For all the time, money and energy invested by policy-makers and academics into producing ‘mapping documents’ of the creative industries, it is remarkably difficult to find any actual maps of the creative industries. More common are statistics and taxonomies that aim to furnish the initial 13 categories that comprise the Blair government’s creative industries with some sort of empirical detail. This kind of work now goes on internationally, producing little more than a variation of the same.

In assembling these maps of creative industries for this newspaper, our interest was to tease out some of the many neglected relations that make creative activity possible for designers. We are also interested in how design, as an idiom of expression, addresses the constraints of the media form of the newspaper and in so doing produces maps that reveal creative relations in distinct ways.

Obviously the media form is always going to set limits. There’s another factor motivating these designs as well, namely a curiosity with the way the imposed presence of a common design element—in this case, the sign of ‘creative industries’—across all maps renders a variation of ‘the political’ in the design process. ‘The political’ is understood here as antagonisms that underscore and penetrate the otherwise smooth continuum of relations typical of so much design. From this clash comes the logic of variation.

These maps provide a quite special resource for research on the creative industries, offering a unique insight into the multi-dimensional relations that condition the possibility of creative expression. The ‘nodes’ and ‘connections’ in any particular map oscillate between the singular and the common. There are ‘actors’ (be they friends, businesses, media forms, institutions, brands) that are totally specific in one map, along with others that are common across maps. At this point, one can detect the multiple layers and relations that define the life of creative designers.
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WHERE DO DESIGNERS’ BOOKS COME FROM?—CORALIE VOGELAAR
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love-work
a map of romance, partnership and creativity, changing over time in Amsterdam
an overview of work created under the influence of love
contribute
tell your story - show your work
now interviewing Amsterdam-based couples and ex-couples of artists, musicians, designers, photographers, performers, video and filmmakers, writers, architects and other creative professionals
voluntary contributions by first name (or anonymous)
call or e-mail +31(0)20 626 0727 map@love-work.net
love-work.net
studio Rogério Lira with Michael Murtaugh

from brief encounter to long-term commitment

LOVE-WORK MAP BY STUDIO ROGERIOLIRA
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Creativity is a weird thing isn’t it? It’s difficult stuff to deal with. Luckily enough there’s some help at hand. On the net and in nice self-help books, you can find massive amounts of tips, trics and rules to get the creative juices flowin’. But there’s a lot of them and where should you start? What are the best rules? The editorial team of this paper looked them all up and made a nice selection for you. Here they are.

We proudly present to you: THE 19 x 71 x 71 = 9.5779 GOLDEN RULES OF CREATIVITY!
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AUSTRALIA ≠ THE NETHERLANDS
Kate McAlinden (1972), artist and urban designer visited Amsterdam one week in 2005
Children’s playgrounds are integrated into the streetscape – literally placed on the hoofpath. In Australia playgrounds are always fenced off and usually away from the ‘life’ of the street. It’s possible to see tiny piles of living area’s and even bedrooms. People avoid the appearance of passers-by with elaborate displays of crowns and knick knacks. There are very few Thai, Chinese, Vietnamese, Japanese, Indian, Greek, Lebanese or Malaysian restaurants – which are all common in Australia.

BELGIUM ≠ THE NETHERLANDS
Avin Deement (1979), director de Appel lives and works in Amsterdam since 2003
Belgian love to show off with knowledge and tradition. In the Netherlands you are labeled rappel as an intellectual if you cite a thinker in passing.
The Dutch are very deliberate and individualistic; the Belgians are either prepared to devise compromises and to go with the creative spirit. The pragmatic utopians of the Dutch is striking. Big ideals are often brought in practice again, even if time after time they appear not to succeed or are resulting in failure.

BRASIL ≠ THE NETHERLANDS
Rogério Leite (1966), designer lives and works in Amsterdam since 1995
Life in Brazil has a much more subtle and complex mix of belief—possibilities. Belief is rarely taken seriously here. Things are just what they are. In Brazil there is a sophistication or contempt. Conformity scores much higher points. It is a very unpretentious place. As a foreigner this is a tough thing to learn. In Brazil people get to wear short sleeves most of the year. The body is constantly in touch with the rest of the world and there’s a lot of physical contact. You are less likely to feel lonely.

DENMARK ≠ THE NETHERLANDS
Sebastian Campanion (1970s), designer lives and works in Amsterdam since 1999 to 2005
People like to think of themselves as tolerant – sometimes it’s just because they are afraid of saying no.
People like being rude. Next to tolerant, ‘rude’ is something that the Dutch feel proud of. People often feel that The Netherlands is superior to other countries, especially Germany and Belgium.

FRANCE ≠ THE NETHERLANDS
Marie Proyart (1970), student typogrophy level 2 and 3 in France lived in Amsterdam since 2004
The Netherlands, the country where I had the worst crossroads ever. Dutch people systematically try something to eat or drink before getting into the train. In the train, they are very loud on mobile phones, whereas in France, we start to be ashamed for using it.
The curriculum are left open during evenings. You can see everything. It goes with the mentality ‘I have nothing to hide’.

GERMANY ≠ THE NETHERLANDS
Kristin Maurer (1987), lawyer lives and works in Amsterdam since 2002
‘Typical German in discipline, hard working and endurance.’ In the Netherlands this is not done. When we do it nowadays you’re asked to take it easier.

GRECE ≠ THE NETHERLANDS
Aspasia Nasopoulou (1972), composer lives and works in Amsterdam since 2000
The majority of Greek men in the age range of 35-55 have more weight than the Dutch men. Dutch women between 48-55 seem to be heavier than the Greek women in the same age. Greek people are generally more open to invite people to their own houses. They open their homes for other people. Gatherings, dinner and even meetings are very common in the house. Dutch people are more closed in this field.

ICELAND ≠ THE NETHERLANDS
Stíli Sigurðardóttir (2000), student design studies in Vilnius since 2000
The food in the walls are very awkward. The quality of the food is dreadful. The thought crosses my mind: ‘Where have the hands of the people been?’ It doesn’t really increase my appetite. It often seems to me that the Dutch have been told not to apologise for anything. Everything works in anonymity. That’s what the Dutch do, organizing. But once it is in a system it’s impossible to change it, except with another system.

LATVIA ≠ THE NETHERLANDS
Egīte Zaune (1971), researcher lives and works in the Netherlands since 1997
In Latvia we celebrate name-days. When ‘it’s yours’, you need to be ready for unexpected sorprises and unexpected invoices. Latvian anniversaries are about flowers. Colleagues always give them on birthdays together with a ‘collective’ present.
Here an anniversary is a kind of ‘cake day’.
Everyone knows you on your birthday, no matter if you like it or not. Known from colleagues are very unusual in Latvia.

LITHUANIA ≠ THE NETHERLANDS
Asta Helynė Balčiūnaitė (1986), English teacher lives and works in Amsterdam since 1993
In Lithuania you take off your shoes if you enter someone’s house. The street is a collective property and thus dirty. The same counts for apartment buildings. The hallways and elevators can be neglected, but the flat inside will be spotlessly clean.
If you’re introduced to someone at a Lithuanian party, you’ll only tell your first name – not your family name – and you don’t shake hands.
The Lithuanian society is currently changing more rapidly than the Dutch.

POLAND ≠ THE NETHERLANDS
Maja Balin (1978), designer lives and worked in Amsterdam from 2002 to 2006
Dutch people seem to refuse to get old. You can see it by the way they look, act, and dress: not old but beloved (dressing up, self-confident).
People aren’t very spontaneous and can’t get crazy on parties. Partying with Polish always ends up at 6 in the morning, with a huge hang-over the next day.

SOUTH KOREA ≠ THE NETHERLANDS
Min & Sulki Choi, design researchers lives and worked in Maastricht from 2004 to 2005
‘To us, originating from a culture where everything moves and changes so quickly, where they say “change everything except your family,” things are just too slow here. Decisions take time to be made: people walk so slow, you have to say “fascinate me” all the time. On a physical, urban-environmental level, it seems to manifest itself in the age-old aspect of the buildings. One day we see an old building become a film set, covering the general material, in an attempt not to touch anything on the external surface. Many buildings look like stuffed animals: dead but beautifully preserved.

SPAIN ≠ THE NETHERLANDS
Olga Vázquez Ruano (1972), architect lives and works in Amsterdam since 1999
The minute someone steps out in the street in Spain he’s walking onto a stage. It is tacitly assumed that one should dress up in order to exhibit oneself and draw attention by having loud conversations. Here I like the fact that people make a habit of occupying the streets in a shameless way. Instead of setting up theater, it’s more like pulling the intimacy of the living-rooms onto a place where everyone can see their clothes, their hair, dress down, stand back and speak softly. Idly enough passers-by are expected to ignore the display and pretend not to get a glimpse of the exposed ‘gezelligheid.’

SWITZERLAND ≠ THE NETHERLANDS
Cristin Willibald (1962), musician/performer lives and works in Amsterdam since 1995
‘There’s a lot of self-esteem here, and not too much humbleness. In Switzerland there’s a lot of uncertainty which can be confused with humbleness. Here you aren’t told to be great before you try out something you believe in. If you don’t succeed, you switch towards something you might realize easier.’
You won’t lose your face in doing that.

UKRAINE ≠ THE NETHERLANDS
Alimena Kablitsa (1973), visual artist lived and worked in Maastricht from 2004 to 2005
The Dutch word for beauty (schoon) means clean, something ordered. Slovak word for beauty (krásno) has roots in the ordinary, something almost unordered.
Despite the density, there is less physical contact. People don’t expect to talk to each other. In a train in Slovakia, you will be talked to within minutes. Here I’ve been approached by a stranger in 5 years. Walkman and huge placed in the seat next to you is ways to indicate that one doesn’t wish to be talked to or touched.

UKRAINE ≠ THE NETHERLANDS
Sebastian Campanion (1970s), designer lives and works in Amsterdam since 1999 to 2005
People like to think of themselves as tolerant – sometimes it’s just because they are afraid of saying no.
People like being rude. Next to tolerant, ‘rude’ is something that the Dutch feel proud of. People often feel that The Netherlands is superior to other countries, especially Germany and Belgium.

People don’t just criticim stop them, which makes them less worrisome and more spontaneous.
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network cultures. Critique should aim to change policies, and define alternative models, instead of merely deconstructing the agenda of today’s business politicians.

MyCreativity emphasizes re: and search. Let’s formulate questions and new strategies. Neither excitement nor scepticism are sufficient responses. Since policy formation is never about the production of original ideas, but instead is a parasitical function, we have some confidence that eventually the range of activities and concepts generated within MyCreativity and similar events will trickle up the policy food chain of creative industries. No need for extensive lobbying. Copying, after all, is the precondition of TheirCreativity - an activity engaged in concept translation.

Trading the Playful

The scattered and fragmented character of experiencing work and working conditions, in short its postmodern nature, means that young people in particular that enter the labour market are fully exposed to neo-liberal conditions. The rhetoric of deregulation has always been a ruse for ever-increasing stratagems of biopolitical re-regulation.

[continues on page 2]

The Tragedy of the Suits
From an anthropological perspective, such policy-meets-business events index the class composition of the creative industries. And in some respects, the endangered species might be those positioned as managerial intermediaries - the policy writers, consultants and arts administrators, government ministers and business representatives. The increasing proliferation of social networks associated with new media technologies is one explanation for this: who needs an intermediary when you’re already connected? The consultancy class is in danger of becoming extinct due to Web transparency. The other key reason concerns the disconnect between political architectures of regulation and the ever-elusive transformations of cultural production situated within information economies.

Dream, Yo Bastards
The MyCreativity project, of which this newspaper is a part, is not focussing on the critique of creative industries’ hype. It was our intention to go beyond the obvious deconstruction of the Richard Florida agenda. Our interest has always been about setting forth expansive agendas and understandings of the interrelations between culture, the economy and network cultures. Critique should aim to change policies, and define alternative models, instead of merely deconstructing the agenda of today’s business politicians. MyCreativity emphasizes re: and search. Let’s formulate questions and new strategies. Neither excitement nor scepticism are sufficient responses. Since policy formation is never about the production of original ideas, but instead is a parasitical function, we have some confidence that eventually the range of activities and concepts generated within MyCreativity and similar events will trickle up the policy food chain of creative industries. No need for extensive lobbying. Copying, after all, is the precondition of TheirCreativity - an activity engaged in concept translation.

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The Untimely Untimely

Meanwhile, creative labour establishes its own technics of border control. Who’s cool? What’s in, what’s out? Being subversive is the ultimate consumer behaviour. This sell-out of the rebel act has made it difficult to define what is, and what’s not political. All creative expression can—and will—ultimately undermine power relations and establish a New Order. The queer muslim squatter is inevitably an agent of global capitalism and on the forefront of things to come. This cynical look on the ambivalent aspects of identity and urban life makes it increasingly difficult to act out and make a stand as all gestures, including the right to remain silent, can—and will—be integrated into the Creative Machine. Instead of desperately looking for the next wave of Artificial Dissent, we may as well reject this logic and search for common strategies. The untimely style no longer exists. All retro is in fashion, all media are cross-bred. Hyper-cultural connections in-between here and there, now and then, us and them are fully exploited. Both critical and imaginative concepts have ceased to be visionary and instead can become operational (from meme to brand in a week) in no time. We need to take these mechanisms into account when discussing alternatives.

Are You Created?

Before we start talking about an ‘industry’ or an even a ‘creative economy’ we will have to sort out a variety of topics that in fact remind us more of the late mediaeval ‘guild’ system than of modern ‘industrial relations’. The guild operated as a self-regulating mechanism whereby best practices were defined within the peer-system of artisans. In this sense, we see creative workers as embodying the information-middle ages. And this is a key reason why creative industries policy rests safely in its own stratosphere of self-regulation and outsourcing, albeit with welfare recipients in the form of creative consultants, incubators low on ideas, and academics susceptible to directives from above. Art and design and many other creative processes are proclaimed to be integrated in society and are consequently no longer situated in the margins.

Operation Create Freedom

Do we really want to econimize all creative efforts? Of course giving away for free is also an economic act. Peer-to-peer production is also taking place within the existing economic framework. As many have concluded before, gifts are not undermining power structures per se. Free production, outside of the money equation, should be a matter of choice, not the default option. This is the task ahead of us. To share has to be an option, a voluntary gesture. We have to think up, and experiment, producing culture with other economic models, on a global scale, and this newspaper wants to play a role in that process.
This is no surprise. Symbols allow us to explicitly express all sorts of values. Money is a good example. It brings us to agreement—something that is often the problem with the world in which we live. People who have different goals or objects can facilitate trade between apples and pears. It becomes more problem-free when we can substitute the word “money” for the word “family” in this example. Making explicit is difficult to relate to our everyday experience of existence; however, it is part of the larger frame of the database. The more we make our lives explicit, the further removed from them we seem to become. A major drawback of the information society is that just about everything is made explicit so that it can be set into a database. Removal from the lifeworld to the system world is a side effect. For centuries, humans were an unexplained miracle. But thanks to the scientific methods that have dissected our DNA, we have come to see human beings as systems we can control and manipulate. People with odd genes can be corrected by plastic surgeons. People who are depressed simply have the wrong chemicals in their brain, and are prescribed pills so they can have fun with everybody else. How is it, wondered the eighteenth-century poet Edward Young, that we are all born as originals yet most of us are as copies? We have arrived at the point where we must ask ourselves if there is even a “lifeworld” left. Have we outstretched ourselves for good?

YOUR CREATIVE INDUSTRY TACTICS WILL COME BACK AND HIT YOU IN THE FACE

Organisational structures have no useful purpose in nurturing human beings’ true life potential. Organisational structures are geared toward keeping themselves alive. Indeed, a human being can easily become the prisoner of his own organisational ability. But despite the fact that we sommes indignes, we have the freedom to be hugely creative at introducing lifeworld elements into the system world. Paul Schnabel, director of the Social and Cultural Planning Office in the Netherlands, calls this ‘domestication’ and ‘from the inside’

Do not be surprised if they have no lives, and so we keep on smiling discretely and try not to break each other’s trance. It seems to be getting more and more common to have no life. This is probably connected with the high degree of organisation in our society. We are all born into a world that has largely already been invented and designed: twenty kinds of body lotion, motorways for cars, nuclear bombs, glamorous gadgets, frying pans, mouthwash to mask your dog’s bad breath, dildos-shaped remote controls. For primitive hunter-gatherer people, work and private life were intertwined. The hunt served the practical goal of food production but was also a mythical event in itself. Consumer premises buy in the supermarket. We are managers, shareholders, employees, consumers. Modern humans play a part in a system and live in a personal world parallel to it. Paul Schnabel delineated this distinction in his essay in The Theory of Communicative Action [1]. The “lifeworld” is the terrain of culture, personality and social networks. It is a world in which people concentrate on reaching agreement—Habermas speaks of “communicative action” about what is happening (truth), what is good (rightness) and what is real (truthfulness). The system is the terrain of the bureaucratic apparatuses of state, science and economy. The system is less oriented to communicative action than to the achievement of concrete goals; acting instrumentally and strategically are paramount. The separation of lifeworld and system world increased in step with the rise of symbolic system world. Paul Schnabel, director of the Social and Cultural Planning Office in the Netherlands, calls this ‘domestication’ and ‘from the inside’.
The Netherlands have many creative spots like the Landbouwbelang. Some of these are located at: De Balie and Paradiso in Amsterdam, Tivoli in Utrecht and Wereldmuseum Rotterdam - are currently important cultural institutions. Most of the new ones, however, do not last long. Until the end of the nineties the Graansilo, west of the central railway station of Amsterdam, was the most important underground cultural centre. The building was vacated by squatters at the weekend. Meanwhile, creative people without money moved to other places like Rotterdam, Antwerp, Berlin and Marseille, which could not be squatted or bought. Funds would still be found. Oddly enough, the debate surrounding the prohibition of squatting is only aimed at housing. The role squatting plays nowadays is marginalised or ignored, not only by the mainstream media but also by the government. Thus, despite official policy that claims to create an environment in which creativity in the city can flourish. Thanks to the work of the American Richard Florida, the Dutch government knows that making an economy healthy implies investing in the creative industry. According to Florida, creativity, relatively free and open atmosphere is essential for a climate in which creativity can thrive, such as social climates like Amsterdam, Paris and London have. Well, Florida has a point in saying that the cultural class begins with the people who can make a good living out of there creativity. In his theory there is no room for the creative underclass. The people who make art without money, who throw parties out of necessity and launch new magazines in order to change society, or at least to let people know what is going on in the underground. This group can’t be found in liberal and rich cities like Amsterdam, because it is too expensive to be creative to work there. Strangely enough the creative underclass is present in Antwerp, Berlin and Rotterdam. Cities where opinions keep clashing, where polarization – of which structuring this decision is based on factors largely outside the control of policy. Every country would like to believe that its unique 'cultural' success is due to the recognition and form the platform for a new economy. In that respect, the optimistic glow of the creative industries economic development advocate is not unlike the freshly minted fine arts graduate who believes their talent will flourish them with a successful art career. It might happen, but there is an added problem to that. First, no goodRecipe

The designer and the film director, no matter what their aesthetic is contemporary, in the zeitgeist. The designer and the film director, no matter what their position within an aesthetic hierarchy. At the end of the day, everyone wants to be cool. While the globalising effect of being cool is an ever-elusive prospect that consumes the minds of both the finest and highest-paid cultural artists, there is no doubt that a key part of being cool is cosmopolitanism, of being able to transcend one’s social location to be ‘at home in the world’. Returning home with tales and trinkets from afar has long been a role for a particular class of the upwardly mobile. To be cool, you know what makes a good cosmopolitan: a status, by which time, you’ve found a cute new Thai-fusion joint). If you were a Vietnamese restaurant before it gets a good caipirinha, and are a regular at the new Vietnamese restaurant before it gets

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The potential of the autonomous movement to exploit has appeared to be surprisingly small. Individual artists, designers, theatre-makers and other creatives have to alter to hip, flexible entrepreneurs who pay commercial rents for their working spaces just like everybody. In the neo-liberal society that dominates the West, most especially since 2001, there is no space for elements that can’t be translated into money. Let alone being able to grasp the hegemony of society. The latter has always been the most basic function of creativity in Western society. Creating another new world, an ideal, a utopia, showing what is possible when thinking outside the existing paths. Needles to say, the neo-liberal system is not eager to give this creativity a chance and has defence-mechanisms to marginalise and exclude it effectively. To be honest, exclusion isn’t even necessary anymore. A marginal existence in contemporary culture is basically the same as a non-existence. A possible solution? That’s not easy to say. In ‘The Creative Class-struggle’, Lovink raises an interesting point about the growing class-struggle between those who see themselves as an economic factor, and the those who don’t. ‘It’s a question of whether both groups have anything in common – or ever had’, suggests Lovink. Good question. In the metines, however superficial they might have been, both really had something in common. Graphic designers, marketers and product-designers did participate in projects together with people who had the word ‘creative’ tattooed on their forehead. Businessmen from the beer-multinational Heineken–

dressed in tie and suit – really admired the inappropriate designers from DEPT, who were smoking weed the whole day while making their designs – heavily influenced by street-culture – on their Apple-computers, spinning some wheels on the turntables that were situated in the middle of the office-space in case they experienced a creative dip.

The relationship between both groups – the creative class and the creative underclass – has changed dramatically in less than ten years. Reason? A change in who stipulates the cultural agenda. The government, businesses and media – the representatives who dominate the cultural landscape – are driven by the same goal: to eliminate risk. The result? Mainstream culture without any tension. The only solution to prevent real creative culture from existing in conflict. Sadly enough the last few years the alternative left-wing institutions have given their faith to the “multitude”. To be short, the idea that, when it comes to creativity, individuals who are loosely connected can make a fist and in the end affect real change. A very naive hallucy. And therefore dangerous. Let’s make some conflict! Seen in that light the proposal of Sybille Dekkers doesn’t seem to be that bad after all.

But alas, it is not creativity that has crept into their dreams, but hard cash. The twenty million is above all else an economic investment whose goal is to strengthen the financial position of Amsterdam. The creative industries are viewed as the basis for a future economic boom. It seems to have been forgotten that creativity also means a creative way of dealing with rules. This city is over-regulated; every square metre has a purpose. Any unexpected movement is nipped in the bud. Where is the noise? Where is the undefined? The uncontrollable? A ‘creative city’ needs a bottom layer – a layer of research, space, confidence, and many, many margins. This includes unsuccessful projects. Creativity arises from dialogue and a public sector that supports it without economic motives. It arises from a physically and mentally inviting public space where people are paramount, not financial interests or carefully thought-out instructions. ‘Cultural’ space like this needs political protection. It is not a sector in which money grows, but a field that gives shape to meaning. It is the domain in which Prime Minister Balkenende’s debate about norms and values could have achieved more depth. It is not the Minister of Economic Affairs who should be the standard-bearer of the creative revolution, but a Minister of Culture. A member of government who can convince the Lower House of the importance of culture: someone who understands the social and moral significance of creativity. It is the job of the next cabinet to appoint such a minister. And – to jump ahead of things – Femke Halsema seems to me to be the obvious candidate. Because she understands that culture begins with people, with humanity, and with ‘freedom as an ideal’ (1).


1/girl (25+, also ©©) for serious relationship
BY MIEKE GERRITSEN – In the 17th century artists mostly painted clouds and windmills, because these were things they often saw around them. Today, many artists work with symbols and logos because their environment is largely comprised of these. Logos make an imprint on the meaning of a place. Louis Vuitton, Burberry and Italian trattorias give international appeal to their neighbourhoods. In new suburbs, exotic bakeries, Muslim butchers, markets and groups of young people globalise the street scene.

Logos arise out of a strategic interest: you can use them to differentiate yourself from others. But lately the logo has expanded into lifestyle, neighbourhood strategy, and business model. We sometimes forget that we live in the real world of houses, cities and infrastructure. We must think about the knowledge industry and network strategies, and go searching for new models for commercial success. Structures we have learnt from the Internet are becoming recognisable in the streets. Ten years ago, we tried to look at the Internet as a metaphor for the real world. Digital cities and online shopping malls popped up everywhere. Since then, through study and experience, we have adapted the characteristic traits of the Internet, and we copy its strategies and structures as we can. We can do our own networking, blogging, chatting, gaming, collecting, shopping and strolling – drive the contemporary world, offline as well. More and more, we get our groceries delivered at home, our Tom Tom navigation tool marks out our route, we buy microbrewery meals in the supermarket, and DIY stores allow us to put together our houses ourselves.

Digital media and technological developments have taught us to rank information and images, order content, and think in structures. We are skilled at designing new commercial models and innovative products and services. As the digital revolution continues, so do the cultural changes that result. The Internet contains media previously known as art, distribution and copyright. The new generation of cultural producers is challenging notions of media, art, distribution and copyright. The Internet has seen an evolvement and re-circulation of creativity, is say, money matters, but with the new digital advertising, acquiring ads and selling ad space for the sake of a work of art is not the everyday activity of the artist. Commercial tendencies, the slow disappearance of cultural subsidies, and the rise of the creative industries teach us, though, that artists must take care of themselves. The idea of creative industries is actually not about industry but strategy: a strategy for promoting tourism and entertainment. In architecture, icons are taken as the starting point for every important new project. The intent is that tourists will want to photograph themselves in front of your building, and the media will reproduce it many times and thus publicise it, as has happened with iconic structures like the Eiffel Tower in Paris and Frank Gehry’s Guggenheim in Bilbao. The effect of the rise of creative industries is an increase in designer bars, designer products, art biennales, trend development and the promotion and production of superstars. Marketers will be the artists of the future.

BY HANNE MUGAAS – A new generation of cultural producers is challenging notions of media, art, distribution and copyright. The development is taking place online where the popular archive is being modified and reused.

The Internet contains media previously unavailable outside of controlled broadcasts or locked into consumer products such as records and videos. Through the web, this media becomes accessible, and its usage and mutability becomes its main attraction to cultural producers. Working methods once the domain of hackers and the ‘open source’ movement are nowadays an everyday practice for many. The Internet has seen the explosion of creativity among young people who grew up with technology – their situation is thus quite different from that of their parents.

The New York based artist Michael Bell-Smith launches his work both in galleries and American entertainment. Collaborations with the Internet personality Talk-Over, that lets participants write their own public relations texts. He creates a website where one can download the software performs this text as music by stitching together small samples consisting of these public words pop hits played in reverse.

The Internet has a new model for commerce. Users can download pop songs for free, and the artists receive a share of the profits, which means that the artists have control over their own distribution. The Internet, the world looks very different from how it did in the 19th century, when copyright came into force and the bizarre idea took hold that an artist is a genius who invents everything he or she creates him- or herself, almost in the name of God, and who therefore owns his or her creation. The Artvertising project is an example of a work of art based wholly on the copying of an idea and a success strategy. The characteristic self-willed quality of this copy has proved its legitimacy as an artwork. The copyright system will change, and through this, the images around us will also change. The Internet has a new model for commerce. Users can download pop songs for free, and the artists receive a share of the profits, which means that the artists have control over their own distribution. The Internet, the world looks very different from how it did in the 19th century, when copyright came into force and the bizarre idea took hold that an artist is a genius who invents everything he or she creates him- or herself, almost in the name of God, and who therefore owns his or her creation.

Today, the Internet and the world looks very different from how it did in the 19th century, when copyright came into force and the bizarre idea took hold that an artist is a genius who invents everything he or she creates him- or herself, almost in the name of God, and who therefore owns his or her creation.

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Chris Moundarbel, an MA art student at Yale, got hold of the software for the then up-and-coming blockchain, directed by Oliver Stone. He shot a scene from the director’s epic using the bootlegged script and a cast of students. Moundarbel leaked the scene on the Internet, where thousands of people linked in. The footage was sent by Paramount Pictures, which claims the movie clip is almost identical to the scene in Stone’s Talk-Over, that lets participants write their own public relations texts. He creates a website where one can download the software performs this text as music by stitching together small samples consisting of these public words pop hits played in reverse.

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Jean Baptiste Bayle, an Artivist activist based in Paris, has recently copied the structure of MySpace to create MyOwnSpace. The site is operated as its original, enabling social networking, although the advertisements are links to Bayle’s projects on the web. Bayle also created “Popoutism”, a project made in collaboration with the Internet personality Talk-Over, that lets participants write their own public relations texts. He creates a website where one can download the software performs this text as music by stitching together small samples consisting of these public words pop hits played in reverse.

The New York based artist Michael Bell-Smith launches his work both in galleries and on the Internet. Drawing on the Internet phenomena of “mash-ups”, where different parts of popular culture are mixed together to create new meaning, he synced and layered the chapters of the Biennial performer R. Kelly’s DVD Trapped in the Closet, creating a new work which is the “sum” of R. Kelly’s original. The artist Cory Arcangel, also living in New York, recently outsourced the American cult movie Dazed and Confused to India where it was dubbed from English to Tamil. Such hacking or remixing comments not only on the big business of outsourcing in America; it also to challenge copyright or, let’s say, money matters, but with the new digital advertising, acquiring ads and selling ad space for the sake of a work of art is not the everyday activity of the artist. Commercial tendencies, the slow disappearance of cultural subsidies, and the rise of the creative industries teach us, though, that artists must take care of themselves. The idea of creative industries is actually not about industry but strategy: a strategy for promoting tourism and entertainment. In architecture, icons are taken as the starting point for every important new project. The intent is that tourists will want to photograph themselves in front of your building, and the media will reproduce it many times and thus publicise it, as has happened with iconic structures like the Eiffel Tower in Paris and Frank Gehry’s Guggenheim in Bilbao. The effect of the rise of creative industries is an increase in designer bars, designer products, art biennales, trend development and the promotion and production of superstars. Marketers will be the artists of the future.
artistic mavericks who stopped materializing their own
joining the unstoppable troops on the creative front? The
their creative talents on repeated tricks and self-exposure.
express their ideas. They should try to abstain from playing
of imagery and products that are burdening today's world,
 said: an artist faces the danger of consuming himself.
of luxury items and hollow signs. Or, as Truman Capote
mical act of self-sacrifice and creative
works. It was a political and almost
ritualistic act of self-sacrifice and creative
destruction that required a complex
division of resources and destroy of
7,000 items they possessed

This self-fulfilling prophecy will eventually lead them into a
they have decorated, drink the beer they helped to promote
themselves have created. More and more they are dancing to
prime target group for the very products that they

badly constructed products at IKEA, and for designing


MORE AND MORE ARTISTS ARE DANCING TO
THE RHYTHM OF THEIR OWN ECHO

1. DESTROYING
Artist Michael Landy received much
attention from the public and the media
with Break Down, his performance at an
abandoned C&A department store
in London's Oxford Street. During two
weeks, Landy shredded all his tangible
posessions in front of an audience,
including his Saab, passport and clothes,
like his own and other artists
It was a political and almost
ritualistic act of self-sacrifice and creative
destruction that required a complex
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2. ALTERNING
Jordan Matts Clark is most famous for
his works that radically altered existing
structures. His building cut (he would
cut a house in half vertically or drill huge
holes in walls) change the experience of the
building and its surrounding environment.
By working with abstraction he tried to expose
the ambiguity of a structure, the ambiguity of
a place in order to ‘redefine the given’.

3. ERASING
Back in 1959, Robert Rauschenberg,
asked Willem de Kooning to participate in
an art project by donating a drawing.
The drawing De Kooning submitted was
carved in crayon, pencil, wax, and oil
on a posterboard. Rauschenberg roughly
removed these materials, thus erasing the
drawing completely. Eventually his
work, an autograph and a new title on the
By doing this he had not only erased
de Kooning’s work, but he had also presented
the self-erasing as his own unique work of
art.

4. ERODING
The Swedish designers of Front
deliberately incorporate randomness and
fate in their work. They allow uncontrollable
forces such as gravity, UV sunshine, and
animalistic behavior to take over existing
objects. Wallpaper by rats shows the
crudeness that has gravened on rolls of
wallpaper. And table by insects is composed of paths in
wood made by insects that forms a table-top
pattern.

5. NEGLECTING
When asked by the Hermitage to advise on
the renovation of the museum the architect
Rem Koolhaas proposed to do as little as
possible. ‘Why modernize at all?’ Koolhaas
asked his client. ‘At what cost modernize?’
Can one abstain from it? And, he wonders,
could authenticity flourish in what remains
untouched and can be neglected to ‘export
value’ in a museum that is rich in objects
but poor in resources?

6. VANISHING
The project Vanishing Point project, put together
by designer Mauricio Arango, consists of
a map of the world connected to a
database fed by news coming from various
international newspapers. The visibility of each country on the map depends
on the quantity of media coverage the
country receives, so those countries that
are most discussed on the headlines disappear progressively.

7. RECYCLING
The artist Marcel Duchamp has changed the
way we look at ordinary objects by
turning them into works of art. While talking
about his famous readymade, the urinal,
he has said that: ‘whether Mr. Mett made the

fountain with his own hands or not has no
importance. He chose. He took an ordinary
article of life, and placed it so that its useful
significance disappeared under the new
title and point of view and automatically
created a new thought for that object’.

ABSTAINING
Composer John Cage is best known for
his performance called ‘4’33’’, in which a
pianist sits at a piano, not hitting any keys or
producing any sound for four minutes and
thirty-three seconds. Basically, the entire
piece consists of a well-considered silence.
When 4’33’ leaves almost no room for
the pianist’s interpretation and musical
talent, the piece offers an enormous
freedom to the audience. What you hear when
you listen to 4’33’ is far more complex
than with any other piece of music. The
composer produced silence so we could
discover music by hearing the ticking of the
clock or the sound of our own breath.
Perhaps 4’33’ could act as the new
soundtrack or hymn for the creative class,
as it enables people to listen to their own
creative thoughts and their inner voice that
sometimes says: stop!

— BY HENDRIK JAN GRIEVINK — Since the death of
the modernist designer, style has exploded into a
universe of styles and substyles. In the nineties,
the hundred days of minimalism did not remain
questions for a designer: what is information and
what does it look like? The aesthetics of the
information, the aesthetic of the data, the
encoding became the main quest for every
designer with self-esteem. Now, we’re facing the
Creative Economy. In return, we can now see the
impact on the design world. The main questions at this very moment seem to be: what was creativity again and what
the fuck does it look like? Writing in 2006, I proudly
present you All Kinds of Design:
We suggest the term ‘civil war’ as conflicts within cognitive capitalism have no clear class composition and share the same media space. Moreover, if it is true that ‘there is no more outside’ (as Negri and Hardt state in Empire) and that ‘there are no longer social classes, but just a single planetary peasant bourgeoisie, in which all the old social classes are dissolved’ (as Agamben puts it in The Coming Community), conflicts can only take the form of an internal struggle. The multitude has always been turbulent and fragmented. If Florida dreams of a ‘creative class struggle’ (where fashion victims are the first casualties, we guess), we prefer for a ‘civil war within that “comfortable class” and within a hidden notion of multitude’. Moreover, ‘civil war’ is a link to the glorious resistance of Barcelona (a political background that interestingly fuels its current social capital) and also a memo of the internal fights of any avant-garde group (anarchists and communists started to shoot each other then).

On the other hand, ‘immaterial’ is the constant struggle on the stage of the society of spectacle: a cruel Ballardian jungle of brands, pop stars, gadgets, devices, data, protocols, simulacra. Immaterial exploitation is the everyday life of precarious workers, in particular of the younger generations, quite aware of the symbolic capital produced by their life ‘put to work’ (new trends and lifestyles generated by what post-Operaism calls biopitical production). The immaterial civil war is the explosion of the social relations enclosed in the commodities. In his book Les révolutions du capitalisme, Lazzarato says that ‘capitalism is not a mode of production, but a production of modes and worlds’ (engineered by corporations and sold to the people) and that ‘the planetary economic war’ is an ‘aesthetic war’ between different worlds.

Immaterial are also the usual conflicts between brain workers despite all the rhetoric of knowledge sharing and digital commons. It is the joke ‘a friend of mine stole me the idea of a book on Creative Commons’. It is the well-known rivalry within the academia and the art world, the economy of references, the deadline race, the competition for festivals, the envy and suspicion between activists. Cooperations is structurally difficult among creative workers, where a prestige economy runs like in any star system (not to mention political philosophers’), and where new ideas have to confront each other, often involving their creators in the fight. As Enzo Rullani points out, there is almost more competition in the realm of knowledge economy, where reproducibility is free and what matters is speed.

The parasite is the parallel exploitation of social creativity. There are indeed modes of exploitation of creative work that are not based on intellectual property and produce more value and conflict. As we have seen, David Harvey introduces the framework of the ‘collective symbolic capital’ and suggests that ‘cultural interventions can themselves become a potent weapon of class struggle’. Political activism in the cultural sector, creative industries and new economy has always remained within these fictional enclosures, making local protests and claiming more cultural welfare or stable contracts. Recently, a more radical request against the exploitation of social creativity is about a basic income for all (see www.euromayday.org). Conversely, Rullani notes that a welfare system transforms both innovation and risk to the state apparatus reinforcing it. However, what Harvey suggests is to take action not only on the level of collective symbolic capital, but also on the level of the parasite exploiting the cultural domain. A point difficult to grasp for the radical thought is that all the immaterial (and gift) economy has a material, parallel and dirty counterpart where big money is exchanged. See Mp3 and iPod, P2P and ADSL, free music and live concerts, Barcelona lifestyle and real estate speculation, art world and gentrification, global brands and sweatshops.

A form of resistance hinted by Harvey in the case of Barcelona is an assault on the myth of the ‘creative city’ rather than wanna-be-radical reactions that can contribute to make it even more exclusive. If the people want to reclaim that symbolic surplus-value vandalsed by few speculators, we can imagine but a re-negotiation of the collective symbolic capital. Here comes the option of a grassroots rebranding campaign to undermine the accumulation of symbolic capital and affect to the flows of money, tourists and new residents attracted by specific marks of distinction (Barcelona as a tolerant, alternative, open-minded city, etc.). Moreover, another field of action hinted at include the specific areas where the ‘art of rent’ plays (particular districts like the Raval or Poblenou), where the symbolic accumulation could be reset by a less symbolic sabotage. In the case of Barcelona the ‘parasite’ to spotlight is the real estate speculation, art world and iPod, P2P and ADSL, free music and live concerts, Barcelona lifestyle and real estate speculation, art world and gentrification, global brands and sweatshops.

Recent forms of resistance have already almost always been quite representative and media-oriented, dreaming of the rise of a new cognitariat or of a repoliticisation of the collective imagery and its products, just like in the golden 60s. Many activists and artists are aware of the risk of overcoding of their messages and practices. In the end, many actions of protest succeed in rising the attention economy around their target. Traditional boycotting of big brands can mutate into free advertisements promote the enemy. Creative workers should start to recognise the surplus-value of imagery they produce beyond their immaterial objects and all the remote political effects of any sign. Here we leave the symbolic, entering the economy of the symbolic. We are waiting for a generation of creative workers able to mobilise out of the imagery.
The games industry and the crisis of creativity

BY JULIAN KUECKLICH

A spectre haunts the video game industry—the spectre of E.T. The Extraterrestrial. The game, which has been elected Worst Video Game of All Time by Electronic Gaming Monthly, was one of the last games produced before the Video Game Crash of 1983. Atari made five million copies of E.T., most of which, according to legend, were buried underground because people wouldn’t “even” take them for free.

What had this mortal blow to the American video game industry been a crisis in creativity. As video game journalist J.C. Herz recounts, “a tide of ticky-tacky clones washed 1983. Christmas videogame sales, the garbage disposal […] A flood of lesser-than-thrilling games are trying a vicious cycle of discounting and loss. The more games merchants retested to the discount bin, the more game companies slashed their prices just to compete.”

The game industry’s revenue dwindled from a staggering 3 billion dollars to a mere 100. Even game companies folded, and staff was laid off. To add insult to injury, a Japanese toy manufacturer beat the Americans at what they considered to be their own game. Three years after the crash, Nintendo introduced the Nintendo Entertainment System, which sold out every system on the market at that time. Twenty years later, it seems like the video game industry is ready for the next crash. The market is awash in derivative titles, and innovations are mostly confined to increasing frame rates and polygon counts. Sales of the new Xbox 360 have been sluggish, and the PlayStation 3 is expected to be pushed by many centers for its 605$ price tag. And while the quirky Nintendo Wii has generated quite a bit of advance buzz, not a single unit has been sold so far.

The games industry is still relying heavily on intellectual property created in other sectors of the entertainment industry, such as television and film. And when games companies succeed in creating their own IP, they usually exploit it mercilessly by creating sequel after sequel. The shelves of game stores are full of licensed games such as the Lord of the Rings series, and sequels of successful games such as Grand Theft Auto.

In the highly competitive games market only outstanding titles will recoup their costs. At the same time, however, creating games that break the mould is seen as a business risk. Hit titles can cost up to 10 million dollars to produce, and this figure is expected to double or even triple during the lifecycle of the next generation consoles. For many game publishers, failure is not an option. Concentration is often seen as the only viable strategy to avoid going bankrupt. For publishers such as Electronic Arts own successful franchises which generate revenue year after year, which allows them to spend more on the marketing of games which are not yet an established brand. The example of The Sims shows that this strategy can enable publishers to create new successful franchises, which generate profits over an extended period of time.

Third-party developers, i.e. developers that are not owned by publishing houses or console manufacturers suffer the most from the publishers’ risk-aversion. Not only do the contracts with the publishers require the developers to conform to a very tight schedule, they often also have to put in the right to intellectual property after the completion of the game before they receive any compensation. Even if a fixed payment is ever promised, royalties on units sold.

For the people working in game development this is bad news. During the ‘crunch times’ before the release of a new game, 80 hour work weeks are normal. And increasingly, crunch time is no longer the exception but the rule. Job security is also an issue, because developers tend to retain only core staff when they cannot immediately find a follow-on project after having finished a title. The crisis in creativity thus directly affects the people working in the games industry. Nevertheless, the computer games sector is still regarded as an attractive employment opportunity, especially among hardcore gamers. Unsurprisingly, this is also the demographic from which the games industry recruits most of its members, thus creating a giant feedback loop.

And labour in the games industry may well become even more casualised. Computer game modification is a practice that still generates innovation for the industry, but it is also a breeding ground for teams of workers who are content to work long hours without adequate compensation. While some, like CounterStrike’s creators Minh Le and Jesus Gabe can hit pay dirt, most will remain nameless, unrecognised, and unemployed.

The detritus manifesto

BY BRENDAN HOWELL—It is obvious at this point that capitalism is the crisis in the production of waste. Some of this waste is unpleasant, unavoidable or downright dangerous but a large proportion of this waste is in fact a simple matter of fashion.

People of means throw out perfectly good stuff every day, not for lack of utility, but because these objects have gone out of style. For artists who lack benefactors, survival is a key question and art and lifestyles are often compromised in the name of economic survival. Our revolutionary goal is to become parasites of the bourgeois. Like fungus and dung beetles, we must live on the detritus of those more affluent than us as the basis of our production as waste is of the world.

The true revolutionary must be cheap and cheap! And the cheapest things are in fact free. Always remember, you can save every £5. 15 saved is worth you have one hour to indulge in your art.

The revolutionary cheapskate must define himself in constant dialectical opposition to fashion. When ‘exposed brick’ becomes the backdrop to every yuppie porch and ‘weave’ becomes the new trend from under beds, forklifts, or aluminum siding. If your 60’s 'bric-a-brac' is the hot item on eBay, it’s time to sell. In much the same way, the revolutionary cheapskate must choose her medium in defiance of trends. As the Jones toss their VCR, take up the helm of analog video. Eschew the pricey flat-screen in favor of the free CRT. Breathe new life into nearly disposable cassette tapes. Riel in the aesthetic of the assemblage, the imperfection and the obsolete Media-culture is even more subject to the whims of popularity. Hence, the cheap ash mole can also mine the landfill of junk film, state print and audio of expired copyright. Unlike the contrived appropriation of the postmodernists, the cheapskate artist steals images out of necessity and proximity.

Refuse to upgrade. Does the 10 year old PC not send email, print essays and surf the web? Does the 91 Mazda hatchback not go from point A to point B? New things are shiny and the lights are blue instead of red but new functions are superfluous. Resist the seduction of the new. The rage is tough but you can lose if you don’t play. Sentimental attachment to material is the greatest threat to our revolution. Any cultural innovation can be coopted by power structures and the only resistance is to give it away willingly and freely. As soon as a material object becomes hip or expensive, it must be abandoned like a sinking ship.

When Alexander the Great visited Diogenes and asked whether he could do anything for the famed teacher, Diogenes replied: ‘Only stand out of my light.’ Perhaps some day we shall know how to heighten creativity. Until then, one of the best things we can do for creative men and women is to stand out of their light. (Scott Adams)
BY MICHAEL KEANE – China’s first symposium on the creative industries was held in Shanghai in November 2004. Although it was attended only by Chinese officials, the city of Disney or certain creative commons approaches. This is sometimes loosely referred to as open innovation. The following are several approaches to creativity and innovation that help to understand the role of creativity in China of what is arguably a Western concept. I have tried to explore how benefits of creativity are framed within disciplinary-specific pigeon-holes. To take an idealist position first, creativity is ex nihilo: it is a source of inspiration, the role of external actors, and varying degrees of creativity and innovation. Architectural Copyright The question of architectural copyright is not solely a question for China. In recent years, Western architecture has also had its share of notorious cases of plagiarism. In London, Mr Pearce claimed that Mr Koolhaas used his concepts: ‘the accusation goes beyond plagiarism, for he (Rem Koolhaas) is accused of surreptitiously and go beyond plagiarism, for he (Rem Koolhaas) is accused of surreptitiously and dishonestly making or obtaining copies of the claimant’s plans and using these directly in the design of the Kunsthall by a process of cutting and pasting’. The evidence brought in by Mr Pearce, and his expert, didn’t wash, and the whole attack was later described as a failure. Another example was the case of Thomas Shine, who sued David Childs and his Freedom Tower for former the World Trade Center site in New York, stating it was copied from his work done at the Yale School of Architecture. In this case the challenge for proving a case of copying was based on the following: ‘In order to prove this allegation, Shine will need to show that the design elements in his plan are distinctive and creative, which the experts said would qualify his design for architectural copyright protection. Shine would also have to prove that Childs had access to his designs, but Childs has already admitted that he saw Shine’s works when he served on a panel of jurors invited to evaluate students’ work for a studio class at Yale in 1999’. The question is what does ‘substantially similar’ mean? To resolve the issue, the court refer to a checklist: they focus on the unique and creative elements of the designs, disregarding commonplace stock elements, since only original elements receive protection under copyright law, so the legal experts say. The legal standard for architectural copyright in these cases are normally based on the impressions of an ordinary observer rather than an architecture expert. Architectural Education in China Returning back to the supposed copying of Western architecture in China, what will the MyCreativity discussion touched on the topic of education as an issue. In China, architectural education is a possible reason, since it is only in the past twenty years that education has been thought of as an issue, starting with a discussion in the early 1980s between two possible directions: a debate between ‘modernism’ and ‘national form’, but is seems the differentiation between these two positions turn more on matters of external appearance than anything else. When it comes to architectural education, Stan Fung
Individual creativity
The term creativity is twinned. She even called for a plaque to be put up referring to the original buildings in Dorset. So much for creative copies.

Adaptive innovation
The risk-taking role of the artist is de-emphasised in many eastern and indigenous traditions, where the artist is a transmitter. The adaptive creativity model favours harmonisation of the creative process through brainstorming and consensus. Adaptive creativity puts emphasis on idea refinement and recycling of ideas; the process may begin with recycling and testing of old ideas or formats; the Japanese lotus blossom or MY technique (developed by Matsumura Yusei) was the key concept behind the spreadsheets program Lotus 1-2-3. A core theme is initiated and participants are required to think of related ideas or applications of the idea of creating (Canclini 1991) in a kind of adaptive creativity and refers to putting culture in new forms (for instance, traditional culture on digital media). This model is suited to applications more than breakthroughs. It ‘produces’ useful outcomes; it is more about innovation than creativity. The problem is that original ‘out of the box’ ideas may be stifled by consensus; some have argued that the failure to reward the individual within the group stifles creativity.

Regulated creativity
The quota model of creative production is an industrial outcome-based approach. Under socialism the cultural form is predetermined or supplied from outside the production unit. Emphasis was placed on production and distribution with no attention to demand. In short, in this top-down model there was an extreme closed systems model. The scientific management (for instance socialist realism) was predetermined by decree. Emphasis is on digital media. This model is suited to applications more than breakthroughs. It ‘produces’ useful outcomes; it is more about innovation than creativity. The problem is that original ‘out of the box’ ideas may be stifled by consensus; some have argued that the failure to reward the individual within the group stifles creativity.

Imitative innovation

and Zhuo Yang point in their text ‘Towards a New Chinese Architecture’ (Domus 864, November 2003) – the title copy of Le Corbusier’s classic manifesto Towards a New Architecture – to the following lack in critical and ‘Chinese’ architecture and urban system: The contrast between critical internationalism and corporate modernism, or between critical regionalism and popular modernism, were widely neglected. In the course of the last 15 years, the work of KPF developed by (non-creative) management bureaucrats. The ‘heroic artist’ taps into society’s collective anxiety. He or she is often unconventional and irrational, challenges conventional thinking, but needs to be rationalised or developed by (non-creative) management bureaucrats. These intermediaries might be specialists (e.g. agent system, promoters, psychologists); for instance, rationalization is required to make the person work more productively, to realise their economic or creative potential, or work within a team. According to cognitive psychology, the performance of creative work is a team domain (e.g. visual arts, literature) and monitored or regulated in a (creative) field (e.g. judges, critics, censors).

The usual view, however, is that individual creativity is a natural talent and this supports the Florida arguments that cities and regions need to attract more creative types and to do so must provide the stimulating open environment that these ‘types’ need. There is a corresponding emphasis on novelty and creation of pure ideas (although this is misleading; there are always precedents). This conceptual upstream front-end model of creativity lends itself to the support of the so-called ‘superstar’ model defined in the DCMS. This is sometimes typified as Western individualism and is not only the Chinese who are responsible for this.

Cultural creativity
The term creativity is arguably a superset.

Cluster-driven creativity
The current cluster industrial approach to development in China is linked to economic efficiency and use of available cultural resources and supply networks so as to maximize available skill sets and processes. Division of labour is high, production remains relatively standardized, and comparative advantage guides choices of clusters. While product development is high, inter-disciplinarity and mixing of approaches is low. The benefits of this model are associated with the question: what is needed? China’s growth and the industrial cluster provides this, whether it be hi-tech or ‘creative industry’.

Mixed creativity
Cultural mixing promotes a greater chance of useful hybridity and serendipitous insights. The question is more than what is needed; is it ‘what is possible?’ Innovation occurs on the edges of cultures and disciplines. Project teams mix skills-sets, various knowledge and talents with a view to breakthrough innovations. Combinations of different types of thinking bring surprising results. These can lead to product outcomes that are radical. The difficulty is in the translatability of terms and skill sets across the disciplines.

Open innovation and creativity
This is probably the most radical model of creative innovation with the highest degree of freedom and risk-taking. Open innovation refers specifically to selecting partners to achieve efficiencies. On a deeper transformative level, however, the role of users as innovators breaks down most of the linear models mentioned above. The role of communities of practice within the creative commons leads to a more rapid collision of ideas, which produces the effects of ‘above’ (but without the same potentiality for radical change) with a focus on creative practices and strategies that create new forms. The difficulty is in the translatability of terms and skill sets across the disciplines.

Conclusion
Paul Ricci, from the Shanghai offices of Atkins, the British firm of architects brought in to supervise the building of Thames Town, replied in the Telegraph to the question of copying or mimicking. What we are trying to do in Thames Town is set an architectural idiom in a modern context.‘ In the end, according to the Telegraph, ‘Ms Caddy decided that imitation was the sincerest form of flattery, and suggested to the China Daily that the two towns could be twinned. She even called for a plaque to be put up referring to the original buildings in Dorset.’ So much for creative copies.

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It is perhaps necessary to make a distinction between the cultural industries and the creative industries. For the occasional observer, it seems as though the cultural industries imperceptibly morphed into the creative industries at some stage during the late 1990s. But this shift was no accident. The rise of creative industries corresponds with two key moments, one to do with a Blair government policy intervention in 1998 and the other to do with the informatization of social relations inaugurated in 1995 by the WTO’s Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS). And both need to be understood in conjunctural terms. The precarity of labour-power within the creative industries is double-edged in the sense that it enables the attractions of flexibility – the escape from the Fordist time of the factory and the firm – yet accompanies these relative freedoms and expressive potential for new forms of organization is the dark side of what researchers such as Ulrich Beck, Scott Lash, John Urry and Judith Butler have variously called risk, uncertainty, complexity and insecurity. Such fields of inquiry resonate with the concept of organized networks, neither of which are rarefied and so forth. By undertaking transdisciplinary research on creative industries paraded by the informational economy. Even more so, the rise of creative industries has tended towards a policy of organized networks, neither of which are rarefied and yet another contradiction internal to the ideology of the neoliberal state, which purports to deregulate institutional impediments to global capital flows. Academic perspectives have only gradually and reluctantly, if at all, articulated their own critical creative industries idioms in response. This stems from the mission set out by national governments for academics to undertake rather crudely understood exercises in mapping the empirical scope of creative industries. In 1998 and then revised in 2001, the Blair government’s Department of Culture, Media and Sport (DCMS) produced the Task Force Mapping Documents that sought to aggregate 13 otherwise distinct sectors such as media and advertising, architecture and design, music and entertainment, interactive video games, film and even the arts and crafts, which are part of what is also known as the cultural industries. This diverse field of practices was subsumed under the primary definition of the DCMS, which has since gone on to define how the creative industries have been adopted internationally by governments and policy researchers: the creative industries, according the DCMS, consists of ‘the generation and exploitation of intellectual property’. The informational dimension of creative industries, and the move away from the cultural industries, is embodied in this definition: economic value in the creative industries is derived from the potential of exchange value in the form of intellectual property. In other words, the creative industries are a brand economy. Even more so, the rise of creative industries has to be understood in conjunctural terms.

Witness, for example, the rise of the information-form as the dominant commodity-form, which is also how the creative industries relate back to culture industries. The WTO’s regulatory architecture for intellectual property is itself a critical perspective that I think are missing.

In studying the relations between labour-power and the creative industries my interest has two-folded: first, at a theoretical and political level, I have sought to invent concepts and methodologies that address the question of the organization of labour-power within network societies and informational economies. Here, my research relates to and has been informed by what the political philosopher Paolo Virno calls ‘the theorist of problems; how to organize a plurality of “social individuals” that, at the moment, seems improbable, constitutionally exposed to blackmail – in short, unorganizable’. Out of an interest in new forms of agency in the creative industries, my research considers how currently disorganized labour in the creative industries might institute a mode of organizing society immanent to networked forms of communications media.

Secondly, my research has investigated the double-edged sword of precarity within post-Fordist economies, to which the creative industries belong as a service economy. The informational economy. Even more so, the rise of creative industries has to be understood in conjunctural terms. The precarity of labour-power within the creative industries is double-edged in the sense that it enables the attractions of flexibility – the escape from the Fordist time of the factory and the firm – yet accompanies these relative freedoms and expressive potential for new forms of organization is the dark side of what researchers such as Ulrich Beck, Scott Lash, John Urry and Judith Butler have variously called risk, uncertainty, complexity and insecurity. Such fields of inquiry resonate with the concept of organized networks, neither of which are rarefied and...
In the ‘Plea for an Uncreative City’, you make a remarkable argument. You say that the creative industries are subject to instrumentalisation in the function of certain political-economic processes, which should make efforts on behalf of ‘creativity’. Aside from the question of what we mean by ‘creative’, I wonder in the first place if it’s meaningful to assume a conspiracy theory. Okay, creative talents are often taken in by crude manipulation on the part of the creative forces. The creative forces can be asked to live in buildings to prevent them being squatted, and are used to create a bohemian climate. This can appear to the outside world as if the creative industries are the lapdogs of real estate agents and the government. But don’t forget that this only a half-truth. In reality, these groups are more often than not at each other’s throats. Where does this fury toward the role of the creative industries come from?

First of all, we’ve not so much been talking about ‘certain political-economic processes’. Creating a bohemian climate, creating differentiated living environments, and bringing up the lifestyles of the creative classes to residential areas, are each and every one, must-dos in the field as you know, as ‘urban development’. As you know, ‘urban development’ is supposed to be the natural successor to ‘urban planning’. We believe this is only true if you start by assuming a neoliberal ideology. We explain this in the Plea.

Fine, but my question was about criticism of the creative industries…

Well, you can’t simply separate this background from the criticism about the creative industries and the current neoliberal regime of creative urbanity. So, to your question: you must distinguish between objective and subjective complicity. We can speak of subjective complicity when a creative actor – a visual artist, a designer, an architect – consciously participates in the current use of culture as a means of raising the spectacular value of public space. Or of simulating democracy there by, say, organising participatory events when you don’t believe in them. This often happens to the architects that say the focus groups brought in by city governments don’t measure anything and are hardly taken into consideration during a project’s final evaluation. In this case, the creative actors are endorsing the dominant definition of creativity. At any rate, they are failing to see its problematic character. But unrealistic types like these are easy for a critic to dispense with…

But what about the group that consciously opposes such uncomfortably uncritical cooptation? When we talk about the creative industries, we’re also talking about people who put their professional activities in the service of society in a very engaged way. They are the model of concerned citizens.

They’ll encourage you to be a bit more authentic in future

Heartwarming, isn’t it?

It is here that our notion of objective complicity is relevant. We argue that the absence of a relationship with government – or the presence of a negative relationship – does not mean that the cultural forces in question are objectively complicit in the creative-city regime. By this we mean that, however much resistance an alternative cultural initiative might have encountered, it doesn’t take away from the fact that it functions very well within the urban economy as proof of the city’s high creative factor. In spite of themselves, many alternative cultural projects are communicating to the outside world that the city possesses a happening urban subculture – which is precisely what the city managers would like to see happen in their attempt to attract investors and highly qualified workers. Creating a bohemian climate has everything to do with conscious, well-publicised actions, things that are one and the same way and don’t allow themselves to be slotted into the system just like that. This is objective complicity: even if as a creative actor you are ignored by the government or market, you have no ambition whatsoever to work with them, and your only link with them is a meagre subsidy that you’re opportunistically using for a progressive goal… your creative activity can still fit perfectly into their urban development strategy.

Well, by saying that regardless of which strategy you employ, you must always keep in mind that the ruling ideas aren’t those of the rulers. It was Slavoj Zizek who improved the argument: ‘In the practice of democracy, it’s false to speak of “unemployment” of the creative industries…’

Okay, but that is part of the strategy that’s being applied: using the system’s own means against it.

It’s not that easy to undermine a system from the inside. You must not forget that objective complicity is separate from subjective attitudes. With all due credit, in practice, most horrific stories about ‘subversion from within’ are nothing more than a bunch of words that serve to cloak one’s own actions in innocence. A lot can be said about ‘subversion from within’, but you have to take into account all the conditions – where, how, and in order to do what? If you don’t, you might well get it for free. With that kind of strategy, you’ll inevitably end up in the position of what Immanuel Wallerstein, speaking about racism, called the unpaid agents of the ruling order. In the case of the creative industries, we’re talking about the unpaid agents of the ruling neoliberal order.

Are you saying that the creative industries should simply assume their own estrangement? Would it help if we just stopped lying about awareness of the cooptation of the term ‘creativity’ by city managers? Maybe then it would become clear that their creativity is just a face.

This strategy, too, is quite popular among cultural activists. We are, however, as some would say, the strategy of indifference as we are of the strategy of working from the inside. The argument is that cultural forces that dislike the dominant discourse about creativity should simply keep searching for alternative forms of creativity. History will decide which definition wins. This position strongly resembles that of the ‘multitude’, as Michael Hardt and Antonio Negri describe it in their manifesto Empire. The multitude, they argue, is the new revolutionary subject, and in its struggle it should not relate itself only closely to the existing political channels or economic systems. By realising its own desires in the first place, sooner or later it will effortlessly make the existing order superfluous and irrelevant. This oppositional strategy sounds great, and yet it is naive. It does not see how, in practice, subversive, creative actions that situate themselves miles away from the political, ideological or economic games and do their own thing precisely confirm the dominant discourse about the creative city. You have already argued that. How does it further the debate?

Well, by saying that regardless of which strategy you employ, you must always keep in mind that the ruling ideas aren’t those of the rulers. It was Slavoj Zizek who improved the argument: ‘In the practice of democracy, it’s false to speak of “unemployment” of the creative industries…’

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...
I'm coming up, so you better get this party started. Mark Dytham of Kenyon Dytham architects (KDA) started his nightclub SuperDeluxe in the middle of the Tokyo nightclub area Roppongi in his architectural office just after the Japanese economic ‘bubble’ collapsed. Chuck full of ideas but no clients around to afford them, Mark decided to start a night club. He had no idea how to do it himself and had a couple with potential new clients at the same time.

So Mark’s office, a former cab station, was converted to SuperDeluxe with a DJ’s stage and plenty of local young people and events. Employees that were not involved in the club activities had to move their desks to another place.

Sleeping around to get airtime
When the nightclub turns out to be a perfect excuse to meet interesting people, Mark Dytham comes up with a new concept for a club night in SuperDeluxe. Tired of long lectures in a lecture room. Like a giant, 12 minute speech, the 1 to 15 people or more, this way each presenter will have 6 minutes and 40 seconds speaking time. The audience does not have to know about ideas that are not related to the establishment of the designer world. When he notices that possible clients, museums but also art galleries are not interested in unknown talented …

| OFLOFS AND LADIES TESTING THE CREATIVE CLASS MODEL | SPEED DATING IN CREATIVE WONDERLAND |

**BY ALEX DE JONG – Pechakucha is Japanese for the sound you hear when a lot of people are talking to each other in small groups. ‘Chitchat’ or ‘chatter’ would be imprecise translations for it in English. Since 2003 ‘pechakucha’ has begun to make its way around the world to creative events in the Tokyo nightclub SuperDeLux. The success story of this ‘event concept’ runs parallel to the rise of the Creative Industries. It offers a platform where creative industries can exchange ideas, network and get a taste of the creative audience in the informal setting of a nightclub. Now that the event can be visited in more than 30 cities around the globe, it allows us to ask the question if pechakucha is just another word for a nice evening out. Or can it help to understand the ungraspable mechanisms of the Creative Industries?**

**The power of the weak links**

That PKN is more than just a club night proves the strength of the original Tokyo edition, which will have its 17th edition this fall. In Tokyo rents are among the highest in the world. Apartments of 25 square meters can easily cost a 1000 euros a month. When you combine this with the fact that wages for people active in the Creative Industries tend to be very low, you can understand that Tokyo is a difficult city to maintain yourself as an architect or graphic designer. For example, the average architect in Tokyo has working days of 15 hours, 6 days a week for a payment of around 1500 euros. Even if you work in Japan you can only get ahead when you are recommended. The problem, however, is to get to know somebody that can recommend you to this problem. By creating a public platform for new talents to recommend themselves. Company PKN saw an important role in Tokyo where social hierarchies are among the most rigid in the world. But it does offer the splintered groups and disciplines a chance to meet and join forces. By having the different creative sectors speed date each other, the power of the ‘weak links’ is installed. Only the weak links introduce new knowledge into the team. They create new networks and the opportunity to renew itself. PKN offers the possibility to create new connections between parties that normally would not meet each other. In Tokyo, companies, like Siemens in Munich, can help. Studies of high-tech hotspots highlight some success factors, however. In short, Manchester is trying to create its own innovation cluster. What are the chances? We know less than we’d like to about how clusters evolve, and how policy can help to develop them. Of course, there are still people that highlight some success factors, however.

First, legacy. It is a big influence on how creative industries develop. Oxford and Cambridge have developed the right sides at the right time, helped by proximity to London. Manchester lacks the strategic location, but has all the pieces in place. Second, critical mass. Large companies, like Siemens in Munich, that help drive innovation and foster a network of specialises firms. Manchester lacks the same manufacturing profile – but has strong growth in air transport, telecoms and creative industries, as well as life sciences. Can it use the university base to accelerate future development? Third, funding. US high-tech clusters are bolstered by a combination of university endowments, private venture capital and public spending. British universities don’t have the same legacy funding, and the bulk of government research money still flows into the cities. Manchester will need to grow its private-public funding base, and again, it is unsure how this will happen in cash. Fourth, leadership. In Boston and Silicon Valley, a few entrepreneurial figures dominate, a few key researchers, business and city government. Manchester has the right ingredients: strong civil society, local government and an engaged business community. Can the birthplace of the industrial revolution nurture an innovation revolution? Public and private leadership is probably the key. Above all, it’s the Manchester way of doing things that can help turn the vision into reality.
INTERVIEW BY SABINE NIEDERER
Lars Nilsson is an artist based in Sweden. In 2000 he started Talent Community, an ongoing documentary project about creative entrepreneurs and freelance collectives in his hometown Gothenburg, Sweden.

Why did you start making the Talent Community series?
I was at my last year of the art academy in Umeå (2003), and everyone was talking about what to do after school, how to arrange your life, how to earn money and so on. The two main places everyone was talking to was Sweden’s most important media outlet and a film school in Umeå. So that discussion around immaterial labour and precariousness, not in the least bit because me and me and me and me, we found ourselves in the same ‘flexible situation’. When I moved back to Gothenburg I decided to do a local version of Marlon van’s video Schengenstrasse 5 (the original film is about a freelance collective in Zurich), and I was also very influenced by Angela Moebbe’s investigation of young fashion designers in London (British Fashion Design: Rag Trade or Image Industry?). For me it was natural to situate the project in the town where I live. I also wanted to do this kind of investigation in a smaller city like Gothenburg, since you tend to think about the cultural industry in connection to the glamorous metropolis.

Can you describe the local creative industries? What’s the difference between the city of Stockholm and Gothenburg?
The Swedish culture industries are centred around the traditional university cities of Stockholm, Umeå, Uppsala and Malmö-Lund (to some degree also Umeå in the north). Stockholm is of course the most popular option with the capital’s concentration of money, media, institutions, etc. Gothenburg used to be Scandinavia’s major harbour city, and home of export industries like Volvo, Ericsson and SKF. Now, like so many other industrial cities in the world, Gothenburg tries to reinvent itself as a culture and information technology centre. The main investments in cultural and media industries have been into a new fancy opera house and into festivals (film festival, music festival, dance and theatre festival, contemporary art biennale).

The lack of an art-buying bourgeois class means that there are no commercial galleries for contemporary art. Almost no one has a long tradition of artist run spaces. When it comes to popular culture, Gothenburg is mostly known for its great music scene with numerous successful bands, like Tensta Konsthall in the suburbs (Tensta Konsthall, Konstpalatset, Konstakademien, Konstakademien Botkyrka in the suburbs) and many more. Gothenburg is the most recent video (she is the photographer of my most recent video), and see what happened to all the beautiful people in the films. I hate the precarious side to my profession! Now, I’m happy to be teaching part time at an art school, so at least I know I can pay the rent every month. It’s okay to have this wobbly life as long as you’re healthy and don’t have kids. One of the worst things is not being able to plan for the future.

How do you feel about the precarious side to your field of work? Or as you call it: ‘flexible work’.

I feel that the precarious side to my profession is inevitable. I’m happy to be teaching part time at an art school, so at least I know I can pay the rent every month. It’s okay to have this wobbly life as long as you’re healthy and don’t have kids. One of the worst things is not being able to plan for the future.

Do you have a trade union for creative professionals in Sweden?

Journalists, software programmers, museum employees (everyone with a normal, steady job) are all organized in unions, but freelancers aren’t. Actually, the Swedish film workers do have a union, but they’re busy taking over the job of the union they were supposed to have. Actors do have a powerful union, which fought hard for improved working conditions and benefits in-between theater jobs. There are two-union-like organizations for artists (KRF and IKK), but they’re very weak and still not organized.

Recently, there has been a discussion about ‘getting paid better when exhibiting in institutions though’ Someone found out that less than 1% of Moderna Museet’s budget went to artists, and everyone was upset about that. Maybe this will change the better.

The people you interview have all started companies, or businesses, or collectives, or labels, are you part of a label?

No I’m not part of any group or label, although I meet and my girlfriend help each other with many projects (she is the photographer of my most recent video, More and More and More, for instance). But I think it’s a good idea to be in a group or collective in such a way that we could define ourselves as a group of friends, but on our own.

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According to a recent report of the Amsterdam city council, more houses are about to be demolished in coming years than ever before in the history of Amsterdam. It is the so-called ‘restructuring neighbourhoods’, poor areas such as Westelijke Tuinsteden, Noord en de Bijlmermeer, where most of the houses will have a close encounter with the wrecking ball. The pre-war neighbourhoods, such as the Staatsliedenbuurt, the Oosterparkbuurt, the Indische Buurt or the Kinkerbuurt are the subject of thorough renovations. Overall, tens of thousands of social housing apartments will disappear. The question is: what will happen to the people that distinguishes the new middle class.

This development is not restricted to Amsterdam. The core business of the Amsterdam city council, a policy of Minister Dekker underlines the need to ‘differentiate’ and to ‘social mix’ or, in other words, move higher incomes into the better neighbourhoods where social housing predominates. Sociological research has so far been unable to prove any of its alleged social mobility-booster effects, much less those of the city of Amsterdam. The plan is that the less well-off inhabitants of the ‘backward’ neighbourhoods, who are supposed to be the beneficiaries of the ‘social mix’, are the unfortunate pawns in the plan. The current urban renewal process is therefore a highly motivated and highly expensive housing programme. What will assist the urban planners to make this process self-sustaining is the image of the area from that of a loose cohabitation of the middle class, that is, it is being used as a Trojan horse to conquer the poor neighbourhoods and expropriate their property from their inhabitants. The ex-occupants are offered new, more intimate and expensive housing. What will assist the new maakbaarheid.

The influential ideologue of Amsterdam Creative City, social geographer Sako Musterd, states in his research that one of the shortcomings of Amsterdam is a lack of proper housing for the creative class. The Amsterdam business community – represented through the chamber of commerce – goes one step further, stating in their press communiqués that the lower educated have to leave town to make space for creativity to move in. Politicians and bureaucrats have meanwhile reinvented themselves as true entrepreneurs, the urban and cultural planners, and this city is being run as an enterprise and branding has grown to become the new maakbaarheid.

This new urban management, which I have called the ‘I Amsterdam model’, has also reached the neighbourhood level. City regions are flitting for the attention of the higher educated middle class, and areas compete with each other for the attraction of success. Every neighbourhood organises cultural events, Westerpark has the Westergasfabriek, the Kinkerbuurt has de Hallen, Noord the former NDSM warf, and so on. In this manner, every part of the city is slowly being homogenized into a cultural hot spot, with less marketing and more fanaticism migrants and the lower incomes are slowly being removed from the inner city. This is a strategic decision, a mistake, for these ‘problems’ can eventually go. Estimations of the Amsterdam city council show that by 2008 some 200 people will have had to leave their houses as a result of the regeneration process that the entire Amsterdam area does not have enough replacement social housing to re-accommodate them. At the same time fewer houses are being developed than promised. In the local newspaper of 01-07-05 a real estate broker said that the council is consciously fostering a housing shortage. Now that the upward course of the housing market is slowly abating, the strange consequence is that the council is an enterprise named Amsterdam, using the image of the Amsterdam business community to guarantee a good price for the new houses produced by the city’s redevelopment. For now, the policy is creating a shortage of housing in an attempt to acquire the local primary target group of the housing policy – those on lower incomes – are the people with the smallest chance of actually finding social housing. The main victims of the continuing housing shortage are predominantly migrant families and youth.

The Amsterdam Model

The urban renewal plans are part and parcel of a bigger cultural and financial conception. Poverty can be moved – distributed – but not eradicated, so upward mobility and emancipation would take place at the drawing board.

The neighbourhood ideals of the ‘70s meant that integration, upward mobility and emancipation would take place at neighbourhood level, with the assistance of an entire infrastructure of neighbourhood centres and social workers. The new regime of urban renewal has abandoned this conception. Poverty can be moved – distributed – but not remedied. While before, urban renewal was targeted at the lower classes, the new urban renewal is directed towards the middle class, that is, it is being used as a Trojan horse to reconquer the poor neighbourhoods and expropriate property from their inhabitants. The ex-occupants are offered financial compensation, so for most the direct personal process so subtle, that is the effect is indirect: due to the many displaced residents being conferred priority status, those that have no priority status have to wait longer to receive social housing. So the effect is displaced onto especially younger generations and newcomers in the city. For students in Amsterdam, big temporary container housing projects have been built. In the postscript, I will see images of only white people – in an area where seventy out of every hundred inhabitants are first- or second-generation immigrants.

The influential ideologue of Amsterdam Creative City, social geographer Sako Musterd, states in his research that one of the shortcomings of Amsterdam is a lack of proper housing for the creative class. But again; the model is not working. The Council has acquired the services of a PR agency which legitimises large amounts of subsidies for the new middle class, paying homage to the new cultural activities in the vicinity. The council has acquired the services of a PR agency which legitimises large amounts of subsidies for the new middle class, paying homage to the new cultural activities in the vicinity.

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