

The Rotterdam *vibe*

What makes Rotterdam appealing to creatives?

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ABSTRACT

In this master thesis, the main objective is to find out what are important pull-factors to creative entrepreneurs in the creative business sector in Rotterdam. The result of this thesis can provide useful policy recommendations, since it has become evident that the Rotterdam municipality wants to make Rotterdam appealing in various factors, and especially change the image of the harbour city to one of a creative city.

Creativity and the creative class are important factors for a thriving economy. In the Netherlands, entrepreneurs and companies working in the creative industry are divided into three groups: arts, media and publishing and the creative business sector. These creative industries are mostly situated in cities, creative cities. This creative city can be the breeding ground for creativity. However, to become a successful creative city it is necessary to attract the creative class. You can do this with marketing and municipal pull-factors. The existing literature in this field will be used to predict what pull-factors are important for the creative class in Rotterdam. However, it was not feasible to research all Rotterdam creatives, so the sample had to be adjusted. It was chosen to research what people working in the creative business sector, in a company founded between 2000-2015 found most important in Rotterdam. The respondents were gathered from the database of the Chamber of Commerce, selected by SBI number. The survey questions are based on existing theory on pull-factors for creatives. The results of the survey show that there are a lot of entrepreneurs working in the design sector. The most common pull-factors identified by the sample were cultural diversity, authenticity and affordable rents in Rotterdam.

KEYWORDS: *Creative entrepreneurs, creative city, Rotterdam, creative industry, creative business sectors, pull-factors*

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Introduction

“First class architecture” (Mala, 2014), “...one of Europe's most exhilarating cities right now” (The Lonely planet) and “Mixing urban grit with shiny new architecture, the aesthetically edgy port town boasts a booming art, design and food scene that’s well worth exploring” (Ceaser, 2017).

Just a grip of the international media looking at Rotterdam the past couple of years : Rotterdam is *booming*. But what makes a city so attractive and exhilarating? Naturally it differs per individual what makes a city interesting for them to live in since people have different objectives and preferences. Due to globalisation, cities have become more competitive and it has become necessary to constantly improve and adapt to recent developments (Lever, 1999). With this place competition, it has become a focus point for national and local governments to make a city attractive for the specific group of people or companies you want to attract. Creatives are one group that is becoming more interesting to attract, which will be explained more thoroughly in the theoretical framework. Important to make note of at this moment is that attracting creative people has become an important objective in policy making. However, what is it exactly that drives this particular group of people to move to a city?

This last question that has been thoroughly researched by various scholars, will be discussed in chapter one. However, I want to know what are the specific pull-factors in Rotterdam. The national press states that Rotterdam has become more popular as well as the international press as seen above. For example, the *Volkskrant* states that Rotterdam is the only city where more people move to than move out (Volkskrant, 2017). According to the city councillor the positioning of Rotterdam as an attractive city to live in has been a focus point for quite a while now (Volkskrant, 2017). Rotterdam is also focusing on the attracting of creatives. In 2006 the RRKC¹ states in a report that the ‘empowering the creative cluster is, next to the harbour and medical cluster, named to be a focus point in the economic policy’ (EDBR/RRKC, 2006, p.4). They propose that to achieve this goal it is important to make Rotterdam more attractive to creative talent and creative companies to live and work in. Furthermore, the creative cluster’s economic output should be higher according to the report from the RRKC.

¹ Rotterdamse Raad voor Kunst en Cultuur, translation: Rotterdam council for Arts and Culture.

To achieve step one, it is vital to attract the creatives. But what are the specific pull-factors that attract creatives in Rotterdam? This thesis researches this specific question by conducting a survey amongst creative entrepreneurs in Rotterdam that have settled here between 2000 and 2016. In chapter one we will look at the specific concepts that we discuss in this thesis. Furthermore, the emphasis will lie in why the attracting of creatives is important and what are thought to be important factors to do so. After that the thesis will focus on Rotterdam as a case study. The survey will try to comprehend the most important factors that play a role for creatives in the decision-making process to settle their company here in Rotterdam.

The outcome of this thesis can be a recommendation for the municipality of Rotterdam in the positioning of the city. What are the actual important factors, and what are factors that need more development to make and keep Rotterdam *booming*.

1. Theoretical Framework

1.1 Creativity, innovation and entrepreneurship

“Novelty and usefulness are the hallmarks of creative ideas, it is not surprising that the possible connections between creativity and entrepreneurship have been of interest for some time” (Ward, 2004, p.174).

Creativity is a difficult concept to describe since it is not ‘something’ tangible but more of a process. The basics of creativity lies in making something; the creation of something (Fisher & Williams, 2004). Yet, it is not just making something, it is more. Creativity must create something new and interesting (Boden, 1996). That is why innovation is an important part of creativity. They are closely intertwined concepts, they have many similarities, yet they are not the same:

‘Innovation springs from the creative application of knowledge. Thus, it has two essential ingredients: creativity - artistic, scientific or other - and a stock of knowledge. Knowledge and the functionalities it supplies are the essential raw materials, but it is the creative act that is the basis of an innovation’ (Yusuf, 2009, p.2).

To keep them apart it is good to keep in mind that creativity is an individual act, while innovation is a social process (Wilson & Stokes, 2005, p. 366). This is because creativity is in the mind of an individual and can occur only there, whilst innovation is the process following up on someone else’s idea. For example, the creation of the telephone was creative, whereas innovation is inventing a mobile phone as follow up of the regular phone.

Innovation is inspired by knowledge and ideas which come from creativity, and can be a basis for entrepreneurship. Entrepreneurship is, generally, about seeing the demand for something that is not there yet. So, creativity and resourcefulness can trigger entrepreneurship, which should be innovative. Entrepreneurs have the skills to create new and useful ideas for the businesses (Ward, 2004, p.173). To do this an entrepreneur must identify what is useful in the market now, he must see an opportunity and act on it. Therefore, creativity in the form of innovation and through entrepreneurship can be of importance for the economy. However, the idea that economic prosperity is a direct consequence of entrepreneurship and creativity could be too optimistic. It is hard to prove whether creativity is giving the economy a boost, or that economic growth is a result of a different factor. It is important to realize that creativity comes in all forms and from all kinds

of people, and not only from artists (Landry, 2006). That said, in this research the emphasis lies on creativity that is visible and effective and profitable. We call this the creative industries: this is where creativity, innovation and entrepreneurship come together.

1.2 The Creative industry

In the Netherlands, the amount of creative jobs grew until 2011 and thus had an influence on the local economy. In 2013 the creative industry counted 285 thousand jobs, which is 3,6 percent of the total amount of jobs in the Netherlands (Rutten & Koops, 2014, p.5). The government has chosen 9 top sectors in the Netherlands that are knowledge intensive, export-orientated, with a specific law and rules and that are possibly important in solving societal matters (CBS, 2016, p.84). One of them is the Creative Industry which indicates that it is a focus point of the government and important for the economy as a whole.

Interesting about the creative industry in the Netherlands is that it has been developing positively in comparison with other sectors. Since the economic crisis there have been a lot of cutbacks in the general costs in the economy, and consequently also in the creative sector – particularly in subsidies - however, the creative industry has been innovative in developing solutions to generate an own income which resulted in more job opportunities. There has also been a growth in the self-employed professionals, from 2008 on it has been mandatory to register at the Chamber of Commerce (Rutten & Koops, 2014).

The Creative Industry is a relatively new understanding and the definitions given are not always clear and vary from broad to narrow definitions. Interest in the creative industry started in the 80's with the 'Department of Culture, Media and Sports' (DCMS) defining it and has sparked the interest in the creative industries both in politics and in research. DCMS defines the creative industry as: 'those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property' (Department of Culture, Media and Sports, 2015 p. 5). Caves (2000, p.1.), however, defines the creative industry more specifically as:

'industries that supply goods and services that we broadly associate with cultural, artistic, or simply entertainment value. They include book and magazine publishing, the visual arts (painting and sculpture), the performing arts (theatre, opera, concerts, dance), sound recordings, cinema and TV films, even fashion and toys and games.' (Caves, 2001, p.1.)

In the Netherlands, the most common definition is by Manshanden and Van Bree (2010, p.3.):

'The creative industry is a specific form of economic activity that provides goods and services that are the result of individual or collective creative labour and entrepreneurship. Content and symbolism are the most important elements of these goods and services. They are acquired by consumers and business customers because they evoke a meaning. On basis of that an experience comes into existence. With that the creative industry plays an important role in the development and maintenance of lifestyles and cultural identities in the society'. (Manshanden & Van Bree, 2010, p.3)

In this research the definitions of the DCMS and Caves are used; DCMS explains what is needed for a creative industry, Caves explains more thoroughly what it encompasses.

In the Netherlands, the creative industry is divided in three sectors: the first one is arts, the second one is media and publishing, and the third is creative business services (Stam, de Jong & Marlet, 2008). The arts are the core of the creative industry with visual and performing arts. This sector is most of the time non-profit and non-commercial and dependent on subsidies. Beyond the core there is media and publishing where the firms use creativity in their work. On the outside, there are the creative business services where creativity is used in the daily tasks of the working environment. This sector does not necessarily produce creative content like an author writes a book or a painter creates a painting, yet it uses creativity and hire creative workers. Thus, the end-product is created with the help of creativity when referring to the creative business services (Stam, de Jong & Marlet, 2008). Most of the jobs in the creative sector can be found in the Arts sector with 102 thousand jobs in 2013, on the second place the creative business services with 95 thousand jobs and lastly the media sector accounts for 88 thousand jobs (Rutten & Koops, 2014, p.5). This sector contributes to the economy of the Netherlands with a production value that is 2,8 percent of the total of the Dutch economy (Monitor creatieve industrie, 2014, p.35.).

The creative business services are very innovative, which is required when working in the more commercial realm (Stam, de Jong & Marlet, 2008). In the commercial field, it is necessary for a business or entrepreneur to survive, and in order to survive you should be resourceful. From empirical research, it is shown that the creative industries in urban areas are the most innovative and after that media, publishing and creative business services are more innovative than the arts sector (Stam, de Jong & Marlet, 2008).

These sectors of the creative industry can be found on different levels, national, regional, but also local. The effect of the creative industry can also be on different levels, for example a hub in a city has an influence on the city and the city on the country. A concentration of different cultural and creative companies and entrepreneurs can be called a (creative) cluster. (Florida, 2002). Clusters are important in a city because they concentrate knowledge and information, allow integration of new technologies and they show new insights in managing (Simmie, 2004). A cluster can be a source of talented people who according to Florida (2002) empower innovation and economic growth. This is an economic advantage for companies (Florida, 2002).

1.3 The creative city

Localization of knowledge in the form of a cluster is effective for economic growth, therefore a city can be a good breeding ground for creativity. Also, Throsby (2001) states that culture can influence the economy in among other factors the form of attracting companies. According to Florida (2002) the creative class is the drive of a creative city. A creative city is a city that should identify, attract, nurture and sustain talent according to Landry (2006). If there are companies in a city it can attract creative inhabitants (Landry, 2006). The municipality has the tools to make the city creative and to keep it that way. It can do this with policies that stimulate the creatives to move to the city which will be discussed further in this chapter, and accommodate for the development of the creatives in the city. Cities can mobilize, channel and generate creativity (Florida, 2005, p.1).

1.3.1. Development of the city

The idea of a creative city is quite new and this idea of a creative city emerged with the changing of the urban life, it is used now to organize cities in a specific way (Pratt, 2009).

The city has changed a lot; cities have become more consumer based and this influences companies' and the government approach to cities. A change in urban life is for example that the private sector has more freedom in the sense that it is less influenced by the municipality and the government: the public sector. This way there is more freedom to focus on consumer needs, the private sector has in that way a different approach than the public. Furthermore, manufacturing jobs where cities used to thrive on, are outsourced; nowadays attracting high-tech companies is more under the attention, also attracting highly educated people is a point of interest, and culture can be used to do that. (Pratt, 2008;

Landry, 1995). These highly educated people are needed for companies, these companies can in turn have an influence on the economy. The individual consumer has become more important for a city; the city nowadays sees fulfilling the needs of the inhabitants as its main goal (Clark, 2002).

1.3.2. The Creative class

Creativity is a trait that not everyone possesses, the belief is that creativity is embodied in the creative class (Florida, 2002). The creative class can mostly be found in cities; many refer to Jacobs (1961) as one of the first scholars to identify the relation between creativity and the city. According to Florida (2002) the creative class consists of highly educated people that create meaningful new ideas. However, the members of the creative class are not fully homogenous, they are from different age, ethnicity, race, marital status and sexual preference (Florida, 2002). Florida has divided the creative class in two groups: the super-creative core and the creative professionals. The creative professionals work not only in the core but are more engaged on knowledge-intensive industries. They use creativity to innovate and solve problems (Florida, 2002). Besides the creative class, Florida (2002) distinguishes the other employed people in the service class, working class and people working in agriculture; the working class encompasses the jobs that do not provide a service or are in agriculture.

1.3.3. Citizens

The creative class can work in companies but are also just citizens in a city. Consumers in the form of citizens in a city have a lot of influence on the way a city is governed and equipped. They have an influence on what is important in a city and what is necessary to keep them there. Furthermore, the income of consumers has had an influence on homes, education and political environment. Thus, with more creative class the city can change on the way it is structured and governed.

Furthermore, the inhabitants of cities have a different lifestyle than they used to, consumers have become more individualistic. They do not necessarily go along with the masses, but have more individualistic preferences and tastes, which can influence several niche markets. There is more interest in leisure activities which influences the demand for public goods and places. There is also an increased interest in art and aesthetics in a city, which is something a person can focus on when there is more leisure time available. The

lifestyle of inhabitants has also changed because of the paradigm shift in the 1980's to information technologies (Landry, 2006). This shift has radically changed the way of communicating and thus the way of living. All the factors mentioned above summarize one fact: lifestyle has become more important in a city, and with that the quality of life (Clark et al., 2002).

1.4 Relevance of Creatives

Creativity sits at the basis of innovation, and innovation is central in stimulating economic growth in cities and for the economy in general (Stam, de Jong & Marlet, 2008, p.119). Since creativity comes in the form of companies and people it has become a focus to attract creatives. In this section, it will be explained more extensively in what way the creative class is important for a city.

An important reason to attract the creative class is because companies follow the people (Florida, 2002). Companies are attracted by talent and innovativeness and are consequently attracted to an area if there is a creative class present since they can have these talents and thus possible employees (Stam, de Jong & Marlet, 2008). Furthermore, companies are attracted by the creative class because the creative class can stimulate the formation of creative centres (Florida, 2002). The human capital theory² argues that for economic growth it is important to use the talents of highly-educated and productive people, instead of the more dominant idea that economic growth can be reached by reducing costs (Florida, 2003). Florida (2002) is more precise, according to him economic growth is stimulated by creative capital, which most importantly exists within the creative class.

So, creatives can give a boost to the settlement of companies in the place where they live, which is mostly in cities. Also, the creative class usually has a higher income which is good for the economy. They are more interested in luxury goods and services which can boost the supply side of the economy (Stam, de Jong & Marlet, 2008).

The effects that creatives have on the city specifically have been researched in the Netherlands by Stam, de Jong and Marlet (2008) and they found out that only the existence of the creative class in a city can be a driver of employment, rather than the creative

² “[...] the human capital theory argues that the key to regional growth lies not in reducing the costs of doing business but in endowments of highly educated and productive people” (Florida, 2003, p.6.) Studies in national growth have also shown this phenomenon.

industry itself. This means that the creative class is attracted to a city and gives a boost to the industry that settles there. Not the other way around.

Also, the change in communication asks for a creative solution and to accomplish that you need creative people. Information technologies are now ubiquitous and are ever changing. Because of this development knowledge and innovation can spread more rapidly. This asks for cities, persons and companies to adapt and go along with the changing world, creativity might be a solution (Landry, 2006).

Another reason to attract creatives is because artists and creatives can create and generate jobs by being entrepreneurial. Also, a positive factor that artists bring is that they boost cities and neighbourhoods by living there and by doing so make them more attractive (Markusen, 2013). For example, when the creative class comes to a neighbourhood where there were only lower educated people the creative class can give it a boost since they have more money to spend on average and thus can stimulate local amenities and the wider economy. It has become important to find ways to attract these creative people, the next paragraph will explain multiple pull-factors.

1.5 Ways to attract creatives

There are theories on how to attract creatives, and what factors have an influence on the settlement of people and creative people in particular.

One thing that influenced the aspects that attract people is the change in urban development. It has changed the way cities position themselves and what they consider as important, and more relevant, what citizens see as important. Nowadays, creatives are essential so the municipality city needs to make sure that the city is attractive for them. An individual sees a city from their own perspective. That perspective is formed with bottom-up direct experiences (Montgomery, 2010). So, it has become more important to please the individuals and give them good experiences.

A decisive pull-factor to attract any sort of people to a city are job-opportunities (Marlet & Van Woerden, 2005). Also, other economic qualities seem important. For example: affordable rents and diversity are appealing to creatives (Grodach et al., 2014; Van Dalm, 2005; Florida, 2002). However, as cities changed and its inhabitants, so did the factors that attract new people. Furthermore, job opportunities are a more general sort of pull-factor, there are however more specific pull-factors which will see in the next paragraphs.

1.5.1 The Three T's by Florida

As mentioned, according to Florida (2002) creatives are important to a city. Florida's theory has had a lot of critique, nevertheless the basics of his theory are still applicable to the city of today. His three "T's" theory encompasses the idea that creatives are attracted by three critical factors: Technology, talent and tolerance.

Cities are attractive if they have a low barrier to entry and an urban atmosphere that is easy-going, diverse and multicultural (Florida, 2002). For example; the tolerance factor can be verified with the gay index. With quantitative research by Florida (2002) shows that the number of gays in an area is a predictor for the concentration of high-tech industries. It is not clear how they necessarily are of influence on each other though. The question remains how to determine whether city is easy-going or diverse. Furthermore, diversity of a city can be dependent on multiple factors, moreover when a city is multicultural it does not necessarily mean that a city is tolerant.

Marlet and Van Woerden (2005) have applied the theory of Florida to cities in the Netherlands. The factor of tolerance did not appear to be a clear pull factor for the creative class. However, this research was conducted in 2005 and the tolerance was only researched by looking at the amount of subscriptions to popular gay magazines. This seems like an outdated method, since the subscriptions of magazines is not as popular as it used to be, and is definitely not the only factor for tolerance.

Another factor that can indicate tolerance is the cultural diversity of a city. According to Montgomery (2010) good cultural quality can be found in various factors. For example, the amount of cultural venues in a city, the festivals that are held in a city, the workspaces for artists, the artistic schools and some more. Furthermore, Montgomery (2010) argues that at least a part of the cultural activities should occur in the public spaces of the city, this can stimulate the manner in which the environment makes an impression on the people in the city.

Technology and talent can be looked at by the amount of universities and companies in the city, these respectively produce and attract creatives. Technology is a stimulator for innovation (Florida, 2005). Good schools attract people, and these individuals might stay in the city that they have studied in. For prospective students, the higher education schools are an important pull-factors. They provide higher education, and the talent is fostered and stimulated. This can be interesting for potential companies since they need highly educated

people. However, when there are not enough companies to work in the graduated people will move away.

When the attraction of the creative class is accomplished, they can have an influence on the social climate. For example, the fact that there is a creative class in a city influences on the acceptance of minorities since creatives are more tolerant according to Florida (2002). Furthermore, highly educated people are also attracted by the creative class thus they are more likely to move to an area where the creative class is present.

1.5.2 Cultural diversity

A tool to attract creatives can be cultural quarters and festivals, which show the livelihood, beauty, and cultural vibe of an urban area (Simmie, 2004). However, Pratt (2008) argues that culture is not an easy thing to create or to copy; culture is different in particular places and times, and is influenced by social cultural and economics. Besides this, some cities do not have culture to promote. A city that contains a lot of historical heritage has an easier task than a city like Baltimore (Pratt, 2008).

The creative class is more creative in their leisure time than others (Bille, 2010, p. 477). This could mean that it is more important for the creative class to have institutions nearby that can accommodate cultural entertainment for leisure time, like cinemas and libraries. According to Bille (2010) the creative class is in general more interested in heritage and history, which could imply that they are attracted to cities with more history and heritage, but not necessarily. Thus, creatives are attracted to the presence of cultural institutions and culture in the sense of liveliness of a city with festivals and cultural quarters.

1.5.3 Amenities

“A pure amenity is a non-produced public good such as weather quality that has no explicit price. In practice, previous empirical studies include government services such as education and public safety” (Gyourko & Tracy, 1991, p.775). So, amenities can also be government provided, or they are less controllable like for example the environment where the city is. There are also more tangible amenities like bars, restaurants and parks.

Traditional factors that usually attract inhabitants like schools and a safe environment are not adaptable on the creatives, they particularly do not like places with facilities focused on families like shopping malls, play grounds etc. (Gordach et al., 2014). Multiculturalism can stimulate diversity in amenities, for example there can be a Greek

restaurant and an Irish bar, which in turn attract creatives (Van Dalm, 2005).

Some amenities are supplied by the municipality, other amenities like leisure time activities as bars and restaurants need to have a reason to settle somewhere. Amenities can settle at a specific place when there is a landmark (Ahlfeldt & Maennig, 2010). For example, around the Euromast in Rotterdam there are restaurants and a park. Architecture can be an important indicator for the location of amenities; a bar is more likely to settle in an aesthetically attractive place where there are for the same reason more amenities. Amenities can have a big influence on the settling of creatives, a research by Wenting et al. (2004) showed that fashion designers were based at a place because of the amenities.

Amenities and job opportunities seem to be the most important pull-factors in the empirical research by Marlet and Van Woerden on Dutch cities (Marlet & Van Woerden, 2005). Young professionals and the creative class are as said less attracted by traditional pull-factors like schools and churches, they are more interested in leisure time amenities. The needs of the individuals have changed (Clark ed., 2002).

1.5.4 Aesthetics in a city

Visual quality - in other words aesthetic quality - is an important pull-factor for creatives to settle in a city. Also, Grodach et al. (2014) argue that the 'neighbourhood aesthetic' is an important factor for artists and thus for creatives. Again, Marlet and Van Woerden (2005) discovered in their research that in Dutch cities the aesthetic aspects are an important factor in attracting creatives. According to the research of Smit (2011) "opportunity-driven location behaviour" is becoming one of the key factors in the decision making of creatives (Smit, 2011, p.168). In this research by Smit (2011) it has become clear that visual aspects are important factors for location behaviour, they link opportunity with the visual quality a place has.

Creatives are attracted by authentic places with buildings that fit in and by old buildings (Florida 2002; Van Dalm, 2005; Marlet & Van Woerden, 2005). This does not necessarily mean that a city only has to have old heritage architecture. According to Van Dalm (2005) creatives also like places that are not finished yet and environments where there is still room to add something. This means that creatives like a mix between old and new buildings because according to Van Dalm (2005) this can also give innovation a boost due to the mix between different people and entrepreneurs. Jacobs (1961) argued that the mix between building types stimulates the city diversity. Jacobs sees that architecture is not

the only factor that attracts creatives, a city should be diverse in the sense that there is a lot of liveliness and variety. Scott (2011) also argues that the architecture is important: 'architectural design is at once an important sector of the new cognitive-cultural economy and an instrument of its deployment in urban space' (Scott, 2011, P. 308). Visual aspects in the sense of old and new buildings and other sorts of architecture do matter in the decision of location; this is important because aesthetics is important for the boost of creative thinking. Furthermore, for a creative company it is important that clients visit and visual aspects make that more attractive (Smit, 2011).

1.6 Policies

The factors mentioned above can be used by the municipality to attract the creative class. The municipality can accommodate these pull-factors or they can use these in marketing of the city.

1.6.1 Municipal factors

The city has changed in objectives since the industrial revolution. First the city was a place where big companies and factories settled and the workers were a big mass that slept in the city as a convenience. Nowadays the citizen has become important and cities are now more citizen based than before (Clark, 2002, p.503). The individual and his/her needs have become more important than the collective good and what's good for all the people, nowadays it's more about individual needs. This might influence the manner in which officials see and govern a city, and especially when they want to attract a certain type of individual to a city.

According to Van Buursink (1991) there are municipal factors like rent, and urban factors like amenities that have an influence on the decision-making process, thus the municipality does have an influence on settlement of the creatives. Municipal factors are the factors that are issued and executed by the government or municipality. For example, if they invest in the city as a good place for new companies. There are a few factors that can be influenced by policies of the municipality. An example of an urban factor is the availability of buildings and grounds. A municipal factor like the house price are of an influence on the presence of amenities; higher property prices mean less amenities (Polinsky & Shavell, 1975). Also, high housing price is negative for the settling of creatives, since higher rent and price makes it more difficult to live in a certain place. The government has different uses for

properties to attract new inhabitants or companies, and can adapt their policies on this. The price of properties can be subjective to policies on heritage. For example; property can be more expensive when it is near to heritage that has aesthetic appeal and historical importance. There are also heritage policies that have less influence on the prices of property around it (Ahfeld & Meannig, 2010). Furthermore, amenities have to be accessible, the national spatial accessibility refers to the distance that residents have to the closest amenities, this could also have an influence on the housing price (Hewko, 2002, p.1185). Thus, this is also a factor that the municipality should take into account. Furthermore, for bigger companies it is important that there is enough potential staff in the area. Lastly the area should be easy to access nationally and internationally, thus the infrastructure is important (Van Buursink, 1991, pp.130-131). Infrastructure is very important in a city, both soft and hard infrastructure. Hard infrastructure are the basic physical needs that are essential like roads and bridges. Soft infrastructure that is referred to now focuses on communication systems. The soft infrastructure needs to stimulate creatives and creative thinkers by making communication easy. The hard infrastructure is necessary for transportation and accessibility.

1.6.2 City marketing

The municipality can have an influence on pull-factors, as shown above. The policies can make and keep a city creative with various objectives in mind. But when this objective of a creative city is accomplished, there is also a need to get this fact to the outside world, to let people know that your city is a creative one.

A creative city is a 'cool' city which makes outsiders envious, thus it is useful to use that image to attract new inhabitants (Pratt, 2008). City marketing is the promotion of a place, of the city, with the objective to attract people to this specific place (Smyth, 1994). City marketing is aimed at a series of different, but related, objectives raising the competitive position of the city, attracting inward investment, improving its image and the well-being of its population. It is a tool used by the municipality to attract people and to keep the city in the picture. Typically, city marketing focuses on services rather than goods, so that the measurement of effectiveness may be much more problematic (Paddison, 1992, p.341). To be successful as a city in the creative industry, a city has to adapt to the world around it, and base its marketing or branding plan on that. Vanolo (2008) has named particular aspects that are used in constructing a creative brand for a creative city. A creative

brand can be used for place association; this is when a place is known for a certain aspect or quality. For example; Liverpool's most famous product is music.³ So, to attract certain individuals you can use marketing, or branding.

There are a few factors that are important for policy makers concerning the image of a city and with that attracting a certain kind of people: creatives. First, the creation of a buzz is important; people have to talk about the city and about the different scenes in the city. Secondly the attraction of variety is important: multi-ethnicity, multiculturalism and tolerance, like Florida (2002) also stated. Third, a local art scene is important to attract creatives. Also, the amenities like night clubs and restaurants are important for trendy neighbourhoods and liveliness in the city. Public spaces, parks and landmark buildings are important factors for the creation of a creative brand as well. Besides that, universities and schools are a boost for attracting young people and professionals, this is an important part of the knowledge-economy. Lastly the hosting of events by a city can be stimulating for the brand, and can be a stimulus for the livelihood in the city (Vanolo, 2008).

1.7 Pros and cons of policies in the creative city

It is important to understand that being a city with lots of creatives does not only have plus-sides. In this research the focus won't lie too much on this, however, it is important to understand that the attracting of companies with creativity has consequences, for example that the city has to adapt to the creative class (Pratt, 2008). When putting the creative class high on the agenda of the municipality gentrification can occur. Gentrification involves the process where a relatively poor urban area is being reinvested to make it more popular and attractive to the creative class (Ley, 2003). The attraction of the creative class in an urban area can increase housing prices which on the long term has the effect of the moving out of the original residents (Ponzini & Rossi, 2010).

The way gentrification is experienced has two sides: positive and negative. It also matters from which point of view you look at it, from that of the inhabitant or that of the municipality. For example, for the inhabitant gentrification can be a negative thing since the houses can get more expensive and this may even forces people to move out of their home. Yet for the municipality it can be positive because of the attraction of more wealthy people.

³ http://www.unesco.org/new/en/media-services/single-view/news/47_cities_join_the_unesco_creative_cities_network/

Gentrification is a measurement that should mix different people with each other, and there are a few arguments why this should work (Lees, 2002). The first suggests that the middle class is more in favour of public amenities and thus the middle class stimulates the settling of amenities in the neighbourhood they live in (Lees, 2002, p.2451). Secondly, there is the argument that a mixed neighbourhood can support the local economy better (idem). It is more beneficial for the economy to have a mixed neighbourhood than a very concentrated poor neighbourhood. The last argument for social mixing is that by this mixing the bridge between the groups has been made smaller which can promote social cohesion and can create economic opportunity (idem).

In Dutch cities, the social mixing is strongly stimulated by the government, they try to accomplish this partly by rebuilding and demolishing areas with houses for low income groups (Lees, 2002). However, these areas do not only attract inhabitants with a lower income, but also those with a higher income. The middle class and the 'lower' class do not mix particularly well, the only factor that is mixing are the children but the adults do not become socially acquainted (Lees 2002).

Thus, gentrification can be positive or negative. Yet, recent study by Lees (2007) question whether gentrification leads to positive outcomes or if it stimulates segregation and social polarization (Lees, 2007). Lees (2007) even goes as far as defining gentrification an 'aggressive, revanchist ideology designed to retake the inner city for the middle classes' (Lees, 2007, p.2450).

The loss of authenticity can also be a negative aspect of gentrification; this happens when the original inhabitants are being pushed out of their original neighbourhood (Ley, 2002). By creating an area in the way the middle class would like it, a lot of authentic factors will disappear and the original meaning of the area will be lost. This is negative for both the original inhabitants as for the creatives, since they prefer authentic areas. In principal social mixing is desired, but in execution it often does not work as desired.

1.8 Recent developments in Rotterdam

1.8.1 The Creative industry in Rotterdam

In Rotterdam, the creative economy and industry has been a point of interest since 2006. It is desired that the creative economy is stimulated and creates jobs and to make sure the creative sector is visible nationally and internationally (Gemeente Rotterdam, dKC, & OBR 2010; Manshanden & Van Bree, 2010). The visibility of the creative sector is mainly

important to shake the image of a working-city and trade it for the image that the municipality desires to have: a creative city.

In the Netherlands creativity is mostly to be found in the bigger cities in the West of the country (see figure 1). Rotterdam was in 2003 not even in the top 10 of cities with the most creative class, it occupied the 16th place in the ranking.

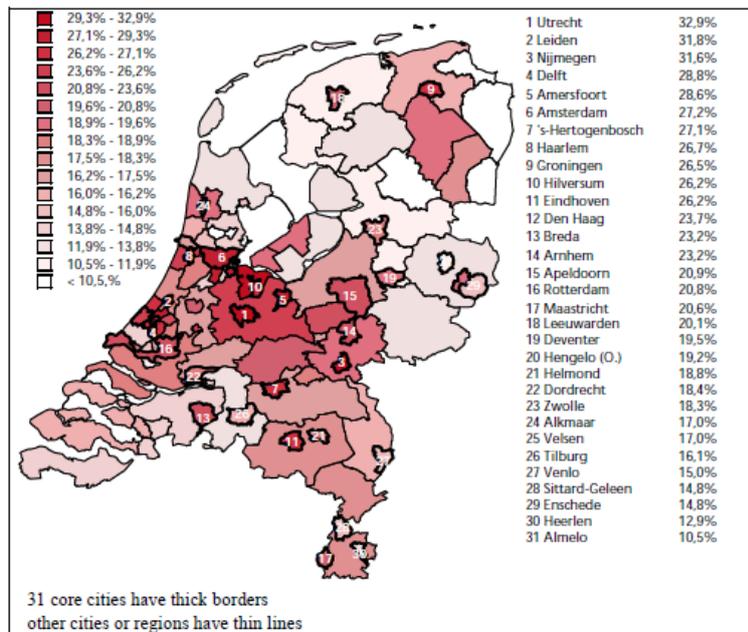


Figure 1 The geography of the Dutch creative class (Marlet & Van Woerden, 2005, p.9)

On the creative industry, the creative industry in 2013 was responsible for 2,7 percent of the total amount of jobs in Rotterdam. The creative business services have been growing from 2005 to 2013, especially in styling in design (Rutten & Koops, 2014, p.94). The arts sector and media sector shrunk in this period and a lot of jobs lapsed. However, the question remains if this trend is still going on.

1.8.2 The image of Rotterdam

According to the municipality the attracting of creative companies goes together with the image of the city: 'Rotterdam is rough, experimental, more on the edge. Rotterdam is authentic.' (Gemeente Rotterdam, dKC, & OBR, 2010, p.4). The municipality has researched the image – or the brand - of Rotterdam by doing interviews with young people of 16 to 25-year-old, the image of the city and the creative sector is positive according to these interviewees (idem). They see that there is room for creativity and a lot of opportunities, also the modernity of the city is an important point in the image (Gemeente Rotterdam, dKC, & OBR, 2010). The image is important for Rotterdam and the image seems to be going in the

right direction when gather the media coverage it got recently.⁴ Marketing is especially focused on tourism and on the image of Rotterdam as a good place for business activity, to attract more professionals (Rotterdamse Raad voor Kunst en cultuur, 2015).

To attract creatives and the creative economy the municipality can change the image of Rotterdam. For example, there lies a lot of focus in programming a lot of activities around the city where there are festivals and other activities.

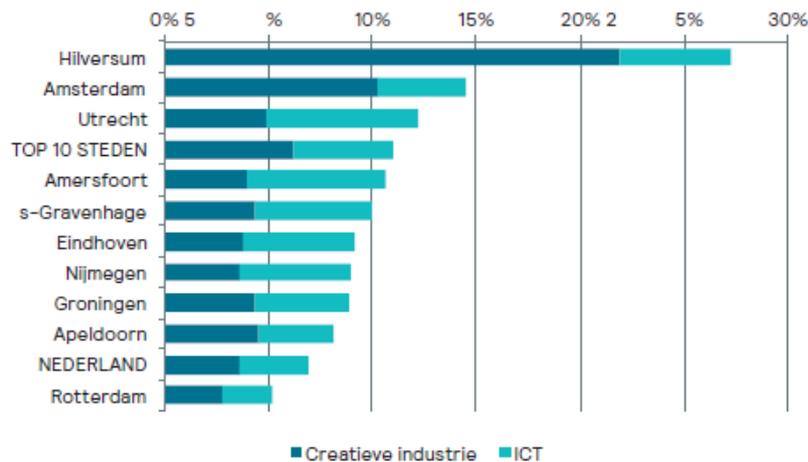
However, in a research of the service Dienst Kunst & Cultuur Rotterdam (2010) the interviewees, which were young inhabitants, explained that the image of Rotterdam still needed to change. There was enough supply in arts and culture, however there needed to be more space for talent and the city was seen as 'unattractive' with too little living space (Dienst Kunst & Cultuur, 2010, p.6). The housing has become a critical issue, the housingprices are 2 percent higher than before the economic crisis (Van der Velden, 2017).

The municipality needed to become more in contact with the younger people, since they represent the future of the city. But, this could have changed over the years, since the image of Rotterdam has been a focuspoint and has been very active. It is of importance that Rotterdam tries to facilitate professional talent, like Florida (2003) also stated. There is a need for creatives but the municipality needs help and they require stimulation.

Furthermore, it needs to become easier for students to stay in Rotterdam. A lot of students left Rotterdam due to the lack of affordable livingspaces (Dienst Kunst & Cultuur, 2010). Still in 2015 Rotterdam is on the third place when looking at the height of the rent, in the years 2015-2016 the rent even went up by more than 10%. (Van Hulle, 2015, Pp. 3-4). This means that the municipality did not took sufficient measurements to accommodate students. Also, creatives need a place to work in the city. As can be seen in figure 2 Rotterdam in 2013 does not have a lot of jobs in the creative sector, which makes it difficult for creatives to stay in Rotterdam. The amount of business establishments has risen in Rotterdam, between 2000 and 2007 rose with 17 percent, which is approximately 2,3 percent per year (Epskamp & Van der Zanden, 2008). Most of the companies are in the city centre or in Delfshaven, Noord and Kralingen (Epskamp & Van der Zanden, 2008, p.19). The creative business service companies have grown between 2005 and 2013 with 8,6%, which

⁴ National papers give attention (Volkskrant) but also international attention from among others the Lonely planet (<https://www.lonelyplanet.com/the-netherlands/rotterdam>) and the New York Times (http://www.nytimes.com/interactive/2014/01/10/travel/2014-places-to-go.html?_r=0)

results in 46.042 companies in 2013 (Rutten and Koops, 2014, p. 25). Recent numbers for Rotterdam specifically are hard to find, however, when you look at the city there has been a development and for example in the west of Rotterdam there is now the Keilewerf where creative companies are gathered.



Bron: LISA 2014

Figure 2. Percentage of jobs created by the creative industry (Monitor creatieve industrie, 2014, p.66). Translation: Employment percentage of the creative industry and ICT in 2013 in the Top 10 cities in the field of creative industry and ICT, Totally Top 10 Cities and the Netherlands.

1.8.3 Aesthetics of Rotterdam

As explained before not only the image of the city is important, but also its aesthetics are a notable aspect in attracting creatives. The aesthetic aspects of Rotterdam are quite particular: there is the modernistic side mainly due to the fact that the city was bombed and that the historical city centre had to be rebuilt. The city centre aesthetic aspects do not necessarily come from old heritage due to the said bombing (see figure 3). Thus, Rotterdam cannot only rely on the historical character of the city to attract creatives, instead the city chose to go in a different direction and not rebuilt the old buildings, but create new buildings. However, there are still historical parts like in Delfshaven which means that there is a mix between old and new buildings.

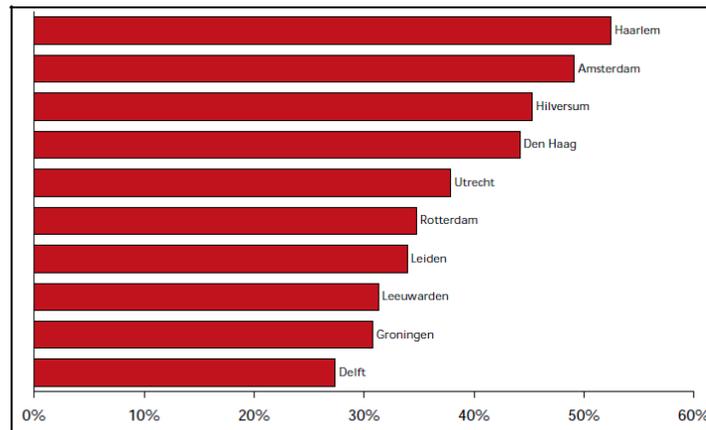


Figure 3 Top 10 historical Dutch cities (Marlet & Van Woerden, 2005, p.18)

The modernity of Rotterdam is partly based on the architecture and city-planning. The image of Rotterdam is partly formed by the characteristic buildings as the Erasmus bridge, the Euromast and the whole of *de kop van Zuid*. The modern architecture – new buildings – is a big part of the aesthetics of Rotterdam, especially since this is the way Rotterdam has rebuilt since World War II, old buildings are scarce. Furthermore, Rotterdam has internationally renowned architecture companies in the city as OMA, Neutelings Riedijk and MVRD (Gemeente Rotterdam, dKC, & OBR, 2010). The architecture is part of the aesthetic quality of the city which as seen before can also be an important pull factor of the city (Manshanden & Van Bree, 2010).

1.8.4 Diversity in Rotterdam

The Three T's of Florida (2002) are not easily to assess in Rotterdam. For example, the tolerance factor in Rotterdam is difficult to measure, however, it is commonly known that there is a lot of multiculturalism which might indicate that there is a lot of tolerance. The multicultural population causing the demand for culture to grow and to be more diverse (Rotterdamse Raad voor Kunst en cultuur, 2015). This could be a pull-factor for creatives since there is a lot of diversity that can be enjoyed. Furthermore multiculturalism can also show authenticity, some parts of the city are more diverse than others in that factor.

The schools with higher and creative are definitely present in Rotterdam. There is the Erasmus University and multiple schools for higher education. Also the creative schools are well represented with De Willem de Kooning Academie, Grafisch Lyceum, Artemis, Piet Zwart academy, Codarts and the Fotovakschool.

The gathered literature and reports showed us that Rotterdam is still in development: it wants to change its image and make the city more creative but it is not completely there yet. The creative industry is one of the key elements in shaping Rotterdam, both economically as well as the image. However, still a lot needs to be done to make the city appealing to creatives, for example the stimulating of students. One very critical point is the housing, there is not enough living space that is affordable.

2. Method

2.1. Introduction

The main goal of this thesis is to have an idea of the reasons behind the decision of entrepreneurs in the creative sector to settle in a specific place. This research was designed by looking at various articles on decision factors, and applying these to the case of Rotterdam. What is the main reason(s) for entrepreneurs in the creative business sector for working in Rotterdam? This thesis will conduct a research based on quantitative data obtained via a survey. Firstly, chapter one has explained thoroughly the concepts and explained more broadly why this research is relevant. After this, the analysis will look at the survey which used the literature from chapter one, it will test the existing theories on the case study of entrepreneurs in the creative sector in Rotterdam.

2.2. Choice of the method

The chosen method for collecting data is a questionnaire in the form of a survey. Because this research wants to look at a quite a large group of people a survey seems the best research method. With a survey, it is more likely to get a bigger sample and thus, in this case, say more about the general argumentation of entrepreneurs that chose to settle in Rotterdam. Furthermore, I would like to look at more exact factors which makes a quantitative method more clear. I am testing the already existing ideas of pull-factors that are interesting for the creative class to settle in a city (Florida, 2002; Van Dalme, 2005; Marlet & Van Woerden, 2005; Bille, 2010; Scott, 2011; Smit, 2011; Grodach, 2014; Clark, 2002; Montgomery, 2010; Jacobs, 1961). This means that the survey is based on the literature, this research functions as a case-study related to the broader research of choices for settlement in general.

The idea is that this small research could be a helpful tool for the municipality of Rotterdam by drawing some policy recommendation. As seen in the previous chapter, the creative industry is a focal point for the municipality. Furthermore, it wants a different image for the city and develops it more into a place with international prestige. Changing the city's image and creating a booming economy can possibly be achieved by attracting the creative class, at least according to various scholars and the municipality. But the creative class needs stimulation to live and to work in a specific city. The pull-factors that come out of this survey are most important for the settlement of companies in Rotterdam can be an important focus point and guideline in the policy of the municipality.

2.3 Relevance of the research

As said in the theoretical framework, Rotterdam is becoming more interested in the creative sector to stimulate a change of its image. The Rotterdamse Raad voor Kunst en Cultuur (2014) issued a recommendation for the municipality where it states that arts and culture contribute to the local economy and the attractiveness of the city. The RRKC is the official advisory board concerning arts and culture in Rotterdam. Because it is a significant factor for the image of Rotterdam it is recommended to sustain talent and make the city attractive for artists and creatives (RRKC, 2014). Naturally, the main goal of the municipality is to stimulate the economy and now the creative sector seems a useful tool to do this (TNO, 2010).

Since the creative industry, and with that the sustaining of creative talents, has become important in Rotterdam, and perhaps in other cities this research seems an urgent one. With the outcome of this research it is possible for the municipality to get an indication of the most important pull-factors. That can be a point of interest in the policies of the city.

2.4 Expectations

In designing the survey the pull-factors chosen have been derived from the literature indicated in chapter one. These factors that make a city attractive as seen in other researches are the alternatives the respondent can choose from. The research will show if the literature will be confirmed or rejected.

I suspect that the visual quality of Rotterdam is an important pull-factor, because this is part of the image of Rotterdam and because the creative class has increased interests in aesthetics. The modern architecture has been part of the identity the city for a while now, and is something that stands out. However, my hypothesis is that an important focal point is

the vibe and feel that Rotterdam has. I see this mostly in the authenticity factor, authenticity is part of the bottom-up experience that shapes the image of a city. Since this is not a 'hard' factor it means that this factor is not one that can be proved by specific factors. For example, when asking about the presence of bars and clubs you can test this by looking at the number of bars and clubs in the city, same goes for the presence of new architecture; this is not a feeling this is a fact. Based on the observations of the inhabitants I have encountered the love of Rotterdam comes from the feeling that it gives them. The analysis will decline or accept this hypothesis about the strength of authenticity. Furthermore, it is interesting to investigate which occupation is the most present in Rotterdam. Besides these hypotheses, I hope to find a correlation between a person's occupation and what he/she finds most important in a city.

2.5 Research Questions

Research Questions

- What are the most important pull-factors for creative entrepreneurs working in the creative sector to settle their company in Rotterdam?

Sub-research questions

- Which is the creative field most present in Rotterdam?
- Are most respondent's employees or self-employed – when self-employed the choice of settlement is an individual choice, whereas when working for a company you have no influence on this whatsoever.
- Have the respondents lived in Rotterdam for a long time?

2.6 Sampling Strategy

The creative industry is one that is hard to encompass, the definitions used are not ubiquitous, sometimes they change among different institutions. As mentioned, the Rotterdam Advisory board of Arts and Culture sees the creative sector as important for the city. In its sector analysis of 2015 it indicates the sectors that should be focal points in Rotterdam: Architecture, design, visual art, photography, dance, theatre, film, municipal collections, museums, heritage, literature, music, and music theatre (Rotterdamse Raad voor Kunst en Cultuur, 2015).

The most common way to distinguish the creative sector is dividing it in clusters, with

this certain types of creative jobs fall under one banner. We will look at the definition of the *Toegepast Natuurwetenschappelijk Onderzoek (TNO)*⁵. TNO is an independent organisation in the private sector, which researches societal and economic matters. The TNO explains that the creative industry encompasses the creation production and exploitation of creative products⁶.

Consequently, this research will use the most common definition as stated by the TNO and also used by the Centraal Bureau Statistiek (CBS - the Central Statistical Office)⁷ in its researches on the creative industry. This way there is consistency in what the creative industry includes. The focus of the definition lies mostly with the characteristics of the occupation, the emphasis is on what the most important function of the occupation is: creation, distribution and production (Braam, 2011).

The definition of the creative industry by the TNO divides it in three clusters: Arts and heritage, media and entertainment and creative business services. To identify the sample for the thesis we will research the sector of choice based on SBI number, which means Standard Industrial Classification. The most common SBI numbers are the ones from the CBS which are based on the *Nomenclature statistique des Activités économiques dans la Communauté Européenne* (NACE) classifications. NACE classifications are numbers given by the European Union to economic activities. NACE is an international organisation which means that there is consistency in different countries. The NACE division consists of four digits, whereas the 5th digit is a Dutch differentiation (Braam, 2011, P. 12). The *Centraal Bureau statistiek* (CBS)⁸ uses the *Standaard bedrijfsindeling* (SBI)⁹ grouping which is based on the NACE. With these numbers, you can see which cluster the specific part of the creative industry belongs to. For example, the practice of performing arts belongs to the cluster of arts and cultural heritage. The CBS states that the clusters outside the core definition of the creative industries are the knowledge-based services, creative retail and other categories. The core industries are for example museums and libraries, whereas the knowledge based services are more about design, communication, advertising and marketing. In short: the CBS uses the TNO definition to describe the creative industry and segments the whole of the creative industry by SBI

⁵ Applied scientific research

⁶ <https://www.tno.nl/nl/over-tno/missie-en-strategie/>

⁷ *Centraal Bureau van Statistiek*, translation: Central Bureau of Statistics

⁸ Central agency of statistics

⁹ Standard Industrial Classification

numbers.

The numbers that begin with 90 are arts and partly entertainment, 91 are institutions that conserve different kinds of culture like museums and libraries. The economic categories indicated with 58 refer to books publishing as well as software. The SBI codes that start with 59 relate to motion picture, sound, video and television, both the production, distribution and creative sides of this sector. Television and radio broadcasting are indicated with the number 60. The SBI number 63 is more focused on information services. Photography has its own indication with 7420. The number 93 is mostly focused on commercial entertainment like amusement parks. The number 70 is part of the cluster creative business services which encompasses Public Relations and management side. The SBI code 71 specifies architecture and engineering. The creative industry concerned with advertising is indicated with the code 73. The code 741 indicates design activities. Lastly 8320 is the number referring to the organisation of congresses and fairs.

In table 1 below the SBI numbers are stated with the corresponding specification.

Table 1 SBI-numbers

<i>Clusters</i>	<i>Specification</i>	<i>SBI number</i>	<i>Cluster</i>	<i>Specification</i>	<i>SBI-number</i>
Arts and cultural heritage	Travel information and booking offices	7990	Media and entertainment	Publishing books	5811
	Practice of Performing arts	90011		Publishing newspapers	5813
	Producing of performing arts	90012		Publishing magazines	5814
	Services for performing arts	9002		Other publishing (no software)	5819
	Artistic creation	9003		Publishing computer games	5821
	Theatres, opera houses and concert halls	90041		Software publishers (no games)	5829
	Public libraries	91011		Film production (no television films)	59111
	Art library	91012		Production of television programs	59112
	Public archives	91019		Facility services of film and television	5912

	Museums	91021		Distribution films and television productions	5913
	Art galleries and exhibition spaces	91022		Cinema's	5914
	Heritage conservation	9103		Making and publishing sound recordings	5920
	Funds (not for welfare)	94993		Radio broadcast	6010
	Supporters of culture	94994		Broadcasting	6020
Creative professional services	Public relations	7021		Press and news agency's	6321
	Architects	71111		Other information services	6329
	Advertising agency	7311		photography	74201
	Trafficking advertising space	7312		Circus and variety shows	90013
	Industrial design	741		Amusement parks	93211
	Organisation congress, fairs	8230		Carnival rides	93212

Source: own translation from Braams (2011, Pp. 15-16).

These are the core definitions, however there are also the creative retail and knowledge based services and others.

By researching the creative companies, it became clear that choosing all the clusters was not feasible for a small research. Hence, the research focuses solely on creative professional services. Later, photography was also added to the group to broaden the sample, based on its SBI number, which fits with that of the creative professional services. This cluster is one that is diverse and fluid, furthermore, these services operate mostly in the commercial realm. This is interesting since due to recent developments the subsidization for a lot of sectors in the arts has been reduced, or even scraped at all. As a creative company, it has become more urgent to be economic.

The arts and cultural heritage cluster consists of established institutions which are supported by funds a lot of times. Here creativity is shown but it is not necessarily said that the people working there are creative in their work. Furthermore, the reasons behind the settlement for museums and libraries is that they are a necessity in a city and are of

importance in education and national identity.

The media and entertainment sector also includes larger institutions which have been in Rotterdam for a while and are bound to Rotterdam by the content, like the broadcasting channel *Rotterdam Rijnmond*, which focuses on news in Rotterdam, or AD a newspaper focused on the news in Rotterdam. These are institutions which have been in the city for a long time and this makes the decision-making process of moving to Rotterdam less relevant. Furthermore, these two clusters are not made of small creative entrepreneurs, but mostly from bigger institutions (naturally, there are exceptions). Also, these institutions were already here and do not necessarily respond to specific pull-factors.

To contact the sample, the e-mail addresses for the survey were provided by filling in the SBI-number at the Chamber of Commerce, which gave a list of creative professional services. The Chamber of Commerce is the institution where companies need to subscribe, and tell what kind of company they are. These companies are arranged by SBI-number to show what kind of company it is. In the search database, you can select certain SBI-numbers that the companies should have. The focus lied on companies that started their activity and registered at the chambers of commerce between the first of January 2008 and the thirty-first of December 2015. Also from 2008 it was mandatory to register at the Chambers of commerce. The choice for starters is based on the fact that the research wants to focus on the development of Rotterdam, these companies chose Rotterdam recently, which makes their reason for settling interesting. These starters have not been here that long which means that the pull-factors could be the reason for settlement, furthermore, as said in chapter 1 the focus on creative companies has been a focus point from the municipality from the last couple of years and a recent development.

Picking the sample at the chamber of commerce means that the focus will lie on economically active companies, and companies with full and part-time employees that are based in the municipality of Rotterdam

2.6 Data collection

The survey was sent out using the program MailChimp. The survey was sent out to 231 potential respondents the first time. 55.1 % opened the e-mail, however, only 20 people filled out the survey. The mail was sent another time as a reminder to the same e-mail-addresses. This time the survey was filled by 12 people getting a total of 32 respondents.

However, this was not enough so the sample was broadened and photography was added. As the number of respondents was still not satisfactory, the sample was broadened by looking at the same companies (i.e. same SBI numbers - including photographers) for a longer period. The process was repeated, looking at companies in the period from 2000 to 2008. Here 394 registered companies were given; with in total 246 e-mail addresses. So in total taking the period 2000-2015, 477 e-mails were sent out. Because of the low rate of response, I decided to try the direct channel of WORM Rotterdam, and sent an email to the people that visited the event of the Archined price and Rotterdam late night¹⁰. According to a research from another intern at WORM, these people work mostly in the cultural sector. With Stager (an online program where all the ticket-buyers are registered) you can get the e-mail addresses by clicking on specific events that a person has visited. There are 218 e-mail addresses to send the survey to via Stager. The e-mail that was sent to them explicitly mentioning to only fill in the survey when they worked in the creative business services – explaining which these are and indicating it had to be in the specific time-period.

In total the broadened survey and the contacts from WORM resulted in 695 contacts, with 112 respondents which is 16,1% response rate.

2.7 Validity and reliability

This research focuses on the pull-factors described in the literature and wants to assess if these are applicable in Rotterdam as well. However, there are possibilities that the answers are not accurate. First, it is possible that there is no clear 'winning' reason for settlement in the survey, but every factor contributed to the decision. However, it is still possible then to see which factors had an influence, even if there is not one that stands out. Secondly, because of the choice of a quantitative research it is possible that there are factors not included in the survey, which would have been noticed when conducting a qualitative research. However, with the option 'other' in the survey there is still a possibility to add new factors.

As mentioned, it was not possible to get more than 112 respondents. The amount is quite interesting as it corresponds to 16,1% of the total, and this is quite a satisfactory rate

¹⁰ The people visiting these events are mostly described as more culturally interested since the content of both these programmes is cultural. It was interesting to gain these responses because perhaps some of them did not register at the Chamber of Commerce or are an employee instead of an owner, furthermore, by asking it via WORM it got more credibility.

of response. Furthermore, the period 2000-2015 seems like a long enough period to conduct a research on. Especially since the focus on the creative industry is a relatively new phenomenon in Rotterdam. The option of sending more e-mails was not real since a substantial number of reminders was sent. Moreover, I got feedback from respondents mentioning they did not want to receive any more e-mail of this kind.

The number of people that qualified to fill in this survey is adequate to get an answer. Therefore, I am confident that this research can give an indication of the reasons of settlement by creative entrepreneurs. It can give an overall idea of which factors are important to creative entrepreneurs.

3. Results

3.1. Data set

To create a working data set, it had to be organized in a way that fit with the variables. Because for some questions the respondent had the option to add some answers some value labels have been added.

Question one has values added based on the variable 'other'. Other occupations next to the optioned ones were added, or merged with an existing variable. The variables added are: 'Visual arts', 'publishing', 'film', 'consultancy' and 'other'. Question two also had the option 'other' and the variables 'research', 'consultancy' and 'other' were added.

With question eight there was also the option to fill in the answer. Because some answers that were filled in were not clear enough or very specific, for example 'all over the world' I have added broader variables. The answers 'yes in Rotterdam' and 'no' are still applicable. However, the variables 'Yes, in Rotterdam and elsewhere in the Netherlands', 'only in the Netherlands', 'Yes, in Rotterdam and internationally' and 'Yes, internationally' were added. Beforehand, I would have liked to make the distinction between inside and outside Europe, however, practically some answers as 'abroad' and 'all over the world' did not give an indication of a specific place.

Question 10 was a multiple-choice question; the respondents could check multiple boxes of pull-factors and fill in one with the box 'other'. In SPSS the outcome came as various variables with a binary code with 0 if the box wasn't ticked, and 1 if the answer was 'yes'. To solve this and see an outcome it was necessary to create an MR set. Here the possible pull-factors were added and it was possible to create a table.

3.2. Descriptives

3.2.1. Employment

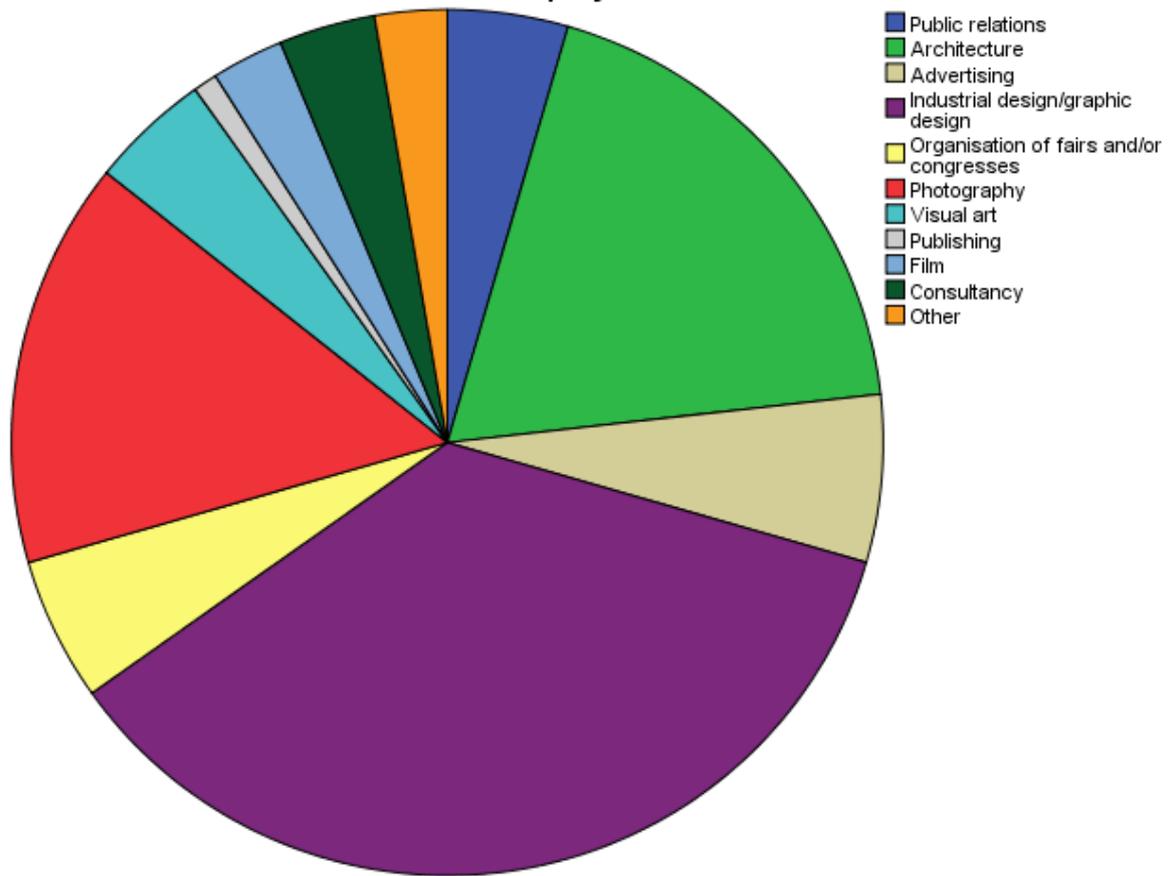
From the statistics, it has become evident that most people work in Industrial design/graphic design (see figure 4). Design is by far the profession of most of the contacted respondents with 40 of the 112 respondents which is 35,7%. Architecture and photography are the most common sectors after that with respectively 18,8% and 15,2% (see table 2). One fact that stands out is that a lot of the contacted respondents did not identify with one of the given fields, yet they filled in 'other' with 32 of the 112 respondents in total.

Table 2 Employment

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Public relations	5	4,5	4,5	4,5
	Architecture	21	18,8	18,8	23,2
	Advertising	7	6,3	6,3	29,5
	Industrial design/graphic design	40	35,7	35,7	65,2
	Organisation of fairs and/or congresses	6	5,4	5,4	70,5
	Photography	17	15,2	15,2	85,7
	Visual art	5	4,5	4,5	90,2
	Publishing	1	,9	,9	91,1
	Film	3	2,7	2,7	93,8
	Consultancy	4	3,6	3,6	97,3
	Other	3	2,7	2,7	100,0
	Total	112	100,0	100,0	

As said the box other has been filled in a lot. A reason for this could be because the Chamber of Commerce has a strict classification with the SBI numbers, however, when you classify yourself as a fashion designer then you are still classified under the SBI number 'designer'. Hence, though different professionals are under the source SBI class they recognize themselves under a different label.

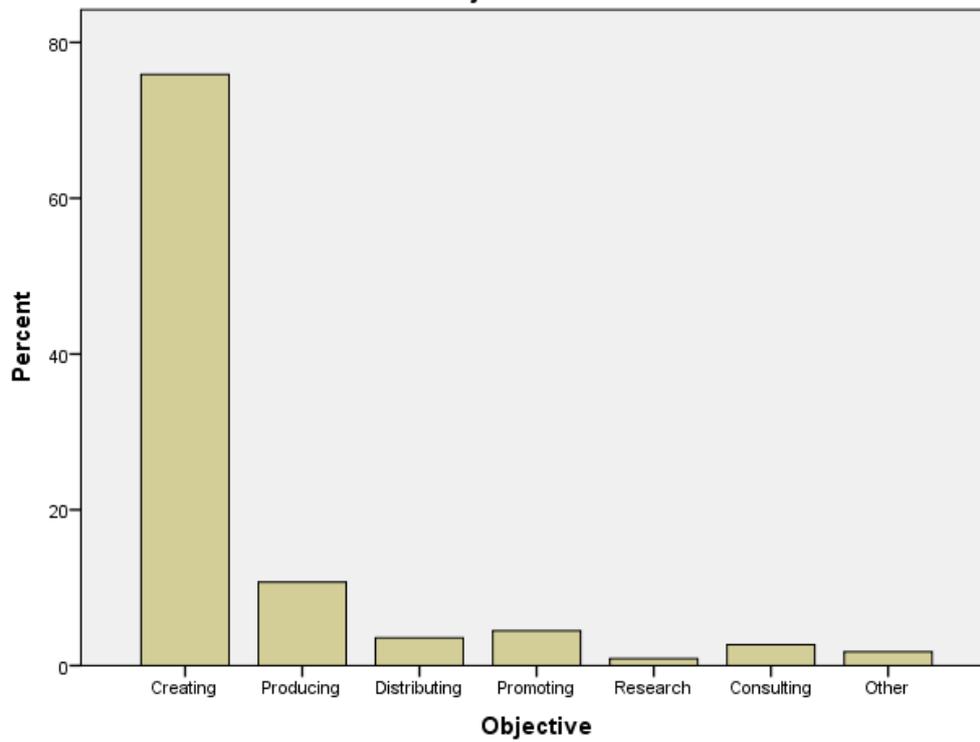
Figure 4. Pie Chart Employment



3.2.2. Objective

With this knowledge, it is not very surprising that the objective of the company is by far creating with 75,9% (figure 5). This means that the creative business industry in Rotterdam is truly creative, even though the creative business industry does not necessarily have the objective of creating. For example, an advertising agency uses creativity in the way they get their product to the public, however, they do not design the graphics.

Figure 5 Bar Chart Objective



Another theory we can test by the survey is the existence of a creative hub in Rotterdam. The companies in Rotterdam mostly work together with other companies in Rotterdam (figure 6). This also indicates the existence of a cluster; which is a place where companies work together. Clusters are important due to the concentration of knowledge

and talent, which can lead to an economic advantage for Rotterdam and the companies (Florida, 2002; Simmie, 2004).

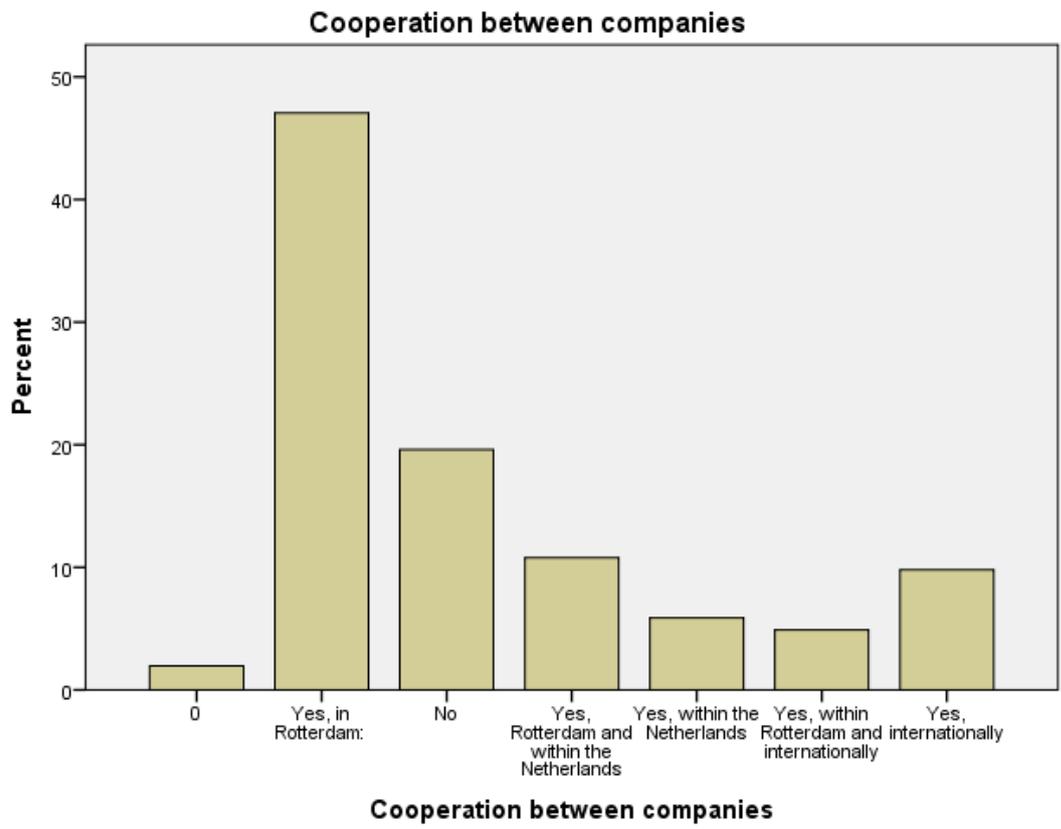


Figure 6 Cooperation between companies

		Cooperation between companies							
		0	Yes, in Rotterdam:	No	Yes, Rotterdam and within the Netherlands	Yes, within the Netherlands	Yes, within Rotterdam and internationally	Yes, internationally	Total
Employment	Public relations	0	3	1	0	0	1	0	5
	Architecture	0	8	4	4	0	0	2	18
	Advertising	0	1	2	1	0	1	1	6
	Industrial design/graphic design	1	17	5	4	3	2	4	36
	Organisation of fairs and/or congresses	0	3	1	0	0	1	0	5
	Photography	0	9	7	0	0	0	1	17
	Visual art	1	4	0	0	0	0	0	5
	Publishing	0	0	0	0	0	0	1	1
	Film	0	0	0	1	2	0	0	3
	Consultancy	0	1	0	1	1	0	1	4
	Other	0	2	0	0	0	0	0	2
Total		2	48	20	11	6	5	10	102

Table 3 Crosstab cooperation between companies

The creative entrepreneurs do work together with others nationally and internationally, as you can see in the table 3, a few (20) do not work with other companies.

Mostly there is the case of a design hub with 17 people working in Rotterdam together. It also seems that designers are the professionals who work the most outside of the Netherlands.

3.2.3. Employment-status

A lot of respondents are self-employed 84,8% as you can see in figure 7. This could mean that most of the respondents are entrepreneurs. This was also the objective of the thesis, to see what attract entrepreneurs. Not all companies are possibly substantially big that they can work internationally or nationally with other companies. However, entrepreneurs that do work together seem to be preferring working within the city.

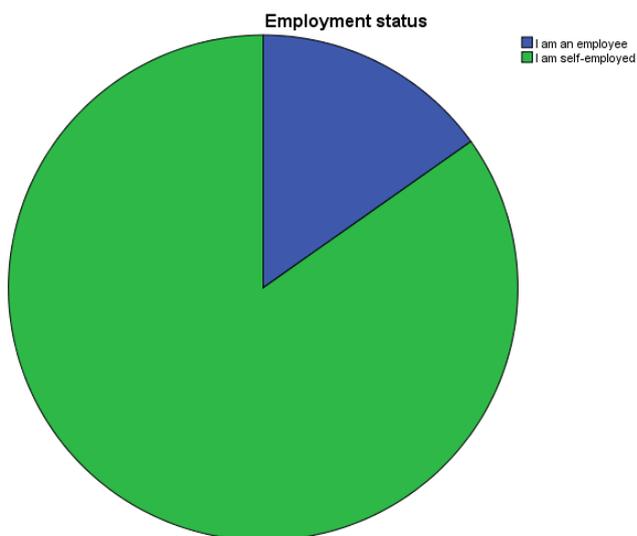


Figure 7 Employment status

3.2.4. Based in Rotterdam

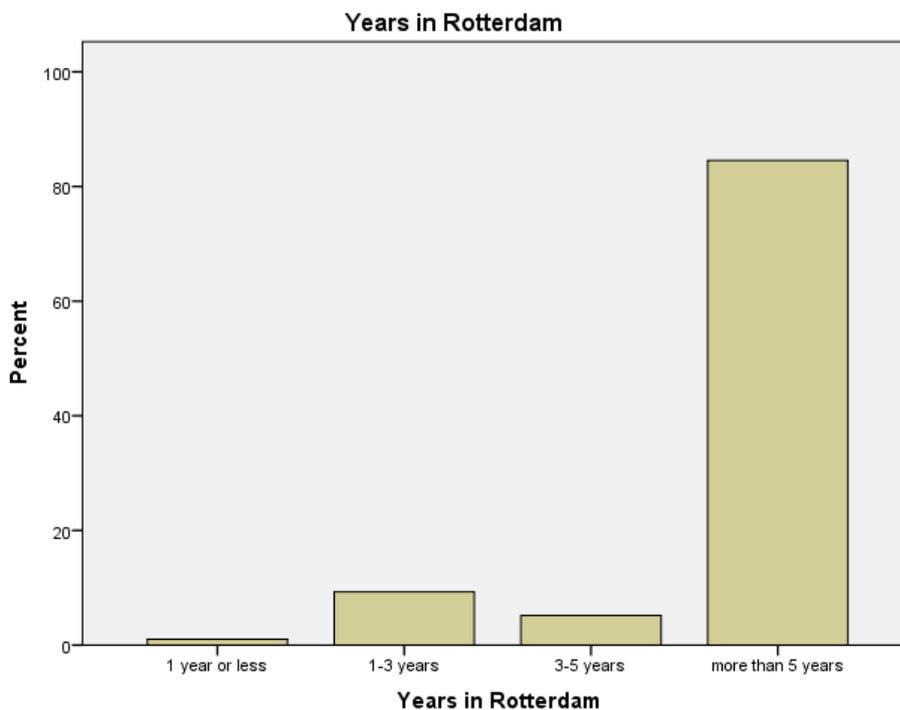
All the respondents that were contacted have their company in Rotterdam or the company they work for is in Rotterdam. Furthermore, most of the respondents – 103 of the 112 – live in Rotterdam (see table 4).

Table 4 Living situation

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	103	89,6	92,0	92,0
	No	9	7,8	8,0	100,0
	Total	112	97,4	100,0	
Missing	System	3	2,6		
Total		115	100,0		

Interesting to see is that most of the respondents have been living in Rotterdam for quite some time, 84,5% have been living in Rotterdam for more than five years (see figure 8). It seems that people do not come to Rotterdam per se to start a company, but most have been living in the city for some time. However, this result may be due to the fact that the sample chosen has been over a period of 15 years, thus it might be quite logically that there are a lot of people that have been living here for a long time.

Figure 8 Years living in Rotterdam



3.2.5. Pull-factors

Results from a multiple response analysis gives the following table:

Table 5 Results Pull-factors

	N	PERCENT	PERCENT OF CASES
CULTURAL DIVERSITY	45	14,7%	44,6%
THE AUTHENTICITY OF ROTTERDAM	43	14,1%	42,6%
OTHER...	39	12,7%	38,6%
AFFORDABLE RENTS	34	11,1%	33,7%
LIVELINESS IN THE CITY (FESTIVALS, EVENTS ETC.)	28	9,2%	27,7%
DIVERSITY OF INHABITANTS	25	8,2%	24,8%
THE AESTHETIC ASPECT OF ROTTERDAM	21	6,9%	20,8%
TOLERANCE IN THE CITY FOR DIFFERENT BELIEVES/GROUPS	16	5,2%	15,8%
THE PRESENCE OF THE ERASMUS UNIVERSITY, WILLEM DE KOONING AND OTHER HIGHER EDUATION IN THE CITY	14	4,6%	13,9%
THE PRESENCE OF NEW BUILDINGS	12	3,9%	11,9%
THE PRESENCE OF BARS, RESTAURANTS AND CLUBS	10	3,3%	9,9%
THE PRESENCE OF OLD BUILDNGS, HERITAGE AND HISTORY	8	2,6%	7,9%
THE AMOUNT OF TECHNOLOGICAL COMPANIES IN THE CITY	7	2,3%	6,9%
THE SAFE ENVIRONMENT	4	1,3%	4,0%
TOTAL	306	100,0%	303,0%

Table 5 shows what the most chosen pull-factors are. However, a lot of people have chosen 'other', this is why the filled in other were put into new categories: 'already living here', 'because of a relation', 'business opportunity', 'location', and 'other'. With 'location' it is meant the location in relation to accessibility.

Table 6 Pull-factors expanded.

	N	PERCENT	PERCENT OF CASES
CULTURAL DIVERSITY	45	15,4%	48,4%
THE AUTHENTICITY OF ROTTERDAM	43	14,7%	46,2%
AFFORDABLE RENTS	34	11,6%	36,6%
LIVELINESS OF THE CITY(FESTIVALS, EVENTS ETC.)	28	9,6%	30,1%
DIVERSITY OF INHABITANTS	25	8,5%	26,9%
THE AESTHETIC ASPECT OF ROTTERDAM	21	7,2%	22,6%
ALREADY LIVING HERE	18	6,1%	19,4%
TOLERANCE IN THE CITY FOR DIFFERENT BELIEVES/GROUPS	16	5,5%	17,2%
THE PRESENCE OF ERASMUS UNIVERISTY, WILLEM DE KOONING AND OTHER HIGHER EDUCATION IN THE CITY	14	4,8%	15,1%
THE PRESENCE OF NEW BUIDINGS	12	4,1%	12,9%
THE PRESENCE OF BARS, RESTAURANTS AND CLUBS	10	3,4%	10,8%
THE PRESENCE OF OLD BUILDINGS, HERITAGE AND HISTORY	8	2,7%	8,6%
THE AMOUNT OF TECHNOLOGICAL COMPANIES IN THE CITY	7	2,4%	7,5%
BUSINESS OPPORTUNITY	5	1,7%	5,4%
THE SAFE ENVIRONMENT	4	1,4%	4,3%
BECAUSE OF A RELATION	3	1,0%	3,2%
TOTAL	293	100,0%	315,1%

Here in table 6 we clearly see that the authenticity of Rotterdam is very important with 43 respondents of the in total 293 filled in answers. Another significant pull-factor is the cultural diversity in Rotterdam with 45 respondents. Also, the diversity of inhabitants (8,5%) and the aesthetic aspect of Rotterdam (7,2%) are quite important. Interesting is that the affordable rents also take in a high place with 11,6% and the liveliness of the city with 9,6%. So, looking at the results, according to the respondents there are multiple pull-factors that are important for settling in Rotterdam. The safe environment seems to be the least important with only 4 people choosing this factor.

One quite interesting thing we can see in the pull-factors is that the creative respondents – which are the one that create as main objective – prefer the authenticity of Rotterdam (39) and the cultural diversity (38), which you can see in table 7 and 8 The authenticity is one that is most important with the creating entrepreneurs, they prefer the ‘vibe’ of the city, which confirms my hypothesis.

Table 7 The authenticity of Rotterdam Crosstabulation.

Count

		The authenticity of Rotterdam		Total
		No	Yes	
Objective	Creating	46	39	85
	Producing	10	2	12
	Distributing	4	0	4
	Promoting	3	2	5
	Research	1	0	1
	Consulting	3	0	3
	Other	2	0	2
Total		69	43	112

Table 8 Cultural diversity (various museums, galleries etc.) Crosstabulation

		Cultural diversity (various museums, galleries etc.)		Total
		No	Yes	
Objective	Creating	46	39	85
	Producing	7	5	12
	Distributing	4	0	4
	Promoting	5	0	5
	Research	0	1	1
	Consulting	3	0	3
	Other	2	0	2
Total		67	45	112

To get a good insight of the factors that are pulling creatives to the city here a small oversight of the factors, and which scholars have mentioned them:

- Tolerance in the city (Florida, 2002)
- Diversity of inhabitants (Florida, 2002; Van Dalm, 2005)
- The presence of the Erasmus, Willem de Kooning and other schools in the city (Florida, 2002)
- The amount of technological companies in the city (Florida, 2002)
- The safe environment (Grodach, 2014)
- The authenticity of Rotterdam (Florida 2002; Van Dalm, 2005; Marlet & Van Woerden, 2005)
- The presence of old buildings, heritage and history (Florida 2002; Van Dalm, 2005; Marlet & Van Woerden, 2005; Bille 2010)

- The presence of new buildings (Florida 2002; Van Dalm, 2005; Marlet & Van Woerden, 2005)
- The mix between old buildings (Pratt, 2008; Bille, 2010)
- New buildings (Van Dalm, 2005)
- The aesthetic aspect of Rotterdam (Scott, 2011; Smit, 2011; Grodach et al., 2014)
- Affordable rents (Florida 2002;, Grodach et al, 2014; Van Dalm, 2005)
- The presence of bars, restaurants and clubs (Clark,2002; Wenting et al., 2004; Marlet & Van Woerden, 2005)
- Cultural diversity (Montgomery, 2010)
- Liveliness in the city (Jacobs, 1961; Bille, 2010)

It is interesting to see, that Montgomery (2010) is the only scholar that deems cultural diversity as an important factor whereas this research has shown that this is the number one pull-factor in Rotterdam. Montgomery (2010) has also stated that that the experiencing of cultural diversity is build bottom up for the inhabitant. As mentioned before, the creative class prefers to spend their leisure time cultural or creative, this might be one reason why this factor is high in the list. The cultural diversity and the liveliness of the city have been boosted by the city marketing by allowing and organizing a lot of festivals to happen in the city with different themes (Rotterdam Partners, n.d.). The number of events that are allowed to take place can change the image of the city, look for example at the amount of festivals that have emerged the last couple of years. However, that is more the liveliness of the city. The cultural diversity is more about the presence of the cultural sector. This indicates that this is important for the creative class, and perhaps could urge the municipality to stimulate this more.

The above factors are easier to measure than the number two pull-factor authenticity. This is less tangible and it is a bottom-up build experience. Since authenticity is a factor that is chosen a lot, it seems that there is little case of negative gentrification with the loss of authenticity. Authenticity is a feeling that is partly built by city marketing, and the survey confirmed the theories about that by Florida (2002), Van Dalm (2005) and Marlet & Van Woerden (2005). Rotterdam is a different city than it was a few years ago, and it also has changed its image; the motto of the city is now: *Rotterdam. Make it happen* (Rotterdam Partners, n.d.). This is a result from city marketing with a collaboration between Rotterdam

Partners and the Port of Rotterdam, the Erasmus University Rotterdam, the City of Rotterdam, Rotterdam Topsport, Rotterdam Festivals. This marketing strategy between different parties had as the objective to show different stories from Rotterdam, from small entrepreneurs to bigger organisations. (idem). This technique is based on bottom-up experience, it shows that 'regular' inhabitant can 'make it happen'. This is also emphasizing the individuality of the people and the chances that lie in the city. As Pratt (2008) has stated, the creative city is *cool*, and it seems that the image of the city has changed of the years due to and people feel that as well.

The theory of the Three T's (Florida, 2002) has been critically commented throughout the years, however we see in the results that it still is substantially important because we can see in the table that the Tolerance and presence of schools have respectively 5,5% and 4,8%. Yet, technological companies are only chosen 2,4% of the cases, however, Rotterdam is not famous for its technology so it was to be expected that this factor was not as important as others. I do suspect that the tolerance, and with that the multiculturalism is very important in Rotterdam, which is why the diversity of inhabitants is high in the ranking. The different people living in Rotterdam is what makes it a unique city, with a lot of authenticity due to the mix of inhabitants.

One thing that Rotterdam is known for is the modern architecture, it's the first Dutch city with a skyline. The aesthetic factor and the presence of new buildings have been widely covered by the media (Murier and Schmitt, 2017; Kopf, 2016; L'architecture du quotidien, 2014). The results show that the aesthetic aspect overall is good for 7,2% which makes it a substantially important pull-factor. The number of articles written also shows us that the architecture is a key element in the image of Rotterdam, it is emphasized a lot in various media.

Furthermore it is interesting to see that entrepreneurs deem architecture important, perhaps a reason is that as Smit (2011) has researched, business opportunity is linked with the visual quality of an area. Aesthetics can boost creative thinking, and make it more attractive for potential clientele to do business with a company (Smit, 2011). The idea of visual quality and business opportunity may also lie in the fact that there is a lot of room to add in Rotterdam since there is also a lot of vacancy. There are many places that have space for opportunity of to build, which might be appealing to creatives (Van Dalme, 2005). The research by Dienst Kunst & Cultuur in 2010 had as a conclusion that the city was

unattractive, it seems that this has changed over the years since aesthetics make up for 7,2% of the total.

The survey showed that not only the vibe and look is important for the creative entrepreneur, also the economic aspects are crucial. The affordable rents as mentioned by Florida (2002), Grodach et al (2014) and Van Dalm (2005) make up for 11,6% of the total. These are factors that are controlled by the municipality. However, interestingly enough the prices aren't that low at all, yet it seems that the creative class is content with it.

In conclusion, the survey shows that cultural diversity and all its aspects, and the authenticity factors are very important. The diversity of inhabitants and the aesthetic aspects are also pull-factors that should not be overlooked with Rotterdam as the case-study.

4. Conclusion

To attract people is an important objective for policymaking, also in Rotterdam. According to the media Rotterdam is *booming*, which might be part of the new image that Rotterdam wants to express. However, Rotterdam does not want to attract just 'normal' people, it wants to be attractive for a specific group of people: the creative class.

But why is it so important to attract creatives? Creativity sits at the basis of innovation, and innovation is the key to entrepreneurship. This is vital to be successful in this globalizing world where ideas are ubiquitous, entrepreneurship sees the gap of what is needed. This is good for the economic prosperity; good business ideas can lead to successful companies and job opportunity. Creativity, innovation and entrepreneurship come together in the creative industry. The creative industry has been a prime focus of the Rotterdam government since 2006. The amount of jobs in the creative jobs grew overall in the Netherlands, this can indicate that there is more demand for creative services and products. The Dutch governments divides the creative industry in three sectors: arts, media and publishing, and the creative business services. The business sector is the sector that does not necessarily create creative content, but uses creativity. An example of this branch is marketing; they use creativity to come to their product or service. The creative business sector is very innovative because creative ideas form the basis of their works.

When creativity thrives and creatives live in a city you have created a creative city. The city and its inhabitants have changed; they are more consumer based and individualistic. At the basis of creativity, creative city and the creative industry is the creative class. The creative class has specific needs and with that an influence on how the city is governed, since they want to attract the creative individuals. Creatives are individualistic, leisure time is important, and they are more interested in arts and aesthetics.

As said, creativity is desired to keep up with the competition around the world and with that to thrive in the economy. The creative class is thought to be the solution to the threat that can keep up with the technological challenging world where Rotterdam is placed in. The creative class is an important pull-factor for companies to settle in a city, they need talented staff. Furthermore, creatives are thought to have a higher income to spend, which is naturally good for the local economy.

The importance of creativity and the creative class has been established. To attract the creative class certain pull-factors are interesting. The municipality can stimulate some factors, and city marketing can get these pull-factors under the attention. The Marketing is focused on the creation of a buzz, variety, on the local art scene, amenities, public spaces, universities and on events. However, this influence on the image of the city and what kind of people should live there or is not always in the benefit of the people that are already living there. The changing of the city can be in the form of positive and negative gentrification. When the policy is too much focused on attracting creatives, it can have a negative impact in the sense that it can higher rent for example or the constructing of a place can be negative for the authenticity.

My hypothesis is mostly focused on the non-municipal factors, and more on what people experience by bottom-up experience or marketing. I think the feeling of Rotterdam is important, which I see in authenticity. Authenticity is a factor that is mentioned in the literature by various scholars, and it seems that they are correct (Florida, 2002; Van Dalm, 2005; Marlet&Van Woerden, 2005). Authenticity is chosen in 14,7% of the responses to the survey I created. However, surprisingly cultural diversity in the sense of the presence of museums, galleries and more is the most important factor with 15,4%. This factor is only mentioned by Montgomery (2010) and not by other scholars that I have encountered. However, it is thought that the creative class has more leisure time and has more interest in art. This makes it plausible that the creative class prefers to spend time in cultural institutions or events. Interesting is that the authenticity factors, the *vibe*, is important, which can be accomplished by the changing image of Rotterdam. The diversity is another important pull-factor, in which I see also authenticity. My hypothesis which was firstly mostly based on a personal idea has proven to be correct in this case.

Municipal factor like the presence of cultural institutions is important and the liveliness of the city. Furthermore, affordable rents are a substantial factor with 11,6%, which has been mentioned by various scholars (Florida, 2002; Grodach et. Al, 2010; Van Dalm, 2005). Remarkable, since the rent has been at a high point, but it seems that people don't notice it or that they still find the prices reasonable. It seems that every type of factor is important: an economical one, a cultural one and a less tangible one like the feeling. However, it does seem that cultural diversity is the most attracting factor the city with the presence of cultural institutions. We could say that the image of Rotterdam is working, the

inhabitants take over the aspects that the municipality wants the city to have like the authenticity and a blooming and booming cultural sector.

The pull-factor 'because of a relation' and 'business opportunities' have been chosen least important, which is surprising in the case of the latter because it does seem that a lot of companies work together. It does seem that Rotterdam has become a cluster of creative companies, yet this is not an important reason to settle here according to the results of the survey. Furthermore, in the creative business sector the designers are the most present, which can be partly interpreted from the fact that 'designing' is a very broad.

As said, this research cannot fully function as a representation of the reality. Yet, this research can give an interesting insight in the pull-factors that are important for creative entrepreneurs since a substantial amount of the total was reached. It does seem that the factors mentioned in the literature did partly predict what kind of factors are important for the creative entrepreneurs, the results of the research showed us to what extent.

For future research, it would be interesting to see if these factors are interesting as well for the other sectors besides the creative business services. Also, when doing a qualitative research, it would be intriguing to find out how the respondents experience the factors. For example, in what do they see authenticity in Rotterdam, and what do they consider liveliness? Furthermore, the image of Rotterdam is interesting to submerge to further research. Because do these factors really have an influence on the image? And does the marketing around the image have had an influence on the decision to settle here, or was it something else entirely?

This research, despite its deficiencies, can be interesting for policy makers. It shows what factors are important to develop, and which are important to sustain. It can give an indication on how to change the image of Rotterdam even further, because even if Rotterdam wants to be a creative city it is still a little city with a not so large cultural scene. It seems that factors of various character are important to settle in Rotterdam; economic factors, the *vibe* and cultural diversity. This means that policy can get you a long way, but cannot do all. Naturally, marketing is also influenced by what the municipality wants, but it is not as easy as for example building more bars or to create a fruitful environment for businesses. The *vibe* is built bottom-up. To attract creative entrepreneurs, you must create and emphasize pull-factors with the best of both worlds.

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6. Appendices

Appendix A: Survey

Q1 1. In what creative field is your current employment?

- Public relations (1)
- Architectural agency (2)
- Advertising agency (3)
- Trade advertising space (4)
- Industrial design/graphic design (5)
- Organisation of fairs and/or congresses (6)
- Photography (7)
- Other: (8) _____

Q2 2. What is the main objective of the company you work in?

- Creating (1)
- Producing (2)
- Distributing (3)
- Promoting (4)
- Other: (5) _____

Q3 3. What statement is applicable on your current situation:

- I am an employee (1)
- I am self-employed (2)

Q4 4. Do you live in Rotterdam at the moment?

- Yes (1)
- No (2)

Display This Question:

If 4. Do you live in Rotterdam at the moment? Yes Is Selected

Q5 5. How long have you been living in Rotterdam?

- 1 year or less (1)
- 1-3 years (2)
- 3-5 years (3)
- more than 5 years (4)

Q7 6. Is the company you work in, based in Rotterdam?

- Yes (1)
- No, it's based in (2) _____

Q8 7. Does the company you work for also work with other companies in Rotterdam, or elsewhere?

- Elsewhere, namely: (1) _____
- Yes, in Rotterdam (2)
- No (3)

Q10 Please answer the following question by choosing a maximum of three.8. What has been an important factor/important factors for choosing to settle the company in Rotterdam?

- Tolerance in the city for different believes/groups (1)
- Diversity of inhabitants (2)
- The presence of the Erasmus University, Willem de Kooning and other higher education in the city (3)
- The amount of technological companies in the city (4)
- The safe environment (5)
- The authenticity of Rotterdam (6)
- The presence of old buildings, heritage and history (7)
- The presence of new buildings (8)
- The aesthetic aspect of Rotterdam (9)
- Affordable rents (10)
- The presence of bars, restaurants and clubs (11)
- Cultural diversity (various museums, galleries etc.) (12)
- Liveliness in the city (Festivals, events etc.) (13)
- Other... (14) _____

Appendix B: e-mail

Dear sir/madam,

I would like to ask your help with graduating for my master thesis of Cultural Economics and Entrepreneurship at the Erasmus University Rotterdam by filling in a small survey of only 8 questions.

The research I am conducting focuses on creative companies in Rotterdam and their choice of settlement. With this survey I would like to figure out why a company chooses to settle themselves in Rotterdam and I would be extremely thankful if you would help me out, the survey won't last any longer than five minutes.

Thank you in advance.

Sincerely,

Julia den Outer

thesissurvey.julia@gmail.com

06-43103020

Take Survey (https://qtrial2015q4az1.az1.qualtrics.com/SE/?SID=SV_bCpAcs8ci9YdqXr)

Appendix C: Sample

Company Name	Zipcode	KVKnumber	E-mail address
MIGGS-Media&Events	3065ED	24427353	<i>not available</i>
Ebbelinghaus Digital Media Design	3023BD	24427651	info@ebbelinghaus.com
Thomas Voorn	3036XT	24427701	news@thomasvoorn.com
MD Creative Consultancy	3053WL	24427733	<i>not available</i>
Anouk van Hemert	3039VK	24427790	anoukvanhemert@gmail.com
Michael van der Meide	3072ZK	24427906	info@michaelvandermeide.nl
Purrr grafisch ontwerp	3072EB	24428383	info@purrr.nl
Blemmodesign	3011XA	24428671	<i>not available</i>
Maurice Jordan	3038NA	24428781	<i>not available</i>
Werkraum 3149	3074LM	24429894	info@werkraum3149.com
KAVVA	3038ED	24429916	<i>not available</i>
NOTDEF	3037BM	24430317	mail@notdef.org
Asako Takahashi	3021AJ	24430352	info@asako.nl
URBMATH	3024BK	24430708	info@urbmath.com
PR4Innovation	3039LR	24430863	info@PR4Innovation.nl
PRORENS	3081LB	24431929	<i>not available</i>
skapandi	3027KK	24432431	Info@skapandi.com
ClassDesign	3024EZ	24432717	info@classdesign.nl
Eens reclame	3038AZ	24432997	<i>not available</i>
vanvoor.nu	3061HD	24433191	martijn@vanvoor.nu
Jack Hoogeboom Ontwerp & Advies	3072EX	24433876	info@jackhoogeboom.nl
Busnizz Cares	3071KG	24434229	<i>not available</i>
PIDGINS	3038CR	24434402	<i>not available</i>
M.K. Porrey	3043KR	24434406	<i>not available</i>
Möhn + Bouman B.V.	3024EC	24434797	office@mbarch.nl
Dependance Rotterdam	3043CH	24436227	info@dedependance.eu
twenty28eight	3151JA	24438471	<i>not available</i>
Chung Dha	3071AB	24438705	<i>only contactform</i>
De Boorder Art & Graphic Design	3033XD	24438782	mail@jeroendeboorder.nl
De Tekstkamer	3031RN	24439982	info@detekstkamer.nl

Ivonne van den Nieuwendijk	3069DE	24440209	ivdnieuwendijk@hetnet.nl
DoNotBend	3036DD	24440712	<i>not available</i>
Mielo Pouwer	3039VK	24441628	mielopouwer@gmail.com
Open Minded Marketing	3059PN	24442019	<i>not available</i>
Tim Braakman	3011DK	24442021	tim.braakman@gmail.com
Olga Korstanje	3053NK	24442165	shop@olgakorstanje.com
The Combine, Design & Consultancy	3051SG	24442249	info@thecombine.nl
studio FEMKE VAN DER STOEP	3026GV	24442876	studio@femkevanderstoep.nl
DONIS	3062KV	24443238	donis@donis.org
Studio Maat	3038EE	24443576	<i>not available</i>
8A Architecten	3044BC	24443633	info@8aa.nl
Hoofdzakelijk Marketing Communicatie	3071LC	24444130	<i>only contact form</i>
Sabine Heine	3037XE	24444910	sh@sabineheine.com
Style Source!	3011TN	24445264	<i>not available</i>
Jeroen Hoorn, architect	3022ZA	24445454	jh@jeroenhoorn.nl
Erwin Kho - Visuele Communicatie	3038SV	24445642	info@zerbamine.com
Bureau Bunk	3036EK	24446633	info@bureaubunk.nl
PST Media	3063VE	24446802	info@pstmedia.nl
Roy Wolfs Grafisch Vormgever & Illustrator	3035AX	24447095	contact@roywolfs.com
Karolina Works	3022LL	24447416	<i>not available</i>
Wervelstorm.com	3056AK	24447799	rene@wervelstorm.com
Studio Rooijackers	3027HG	24448198	<i>not available</i>
Jan Hoffmans Architect	3023ZC	24448282	<i>not available</i>
Caroline Tintel Ontwerpt	3037VK	24448517	caroline@tintelend.nl
Gradeph	3069WP	24448912	<i>not available</i>
Jasper Drieshen	3025HD	24449546	Jasper@Drieshen.nl
Westpromo	3151XD	24449588	<i>only contact form</i>

Hauben Architectuur & Stedenbouw	3015EE	24449666	info@hauben.nl
Nolimit Communicatieadvies	3066VB	24449876	info@nolimitcommunicatie.nl
enig ontwerp	3061HB	24449976	<i>only contactform</i>
SVN Solutions	3059SR	24450134	<i>not available</i>
Modecontainer	3037GN	24450364	<i>not available</i>
IK vormgeving	3071MA	24450394	ik-vormgeving@xs4all.nl
Lorenc Ontwerpt	3055XJ	24450880	daniela@lorencontwerpt.nl
Maartje Hoogland	3027AJ	24450906	mode@maartjehoogland.nl
SVALK architectuur	3071MA	24450938	mail@svalk.nl
Rianne Petter Grafisch Ontwerper	3021EE	24451512	MAIL@RIANNEPETTER.NL
Diamondspin	3027BM	24451907	bookings@diamondspin.nl
BIGontwerpt	3036LG	24452052	info@bigontwerpt.nl
Wieneke van Gemeren	3021JC	24452802	wieneke@realwieneke.com
Monique Brockhus Design	3022RE	24452853	info@moniquebrockhus.nl
Romanos	3053WL	24453104	тино@romanos.nl
Studio Stephanie de Man	3063NB	24453434	mail@stephaniedeman.com
Uniek in Ontwerp	3038PK	24453469	info@uniekontwerp.nl
Werkplaats 64	3062DK	24453545	katrijn@werkplaats64.nl
Plane Sight Architecture	3071AZ	24453580	info@planesight.eu
Marianne Lock	3037VR	24453596	mail@maryandthelocks.nl
CARENZA	3024EZ	24453690	info@careenza.nl
Ontwerpdok	3045BE	24453903	<i>not available</i>
Color Identity	3071NA	24454278	hilma@coloridentity.nl
LENARDVunderink	3024VJ	24455201	info@LenardVunderink.eu
DK Producties	3052XR	24455713	info@dkproductions.nl
Beukers-Evenementen	3042AX	24456157	<i>only contact form</i>
CQ houtbewerking	3025XR	24456290	lecq@xs4all.nl
ZebDesign	3013BR	24457012	info@zebdesign.com
Rachel Sender	3023JD	24457090	info@rachelsender.com

"Arie" Grafische Vormgeving & DTP	3037AR	24458050	arie@gewoonarie.nl
Bureau Vooges	3032PM	24458056	bureauvooges@gmail.com
Label of Style	3011EE	24458650	<i>not available</i>
Salonè della Moda	3035JA	24459354	info@salonedellamoda.com
Studio TAN	3024EZ	61102466	info@studio-tan.nl
Emma v an der Leest Design & Research	3024XK	64160157	info@emmavanderleest.com
Van Twuijver Design	3025XR	55962068	<i>not available</i>
Federico Pazienza Design	3026CJ	62399659	<i>not available</i>
k-tijn	3026GT	53488733	<i>only contact form</i>
Studiozwart	3026GV	50061798	info@studiozwart.nl
Umut Reclame	3026HL	58715495	<i>not available</i>
RRAW architectuur	3026VD	56225830	info@rraw.nl
Zigana Media	3026VV	61896756	<i>only contact form</i>
Tomaline	3027GX	24472169	info@tomaline.nl
Aholainen Colour Design	3027HD	50199927	liisa@alohainen.com
Fabian van Hoffen Grafisch Ontwerp	3027HJ	51735873	<i>not available</i>
Teuntje Fleur	3028AN	59078103	teuntjefleur@gmail.com
Rein Reitsma Product Ontwerp & Illustratie	3028BP	53626435	<i>not available</i>
RS Signatuur, Rob Schwegman	3028JD	55429785	<i>not available</i>
KSA HildundK Architecten B.V.	3029BH	55271553	mail@kortekniestuhlmacher.nl
Evers en de Gier	3031WE	53116852	koen@eversendegier.nl
Studio Lefebvre Creatieve Dienstverlening	3032AP	50269216	<i>not available</i>
Just reclame montage	3032BC	50871609	<i>not available</i>
ES 85	3032CG	54007577	<i>not available</i>
Megan Hoogenboom	3032CG	54171504	meganhoogenboom@gmail.com

LVstudio	3032CK	53835492	info@lvstudio.nl
Beeltenis Producties	3032HA	24471610	<i>not available</i>
gerbengerrit	3032SB	51274310	mail@gerbengerrit.nl
Studio Dorinebaars	3033CM	63745003	dorinebaars@gmail.com
Intimate Matching	3033HE	61823716	<i>not available</i>
ihola!	3033HG	62074326	<i>not available</i>
Babu Exclusives	3033RL	64434303	<i>not available</i>
Set98	3033SB	52089347	simonevanlint@set98.nl
Angela Willemsen	3033XB	58502149	contact@angelawillemsen.nl
Karen van Gilst	3034CJ	55861245	karevangilst@gmail.com
Sander Dekker MSc	3034LC	24486498	<i>not available</i>
Ang Design	3034RK	51332868	info@angdesign.nl
Hilde Speet	3034RK	60139102	info@hildespeet.nl
Lisette Janssen Grafisch Ontwerp	3034RL	54226430	<i>not available</i>
010Webdesign	3034SP	61050164	info@010webdesign.nl
UniSpot	3034ZC	61631671	<i>not available</i>
mii+u architecture urbanism product design	3034ZM	24483016	info@miiandu.nl
studioposo	3035EJ	61190683	info@studioposo.nl
Contemporary Showroom	3035KA	24489453	info@contemporary-showroom.com
youneedme* creative studio	3035KS	52376060	<i>not available</i>
Escribo Architecten	3035PH	53497902	<i>not available</i>
SE Design	3035TD	59264144	info@papernotestore.nl
Rotterdam VANMY	3035VE	54493013	info@vanmy.eu
Custom led Rotterdam	3035XN	60110090	<i>not available</i>
Mateusz Wojcieszek Architecture	3036HK	63877074	<i>not available</i>
Ingrid Bosman Grafisch Ontwerp	3036KG	55408419	<i>not available</i>
by Soof	3036LL	64128814	<i>not available</i>

P. Zegarra Patow	3036LT	50087355	<i>not available</i>
Dynamic Design & Printing	3037BP	54197694	<i>not available</i>
Kimdesign	3037CE	50617605	info@kimdesign.eu
Op de Kaart	3037GD	63839954	info@opdekaart.net
Benjamin Sporken	3037LS	64487121	hello@sporken.be
K2A2 Kaltenbach Architecten	3037NC	51970023	kk@k2a2.nl
Marcel Berrens Design	3037NE	63417294	post@marcelberrens.nl
Blok74	3037NJ	52587746	<i>not available</i>
Moop	3037PD	63635887	<i>not available</i>
Studio Merve Bedir	3037PG	57061262	<i>not available</i>
Hybreed	3037VM	64648494	info@hybreed.net
Joosteninterieur	3038AJ	50623400	info@joosteninterieur.nl
Kranig Designs	3038AR	57972125	<i>not available</i>
Moda Superior	3038AW	50846485	<i>not available</i>
Marissa van Roon	3038CZ	60629959	marissavanroon@live.nl
Miezelmoods Styling & Illustration	3038EA	62272136	info@miezelmoods.com
Abla fun	3038NH	51998408	<i>not available</i>
Art Collart Office	3038NS	24481838	art@artcollart.nl
Gianluca Simonelli	3038NW	64090566	gianluca.simonelli@yahoo.com
Bjorn Planken	3038TB	57553726	bwplanken@gmail.com
Elselein Vintage	3038TE	51926784	elseleinvintage@gmail.com
Studio Schurk	3038VE	51726335	wendy@studioschurk.nl
Maarten Timmer Design	3038XM	24474389	info@maartentimmer.nl
anders architecture & urbanism	3039AB	51429349	info@andersarch.net
HAP design	3039BA	52070573	<i>not available</i>
David Gall	3039RP	56158300	david@davidgall.nl
Studio Distinto	3039RR	57853886	<i>not available</i>
Henk the painting architect	3042AP	60142588	<i>not available</i>
Smiley Media	3042TA	59165812	<i>not available</i>
Louis XvX	3044EG	55010547	<i>not available</i>

Hans Leliveld Bouwadvies	3051AC	63151359	<i>not available</i>
Jorrit Biemans	3051AR	60625805	<i>not available</i>
Bluswerk	3051AR	53083202	<i>not available</i>
Ontwerpstudio vanmeerkerk	3051JS	54221757	info@studiovanmeerkerk.nl
Diversité Rotterdam	3051KC	58951083	<i>not available</i>
Just Affi	3051KC	24474354	info@diversite-footwear.com
Freerunnerz Multimedia	3051TX	24480637	<i>not available</i>
Architectenbureau Van den Tol	3052HS	61406341	<i>not available</i>
Bastiaan van Weijen	3052KM	56450567	info@bvweijen.nl
Meijers Fmarchitecten	3053CX	51228920	info@fmarchitecten.nl
mir creatie	3053DC	24465422	mir@mir-creatie.nl
Nooijen Interieurarchitectuur	3053XB	52497828	p.nooijen@n-ia.nl
2stick - text & grafix	3062CP	55742475	info@2stick.nl
Bijl PR B.V.	3011AG	55818846	INFO@BIJLPR.NL
D. Hoffers	3061RV	55877346	<i>not available</i>
The Drawing Factory	3195SE	55886108	info@thedrawingfactory.nl
Studio Offline	3067ZE	55902413	<i>not available</i>
Teresa Papachristou	3021VN	56014589	<i>not available</i>
Studio Uppercase	3023BD	56112165	hello@studiouppercase.nl
Eerste Optie Reclame & Belettering	3069SG	56121024	contactformulier
Cynthia Styling	3067WS	56318383	info@cynthiastyling.nl
Joost Bonnema B.V.	3072LH	56673663	<i>not available</i>
Inet Media Care	3069WJ	56832230	<i>not available</i>
BeverMedia	3079TW	56857098	info@bevermedia.nl
Shir!	3055CM	56955219	<i>not available</i>
Kay van Mourik	3015AA	56956479	<i>not available</i>
COM360	3059XD	57389128	<i>not available</i>
AftU	3022LG	57399298	info@aftu.nl
CreaSies	3076PP	57450137	milka @milkasies.nl
Thebestmediashare	3073GA	57674779	<i>not available</i>

Arielle van der Linde	3063HD	58184988	info@ariellevanderlinde.com
F.J. Nederhand Services	3067HE	58365621	<i>not available</i>
Job Taks	3037VS	58466479	<i>not available</i>
Bamiboy Design	3072HS	58705147	BAMIBOYDESIGNER@GMAIL.COM
CHYMO & MORE	3011MZ	58763562	chymomore@gmail.com
Atelier Budak	3011JA	58815023	<i>not available</i>
Web Works 4 You	3062HN	58854975	<i>not available</i>
Kees Kreuter	3072MH	58921931	KCKC@KEESKREUTER.COM
Fenna Schaap	3023TL	59027339	info@fennaschaap.nl
inkylines	3067JS	59136561	info@inkylines.nl
Vincent van Straaten	3021NA	59337591	vincent v straaten@hotmail.com
Studio WFH	3024BN	59345144	<i>not available</i>
Miidorie	3195VZ	59468955	<i>not available</i>
Atelier Mike Leach	3063JC	59661933	info@mikeleach.nl
Ruben Meeldijk	3021XW	59769068	ruben@rubenmeeldijk.nl
Giovanni Bellotti Architect	3021CM	60026804	<i>not available</i>
Anim Mesh	3081BV	60160861	info@anim-mesh.com
Write Here To Stay Communication Matters	3055BC	60188294	leonieke@writeheretostay.com
Potenza Media	3021GB	60303336	<i>not available</i>
Mark Swaen Marketing, Comm. & Sales Supp.	3071MB	60514957	mark@kamer335.nl
The Nomad Story	3062GZ	60564245	<i>not available</i>
DEGAST huis advies & ontwerp	3063JD	60606398	<i>only contactform</i>
Zeevalk IT	3079LH	60651792	info@zeevalk.nl
Virilagalauus	3082RK	60681209	oystein@virilagalauus.com
onlineshoppen3nl	3083DE	60760001	<i>not available</i>
deen design	3021XL	60758619	rotterdam.pad@deen.eu
Verbouwstudio S	3021KK	61078158	info@verbouwstudios.nl
Max Braams Ontwerp	3054GG	61128074	<i>not available</i>
Luc Parhan Illustration	3074ES	61179477	luc@lucparhan.com

ERKA Media	3015LJ	61220736	<i>not available</i>
Elasteel	3195XL	61527122	<i>not available</i>
Siem&Co Interiors	3062DK	61646482	<i>not available</i>
BARCODE Architects B.V.	3011VD	61674494	info@barcodearchitects.com
SPATIUM STUDIO	3024BG	61743305	info@anonymo-us.com
SVS Promotions	3085EC	61754994	<i>not available</i>
Playingcloud	3011ZP	61764728	elaine@playingcloud.com
STUG	3022ZK	61889911	<i>not available</i>
ExS Architects	3024EK	61924040	welcome@exsarchitects.com
A-LABEL marketing & communicatie	3071GC	62132369	<i>not available</i>
Coen's Webdesign & Print	3072EM	62355813	<i>not available</i>
Red'Ark Studio	3073BH	62444646	<i>not available</i>
Valentina Coletta	3025TM	62557084	<i>not available</i>
HOOGZOMER landschapsarchitectuur	3023DJ	62624024	edwin.vanderhoeven1@gmail.com
Creative Art Solutions	3077RE	62631594	<i>not available</i>
Dutch Allianz	3011VM	62905147	info@dutchallianz.nl
Design Genius	3078HT	62940074	info@designgenius.nl
WJR van Wilgenburg Productions	3062TJ	62979205	<i>not available</i>
Annefleur Huijser Studio	3055CK	62989006	annefleurhuijser@gmail.com
De Nieuwe Reclame Divisie	3054EP	63001241	info@dnrd.nl
Marc Coma Architect	3011GW	63141353	<i>not available</i>
Alaatin61	3022VJ	63151332	<i>not available</i>
3023 Design	3023VK	63177226	<i>not available</i>
Hippie Massa	3071KN	63395738	<i>not available</i>
Janelle Aarts	3054ET	63779900	hello@janelleaarts.com
Darius Rad Designer	3069ER	63957310	info@dariusradgallery.com
AFZ Architecture	3022GB	64020983	<i>not available</i>
Daniar Jewelry	3021DW	64080234	<i>not available</i>

Robin Hendriks	3071NL	64141969	<i>not available</i>
Stijl Studio	3021DX	64305309	<i>not available</i>
Itsarthur.nl	3061ZW	64318885	arthur@van-langeveld.nl
Djawoki	3015ZB	64419754	<i>not available</i>
nik-it	3023GE	64869334	<i>not available</i>
Anne Overbeek	3077LM	64548023	info@anneoverbeek.com
Joanna van Engel Designs	3071BV	64657825	<i>not available</i>
Company name	KVK number	Zipcode	E-mail
Erica Baltimore	9191880	3082BB	info@ericabaltimore.com
405 images	17223903	3037TS	<i>not available</i>
Beckand Photography	17236770	3061TC	CATHELIJNE@BECKANDVERWEE.NL
Twisted Streets	17242917	3023KP	<i>not available</i>
Martijn van der Vossen	20152984	3021CA	martijn.vandervossen@gmail.com
Geisje van der Linden Fotografie	20171513	3021PC	info@geisje.nl
Rhalda Jansen Fotografie	24427450	3066JE	info@rhalda.nl
Pieter van der Meer	24428038	3034NA	contact form only
Sigfried Piroe Foto & Video	24432468	3083WJ	info@sigfriedpiroe.nl
LENNY OOSTERWIJK FOTOGRAFIE	24467603	3014JS	lenny@lennyoosterwijk.nl
Guido Pijper Photography	24474276	3015CH	info@twelvephotographic.nl
Sjouke Dijkstra fotografie	24450343	3015EE	sgdijkstra@online.nl
Fotografie Steef Utama	57849641	3021BE	info@fotografiesteef.nl
Hans Withoos Fotografie	24444215	3021DH	fotografie@cats-withoos.com
Eyeris Photography & Design	27341250	3021DN	contact form only
Woutera Wilhelmina	24462121	3021JA	contact form only
Loes van Duijvendijk	56248814	3021WD	loesvanduivendijk@live.nl
Marco De Swart Fotografie	24434180	3021WV	contact form only
Edward Clydesdale Thomson	24453957	3021XB	edward@edwardthomson.net
Simple Studio	60998458	3021XW	info@simplestudio.nl

Daisy Komen Photography	24460221	3022DJ	info@daisykomen.com
Rick Nederstigt Fotografie	32165131	3022EB	foto@ricknederstigt.com
Jim Turbert	52535738	3022GL	jt@jtfanclub.com
Michelle Rozenhart Fotografie	63039710	3022NP	contact form only
Charlene van Kasteren	56424043	3022ZA	charlenevankasteren@gmail.com
Jan Bijl Fotografie	24462126	3023BD	jan@janbijl.com
Jan de Groen fotografie	24458935	3023EE	contact form only
Joke Schut Photography	57266174	3023ET	info@jokeschut.nl
AS Wedding & Events	60003936	3023JM	Ahmet@asweddingplanner.nl
Kaj Louwaars	24479309	3023KH	not available
Peter van Dijk Fotografie	27340212	3023RD	peter@petervandijk.net
Joris den Blaauwen	24450664	3024BB	Joris den Blaauwen
Jan Luijk (Fotografie)	24453529	3024EB	janluijk@luna.nl
Max Dereta Photography	24450058	3024VE	max@maxdereta.com
Studio Boudewien van den Berg	54416965	3025HD	boudewienvandenberg@gmail.com
paulvanderblom fotografie	24438580	3025PE	paulvanderblom@gmail.com
PolishedArt	55325378	3027AD	not available
Jeroen Musch Photography	24450658	3027AV	mail@jeroenmusch.nl
S.K. Boersma	24462733	3027AV	
vdWell	63496739	3027CC	sterre@vdwell.com
S.M. Wilders	24450398	3027GP	not available
Violetta Riedel Photography	61674125	3027RJ	info@violettariedel.com
Sarka Vancurova fotografie	61325759	3029AR	krvinka_s@yahoo.co.uk
A.I. Photography	60561637	3029BJ	not available
Rosa Quist Photography	64433048	3031PM	rosaquist@gmail.com
De Rooij Fotografie	52378373	3032BN	support@derooijfotografie.nl
Gaby Jongenelen Fotografie	62587331	3032RC	gd.jongenelen@gmail.com
We Picture It	24489716	3032VB	info@wepicture.it
Maarten Laupman Fotografie	24455504	3033BD	maarten@laupman.nl
Anne-Claire Lans Photography	61875791	3033XR	anne.clairelans@gmail.com

Zien! B.V.	56838638	3034CJ	info@zien24.nl
BY2 B.V.	63253348	3034KA	sander@by2.nl
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Dux Deluxe Media			not available
	50632507	3034XD	info@duxdeluxe.com
Sinan Seyhan	50397257	3034XK	sinan@menarquia.com
Lianne Hermans Photography	61051470	3035GT	info@liannehermans.nl
Anouk Gielen	24470178	3072ET	mail@anoukgielen.nl
Foto Hammerstein	24476071	3039LE	info@hammersteinfotografie.nl
Bas Helbers Photography	24477191	3014CC	info@sebastianhelbers.com
MXDmedia	24481199	3013AL	nik@mxdmedia.nl nlechart@mxdmedia.nl
van Dolron	24489906	3038SV	contact form only
Nico.J de Jong Fotografie	24488266	3082KW	not available
Stephanie Hoepel Photography	24481776	3061RA	not available
Dave Gray Fotografie	24490486	3038JT	contact form only
Volkoren Films	24492500	3036GB	contact form only
van Soest & van Krimpen B.V.	24492748	3013BR	info@vansoestvankrimpen.nl
Chell's View Fotografie	27332815	3014BD	info@chellsview.nl
Corriedekruif Photography	30237352	3082VS	info@corriedekruif.nl
Leunissen Fotografie	30244022	3039SP	leunissenanke@gmail.com
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Sanna van Renesse Fotografie	34292465	3036KV	info@sannavanrenesse.nl
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Natascha Helmer	50205250	3038XK	
Equineworld	50261339	3037CM	info@equineworld.com
Photogenick	50267795	3083ZS	nick@photogenick.nl
Megin Zondervan Fotografie	50427946	3085VN	info@meginzondervan.nl
Dirk Hardy Photography	50453548	3072EJ	info@dirkhardy.com
Arundemc	50465570	3072EN	info@arundemc.com

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byBARTJANSEN	50902954	3036PB	bart@bybartjansen.nl
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Joel van Dijk Fotografie	50969080	3077RG	not available
MYE Fotografie	51288133	3071GC	info@myefotografie.nl
Romy vd Boogaart Photography	51303965	3038KL	romy.vandenboogaart@gmail.com
AW Fotoprodukties	51373033	3037EL	info@fotoshootrotterdam.com
Petra Schoonewil Fotografie	51477513	3059PK	info@petraschoonewilfotografie.nl
V.O.F. Heijmans 360-180	51736365	3037AS	not available
Maanman	51947595	3035VG	oskarmaan@gmail.com
Ingmar Sannes	52095924	3039AE	contact@ingmarsannes.com
Hill Innovations B.V.	52316777	3011AA	not available
Yiyu Photography	52628256	3079ME	not available
Alexis Anthony Digital Imagery	53029135	3075BH	ino@alexis-anthony.com
Maxime Cardol	53033205	3036PB	info@maximecardol.nl
Stacii Samidin	53907140	3067MN	photoloco@stacii.nl
Dick van Baarsel Fotografie	53932307	3181MH	not available
Pascal Blanchet Photographer	54001544	3061KR	pascalblanchet@mac.com
Manon van den Bliet	54014387	3038PK	not available
ADSfotografie	54063574	3038TV	info@adsfotografie.nl
MWP den Dekker	54098807	3039JC	not available
Oh My Dog Grafische Vormgeving	54219876	3039SE	helendewolf@gmail.com
John Schoor Fotografie	54477700	3077VG	INFO@JOHNSCHOORFOTOGRAFIE.NL
Paul Kampman Fotografie+	54531942	3053JK	info@paulkampman.nl
Justina Fotografie en Design	55080146	3051SL	not available
Emotional Video	55299490	3068PZ	not available
Design by Jiji	55621031	3083EC	not available
Rob Gosen Fotografie	55831516	3038EB	info@robgosen.nl
Vambafilms	55910076	3035JB	vambafilms@gmail.com

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Bert Buijsrogge Fotografie	56099894	3053EE	info@bertbuijsroggephotography.nl
Jelle Mollema Fotografie	56334826	3039RA	contact form only
Mark Brants Fotografie	57253765	3037TS	not available
Focus of Life Photography	57834520	3066TN	contact form only
Ton Sondag Photography	57963827	3039VK	office@tonsondag.com
Joep van Aert fotografeert	58027874	3037XG	joep@joepvanaertfotografeert.nl
MKB Fotografie	58068732	3061EE	info@mkbfotografie.nl
Gözde Foto	58296891	3072GH	not available
iselotte Fleur Photography	58300465	3069LJ	info@liselottefleur.com
ShakeelMediaSolutions	58355294	3059WB	not available
Sunny Ang Fotografie	57303347	3063HA	not available
Benjamin Li - Image Maker	58931880	3072GD	dokterbli@hotmail.com
Grand Financial Boekhouders	59010436	3081BA	info@grandfinancial.nl
Antim Photography	59565012	3037RD	info@antim.nl
Pinas Pictures	59687339	3067MV	not available
Erik Flohr	59762039	3072MA	not available
Naomi He-Ji	60149663	3011CL	-
Ramses Dunker	61009865	3012BB	not available
JR Sinematics	61119709	3061CL	not available
The Next Frame	63489465	3011AB	Info@thenextframe.nl
Nick Simonis	63494493	Blaak 578	na.simonis@gmail.com
PhotoStudio RT	63556367	3068HH	photostudiort@gmail.com
Laura de Kwant Photography	63963035	3051BC	info@lauradekwantphotography.com
Lorand Mate Fotografie	64685667	3038BK	not available
Proshoot and more	64891623	3192VS	info@proshootandmore.nl
<u>KAW architecten en adviseurs 2</u>	2063157	3029BH	info@kaw.nl
<u>Mayaco</u>	2095224	3083ZC	info@mayaco.nl
<u>Fotograaf Kleijn</u>	4085708	3011DJ	benkkleyn@icloud.com
<u>Daarzijn</u>	5069201		not available
JV	9129311	3012 HJ	info@jvmaakt.nl

<u>Florian Braakman Fotografie & Beeldbewerking</u>	9177082	3025PM	mail@florianbraakman.nl
David Smeulders	17127098	3071KN	hello@davidsmeulders.com
<u>Content Kings B.V.</u>	17127484	3013 AK	info@contentkings.nl
Ready2Rumbl	17156449	3026TR	info@ready2rumbl.nl
Bergleon	17157925	3192WB	not available
Ontwerpstudio Kokett	17173463	3011HV	not available
Sunny Productions	17177598	3075BZ	not available
Merel van Beukering Fotografie	17186096	3039CB	merel@merelvanbeukering.com
Zlda	17207099	3014AD	Info@zlda.nl
Teun Vonk Fotografie	17209993	3026CG	info@teunvonk.nl
AdValue Nederland B.V.	18057863	3044BC	not available
Pepperpack	20098881	3151NG	info@pepperpack.nl
Mark Engelen Photography	20100323	3026GJ	anita@markengelen.com
Fotobelle	20106149	3065PD	info@fotobelle.nl
Mopinot available	20109749	3034SG	not available
VIAVISIA	20115068	3051SE	info@viavisia.nl
Buro O grafische vormgeving	20118781	3071MA	info@vincentvanderwielen.nl
Yume Multimedia	20123809	3012LC	not available
Dirty Brown Visuals	22050015	3026GC	joost@dirtybrownvisuals.com
Sander Brouwer G&MD	22050019	3039WL	hello@sanderbrouwer.com
Studio Peter de Raaf B.V.	24173685	3065NG	peter@spdr.nl
Drukkerij Dizayn	24241791	3047 AG	info@dizayn.nl
Bart Cuppens	24299559	3061AT	
Guido Benschop Fotografie	24299719	3082KR	INFO@GUIDOBENSCHOP.NL
Trossen Los° Grafische Communicatie	24300888	3032SB	bastiaen@trossenlos.nl
zerOzerO	24300915	3011TH	not available
Atelier Kempe-Thill B.V.	24302100	3044BC	info@atelierkempethill.com
Spatie	24302416	3039WD	info@spatie.org

Kien Media	24302525	3012JD	not available
MediaLogic - The Content Consultant	24303154	3065PA	info@medialogicpr.com
Razor Creativz	24303269	3024EZ	razor@creativz.nl
Timo de Rijk	24303744	3021EE	not available
I Virtual B.V.	24303863	3053ZJ	not available
PMS72 B.V.	24304056	3012KD	peter@pms72.com
BALANS architectenstudio bna B.V.	24304090	3021JC	info@balans.ac
Marleen Vink IN architectuur	24305384	3013BR	info@in-architectuur.nl
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BeeldinZicht	24305704	3037not availableJ	info@beeldinzicht.nl
Roops design & presentatie	24306907	3013AA	info@roops.nl
Keiretsu Europe B.V.	24307384	3043NA	info@keiretsu-europe.nl
Impulse Communicatie	24307613	3192JS	advies@impulsecommunicatie.nl
Marc Blommaert Fotografie	24307971	3059TC	info@kameraadje.nl
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Elevated Photos	24309199	3194DA	info@elevatedphotos.nl
Juniek Styling & Producties	24309220	3044BC	not available
Fee Arnold	24309312	3072JR	feearnold@gmail.com
Architectenbureau Nobel B.V.	24309338	3036GJ	arch.nobel@hetnet.nl
Nadia Gonzalez	24309980	3065PA	not available
Onno Raadersma	24311163	3029AK	onno@raadersma.com
Mare Forum B.V.	24311392	3011AG	global@mareforum.com
Veenman+	24311635	3047AL	info@veenmanplus.nl
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Craftwerk	24313561	3035HD	info@craftwerk.nl
Creatiff Grafische Producties	24314030	3067DG	info@creaprint.nl

Raakvlak grafische & ruimtelijke vormgeving	24314708	3033EJ	info@raakvlak.com
2 Creative	24316215	3071GC	not available
Westers Architectuur en Stedenbouw B.V.	24316871	3024EJ	info@westers.nl
MHS Ontwerpt	24317492	3051NB	info@mhs-ontwerpt.nl
Boogiemen B.V.	24317811	3024EA	info@boogie-men.nl
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Jeroen Toirkens Fotografie	24319949	3044CK	not available
Jacob Baars	24322264	3027JE	not available
Hegeman Kruihof	24323666	3061ZH	not available
Ester van de Wiel	24323865	3027GC	info@estervandewiel.nl
Paul van der Grinten Advies Architectuur & Stedenbouw	24323936	3066HB	not available
Igor Blok	24324991	3042B	not available mail@igorblok.com
Hans Reitzema Photography	24325225	3056AK	hans@hansreitzema.com
Artega	24326135	3014LE	not available
'esens design	24326707	3044ER	info@esens.nl
35MM	24326860	3054WD	not available
RonBlom	24326986	3022ZA	info@ronblom.nl
hAAI B.V.	24328878	3025HC	info@haai.nl
Dwars B.V.	24328882	3037BA	not available
Sniper-not available B.V.	24329005	3029AK	mail@sniper-not available.nl
Aadam Ontwerp, Advies en Management	24329037	3022BH	eeva@aadam.nl
Erik van Staveren Creatieve Producties	24329098	3195VR	info@erikvanstaveren.nl
Asteroids	24329568	3021NL	info@asteroids.nl
Monique Voorhout	24330493	3021HZ	not available

W. van Dijk's Quick Paint B.V.	24330508	3071NN	info@quickpaint.nl
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Met Opzet	24331287	3068JP	info@met-opzet.nl
De Loge Tekst & Presentatie	24331760	3024EJ	birgit@delogetekst.nl
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Enig Idee! Producties	24333310	3071MA	info@hollywoodindeklas.nl
RB-Fotografie + ArtWork	24333755	3067MA	mac@rbfotografie.nl
AppleFly	24334875	3023KG	not available
Studio Beige	24334991	3011KD	info@studiobeige.nl
Franz Ziegler B.V.	24335072	3021CL	Info@zieglerbranderhorst.nl
Serious Design	24335395	3039DH	info@mrserious.nl
Fotografie Rutger	24335548	3055VA	info@rutgermullemeister.nl
De Beeldenfabriek Communicatie B.V.	24335796	3024EZ	info@beeldenfabriek.nl
Studio Léontine Hagoort B.V.	24336057	3033BD	info@studiokluif.nl
Adelmeijer & Jacobs B.V.	24336174	3025HC	not available
Tsjip	24337845	3055BB	info@tsjip.nl
Hoge Bomen	24339291	3038KL	not available
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Commuun	24340819	3065GG	not available
René Castelijm Fotografie	24340882	3039WE	info@renecastelijm.nl
Cred-It Agency	24341246	3053HH	not available
Lighthouse Design	24341413	3063VD	bas@lighthousedesign.nl
raFF	24341664	3039SL	not available
Daniël van Nes	24341754	3036LC	studio@nessed.nl

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StudioSJOERDd	24343742	3061JW	sjoerdd@gmail.com
Projekt.C	24343896	3032SB	info@projektc.nl
Purple Tree Design	24344020	3078VD	info@purpletree.nl
URBAN NOMADS the new lost generation	24344663	3035KG	not available
Theo Ruys Grafisch Ontwerp	24344715	3027AJ	info@theoruys.nl
Digital Illusions	24344923	3034not availableD	studio@motionsnacks.com
Sandor Simon	24345011	3014Znot available	not available
Eurostar Reclame	24345294	3033CH	info@eurostarreclame.nl
Huismerk	24345419	3036LT	not available
Facta Finesse	24345460	3055NE	j.kolpa@factafinesse.nl
G.E. Mailservice	24345893	3194TB	not available
Addink Digitale Media	24346280	3011MH	contact@addink.net
Lennaert Ruinen Photography	24346394	3033EE	info@ruinenfotografie.com
lab71	24347049	3024SV	not available
Zijwit	24347674	3033not availableK	info@zijwit.nl
Concept Brigade	24347688	3024EA	richard@conceptbrigade.nl
PERSC CREATIVE B.V.	24347825	3012CC	welkom@persc.nl
Reineke	24347898	3013BR	not available
Studio Bas Sala	24348398	3032CM	info@bassala.com
Maas Communicatie B.V.	24348461	3071NB	info@maascommunicatie.nl
PS: Projectburo Scheffers	24349182	3075not availableV	not available
image-finder	24349594	3071LG	not available
Marjan Buijs Vormgeving	24349644	3062BM	info@marjanbuijs.nl
Checklist Publishing B.V.	24350234	3013AP	not available
Driftig	24351155	3024EA	drift@drift.eur.nl
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010webservices	24351256	3061AM	webdesign@funart.nl

FotoFunFactory	24351539	3193ER	not available
Rick van der Wolf Fotografie	24352118	3068LM	info@rickvanderwolf.nl
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Buro van Haagen bNO	24353327	3062TT	not available
RWD Producties	24353971	3069WE	info@rwdproducties.nl
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Hannahphotography.nl	24354538	3024EG	foto@hannahanthonzsz.com
Skyline City	24355590	3034CP	info@skylinecity.info
Radesh Soekha	24355681	3076CE	not available
P.B.E. Positive Business Events	24355705	3047AH	nnordin@pbe.nl
Maai	24355775	3053HN	info@maai.nl
ZV Inrichten B.V.	24356188	3081AE	info@zv-inrichten.nl
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Se7en Services	24362567	3086GM	not available
aan den Arbeid!	24362572	3068GW	not available
Fotografie Peter Hilz B.V.	24362829	3053MJ	not available
SB Tentoonstellingstechniek	24362845	3059not availableA	not available
Golden Rock Development B.V.	24363624	3011not availableW	not available
Mainstand Holding B.V.	24363817	3069JV	not available
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TOT EN MET ONTWERPEN	24365717	3029AJ	not available
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S-TR Styling & Concepts	24366186	3055ZD	not available
Buro TOF	24366427	3067KJ	not available
Zensual	24367099	3023DE	not available
"Nsuite"	24367817	3061HH	not available
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PMT Community Portals B.V.	24369280	3067NW	not available
Rubenski Uitvoerend Ontwerper	24369533	3024SB	not available
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Atelier Verbeek	24374692	3062DB	not available
Buisjes En Beugels	24376256	3072E	not available info@buisjesenbeugels.nl
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Refine Design	24378425	3021VM	not available
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www.fotorondleiding.nl	24379151	3054EN	info@fotorondleiding.nl
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Grafisch Ontwerper J. Leerdam	24385186	3037PE	not available

KeurmerkWonen-Promoties B.V.	24385252	3059not availableA	not available
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Q! Media B.V.	24396156	3056PR	not available
Con'Fetti B.V.	24396270	3047AL	info@confettireclame.nl

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<u>Research B.V.</u>	24407823	3039AB	info@studiosputnik.nl
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<u>Rotterdam International B.V.</u>	24408452	3063GB	
<u>Interactivechris</u>	24408475	3011LA	not available
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<u>All About Cat</u>	24409997	3014VJ	not available
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<u>home2care4 PROPERTY</u>			
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<u>Chriztee Media Art</u>	24411363	3025not availableR	not available
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Aandacht voor Vorm	24413137	3043CC	not available
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Schroef & Zo	24413352	3039JR	not available
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Rubbish Design	24414076	3051PB	info@rubbishdesign.nl
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Scipio Holding B.V.	24414199	3072MK	not available
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LabZ.nl	24414331	3085BP	not available
WHIM Architecture	24414427	3032CK	info@designvilla.eu
Sparrow Studio	24414831	3011HN	not available
Readme Signing B.V.	24414923	3024BK	info@readme.nl
Lique's Services	24415072	3068AS	not available
Rechtvaardige Reclame B.V.	24415397	3197KH	info@rreclame.nl
PMS72 Holding B.V.	24415693	3012KD	not available
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Factor films & foto's	24426135	3071MJ	not available
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T.E.N.C. B.V.	27262734	3062DL	not available
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Type-B	27283325	3014NJ	not available
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Appendix D: Quantitative Data Output

Table 9 Frequency Employment

		Employment			Cumulative
		Frequency	Percent	Valid Percent	Percent
Valid	Public relations	5	4,3	4,5	4,5
	Architecture	21	18,3	18,8	23,2
	Advertising	7	6,1	6,3	29,5
	Industrial design/graphic design	40	34,8	35,7	65,2
	Organisation of fairs and/or congresses	6	5,2	5,4	70,5
	Photography	17	14,8	15,2	85,7
	Visual art	5	4,3	4,5	90,2
	Publishing	1	,9	,9	91,1
	Film	3	2,6	2,7	93,8
	Consultancy	4	3,5	3,6	97,3
	Other	3	2,6	2,7	100,0
	Total		112	97,4	100,0
Missing	System	3	2,6		
Total		115	100,0		

Table 10 Frequency Main objective

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Creating	85	73,9	75,9	75,9
	Producing	12	10,4	10,7	86,6
	Distributing	4	3,5	3,6	90,2
	Promoting	5	4,3	4,5	94,6
	Research	1	,9	,9	95,5
	Consulting	3	2,6	2,7	98,2
	Other	2	1,7	1,8	100,0
	Total	112	97,4	100,0	
Missing	System	3	2,6		
Total		115	100,0		

Table 11 Frequency employment status

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	I am an employee	17	14,8	15,2	15,2
	I am self-employed	95	82,6	84,8	100,0
	Total	112	97,4	100,0	
Missing	System	3	2,6		
Total		115	100,0		

Table 12 Living in Rotterdam

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	103	89,6	92,0	92,0
	No	9	7,8	8,0	100,0
	Total	112	97,4	100,0	
Missing	System	3	2,6		
Total		115	100,0		

Table 13 Frequency years living in Rotterdam

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 year or less	1	,9	1,0	1,0
	1-3 years	9	7,8	9,3	10,3
	3-5 years	5	4,3	5,2	15,5
	more than 5 years	82	71,3	84,5	100,0
	Total	97	84,3	100,0	
Missing	System	18	15,7		
Total		115	100,0		

Table 14 Frequency companies in Rotterdam

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	102	88,7	100,0	100,0
Missing	System	13	11,3		
Total		115	100,0		

Table 15 Frequency of cooperation between companies

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	2	1,7	2,0	2,0
	Yes, in Rotterdam:	48	41,7	47,1	49,0
	No	20	17,4	19,6	68,6
	Yes, Rotterdam and within the Netherlands	11	9,6	10,8	79,4
	Yes, within the Netherlands	6	5,2	5,9	85,3
	Yes, within Rotterdam and internationally	5	4,3	4,9	90,2
	Yes, internationally	10	8,7	9,8	100,0
	Total	102	88,7	100,0	
	Missing	System	13	11,3	
Total		115	100,0		

Table 16 Pull_factors Frequencies

		Responses		Percent of
		N	Percent	Cases
pull_factors ^a	The presence of bars, restaurants and clubs	10	3,3%	10,1%
	Cultural diversity (various museums, galleries etc.)	45	14,8%	45,5%
	Liveliness in the city (Festivals, events etc.)	28	9,2%	28,3%
	Tolerance in the city for different believes/groups	16	5,2%	16,2%
	Diversity of inhabitants	25	8,2%	25,3%
	The presence of the Erasmus University, Willem de Kooning and other higher education in the city	14	4,6%	14,1%
	The amount of technological companies in the city	7	2,3%	7,1%
	The safe environment	4	1,3%	4,0%
	The authenticity of Rotterdam	43	14,1%	43,4%
	The presence of old buildings, heritage and history	8	2,6%	8,1%
	The presence of new buildings	12	3,9%	12,1%
	The aesthetic aspect of Rotterdam	21	6,9%	21,2%
	Affordable rents	34	11,1%	34,3%
	Already living here	18	5,9%	18,2%
	Because of a relation	3	1,0%	3,0%
	Business opportunity	5	1,6%	5,1%
	Location	8	2,6%	8,1%
	Other	4	1,3%	4,0%
Total		305	100,0%	308,1%