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# A case study of the creative zone Scharloo and Pietermaai in Curaçao

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## Abstract

**Purpose** – The purpose of this paper is to present a case study of the development of a “Creative Zone” in the area of Scharloo and Pietermaai, two integral parts of Willemstad, UNESCO World Heritage Site (Curaçao), to gain insight into the dynamics and possibilities of the zone. This paper also serves to develop the concept of a creative zone with different stakeholders – including government – by creating synergy and momentum, giving the project or process a life of its own.

**Design/methodology/approach** – The project of creating a creative zone is based on a theoretical framework used to assess the factors that create a creative zone. Using the framework, an assessment of the Scharloo and Pietermaai zone is made to frame discussion of the further development of the zone.

**Findings** – The area Scharloo and Pietermaai in Curaçao has all the ingredients to become a creative zone, especially in the context of further enhancing Curaçao’s tourist product. This is the case for traditional tourists, but is also true for a large group of foreign students who serve their apprenticeship on the island. However, necessary efforts must be made – especially by the creative industries in the zone – to establish a forum, leadership and a network to develop the creative zone. The participation of the government has to be acknowledged, taking into consideration the role that government plays in creating the right conditions, for example by improving the infrastructure. Finally, there must be a mutual effort to assess and sustain the creative process on the part of all stakeholders. An important finding is that a part of the zone could be denominated by creative industry, because so many tour operators organize visits to the Scharloo area as a showcase for cultural heritage. The visitors can experience, taste and feel this creativity.

**Originality/value** – The paper contributes to a framework for analyzing the creative economy of Caribbean Small Islands Developing States and how continuous improvement can be achieved to create more added value in the economy.

**Keywords** Netherlands Antilles, Curaçao, Public administration, National economy, Creative economy, Small Islands Developing States, Globalization

**Paper type** Case study

## Introduction

In 2008 the United Nations Conference on Trade and Development (UNCTAD, 2006) published an extensive report on the creative economy with the aim of promoting sustainable development. More importantly, the report highlights the close interaction between creativity, culture, economics and technology, which fosters the creation of jobs and generates income. In Europe and North America the creative economy and the rise of creative cities have been gaining importance due to the work of Florida (2003), author of the book *The Rise of the Creative Class*, and Landry (2008), author of the book *The Creative City*.



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The research question addressed in this paper is:

RQ. Can the Scharloo and Pietermaai area of Willemstad, Curaçao be developed into a creative city?

Creative zone  
Scharloo and  
Pietermaai

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Curaçao is a Small Island Development State in the Western Caribbean near the shores of Venezuela, with few natural resources, apart from plenty of sun, sea and wind, and a rich history and culture. The objective of this paper is to present a case and so to explore the possibility of promoting the development of Willemstad, especially in the city area of Scharloo and Pietermaai, into a creative zone. Willemstad is a UNESCO (2008) World Heritage site[1] and has many ingredients of a creative city.

### Methodology

To analyze the possibilities offered by the area of Scharloo and Pietermaai in the context of becoming a creative zone, the following steps were taken. A literature review was conducted on the subject of the creative city. The area was intensively visited and observed. Interviews were held with key stakeholders.

There is a close relationship between the concepts of the creative economy and the creative city. While the former can be seen as an interaction between the creative assets of a region or country in generating economic activity, the latter, as defined by the United Nation Creativity Report 2008, is specifically related to an urban complex where cultural activities of various sorts are seen as an integral component of the city's economic and social functioning (United Nation Creative Report, 2008). It is important to create a theoretical framework when presenting this case. In this specific case, the objective is to identify the opportunities presented in the particular area of Willemstad and to promote the concept of a creative area. This leads to the description of the area in terms of economic, social and cultural activities that take place. It is also important to analyze the infrastructure of the area and to explore the opportunities that the area offers.

The next step is to analyze the area of Scharloo and Pietermaai, applying the theoretical framework. In this case the framework is based on the United Nations Report published in 2008: The Creative Report 2008. That document is an extensive report that was the outcome of collaboration between five different United Nations organizations: UNCTAD, UNDP Special Unit for South-South Cooperation, UNESCO, WIPO and ITC. The report was the consequence of the increasing awareness on the part of these organizations of the potential of the creative economy to generate new jobs and income while promoting cultural diversification and human development.

The focus of the report is on spatial issues. Because clustering is an important parameter, further analysis is made of the specific characteristics of creative clusters. According to UNESCO:

A creative cluster includes non-profit enterprises, cultural institutions, arts venues and individual artists alongside the science park and the media centre. Creative clusters are places to live as well as to work, places where cultural products are consumed as well as made. They are open round the clock, for work and play. They feed on diversity and change and so thrive in busy, multi-cultural urban settings that have their own local distinctiveness but are also connected to the world (United Nation Creative Report, 2008).

The framework is further developed applying the elements from "Dynamic cities and creative clusters" (Wu, 2005) and *The Creative City* (Landry, 2008).

The outline of this paper is as follows. After developing the theoretical framework, it is applied to the case of Scharloo and Pietermaai with a focus on:

- A description of the area and identification of the creative industries in the area. The matrix developed by UNCTAD is used.
- The factors identified by Wu compared to the characteristics of the creative zone of Scharloo – Pietermaai.
- The preconditions for development, mainly based on the work of Landry, where the following preconditions have been defined: personal qualities, will and leadership, human diversity, organizational culture, possibility of fostering a strong local identity, urban spaces and facilities, networking and associative structures.

This is followed by discussion.

### **Theoretical framework**

The term “creative economy” was introduced in Howkins (2001), in *Creative Economy*, where he describes the relationship between creativity and economics. Howkins states that creativity is not new and neither is economics, but the nature and the extent of the relationship between creativity and economics and how they merge to create extraordinary value and wealth are revealing.

Howkins includes a great range of activities as the creative economy, covering 15 creative industries from the arts to science and technology. There are two kinds of creativity: the kind that relates to people’s fulfillment as individuals and the kind that generates a product. The former is a universal characteristic of humanity and is found in all societies and cultures. The latter is stronger in industrial societies, which put a higher value on novelty, on scientific and technological innovation and on intellectual property rights (Creative Report, 2008).

There is no one definition of the “creative economy”. It is a subjective concept that is still being defined by different parties. The definition of the UNCTAD states that the creative economy is: “an evolving concept based on creative assets potentially generating economic growth and development”. UNCTAD further states that:

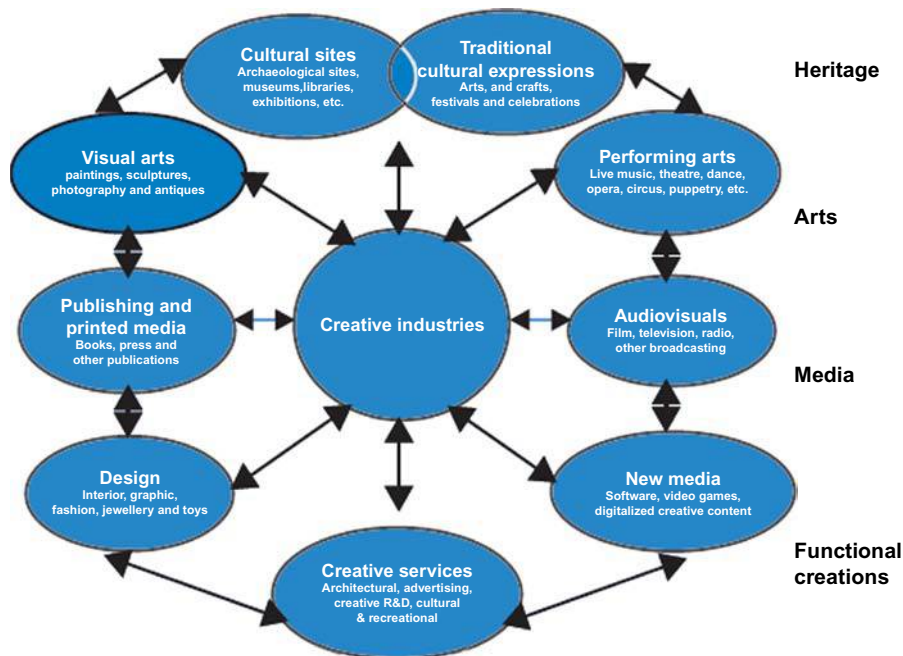
- the creative economy can foster income-generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development;
- it embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives;
- it is a set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

At the root of the creative economy are the creative industries. Creative industries can be described as the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. These industries incorporate a set of knowledge-based actions that create tangible goods and intangible intellectual

or artistic services with creative content, economic value and market objectives. Creative industries constitute a vast and heterogeneous field dealing with the interplay of various creative activities ranging from traditional arts and crafts, publishing, music, and visual and performing arts to more technology-intensive and service-oriented groups of activities such as film, television and radio broadcasting, new media and design. The creative sector has a flexible and modular market structure that ranges from independent artists and small business enterprises at one extreme to some of the world's largest conglomerates at the other (Figure 1).

This paper presents an analysis of Scharloo and Pietermaai using this UNCTAD model of the creative economy, including the following aspects:

- (1) *Heritage*. Cultural heritage is identified as the origin of all forms of arts and the soul of cultural and creative industries. It is the starting point of this classification. It is heritage that brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints, influences creativity and is the origin of a number of heritage goods and services as well as cultural activities. Associated with heritage is the concept of “traditional knowledge and cultural expressions” embedded in the creation of arts and crafts as well as in folklore and traditional cultural festivities. Cultural heritage is therefore divided into two subgroups:
  - Traditional cultural expressions – arts and crafts, festivals and celebrations.
  - Cultural sites – archaeological sites, monuments, museums, libraries, exhibitions and so on.



Source: UNCTAD

**Figure 1.**  
A visual impression of all  
the area of the creative  
industries and their  
interconnections

- (2) *Arts*. This area includes creative industries based purely on art and culture. Artwork is inspired by heritage, identity values and symbolic meaning. This area is divided into two large subgroups:
  - Visual arts – painting, sculpture, photography and antiques.
  - Performing arts – live music, theatre, dance, opera, circus and puppetry.
- (3) *Media*. This area covers two subgroups of media that produce creative content with the purpose of communicating with large audiences (“new media” is classified separately):
  - Publishing and printed media – books, the press and other publications.
  - Audiovisuals – film, television, radio and other broadcasting.
- (4) *Functional creations*. This area comprises more demand-driven and service-oriented industries creating goods and services with functional purposes. It is divided into the following subgroups:
  - Design – interior, graphic, fashion, jewelry and toys.
  - New media – software, video games and digitized creative content.
  - Creative services – architecture, advertising, cultural and recreational activities, creative research and development (R&D), digital and other related creative services.

There are a number of additional preconditions for a city to be truly creative. There are seven preconditions and also a number of collective factors, such as a stimulating environment, security, freedom from disturbance and so on. Also the presence of universities and other educational institutions and more intangible aspects such as values systems, lifestyles and people’s identification with their city are important to stimulate creative thought. The seven preconditions are:

- (1) personal qualities;
- (2) will and leadership;
- (3) human diversity and access to varied talent;
- (4) organizational culture;
- (5) local identity;
- (6) urban spaces and facilities; and
- (7) network dynamics (Landry, 2008).

Cities can be creative with some of these conditions present, but will operate at their best only when all of these preconditions are met. The poor development of key factors like political will or organizational structure can put the creative process at risk. Urban creativity is difficult to achieve, because it means bringing together a varied mix of actors, agents and interest groups from various backgrounds, and with different aspirations, potentials and cultures. These preconditions are now examined in detail.

Personal qualities[2] involve the presence of individuals who not only have an open mind but who are willing to take intellectual risks with a learning style that cultivates a culture of creation and opens up possibilities and stimulates others in mixing imaginative qualities. In such an environment, there is not an emphasis on one thinker and creator



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supported by a support staff, but on an organization-wide innovative culture of empowered individuals (Florida, 2003).

Will and leadership (Landry, 2008, p. 108) are also important qualities for developing the creative city. To be successful there must be the enough energy, dynamism and intensity, focus and attention, perseverance and tolerance but overall the capacity to organize, integrate and synthesize, resulting in a “Will to Succeed”. However, “will” alone is not enough; there must also be leadership. A creative city needs leaders of all kinds, especially leaders with innovation and vision. These leaders will be responsible for what the creative city can be and help to put that vision into practice.

Human diversity and access to varied talent: mixing people (Landry, 2008, p. 111). The third precondition is that there must be a synergy between “outsiders” and “insiders”. History shows that in creative places, like Antwerp, New York, Istanbul and Singapore, immigrants were crucial in establishing creative cities. They brought with them trade, crafts and talents that helped produce innovation in the city. But “outsiders” are not the only answer. There must be an interaction with the local population to create a unique blend of ideas and innovative solutions to local problems. Finding the right balance between inside and outside intelligence is crucial and an important leadership task.

Another important precondition for the success of the creative organization is that the organizational culture (Landry, 2008, p. 112) must be less rigid, more open to learning and to taking risks and breaking rules, rather than focusing on hierarchical, over-departmentalized and internally focused structures. The organizational focus must be on lifelong learning, moving along an unending development. Finally, the creative organization must be a place in which all its members are encouraged to learn and a place that can learn to change the conditions of its learning democratically.

Fostering a strong local identity (Landry, 2008, p. 118), making the city visible through food, songs, manufacturing or any other traditions are assets of great importance. Historic cities have built in advantages; they have textured layers of history and built remains to work with projecting their uniqueness and specialness. However, historic success can also be a burden. It can create arrogance and resistance to change and innovation.

Another precondition is the availability of urban spaces and facilities (Landry, 2008, p. 119). Public space includes meeting spaces and occasions for both informal meetings and more formal meetings, such as seminars. Public spaces can function as showcases for ideas about creativity and activities generated in all parts of the city and places where the public can come together, ranging from museums to cafes, public squares, cinemas, restaurant, theatres and libraries. Therefore, it is important to have quantity, quality and variety, and access to a combination of facilities and amenities to encourage creative processes in the city, where there is the opportunity to convert theoretical knowledge into practical applications. It is essential that there should be land and buildings at affordable prices, especially for younger businesses and social entrepreneurs. But public space is not only to be thought of in physical terms. It is also an arena where exchange can occur through a variety of forms of communication, including newspaper and cyberspace. A sophisticated information and communication system and support centers are needed to back up the educational resources.

The last aspect is networking and associated structures (Landry, 2008, p. 125). Networking has two aspects: networking within the community and networking externally, or even internationally. Networking within the community creates multiple

interactions but also creates loyalty and connection between the different sub-communities in the city. The development of partnerships between different groups with different views and roles is an interesting possibility in this regard. Public, private and voluntary partnerships have brought together people, each expert in their sector, but unknown to each other. Connecting urban communities both to themselves and to other places is a crucial issue. It is important to organize and develop urban information services like libraries or a local government public relations department, encouraging internationally oriented networking. It is also important to stimulate best practice and benchmarking because benchmarking spreads information about good practice and innovation, and encourages participants to achieve more through their efforts. However, the challenge for the creative city is to go beyond best practice and operate at the cutting edge.

Wu (2005), in "Dynamic cities and creative clusters" (The World Bank, 2005), bases his research on the cities of Boston (USA), San Francisco (USA), Seattle (USA), Austin (USA), Washington, DC (USA), Dublin (Ireland) and Bangalore (India), extending earlier research by Porter (1999), who acknowledged that clusters encompass an array of linked industries and other entities that stimulate competition. Porter stresses that the innovative capacity of an economy depends upon the extent to which a county's industrial clusters support and compete on the basis of technological innovation. He emphasizes four key elements of the microeconomic environment:

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

Others important factors are outstanding university research and commercial linkages, which are essential in creative cities. For example, Wu (2005) notes the importance of local universities and schools in fashion clusters in the specific case of New York. There are strong school-industry linkages, for example in the form of internships.

The availability of venture capital for the development of clusters is also important. Venture capital shows a strong tendency toward localization.

Another factor that has been mentioned is the existence of anchor firms and mediation organizations. The example of Microsoft shows the important role the company played in creating a software cluster in Seattle. The role of institutions that promote collaboration or mediation is important. For example, for fashion clusters act as cultural intermediaries and their role in enabling the image building process of the industry and cluster are very important. An appropriate base of knowledge and skill is also a factor in developing clusters.

Well educated and skilled workers must be available to contribute to the development of the creative zone. It is important that there should be a mix of different types of expertise.

There must be an advanced telecommunications infrastructure that offers very competitive rates for high volume international traffic. The quality of both the infrastructure and the services associated with it must be high. For example, it must be possible to have designs approved quickly and construction started promptly. The tax regime, infrastructure and appropriate real estate are all important.



Government involvement is important in order to ensure there are properly targeted public policies. These policies should not only address the setting up of infrastructure but also provide consultation on loans, on changes in employment law and on patenting, marketing and management.

Finally the diversity and quality of place is an important aspect in creating clusters. The location has to offer a range of options, in a multicultural and tolerant environment, a stable social environment that allows for continuity, a place in flux where new socioeconomic and ethnic groups are defining themselves and securing their future.

### Description of the creative zone Scharloo/Pietermaai

The area of Scharloo and Pietermaai is parts of Willemstad, the capital of Curaçao (see Plate 1). The area is an integral part of the world cultural heritage. The word Scharloo was probably derived from the word Charlois, and in the past was an important residential area for the most influential business community of the island. Especially successful Jewish merchants sought more comfortable quarters suiting their status and chose Scharloo, a former plantation across Waaigat just to the north of Punda, to build lavish villas and homes (Cassares, 2000, 2004).

Pietermaai has, on the other hand, always had a mixed population. Ships' captains and ship owners settled there as long ago as the eighteenth century. For example, civil servants, merchants, craftsmen and free negroes or mestizos lived there before the abolition of slavery on 1863. The neighborhood was also popular in the twentieth century (Cassares, 2004).

Due to different factors, the area lost importance during the 1960s and 1970s of the last century. Many of the original inhabitants left the area and established themselves in affluent residential areas like Mahaai, or went abroad. This led to the decay of the area.



Source: Bea Moedt

Plate 1.  
Photograph of the area of  
Scharloo and Pietermaai

Through concerted efforts by both the government and the private sector there has been a revival of Scharloo and Pietermaai.

The zone is described in this article by highlighting the principal streets. The following are the main streets, squares and one bridge:

- Wilhelmina bridge.
- Wilhelminastraat.
- Bitterstraat.
- Van den Brandhofstraat.
- Werfstraat.
- Scharlooweg.
- Julianaplein.
- Ansinghstraat.
- Nieuwestraat.
- Theaterstraat.
- De Ruyterkade.

Table I describes the creative industries that can be found in the zone of Scharloo and Pietermaai (Plates 2 and 3).

In the following section the creative zone Scharloo and Pietermaai is assessed on the basis of the theoretical framework presented above. First we compare the area and the companies described in the previous section with the classification developed in the Creative Economy Report 2008. To have a better view of the possibilities of the zone we will evaluate the area against each precondition (Table II).

The area is part of the cultural heritage of the island, representing a very important part of the cultural and historical identity of Curaçao. The area has already been acknowledged by the tourism industry as a showcase of the local culture. A large number of tour operators bring tourists to the area to let them experience the heritage and culture. In relation to the specific aspect of traditional cultural expression, there are festivals held at Kleine Werf, for example the launching of the annual carnival season. Also, there are opportunities to organize festivals and celebrations at Villa Maria and Juliana Plein, a public square.

The area also offers cultural sites ranging from museums to the national archives and library.

There are companies that focus on the arts. There is an art gallery and also opportunities for exhibitions at Kas di Kultura. In the past workshops were given by Kas di Kultura on different art forms.

Besides Ska Loko, Villa Maria and Kleine Werf, there are venues that present live music and dance performances. There is also a movie theatre. There are industries in the zone that produce creative content with the aim of communicating to large audiences. The numbers are still small but growing.

Kas di Kultura, for example, facilitates the printing of material for information regarding cultural developments. Also the national archive, in cooperation with other institutions, publishes a magazine.

No.	Institution	Description
1a	Kas di Kultura, Head Office	Government agency for the execution of the cultural projects and programme for the further strengthening of local identity
1b	Kas di Kultura Art Gallery	Temporary exposition room for artists
1c	Kas di Kultura, Information Centre	Subsidiary of Kas di Kultura, official research and information centre
1d	Kas di Kultura, Studios	Studio for the recording of both radio and television broadcasts. Also the publishing and printing departments are located here
2	Maritime Museum	Museum that presents Curaçao's maritime history
3	Kleine Werf	Festival Centrum
4	D'Art Gallery	Exposition room for artists
5	Villa Maria	Party and exposition centre
6	Venezuela Cultural Centre	The centre provides music lessons and other cultural events
7	Numismatic Museum	The museum has a collection of old local coins
8	Ska Loko/Bermuda	Party centre
9	Movie Theatre	The movies, local theatre
10	Monumentzorg	Organization dedicated to the restoration of historical buildings
11	Stadsherstel NV	Organization dedicated to the restoration of historical buildings
12	Feffik	Vocational training centre, fashion department
13	FKP Learning Centre	Fundashon Kas Popular: the government agency responsible for public housing
14	Central Bank Building	Initiator and funder of the Numismatic Museum
15	The Cultural and Education Department	Government department responsible for the cultural policy
16	The Public Library of Curaçao	The main library of Curaçao, including an auditorium
17	E-Zone Ritz	Company that offers through ICT technologies products and services on the international market
18	The Department of Zoning and Urban Planning	The government department responsible for the planning of urban space
19	Wereld Stage	Company that gives international students opportunities for local practical training
20	The National Archives	Centre where the national archives are kept
21	Radio Hoyer	One of the oldest radio stations with an extensive archive of local music
22	Miriam Grifoen	Art gallery and art training centre
23	Mundo Bizarro	Eccentric café and restaurant
24	Padrino Couture	Fashion design studio
25	IMD Design	Architect
26	Frater Aurelio SBO[3]	Education facility
27	Saint Albertus College	Primary school
28	NAAM	National Archeological and Anthropological Museum
29	Junius Design	Fashion designer
30	Marshe Bieu	Local cuisine

**Table I.**  
The creative industries  
that are located in the  
zone of Scharloo and  
Pietermaai

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**Plate 2.**  
Student apartments in  
reconstructed houses amid  
decaying houses in the  
creative zone of Scharloo  
and Pietermaai

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**Plate 3.**  
Student apartments in  
reconstructed houses and  
available space in the  
creative zone of Scharloo  
and Pietermaai

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Radio Hoyer broadcasts cultural programmes and has special cooperation with Kas di Kultura developing cultural programmes. Kas di Kultura has its own studio for producing radio and television programmes.

In the area of fashion design there are two commercial fashion designers in the area, as well as the fashion department of the educational institute, Feffik. There is also an architect in the area.



It is important to stress that for this aspect we do not focus only on commercial industries but also on government agencies that can create content. For example, the Department of Culture and Education is important for creating the necessary policy.

The only area that is probably not being exploited in the zone is new media, which comprises software development, video games and digitalized creative content. On the subject of creative services it must be acknowledged that there are architectural companies in the zone, and a creative research and development center.

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

The seven preconditions for developing a creative area are also present. The precondition of personal qualities is present in the zone. There is a significant group of people who think creatively and who take the initiative. The challenge is to create a shared vision and an implementation strategy. There is still a lack of overall awareness of the possibilities of the creative city. For the full development the zone, stimulating leaders have to develop a story of what the creativity city could be and how to get there. An exception is the development of Pietermaai where a group has created student housing and facilities. The vision is establishing a Quartier Latin in this part of the city.

The precondition of human diversity and access to varied talent is very evident in the area. This is particularly the case in Pietermaai, where there is a combination of outsiders and insiders, creating a vibrant community.

Although there is an organizational culture in the zone, it is acknowledged that more attention needs to be given to fostering awareness that a creative learning concept exists and that it is responsible for creating vital energy in the zone. Being innovative is risky and scary, and consequently approval and recognition devices are essential. Competitions, prizes and public acclamation are possible ways to achieve this objective. Also, focusing on learning organizations and organizational capacity is very important. Continuous learning has to be placed centre stage. On every level, from individual to institutional, there must be awareness that it is important to have appropriate capacity for handling and orienting development, so that innovative ideas can be absorbed, learned and applied.

The precondition of local identity is very strongly present in the zone, taking into consideration the cultural heritage of the zone.

No.	Preconditions	++	+	+/-	-	--
1	Heritage	*				
2	Arts		*			
3	Media			*		
4	Functional creation		*			

**Notes:** ++: excellent; +: good; +/-: moderate; -: nonexistent; --: negative

**Table II.**  
The classification of  
Scharloo and Pietermaai  
according to the  
UNCTAD model of the  
creative economy

There are public spaces already available. However, there is great potential for developing spaces that have not yet been put to creative use. Two examples are the area near the old civil registry building and the park at the entrance of Scharlooweg.

Finally, to be successful it is important to have a large, networked community. There must be networking between firms, within firms, within similar sectors and across sectors, as well between the sectors and the university, government agencies, NGOs and commercial companies. Everybody may learn from each other and from the best practice in the zone. This is area there is room for improvement.

Taking into account the preconditions presented in the theoretical framework, it can be concluded that there is some work to be done, especially in fostering will, leadership and creating networking and associated structures. The assessment of the preconditions as they apply to Scharloo and Pietermaai is summarized in Table III.

Finally, we turn to the assessment of the factors needed to foster a creative cluster in the zone of Scharloo and Pietermaai.

To date there has been an increase in university research, but still not enough research is being done. Although there is the intention of the Department of Economic Affairs to finance an Academic Chair of Creative Economy, this has yet to be implemented.

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

Kas di Kultura is capable of being a very important anchor organization for the further development of the zone in the area of Scharloo. Similarly, the Jewel Investment Group has done a lot for the development of Pietermaai and can be considered as an anchor organization for the area of Pietermaai. This role could also be fulfilled by one of the banks or law firms established in the area.

It is apparent that there is sufficient, appropriate knowledge and skills to develop the zone in the area of Scharloo and Pietermaai.

The quality of service and infrastructure could be improved. In particular, the public infrastructure could be considerably improved in certain spots, not only to facilitate traffic for vehicles but also to make it easier for pedestrians to use the area. There is not enough shadow for walking during the day, while during the night there are is not enough light and there are other security issues.

Although the government actively contributed to putting Curaçao on the World Heritage List in 1997, the opportunities to foster and establish a creative zone have not been optimally exploited (Table IV).

Finally, the availability of diverse and high quality space is obvious.

No.	Preconditions	++	+	+/-	-	--
1	Personal qualities		*			
2	Will and leadership			*		
3	Human diversity and access to varied talent	*				
4	Organizational culture		*			
5	Local identity		*			
6	Urban spaces and facilities		*			
7	Network and associate structure dynamics			*		

**Notes:** ++: excellent; +: good; +/-: moderate; -: nonexistent; --: negative

**Table III.**

Assessment of the preconditions in the theoretical framework for the zone of Scharloo and Pietermaai



An important issue that must be addressed is research to further strengthen the concept of a creative zone and in the event of success to use the creative zone Scharloo and Pietermaai as an example. It would be also very useful to establish a venture capital fund to attract companies to the zone and to foster new activities. Finally there must be an effective public policy regarding the further development of the zone.

After analyzing the creative zone using created theoretical framework, the conclusion is that the zone is well populated by creative industries, especially the part of Scharloo. The zone has the characteristics of creative industry due to the fact that it is used primarily by the tourist industry as a showcase of the heritage.

### Discussion

In the creative zone the main factors are the creative industries, or, in the case of Scharloo, creative organizations that are at the backbone of the creative economy. There are three major drivers for the creative economy worldwide. First is the increase in the use of technology, and second an increase in worldwide demand for creative goods and services. The third driver is tourism (United Nations Creative Economy Report 2008).

The zone of Scharloo and Pietermaai is already established as a tourist attraction for tourists who want to enjoy the vibrant historical heritage. Pietermaai has become an important center for students from abroad, who live in the area during their internship on the island and generate many commercial activities.

An operational model for the area of Scharloo and Pietermaai could be established. The objective is to show how to further exploit the added value that already exists in the sector, concentrating on the cultural heritage and the opportunities that the zone offers for foreign students to contribute to tourism and the economy.

The first step is to identify anchor organizations that are willing to foster the concept within the zone. These organizations will be responsible for creating the essential networking between the different stakeholders in the zone but also outside the zone. For example, the different tour operators could be important stakeholders for developing the concept, and in the end they will be important in fostering leadership and will.

Second, it is important to foster some active government involvement in stimulating the concept. As mentioned earlier, government involvement is needed for further development. In this particular case the government involvement will be in financing, through the Department of Economic Affairs on an Academic Chair in Creative Economy, so that studies of the case of Scharloo and Pietermaai can be promoted, and the creative economy of the zone can be monitored and assessed. But government

No.	Factors	++	+	+/-	-	--
1	University research				*	
2	Venture capital				*	
3	Anchor firms		*			
4	Appropriate knowledge and skill	*				
5	Quality of service and infrastructure			*		
6	Target public policy				*	
7	Diversity and quality of space	*				

**Notes:** ++: excellent; +: good; +/-: moderate; -: nonexistent; --: negative

**Table IV.**  
The factors described by  
Wu for fostering creative  
clusters in the zone of  
Scharloo and Pietermaai

involvement will also be important to officially denominate the zone of Scharloo and Pietermaai as a creative zone, after close consultation with stakeholders in the zone. The government is also responsible for improving the infrastructure in the zone. Finally, the government will be responsible, through its tourism department, for promoting the zone on the tourist map. A venture capital fund is needed to attract certain industries to the zone, which will be closely related to the heritage foundations of the area.

A third important component is assessing and sustaining the creative process. The aim is to further develop the potential of the zone. A possible instrument is the use of the cycle of urban creativity (Landry, 2008, p. 224), consisting of helping people generate idea and projects, turning ideas into reality, networking, circulating and marketing ideas and projects, delivery mechanisms such as cheap space for rent, incubator units, and exhibiting and showcasing opportunities, publicizing results within the city, building markets and audiences and discussing developments so that new ideas are generated.

Although more analysis is needed, it is certain that by strengthening the supportive factors, securing government involvement, identifying anchor organization and assessing and sustaining the cycle of creativity, the creative zone can be further developed.

#### Notes

1. <http://whc.unesco.org/en/list/819> (accessed 23 February 2012).
2. Creative City, p. 107.
3. It is important that young people are also involved in the concept.

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