

1<sup>st</sup> edition, April 2015

# THE CONTRIBUTOR

ADE's alumni magazine

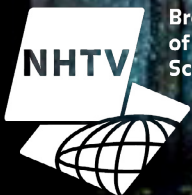
## A ROUND OF APPLAUSE

AN INTERVIEW WITH STAND-UP COMEDIAN  
AND ADE GRADUATE KASPER VAN DER LAAN



## WALL OF FAME

GET TO KNOW  
SOME OF THE BEST  
ADE GRADUATES



Breda University  
of Applied  
Sciences

...AND THE POSSIBILITY TO SHARE AND REACT TO  
OPEN VACANCIES FROM THE INDUSTRY!

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*By Daphne Heeroma and Oscar Bastiaens*

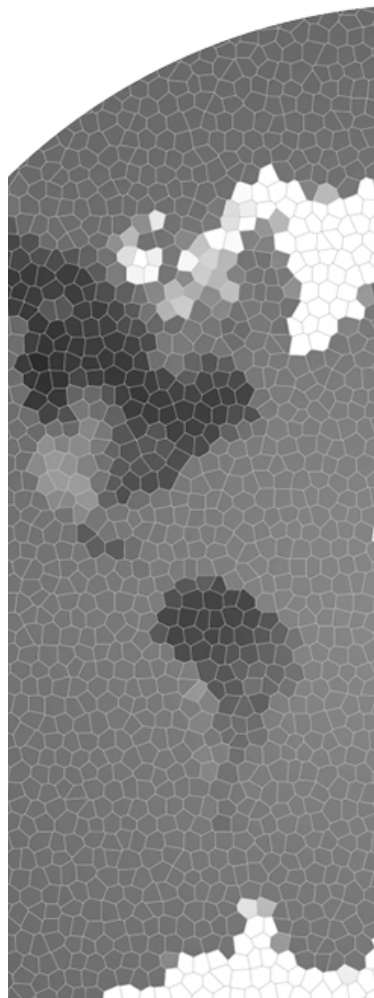


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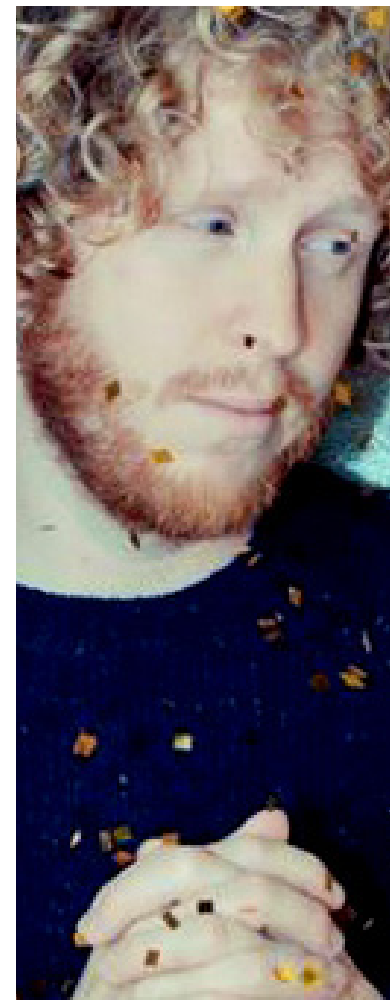
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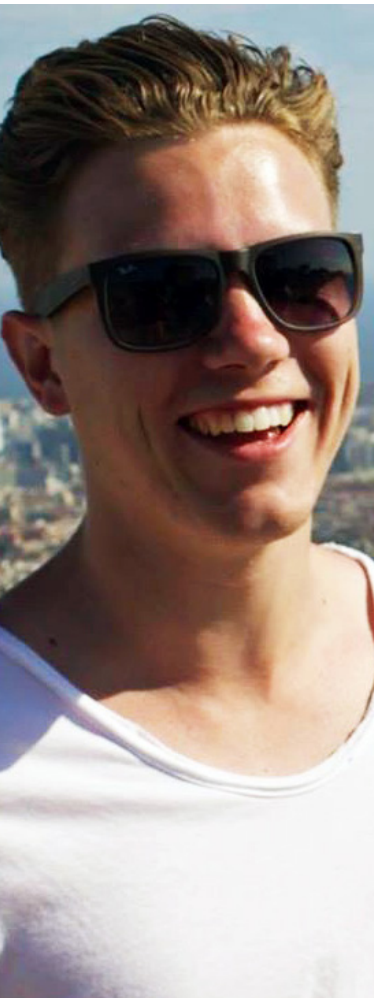
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**WIN!**

# THE CONTRIBUTOR

IS GIVING AWAY NHTV HOODIES!

Classic Unisex Grey  
Unisex: S - XL



Vintage Royal Blue  
Men: XS - XL  
Women: S - XL



## AWESOME! HOW CAN I WIN ONE?

ANSWER THE QUESTION BELOW AND SEND IT TOGETHER WITH YOUR PERSONAL DETAILS (NAME + ADDRESS + SIZE)  
TO [120588@EDU.NHTV.NL](mailto:120588@EDU.NHTV.NL) AND YOU MAY SOON BE THE OWNER OF ONE OF THESE COOL HOODIES!

HOW MANY ACADEMIC PRE-MASTER PROGRAMMES DOES THE NHTV OFFER?



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# THE CONTRIBUTOR

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# DEAR ALUMNI

A moment we have been anxiously waiting for has finally arrived. With our first digital alumni magazine *'The Contributor'* we are able to keep in touch with you, the alumni, even better than before. Not only by just sharing updates on the academy, but also by presenting industry developments and some of the many success-stories of the post-ADE life. Since last year, the academy has decided to put even more effort in building and maintaining the valuable and dynamic contact with all its alumni. Not by just setting up our LinkedIn group, but also to keep you more up to date on recent developments by means of this magazine. We want to stay in touch with all of you, hear your grand stories and the new knowledge you've found out there. After all, it's a life long learning. We would love you to share your life experiences with us, come by your old campus grounds and inspire us by means of guest lectures or just a cup of coffee with your former lecturers.

We are very happy that the BREWED team has taken up the assignment to work on this magazine, made by students for the alumni. Some of the most memorable events you have experienced are still lying ahead for many of them. Hope to see many of you soon at one of our conferences, alumni events or to simply treat you with some coffee.

*Daphne & Oscar*

*(Daphne Heeroma, Dean Academy for Digital Entertainment ADE)*

*(Oscar Bastiaens, Alumni Coordinator ADE)*



Hello from our educational managers Bruce Hancock (IMEM) & Will Davis (IGAD)!







# FAC an FIGU

*12 years ago the first ADE students walked through the hallways of the N  
The students of then are the professionals of the present. Now, y*

Text **JITSKE MARRINGA, CLAUDIA U**

# CTS and URES

HTV building. They were the first, the prototype; they came, saw and conquered.  
Years later, we assembled some facts and figures\* of the ADE academy.

**ERRUTIA CORTEZ** Design **REBECCA HAMERS**



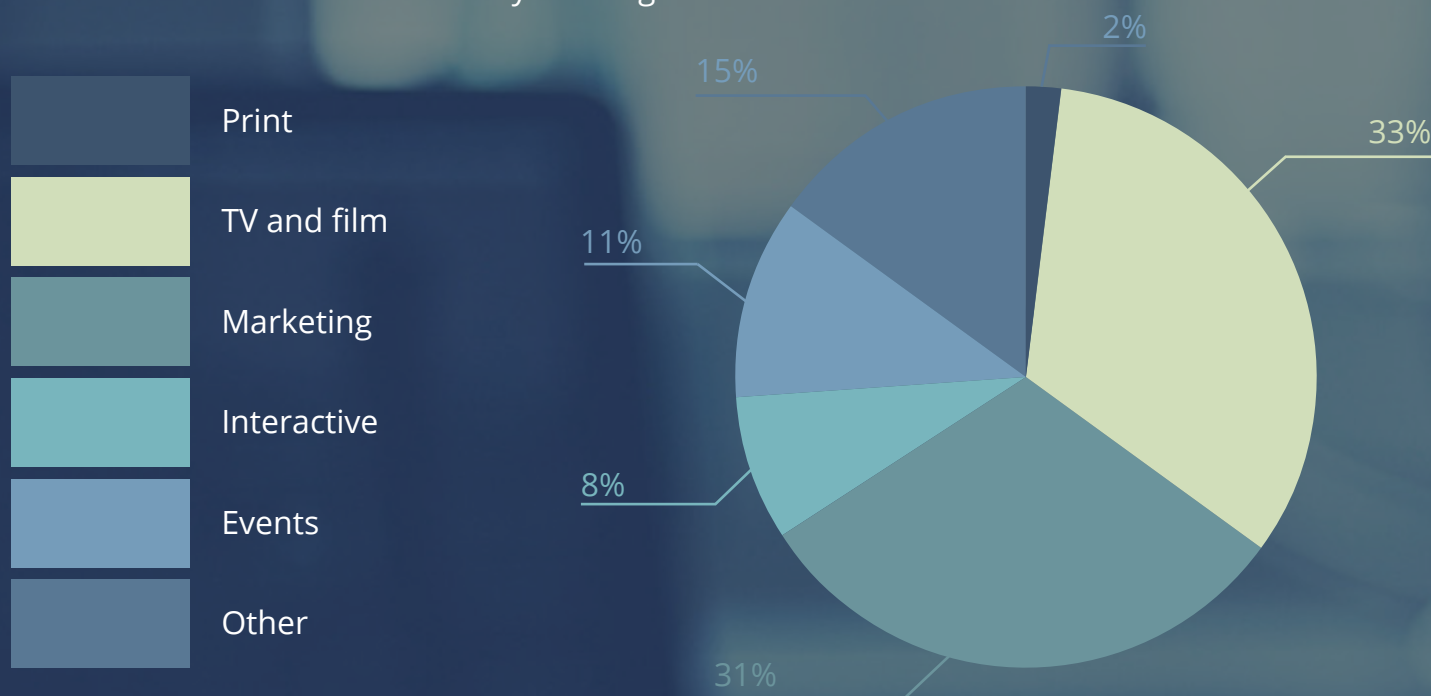
## WHERE IT ALL BEGAN

The first IMEM students started their courses in 2002 at the NHTV. The IGAD academy was founded 4 years later.

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## STARTING YOUR CAREER

After graduation most alumni start working in the media industry. In which segment of the media market are alumni currently working?



## TALENT AND MOTIVATION ARE REWARDED

IMEM is part of the Dutch Ministry of Education's select '*Make way for talent*' program.

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## WE ARE #1

Game Architecture was named *Best Professional Bachelor Program* in the Dutch national student satisfaction survey.

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## IT'S A MAN'S WORLD

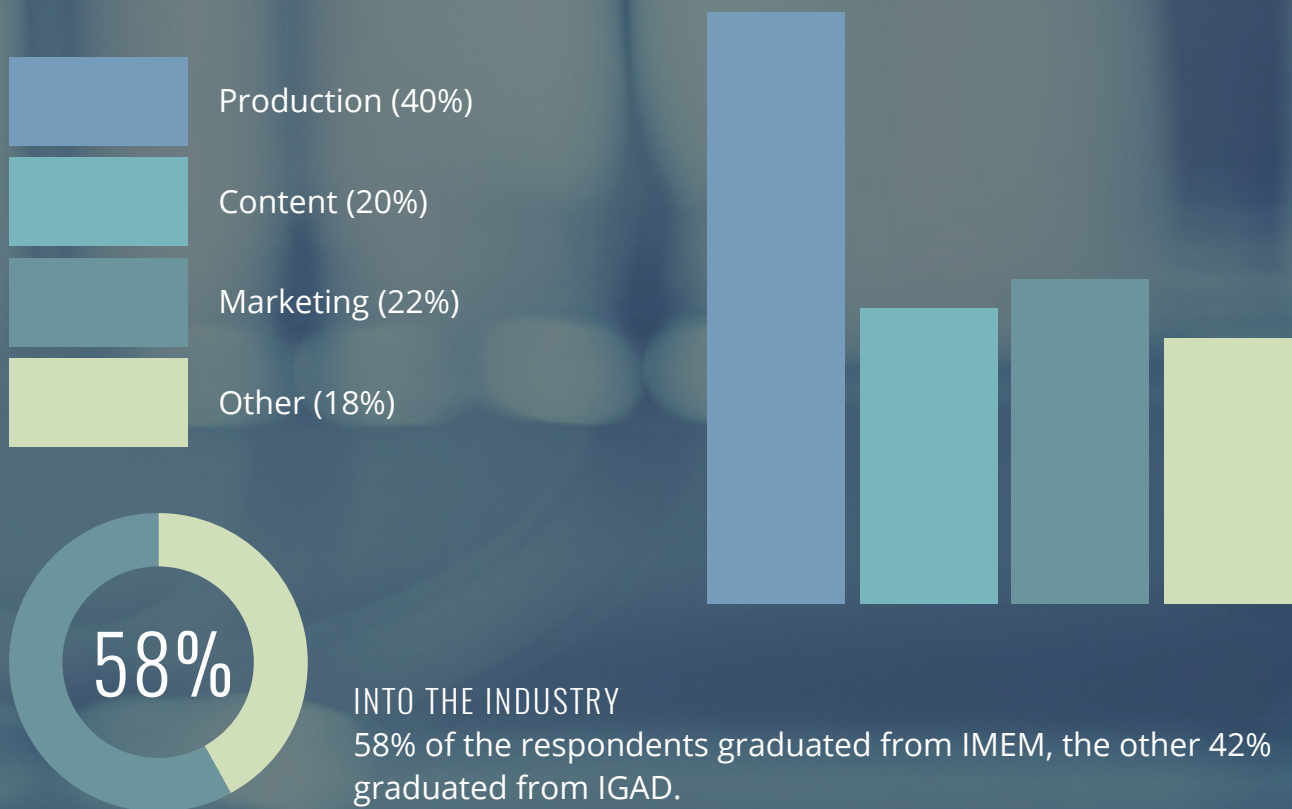
... Or not? No! The figures show that the man/woman distribution is nearly equal. However, the figures are an average, and the estimation is that IGAD still has more men while IMEM has a slight woman surplus.

♂ 52%

♀ 48%

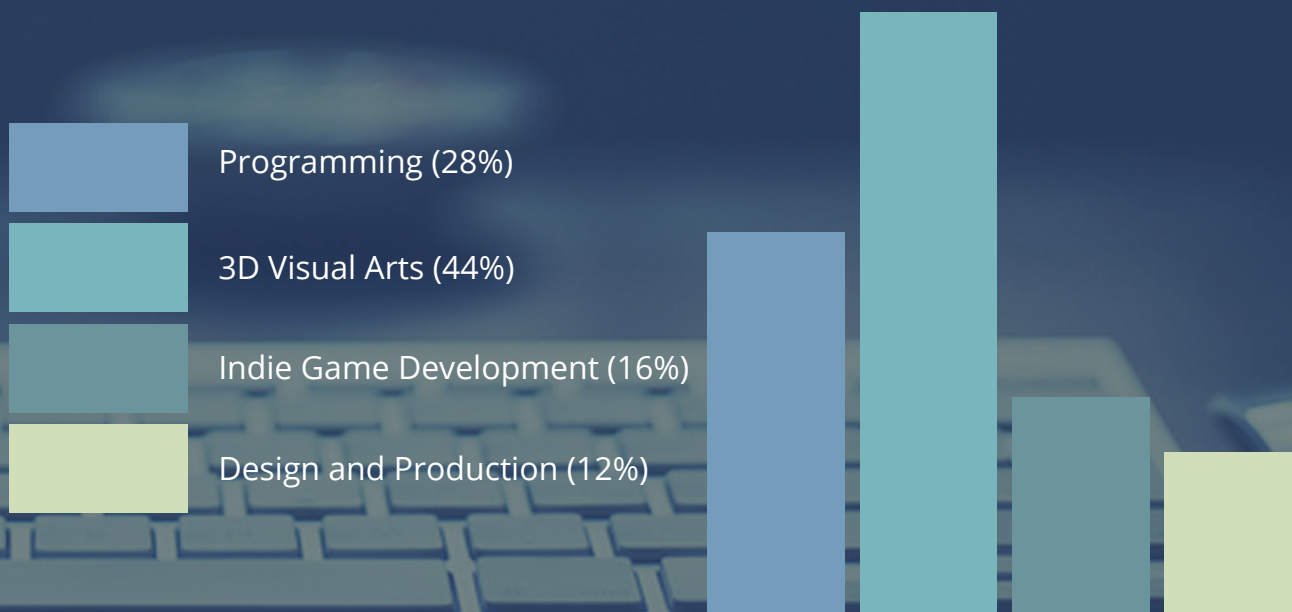
## IMEM SPECIALIZATION CHART

In the third year of the IMEM program, students choose a direction in which they want to specialize. The chart shows in which segment IMEM students have graduated since 2006.



## IGAD SPECIALIZATION CHART

The IGAD academy consists of four different study segments in which the students can graduate. The chart shows in which segment IGAD students have graduated since 2010.





# WHERE DID THE NHTV ALUMNI GO?

*An overview of the locations*

Text **ELEANE KUIPER** Design **THIJS RIJKEN**

## GLOBAL /LOCAL

After four years of NHTV lectures and classes in the lovely albeit small city of Breda, it was time to explore the diverse world of the media and games industry. A global job market has attracted your fellow mADE graduates to different parts of the world. Have you ever wondered exactly where some of our alumni ended up? Take a look at this world map to find out.

CHINA

CZECH

BRAZIL

GERMANY

SWITZERLAND

UNITED STATES



# LUMNI END UP?



NAME :

ELMAR DE JONG

COURSE :

IMEM

GRADUATED IN :

2013

PRESENT JOB :

CREATIVE DIRECTOR  
DVP BRASIL



# GIRLS IN GAMES

*Until recently, women were quite rare in video games. Both in terms of female protagonists within video games as they were in the credits. Next to the increase in the amount of female protagonists in video games of today, female game developers are popping up faster than LEGO games.*

Text **RUUD OOMENS** Design **REBECCA HAMERS**

What seems like an important change within a male-dominated industry apparently is a motivation for some to make the lives of females working in this multibillion-dollar industry a living hell. Nevertheless, these young female students remain ambitious to choose International Game Architecture and Design (IGAD) as a starting point for their professional careers. This diversity is already noticeable and will without a doubt be the fresh change the industry needs.

To illustrate the importance of diversity in the video game industry we need to focus on the modern gamer. According to Sven Grundberg from the Wall Street Journal, last year 47% of all gamers were women. This proves that solely targeting male gamers is not the way to go in 2015, and the industry is starting to recognize this. The last couple of years have brought a new wave of female protagonists to games: Lara almost literally returned from the dead, Faith climbed and jumped off skyscrapers, and Lightning even got a Final Fantasy game with her name prominently in the title. As every gamer has different wants and needs regarding their video game protagonist, more and more games are providing gamers with the opportunity to create their own character. But it is not just about appearance anymore. Gamers tend to seek more and more logic behind the gender choice than is required. Male protagonists are often believed to be stronger and female characters are often believed to be more agile. Therefore choosing a male or female protagonist nowadays seems to depend more on skill and other benefits than it depends on gender preference.

Still most video game protagonists are male and researchers suggest that this is caused by the majority of game developers being male. When Ubisoft, known for their support of diverse employees, announced that there were not going to be any female playable characters in Assassin's Creed Unity, they stated that female characters would simply cost too much to animate. Critique arose, from both male and female gamers, which not only proved that the target audience is almost evenly divided, but also that that audience embraces this division. The amount of female game developers has almost doubled over the last few years, from 11,5% in 2009 to 22% in 2014. These numbers look promising and will most likely prevent another 'Unity incident' from happening again.





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*“A LOT OF FEMALE IGAD STUDENTS STATE THAT THEY WERE NOT AND SOMETIMES STILL ARE NOT EVEN INTERESTED IN GAMES.”*

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But is the main reason of the growing female interest for the IGAD course this easily explained? The fact that more women are part of the target group and that there is a high demand for female game developers within the industry is a factor for most female students to study the IGAD course.

Another reason for women to still enrol in the IGAD course even though it is male-dominated is that when asked, a lot of female IGAD students state that they were not and sometimes still are not even interested in games, but just love 3D visual art or design. Some state that they still have to figure out if they actually do want to work in games, movies or in a completely different industry. It turns out that female IGAD students devoted to be programmers are still a rare thing, but that this is purely caused by personal preference.

The video game industry does not seem to be the masculine hurdle it once was. It now is just an industry in which the growing amount of female game developers is marking a new refreshing era. This new era also will consist of female IGAD students and female alumni who are motivated by different factors to still join the IGAD course, even if this currently still is a male-dominated industry. More diversity for a diversified consumer audience is logical, needed and welcomed. The Gamergate controversy seems to be the last breath of those trying to fight the change in this beloved industry. In the end, change always has and always will be the driving factor of the video game industry.





# MADE ALUMNI SHORTS

The past decade ADE has seen thousands of NHTV students transform into their future alumni. These alumni paved the way for those after them and for those still to come by showing them that career uncertainties after studies are always intimidating, eerie, and spine-tingling, but never impossible. The Contributor spoke with seven notable alumni who each create in their own unique way. Each of whom has the privilege to call their creative passion their career. We spoke to them about their past at NHTV, their current reality and their future dreams.

Text **WILMA BEIJER, CLAUDIA URRUTIA CORTEZ, ELEANE KUIPER, JITSKE MARRINGA, RUUD OOMENS, DEYA TSONEWA**  
Design **FANNIE SCHELLINGERHOUT**



A man with curly red hair and a beard is speaking into a microphone. He is wearing a dark blue t-shirt. The background is dark and out of focus.

# KASPER VAN DER LAAN

**Age:** 33

**Course:** IMEM

**Year of graduation:** 2007

**Occupation:** Stand-up comedian /  
Communication advisor

**Company:** Comedytrain / NMCH

**Website:** [www.kaspervanderlaan.nl](http://www.kaspervanderlaan.nl)

When I started with IMEM it was still a new study program. You could tell that they were still trying to find their strategy but I think that, at that time, if you wanted to work in media it was one of the educations you needed to do. A lot of the students from my year actually work in media now. It was at this school where I discovered my creative potential and where I met people who encouraged me to do something with comedy. I had always liked making jokes but actually pursuing a career in performing comedy on stage never occurred to me, and when it did I had no idea where to start. I moved to Amsterdam for my final placement and there I met a comedian who convinced me to take the first step. She told me to start writing stuff and to go to an open mic night. My first performance was painfully bad, but I liked it and wanted to do it better the next time. So that's what I've been doing for the last four years. I recently started working part-time so I can focus more on comedy. I think it's important realize that when you have big dreams you have to focus on taking small steps forward. Otherwise your dream will only be that, a dream.





# ANNELOES KRIST

**Age:** 30

**Course:** IMEM

**Year of graduation:** 2006

**Occupation:** Freelance producer / editorial office

**Company:** NOS News

In 2007 I started working in a different branch than the media industry. I worked as a consultant for two years when I decided to quit my job and to travel through Asia for three months. When I came back I found my first job in the media industry in no time. Throughout the years I worked as a producer for several companies including New Haven Productions, Talpa, RTV Noord-Holland and Endemol, I also did some editorial work next to my production tasks. This year I decided to start working as a freelancer; the NOS was my first client. I am considering taking a Camjo and a writing course. I would also like to learn how to use my voice as a voice over. In 5 years I only want to do things I really like and still continue to work as a freelancer. I hope I will have a lot of clients and hope to do more editorial/creative work in the television branch. I now know that this industry is hard work, but it is worth it. The industry is a great, creative and exciting environment to work in.

# TINO VAN DER KRAAN

**Age:** 26

**Course:** IGAD

**Year of graduation:** 2013

**Company:** SassyBot Studio

**Occupation:** Game Developer & Creative

During my time at IGAD, Elwin Verploegen and I started the foundations of a company together with a few other fellow students during our second year. Throughout the next few years this collective shrank down to only Elwin and I. After we graduated, we embraced the opportunity of running our own business considering that the risks were significantly low for us, and SassyBot Studio was officially formed. Now, a year and a half after graduation, we moved into two offices and still enjoy running this company together. Currently, we are working on an interactive narrative game called Fragments of Him. The aim is to release the game later this year. In the future we hope to release Fragments of Him on multiple platforms, and possibly scale up the company to a maximum of 5 employees. Aside from that, we look forward to prototyping a host of other ideas to figure out which projects we should focus on next.







# TESSA EL MILIGI

**Age:** 25

**Course:** IGAD

**Year of graduation:** 2013

**Occupation:** Layout artist / animator

**Company:** Grid-VFX

Before studying IGAD, I did not realize that animation as a career even existed. However, since I got my first animation class, I knew this was what I wanted to do. Recently I created a layout and animated some full computer generated shots on Michiel de Ruyter, a Dutch feature film. However, it was a real dream come true when I got the opportunity to animate for Asterix: Mansion of the Gods. I have always loved the movies and books as a kid. I believe IGAD did a pretty good job at giving the skills I needed to leave school as an “experienced” artist, but I wish we delved a bit more into team and production management. I realize that I will never be done learning. Within 5 years I would love to work for Disney, Dreamworks or Bluesky and pick a brain or two from my colleagues to see what weird, wonderful, and amazing things they can teach me!





# BIRGIT VERHOEVEN

**Age:** 27

**Course:** IMEM

**Year of graduation:** 2010

**Occupation:** Reporter / presenter / video producer

After completing International Media and Entertainment Management I still had no idea what I wanted to do. After seeing a friend of mine being a TV news reporter, I suddenly knew what I really wanted. I started and finished a Journalism study and learned a lot from my internships at Eindhovens Dagblad and Editie NL. Today I work at Studio040 in Eindhoven and I have my own company called BIR Media. We work for clients like High Tech Campus, Maxima Medisch Centrum, SAP Nederland and many more. At my company I present TV shows and events but I also made a documentary called 'PACLAX', which will be shown on Omroep Brabant in the near future. This means that I now work as a reporter, presenter and video producer at the same time. As a producer of commercial videos, it is convenient when you are good with content. As a journalist, it is good to know how to create a story for television. My tip for everyone who wants to work or is working in this industry: love what you do, do what you love and work hard for what you want to achieve.

# DYLAN ALBERS

**Age:** 22

**Course:** IGAD

**Year of graduation:** 2015

**Occupation:** Project & Operational Manager

**Company:** DTT Multimedia

As a graduated game student with experience in project management I wanted to work in a game development studio. However that would probably mean I had to go abroad, which I did not want. I broadened my view and started looking at app development companies as the process of making an app and a game is very similar. I got two job offers within a week. I finally chose DTT Multimedia, as the job offer suited me better. During my education I learned about all the different processes involved when creating games. I know what programmers, artists and designers do, what their common problems are and how long certain tasks take, which is a great advantage for me as a game manager. In the next couple of years I would like to develop my managements skills and get more responsibilities for big projects. It has always been my dream to become a game producer. This might be a bit too ambitious for the next five years, but who knows!



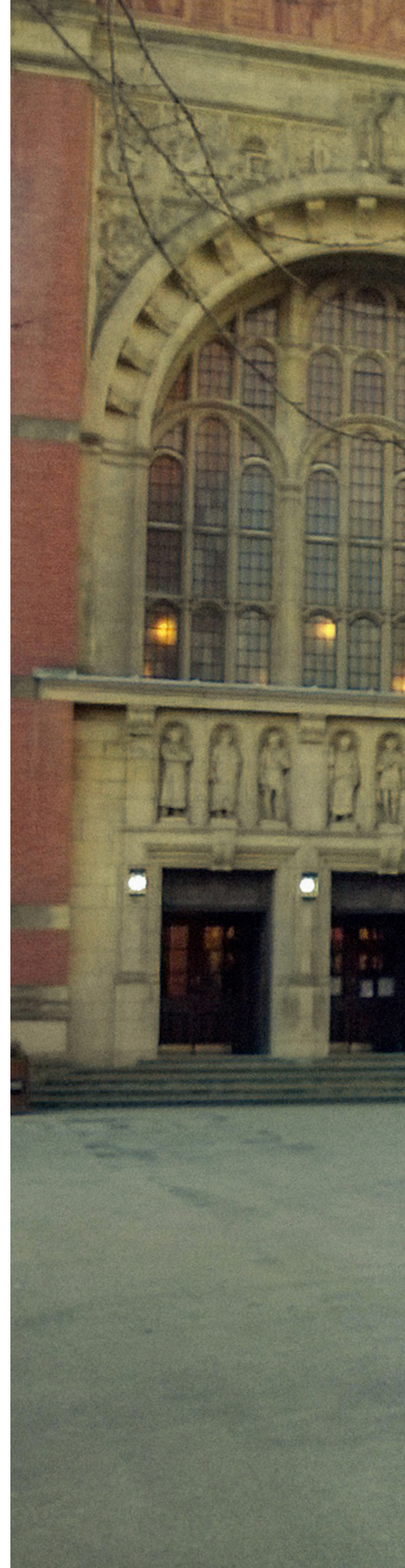


# THOMAS DRISSEN

— GUEST COLUMN —

Thomas Drissen is an IMEM alumni (2009-2014) and a freelance journalist, filmmaker and researcher. He worked as a journalist at Dutch news-broadcaster 'BNR Nieuwsradio', directed a feature film in India and currently pursues a master in 'International Relations & Diplomacy' at the Russellgroup University of Birmingham (U.K.). His master's degree is partially funded by the 'VSB Fonds' scholarship program, provided by the NHTV.

Text **THOMAS DRISSEN**  
Design **FANNIE SCHELLINGERHOUT**











**F**rozen garlic bread for dinner, cheap British wine for dessert and a seven square meter bedroom to roam around in. It's official: the 25-year old self is less inclined to live the student lifestyle than the 19-year old self.

Yet, there hasn't been a single moment that I regret quitting my job to attain a political philosophy master in International Relations. Not to say I wasn't a bit anxious at first. While I've been watching election debates ever since I can walk –and covering politics had been my job the past year– I wasn't sure if my International Media & Entertainment Management (IMEM) bachelor would be valuable within political philosophy (and vice versa). Could it contribute to anything other than Photo-shopping coversheets or pointing out production flaws in HBO-series *House of Cards*? I'm thankful to discover, it certainly can.

There's a powerful and historical interaction between politics and us, storytellers and media professionals; with both exceptionally

'good' and irrefutably 'evil' outcome. A striking example of the latter dates back to the first and second World War; when our 'media ancestors' were shamelessly manipulated to cultivate violent coercion. More recently, it was George W. Bush (Jr) whom extensively deceived the media. During the war in Iraq, his administration hired marketers and PR-firms to produce false news segments (so called 'Video News Releases') to propagandize warfare. Not the media's finest hour. But perhaps more often than not, storytellers have used their skills for the greater good. The disaster movie *The Day After Tomorrow* reinitiated global warming debates for instance, the *Wolf Of Wall Street* contributed to discussions about perverted forms of capitalism, the short-film *Kony 2012* triggered the United States to military contribute to the African Union and blockbuster *Independence Day* instigated debates how to deal with aliens. Yes... that was actually a real discussion. These examples showcase that storytellers can really make a conscious or unconscious societal



## “ The magic of filmmaking often beats the power of words ”

impact, even if the main objective is entertainment. Popular culture reaches audiences that politicians can't access and we commonly do a better job in engaging audiences with societal dilemmas than politicians. The magic of filmmaking often beats the power of words.

But there's another reason why media and political philosophy go hand-in-hand. I believe all IMEM alumni agree with me there's a life before and after the course 'film analysis'. Once you debunk the storytelling formula of Hollywood screenplays, you never look at movies in the same way again. You know what the story structures are, when to expect the turning point, and that –despite a suspension of disbelief– it almost always ends well. It irreparably destroys the magic of cinema; to the annoyance of your friends and family whom are regularly fed-up with your (mostly) accurate movie plot predictions. A similar experience occurred when I dug into political philosophy. Political philosophy aims to expose how we make sense of the world; how

society and the individual is shaped and constructed. It debunks the formula of the world's reality in oppose to a Hollywood screenplay. Only the resolution –the climax– is less predictive. Surprisingly though, this 'world analysis' becomes extremely useful for storytellers. Because filmmakers and screenwriters also need to shape and construct a certain (plausible) reality. Failure to do so will inhibit the audience to fully engage with the narrative. In other words, the foundation of a 'movie reality' is built by numerous assumptions and pre-conceived logic that derive again from the 'world reality'. Once you master both formulas, you'll improve your storytelling and telling of the world. Splendid!

I'm pleased to experience that our interdisciplinary media-background can significantly contribute to such a wide variety of different disciplines. Because, let's be honest. I didn't study four-years of NHTV to Photoshop coversheets. Although, mine do look quite wicked.





NORTHERN ARIZONA UNIVERSITY



# THE FLAGSTAFF EXPERIENCE

Text **PATRICK ROOVERS** Design **THIJS RIJKEN**

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As many of you will know, the International Media and Entertainment Management students of the Digital Academy for Entertainment get the opportunity to travel to Flagstaff, Arizona in their third year. While in Flagstaff they attend Northern Arizona University for three weeks to complete one of the toughest courses of the program: Media Production. Completing this course earns a student 11 ECT's and involves live television production and the production of a news segment. Students follow classes taught by NAU lecturers to learn the different tasks involved in producing a live television show. Working in groups, students are given the task to produce a show which highlights some of the most interesting and fun aspects of living in or visiting the Flagstaff area. Past shows have talked about extreme sports, ghost stories, and the beautiful landscape of Arizona, just to name a few.





The concept of a summer workshop was first developed in 2002, when NHTV and Northern Arizona University were working on the terms of their partnership for the first time. At this point, the Media and Entertainment Management program was still being formed. Brandon Neuman, one of the lecturers at NAU, played a big part in setting up the IMEM program as we know it today. When asked about the beginning of the Flagstaff workshop, he mentions that the concept of the workshop has come a long way since it began. "Paul Helford and I began brainstorming (in 2002) to figure out what the workshop would look like. The two of us worked out the scope of the work that would be produced, the sched-

ules and the three different tracks." The general structure of the course has remained the same over the years, but the scope of the work has become much bigger. "During the first couple of years the workshop was much more modest and the students primarily shot stories around NAU and Flagstaff. The workshop has since expanded significantly. The production teams now also shoot stories throughout the rest of Northern Arizona." The expansion of the program is largely due to an increase in faculty and a lot more student workers that volunteer. When asked what the most memorable show was, Brandon finds it hard to focus on just one. "With every story I have watched I have learned something new about the





different places around Northern Arizona. Some of the stories have even inspired me to visit or revisit places like Sedona and the Grand Canyon.”

Over the past 11 years many of you have been able to enjoy the international experience that the NAU summer workshop has been able to offer them. Even though a lot of hard work is involved, the fun trips and activities that are organized make for an unforgettable trip. In fact, it’s been so successful, that a third option for the Media Production course will be offered, starting in the academic year of 2015 – 2016. Aside from the usual choices of joining the course in Hilversum or Flagstaff, students will now also

have the option to travel to Bournemouth University in England for three weeks. These trips have proven to be an integral part of the international experience that the IMEM program has to offer, and provides students with invaluable production lessons and techniques that they will apply in later courses and career paths.

---

If you are curious as to the shows students have produced most recently, click the play button to watch them online!







# RESUMING YOUR STUDY

## THE MASTER IN GAME TECHNOLOGY

*After you have graduated, you will be in front of a special crossroad. Will you go into the industry or will you keep on studying? Maurits Laanbroek had chosen the latter and is doing the Master in Game Technology at the NHTV.*

Text **PATRICK ROOVERS** Design **THIJS RIJKEN**

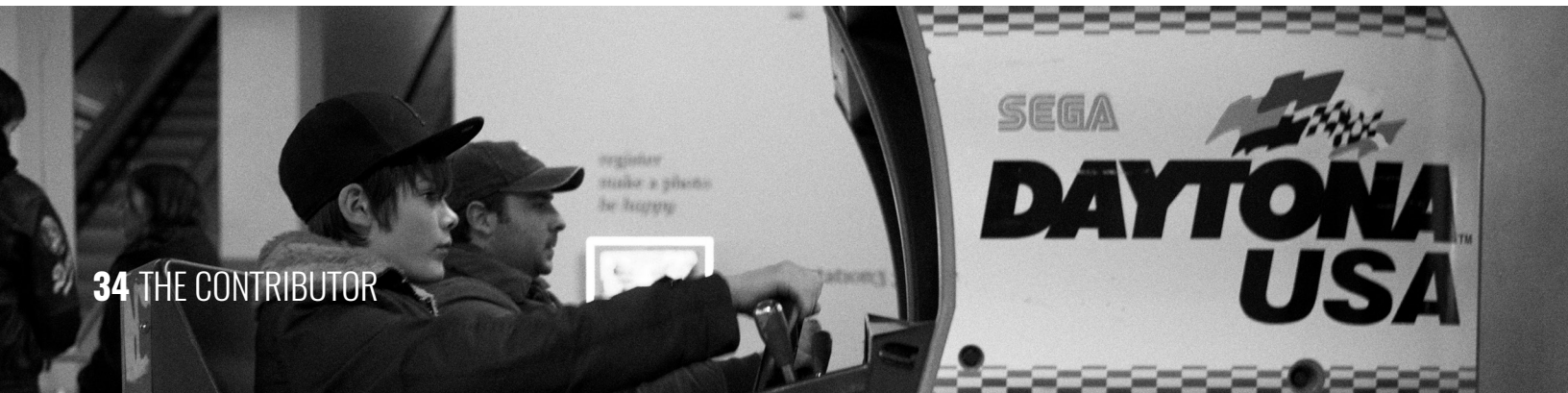
### COULD YOU INTRODUCE YOURSELF?

My name is Maurits Laanbroek. I studied at the Grafisch Leneus in Haarlem and at the Mediacollege Amsterdam (MA) before starting IGAD. At that time I chose the A&T (Art and Technology) direction that later changed to IGD (Indie Game Development). After graduating IGAD I finally started specializing into one field: Procedural art with the program Houdini. This allows me to combine my technical and artistic interests.

### COULD YOU TELL US WHAT YOUR MASTER STUDY ENTAILS?

The Master in Game technology is a master aimed at programmers and artists with an interest in expanding their general knowledge

and learning “why” you do things, instead of “how”. We share two of the five courses with programmers, whereas the remaining three courses are direction specific. Artists follow the courses Technical Art, Lighting, Architecture and different disciplines of design and concept art. Only some courses do not seem to match up with the student’s expectations. Several courses, especially the shared ones seem to be a last minute mash up from different subjects taught by different teachers\*. On the other hand, almost all the teachers are dedicated to help us and improve the course in the future.





### **IGAD IS KNOWN AS AN INTENSE COURSE. WHAT DO YOU THINK OF THE WORKLOAD FOR THE MASTER?**

The workload for IGAD is indeed intense. The difference between the workload of IGAD and the Master in Game Technology is the approach. IGAD is more practical whereas the Master is more research based.

### **WHERE DO YOU SEE YOURSELF IN 5 YEARS?**

Either working as a tool/procedural artist at a game company such as Activision, CD Projekt Red, or SquareEnix, or working as a gameplay programmer/artist at a small game company doing a wide range of jobs. Somehow I still do not like to solely focus on one task the entire time. Doing 3D art or programming projects would be a nice change of pace for my future daily tasks. The ideal workplace after my master would be a company where I could work on both procedural art and helping with the prototyping process.

Want to learn more about the masters that NHTV offers? Click on the images below for more information.



*Master in Game Technology*



*Master in Media Innovation*

*\* The Master Game Technology is currently in its first year and under constant development by staff and industry.*



# READY FOR TAKE-OFF



*You were all in the position once: graduating at the ADE academy and being at the start of your career. Frightened to the bone, but excited to be successful and determined to make a change. We talked to two future ADE alumni who are currently working on their graduation project: Edwin de Bruijn (IMEM) and Matthias Kapuvári (IGAD). What are their career preparations, expectations and life goals?*

Text **JITSKE MARRINGA, VERONIQUE VERDONK**  
Design **FLEUR VAN 'T SLOT**

**Name:** Edwin de Bruijn

**Age:** 24

**Nationality:** Dutch

**Study:** IMEM 2009 – present

**Occupation:** Plugged Agency and deep house & techno Deejay; “The Tectives”.

**Graduation project:** “The deejay in an online social environment”

**After four years of IMEM, do you think you are prepared for the media industry?**

Yes. The different courses taught me several things that I can use in the future, for instance finance, marketing and business communications. A lot of things that you have to know you learn in practice. This is why Production House is such a good concept. It gives you insights in the real work environment. Next to that, internships prepare the students for the real world.

**You currently have a job, while graduating, but if you had to enter the job market right now do you think you are an appealing party for potential employers?**

I honestly have no idea. I was very lucky to have a full-time job even before I graduated. Some of my former classmates have problems finding a job in this industry. It is a tough market and getting a job is very hard these days. My advice to every student is to kick ass at your internships! Your internship is the best trial there is. They see you working every day and you have the opportunity to create new contacts. It is not about who you are but who you know!

**You started as an intern at Plugged Agency and got offered a job. However in the end the combination of work and graduating caused a study delay. Since you have a job was it ever an option to not graduate?**

Haha! No, it was not. My parents would kill me. A diploma is very important. What if Plugged Agency shuts down or what if they decide they can no longer employ me? I would end up empty-handed because I did not graduate and without a diploma no company will hire me. Besides, I have already paid a lot of money for this study program so it would be no option to throw that all away.

**The changes and evolvments in the media industry are an on-going process. What is your vision on the industry in your line of work?**

Based on the music industry I think the changes are promising. Deep House is getting more popular so this gives me a lot of opportunities. Based on the economy I think the changes are really bad. Deeja's are asking a shitload of money to play music for an hour. They are blowing up their own industry. Promoters are no longer able to book a deeja because clubs or festivals cannot pay their fees. So instead of making a lot of money, the deeja is not making money at all because promoters simply cannot afford it.

“ I was very lucky to have a full-time job even before I graduated ”





“It is true you have to be really good to make it, but you just have to be convinced it will work out somehow”



**What was your motivation to become a game-student at NHTV?**

For me, it was always clear I wanted to do something with visuals. I first aimed to become a traditional painter, but doing this professionally is a very difficult and risky business. You lack the security of a solid income and I think, when pressured, I might lose the passion for my greatest hobby. A more realistic option would be to become a professional artist and to make a living by creating concept art for games, movies and illustrations. With the goal to study something in this direction in English in Europe, IGAD at NHTV was basically the only option for me.

The quality of IGAD courses is high, but personally I would prefer if the curriculum would focus more on visuals and traditional drawing, instead of primarily 3D. Choosing IGAD was a very wise decision and a valuable experience, as I learned what it truly means to be a concept artist in the complete game production process. The teachers are full of creativity and aim to inspire the students by motivating them to grow.

**Name:** Matthias Kapuvari

**Age:** 26

**Nationality:** German

**Study:** Games and Visual Design 2010 – present

**Graduation project:** “Character design and illustrations”

**Portfolio:** [www.matthiaskapuvari.weebly.com](http://www.matthiaskapuvari.weebly.com)

### **What is your current vision of the industry?**

Even though I have a slight preference for the game industry, my goal is to become a concept artist. It is my passion for visuals and the possibility to express and share creativity that attracts me. If there is anything I could change in the current game industry, I would return to traditional drawing instead of the modern manner of designing. When going 'back to basics' you discover true talent and you add a personal layer of style.

At the moment I do not have a clear vision of my future. For entering the industry, I have three options: finding a job at a 'Triple A' company, working at a smaller studio or starting a career as a freelance concept artist. Though currently I am considering a master program at NHTV in visual art and production. Assembling a portfolio is key to be successful in concept art and a master's program is a good opportunity to extend mine.

### **Are you scared to launch yourself into the rushing economy?**

Scared? No, absolutely not. Becoming successful will be a tough challenge, as the competition obviously is enormous and quite frightening. It is true you have to be really

good to make it big, but I think you just have to be convinced it will work out somehow. I already did a six-month internship at Guerilla Games in Amsterdam, which was a great experience. With what I learned in school, during my internship and separate projects, I would say I am quite prepared for my future job, but life remains unpredictable. I have worked hard to be where I am today, and I only aim to keep working and continue in an upward trajectory.

### **Without any limitations or reality-checks, what is your dream job?**

To become a visual artist at Blizzard Entertainment in the USA. That is something I have always dreamed of.

### **If you had to choose between being able to make a living from traditional painting and your dream job at Blizzard Entertainment, what would you choose?**

That is one of the most difficult questions you could ask me, especially as it is a question I am struggling with at the moment. I think I would choose Blizzard, as this is something that would suit my personality best at the moment. But wherever I will work or live, I will always keep painting, it is almost a form of meditation for me.





# GAME CHANGERS OF THE FUTURE

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While most students spend their free time partying, drinking and doing other casual stuff, there are also students who are working hard to get their business started and making their future dreams a reality. We spoke to IMEM student **Rutger-Jan** and IGAD student **Lex** about starting their own business, their entrepreneurial drive, and their future in the industry.

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Text **CLAUDIA URRUTIA CORTEZ** Design **FANNIE SCHELLINGERHOUT**



# 'I HAVE THE TIME *NOW* TO FIGURE IT ALL OUT'

NAME: RUTGER-JAN CLEIREN

AGE: 23

COURSE: IMEM

WEBSITE: [WWW.CLN-STUDIOS.COM](http://WWW.CLN-STUDIOS.COM)

## WHEN DID YOU START YOUR COMPANY?

I started my first company, CLN studios, when I was 16 years old. Recently I started a new company called XRXS. It is a company that my parents had but they were not really doing anything with it. I wanted to bring my passion for cars and my passion for filmmaking together, so I decided to do that under my parents' company XRXS. I am currently mainly focusing on filming cars and selling them. I also create documentaries about cars in the hope of attracting potential buyers. It does not pay the bills yet, but I am trying to figure out what it is I want to do. At school I get the chance to learn how to adapt my strategy.

## WHERE DID YOU BEGIN WHEN STARTING YOUR OWN COMPANY?

My parents bought my first camera when I was 16, so I started making videos with my friends. Then I started making videos for schools, local businesses, musicians, family and friends. I was always busy working on projects and

combining that with high school. Luckily my mom took care of the financial part, which helped the feasibility of the scope.

## DO YOU FIND IT DIFFICULT TO COMBINE WORK WITH SCHOOL?

Sometimes. At this point I am working on a big project with CLN studios. It is hard to schedule my time well because they work from Monday till Friday while I have to go to school. Besides, it is located in Belgium so I have to travel a lot and always prepare myself well before arriving on set. Even though it is difficult right now to catch up with my work, I always find a way to figure it out.

## WHAT ARE YOUR PLANS AFTER YOUR GRADUATION?

I definitely want to continue with my company. I already have some ideas for documentaries and maybe a show that I want to do, so I have the time now to figure that out. If I get a good job offer I might do that for a couple of years, but I enjoy working for myself because I can make my own rules.



### **WHEN DID YOU START YOUR COMPANY?**

RageSquid was officially founded on January 1st 2012. Back then we did not have money for our own office or a project to work on. We just used the name to do work for clients and game jams until we had enough money to start our first big project. RageSquid was founded by Roel Ezendam, Gabrian van Houdt and myself.

### **WHERE DO YOU BEGIN WHEN STARTING YOUR OWN COMPANY?**

The best advice I can give is knowing who you start a company with. You have to know each other's strengths and weaknesses. Not just on a professional level but also on a personal level. These are the people who you will be spending your days with, so get to know them.

Other than that, make sure that the goal of the venture is clear to everyone. Make sure that all founders are on the same level when it comes to the company's objectives. Both of the above can be achieved by communication: always keep communicating with your co-founders. It might seem obvious but it is something that is easily overlooked. Goals shift and personal strengths and weaknesses develop as well, so again, keep communicating to prevent frustration and miscommunications.

### **WHAT MOTIVATED YOU TO START YOUR OWN BUSINESS?**

Before RageSquid was an actual company we used to do tons of game jams. We ended up winning most of these 48-hour competitions and realized that we were pretty good at creating small games. Eventually we said to ourselves "let's see if we can do this on a bigger scale" and that is when we formed RageSquid. All we had to do next was wait for the right (financial) situation and we could give it a go. This right moment came in the start of November 2013, when we created the game Action Henk.

### **DO YOU FIND IT DIFFICULT TO COMBINE WORK WITH SCHOOL?**

Yes, very difficult. I have been working on Action Henk full time for over a year now. I work from 8-9 until 18-19 and when I get home from work I do not have the motivation or time to work on school assignments. Luckily I have been able to combine my work placement and my specialization assignment with RageSquid. However I still need to find time to finish a few courses before I can graduate.

### **WHAT ARE YOUR PLANS AFTER YOUR GRADUATION?**

When I graduate I plan to continue working on RageSquid just as I have been doing right now. Currently RageSquid consists of 3 founders and 3 other full time people and we would like to expand after we have finished Action Henk.

# ‘WE REALIZED WE WERE *PRETTY GOOD* AT CREATING SMALL GAMES’

NAME: LEX DECRAUW

AGE: 26

COURSE: IGAD

WEBSITES: [WWW.RAGESQUID.COM](http://WWW.RAGESQUID.COM) AND [WWW.ACTIONHENK.COM](http://WWW.ACTIONHENK.COM)





# JOB SEARCHING IN THE CREATIVE INDUSTRY

*Still unemployed after your graduation at NHTV? According to the HBO Keuzegids 2015 that is no wonder: almost 75 percent of the HBO students are studying for a profession, which there is no demand for. Unfortunately this is no different for the creative industries.*

Text **WILMA BEIJER** Design **FLEUR VAN 'T SLOT**





**F**or a long time, job opportunities in the Dutch creative industry went hand in hand with growing job development, but after the economic crisis hit the nation in 2008, this growth got put to an abrupt halt. Figures from the iM-Movator Monitor Creative Industry 2014 conclude that after years of a 2,5 percent growth per year, the industry is now shrinking by 0,1 percent per year.

## **DIGITALIZATION**

iMMovator also states that the shrink of traditional media is due to the growth of digitalization. This declining growth in traditional media also transcended in the decline of jobs in this industry. In the years since the financial crisis hit the nation, 850 jobs were lost in the print sector, 770 in the book-publishing sector and 715 in the radio and television sector. Only when focussing on the positive side of these unfortunate circumstances we see digitalization creating jobs in the form of new subsectors. In 2014 the fastest growing sectors in new media were in the gaming sector with over 3,000 vacancies and in the digital design sector with over 10,000 vacancies.

People working in the Dutch creative industry are mostly concentrated in big cities. Half of them can be found in the Dutch Media Valley, which includes cities such as Amsterdam, Utrecht, Hilversum and Haarlem. 57,000 jobs can be found in Amsterdam where the industry has experienced a proportional growth with 2,400 job openings in the last three years.

## **VACANCIES**

Of course it is unrealistic to expect all of you to go search for a job in the gaming or digital design sector in Amsterdam. Therefore this article's purpose is to remind you of the fact that your fellow alumni can now also serve as your network in the search for a job. So we stimulate the alumni who are fortunate to have a job in the creative industry to post vacancies that their company has, in this group so all alumni and we at the Contributor can help the unemployed find their dream job.



# JOB VACANCIES IN THE CREATIVE INDUSTRY

Log into the chatbox below with only your name and share any open job opportunities you or your company may have.

Visit the ADE alumni **LinkedIn** page for more information or check out **NHTV's Carriereplein** for other open vacancies!

# NHTV IN 2015

*NHTV is constantly developing their interests by providing the best services to their students. Throughout the years various student organizations have been developed within NHTV. Some of which turned out to be very successful. In this article we will introduce you to the most creative and entertaining new developments of these associations within NHTV.*

Text **DEYA TSONEWA** Design **THIJS RIJKEN**

## NHTV THEATER

### WHAT IS IT ABOUT?

For over ten years NHTV Theater has been the second largest student theater association in the Netherlands. It provides students with free workshops in favor of developing their hidden talents in the field of theater. Besides musicals and theatricals, they often organize parties and trips for its members.



### RECENT NEWS

On the 17th of October 2014 NHTV Theater won Best Show of 2013-2014 for their adaptation of the musical *Urinetown* at the first 'Gouden Lammeren' (Golden Lambs), an award show for student theater. The prizes Best Actor and Best Actress were also taken by members of NHTV Theater. Lately NHTV Theater is getting more successful in international productions. So far it has featured two international plays. On the 26th of February NHTV Theater presented the comedy play 'Allo Allo'. Allo Allo's plot was based on a British sitcom and was set during World War 2. The location for the premiere was Podium Bloos, Breda.







# ATLANTIS GAMES

## WHAT IS IT ABOUT?

Atlantis Games was the first private limited company to be founded under the licensed agreement between NHTV Business and the city of council of Breda.

The company develops entertainment and serious/applied games for external clients. Both profit and non-profit organizations may approach Atlantis Games for the development of games and apps on different platforms. The company offers jobs to IGAD alumni, giving them an opportunity to gain experience in entrepreneurship before setting up their own company. It also provides a number of internships for IGAD students.

## RECENT NEWS

On the 23rd of January Alderman Bergkamp launched an interactive projection that will be shown in the Spanjaardsgat, Breda for the next two years. It is a 3D projection showing several different aspects connected to Breda such as architecture and art. The exciting aspect will include a live game, which can be played with a free app on the walls of the building. AKV I St. Joost (Avans) made the artistic design of the projection. NHTV Game Academy took care of the technical translation and the interactive game in the projection.





# CREATIVE LAB

## WHAT IS IT ABOUT?

Creative Lab is an open forum, which strives to create a synergy between theory and practice, which explores collective ideas and reflects upon the continuous flux of knowledge, information and transformation of media. A few times a year Creative Lab organizes inspirational talks where students and alumni share personal creative ideas they have obtained either during their education or in their working field. Companies are also invited to share recent trends and developments in their industry. Creative Lab is also a place where both creative thinkers and creative designers work together on their own ideas, turning them into reality.

## RECENT NEWS

Recently the coordinator of Creative Lab, Oscar Bastiaens, held a TEDx talk in Dordrecht titled "The Super System of Signs". It was about the way people are becoming more dependent on a system of signs helping us to understand the world we are living in. Oscar is a researcher in the field of Digital Semiotics and his talk is closely related to that topic. What happens when we are unable to distinct the real from the virtual? In the video of Oscar's TEDx talk shown above, you can find out how semiotics can help us to draw the line.





# THE **CONTRIBUTOR**

We, the Production House print team, very much enjoyed creating this alumni magazine. As NHTV will keep producing The Contributor, we are very curious to hear your feedback. Please rate your reading experience using the stars below.