclamations are one way to achieving the objective. Besides focusing on learning organizations and organizational capacity is very important, first learning, continuous learning, has to be placed on centre stage and secondly on every level from individual to institution there must be awareness that it is important to have appropriate handling and implementation oriented capacity to be developed, so that innovative ideas can be absorbed learnt and applied.

- The precondition local identity is very strong latent in the zone, taking into consideration the cultural heritage of the zone and the historical present in the zone.

- There are public spaces already available. However there is great potential of developing spaces that till this moment does not has a creative use, two examples can be given.

- To be successful it is important to have a large networked community, there must be networking between firms, within firms, with similar sectors and across sectors, as well between the sectors and the university, the public and commercial companies. Where everybody is learning of each other and from the best practices in the zone. This is not still one of the main strengths of the sector.

Taking into consideration the preconditions as presented by Mr. Landry it can be concluded that there is some work to be done on especially fostering will and leadership and to create networking and associate structures.

Factors to Foster Creative Clusters

Finally we will take a look to the factors as stated by Professor Wu for fostering creative clusters in the zone of Scharloo and Pietermaai. In this context we will use the classification used by the other theories:
++: excellent;
+: good;
+/-: moderate;
-: nonexistent;
--: negative.

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<td>1</td>
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<td>Diversity and quality of space</td>
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Although the study of Mr. Wu did not concentrate primarily on creative industries as described it is still important to analyze his factors in relationship to creating creative clusters.

- On the subject of university research it is clear that till this moment there is not research done by our university regarding this topic. Although there was the intention of the department of economic affairs to finance an “academic chair” for creative economy.

- There is no venture capital for the development of creative economy, although there are funds especially for the renovation of the cultural sites.

- Definitely it can be stated that Kas di Kultura can be a very important anchor organization for the further development of the zone in the area of Scharloo while it can be stated that the Jewel investment group has done a lot for the development of Pietermaai and can be considered as an anchor organization for the area of Pietermaai.

- Concerning the factor appropriate knowledge and skills it is clear that in the zone and on the island there is sufficient knowledge to develop the zone.

- The quality of service and infrastructure can be improved. Especially the public infrastructure can be considerably improved not only to facilitate traffic for vehicles but also to make it easy and stimulate pedestrian to use the area, there is not enough shadow
to walk during the day while during the night there are especially security issues.

✓ Although the government has actively contributed to put Curacao on the World Heritage List, the initiatives to foster and create a creative zone have not been optimally exploited by the government.

✓ Finally it can be acknowledge that an important value of the area the diversity and quality of the space.

The main issues that must be addressed are university research to further strengthen the concept and in the best case to use the Creative Zone Scharloo and Pietermaai as an example. Furthermore although not urgent it will be very convenient to have a venture capital fund to attract companies in the zone and to foster new activities and third there must be a effective public policy regarding the further development of the zone.

After analyzing the creative zone using three theories we came to the astonishing conclusion that besides the zone described comprises creative industries especially the part of Scharloo does has the characteristic of creative industry due to the fact that it is used primarily by the tourist industry as a show case of our past. Taking this into consideration we will take a look to a possible operational model to assess the further promotion of the zone to be the area where creativity takes place.

Creative Zone Scharloo and Pietermaai the Operational Model

Before discuss a possible operational model it is important to formulate what we want to accomplish with the creative zone.

We will come to our objective by taking into account that in the creative zone the main actors are the creative industries or in the case of Scharloo creative institutions that are at the backbone of the creative economy.

Furthermore we have to acknowledge as presented by the United Nations Creative Economy report 2008 that there are tree mayor drivers for the creative economy worldwide. First the increase of the use of technology and secondly an increase of worldwide demand in creative goods and services but in our particular case the focus and importance of tourism.

The zone of Scharloo and Pietermaai already proofed its value in this regard taking into consideration that especially Scharloo is a tourist attraction for visitors who wants to take notice of our vibrant historical heritage sites while Pietmaai on its turn have become an important center of young students from abroad who lives in the area when do their term of probation on the island and who generates a lot of commercial activities.

The operational model for the area of Scharloo and Pietermaai is how we can further exploit the value added that already existing in the sector concentrating at one end on our cultural heritage and the possibilities that the zone offers for foreign students to contribute to our tourism and economy.

The main task will be how to capitalize on the zone in creating more value added products and services using creativity as the main instrument and more importantly making use of the creative potential of the zone.

The first step will be to identify anchor organizations that are willing to foster the concept within the zone, for example Kas di Kultura will be a very good candidate. This organization of groups of organization is responsible to create the essential networking between the different stakeholders in the zone but also outside the zone, for example the different tour operators will be an important stakeholder taking into consideration the concept, and finally they are important in fostering leadership and will.

Secondly it is important to foster government active involvement in stimulating the concept. As mentioned earlier government involvement will be of crucial importance for the further development, in this particular case the government involvement will be in financing through the department of economic affairs of an “academic chair creative economy” that studies for example the case of Scharloo and Pietermaai in terms of assessing the creative economy in the zone. But also to official declare the zone of Scharloo and Pietermaai creative zones, naturally after close consultation with the stakeholder in the zone. Besides the government has to look to create a venture capital fund for attracting certain kind of industries in the zone, which will be closely related to the heritage foundations of the area. Because a tourist already sees our cultural heritage maybe it becomes time that he or she to feel, taste and experience it. Besides, the government will be responsible to improve the infrastructure in the zone. Finally, the government will be responsible through its tourism department to promote the zone on the touristic map.

A third important component will be the assessing and sustaining the creative process. As mentioned earlier the aim is to further exploit the potential of the zone, possible tool will be using the cycle of urban creativity15, consisting of:

✓ Helping people generate idea and projects;
✓ Turning ideas into reality;
✓ Networking, circulating and marketing ideas and projects;
✓ Delivery mechanisms such as cheap spaces for rent, incubator, units or exhibition and showcasing opportunities;

15 Creative city, p 224
Disseminating results to the city, building markets and audiences and discussing these so that new ideas are generated.

Although we think that more analyses must be done we are sure by mixing these components the creative zone can be created.

REFERENCES


Charles Landry, The creative city, a toolkit for Urban innovators, 2008


Weiping Wu, dynamic cities and creative clusters, 2005