



City of  
Amsterdam

Revised Studio and Creative  
Incubator Policy for Amsterdam  
2015 – 2018



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# 1. Introduction

Amsterdam is one of the most attractive and creative cities in the world. It is a monumental and beautiful city with a diverse population. Amsterdam boasts an unprecedented range of art and culture, at both a global and local level, for every conceivable audience. The compact nature of the city means that everything is accessible by bicycle through a sound infrastructure and public space. Its strong range of educational programmes makes the city attractive for young creative talent that flocks here to learn, work, live and to spend their time. Numerous crossovers and connections exist between creatives, the business community, the public and grant funding schemes. The lines are short, the contacts informal and quickly made. The city is home to debating centres, galleries, numerous events, bars and restaurants for meeting up or for simply being out and about in the city. New, collectively shaped ideas are conveyed effortlessly via informal channels into practice, to customers and consumers.

## **Ideal breeding ground**

This makes Amsterdam an ideal breeding ground for creativity. Artists, creatives, self-employed craftsmen and women and companies come to Amsterdam and remain here because of the blend of these qualities. They settled and continue to settle in studios and creative incubators. Creative companies that currently employ fifty staff members in a stylish canal-side property once started out in the Volkskrant Building creative incubator. Artist Folkert de Jong began in the Bouw creative incubator before going global. Designer Belén founded the Krux creative incubator with a few friends and is now exporting shoe designs to Milan.

## **Unique long-term policy**

Amsterdam is the only city in the world with a long-term studio and creative-incubator policy with associated instruments:

- the Bureau Broedplaatsen (BBp) administrative team
- relevant expertise
- project and building management
- networks
- credit guarantees
- subsidies

In this way the city provides a bespoke solution for many, diverse initiatives, each realising a creative incubator in their own way, independently, as a social enterprise. This policy has resulted in a varied collection of about sixty creative incubators since 2000, in which thousands of creative people over the past 15 years were able to meet, share ideas and collaborate before flying the nest to be independent artists or entrepreneurs elsewhere in the city.

## **Attractive location**

Creative incubators are multi-tenant buildings which form a basis for up-and-coming artistic talents looking for space to establish themselves in Amsterdam. From here, they can kick-start their careers as genuine artists or creative entrepreneurs. This new influx of talent is essential for the vitality of the creative city of Amsterdam, which is also why the city should be inviting and accessible, and should form an attractive environment for these creative newcomers.

## **Gentrification**

How do these creatives, looking for suitable space with only modest funds, find an affordable studio? They are confronted with the fact that a lot of accommodation in Amsterdam, whether for renting or purchasing, is priced above their budget. A similar development – where the situation is even worse – can be seen in such cities as New York, London, Paris and Munich. The highest bidder wins. Gentrification, the process of social, cultural and economic improvement of a neighbourhood, drives property prices up. Expensive accommodation in these cities forces creatives to leave.

Prices for commercial real estate in Amsterdam are also rising as a result of the city's popularity. However, price rises due to gentrification are more gradual in Amsterdam. In such districts

as Oost, Nieuw-West and Noord, the high number of social dwellings has a dampening effect on the rise in property prices, even though local neighbourhoods are becoming more mixed through the influx of more highly educated people and double-income households. The arrival of creative incubators contributes both to the moderate rate of price rises and to the revitalisation and attractiveness of the neighbourhoods. On the one hand, creatives with little money are introduced to the neighbourhood and can rent an inexpensive studio in the creative incubator, while on the other hand, a programme of exhibitions, quirky bars and restaurants and pop-up stores spring up from the creative incubator, making it attractive for existing local residents and for the newcomers through its variety.

### Summary

Amsterdam is well-positioned as a creative city. In order to strengthen this in the coming years, taking into account the gentrification with all its reservations, it is necessary to review the studio and creative-incubator policy. This will be done on the basis of the experiences and results gained over the past 15 years.

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#### Arnoud Noordegraaf – composer

*"Like many artists in Amsterdam, I have been benefiting from the creative-incubator policy for many years. My first creative incubator studio was at 1800 Roeden, a wonderful location on the outskirts of the city, right where the countryside begins. The Roeden was occupied by numerous artists, designers, architects, engineers and furniture makers. There was a lot of cross-pollination and it offered me the necessary peacefulness to enable me to develop my music. Six years ago or so, I moved my studio to the Westerdok, a completely new location where everything was still in development. The wide range of artistic disciplines which Urban Resort had housed there resulted once again in interesting ties and collaborations. Its central location so close to the station was very nice because my projects were getting bigger and because of the number of meetings I have with artistic teams. And yet it is a quiet place, enabling me to spend long hours composing without being disturbed.*

*This kind of space in the city is usually unaffordable, even for the most successful artists. The creative-incubator policy generates a wealth of arts and crafts and interaction. And the incubators themselves result in a breeding ground for organising art and happenings in the neighbourhood and keep everything vibrant. It also means that professional artists remain in the city, because if I had to pay the market rate for renting my studio, I would be forced to leave. Incidentally, for years we were the only paying tenants in this now expensive Westerdok area. The financial crisis left the developers with no other market than the creative incubator artists. The creative-incubator policy keeps the city vibrant, energetic and full of life. It is fantastic that it is here and it should definitely continue to exist."*

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## 2. Results 2000 – 2015

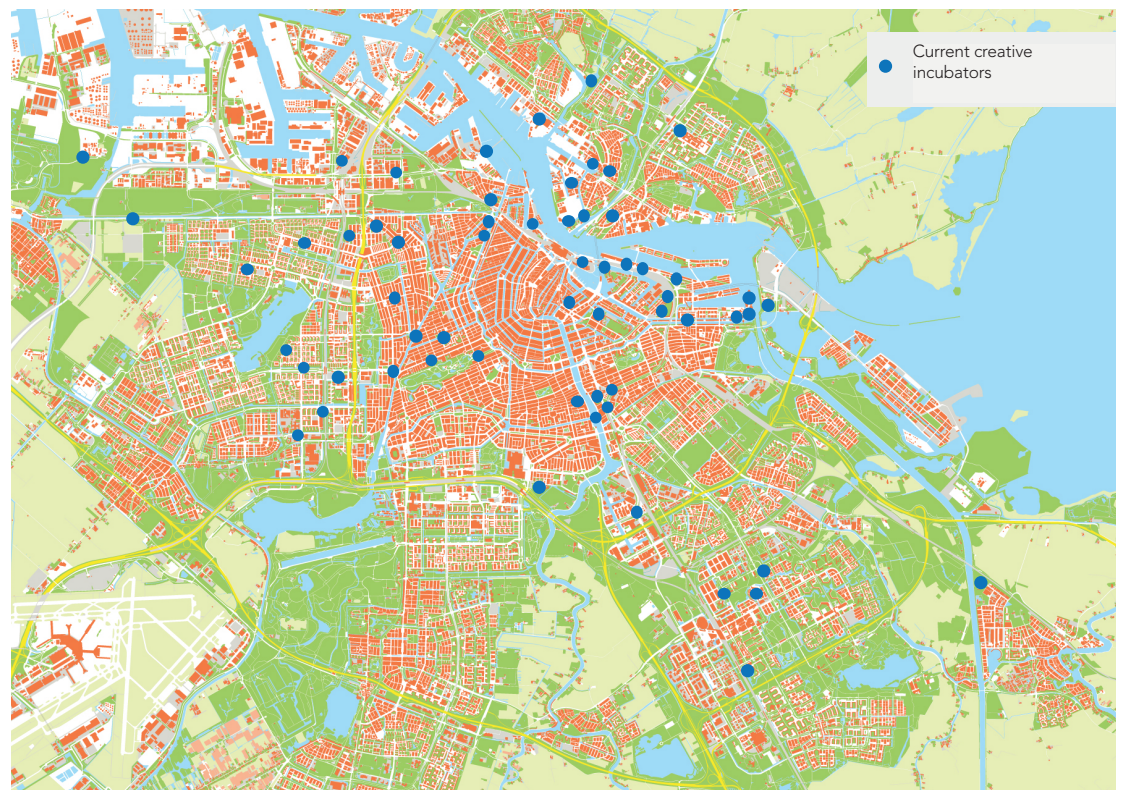
In the period 2000 – 2015, the creative-incubator policy led to the creation of more than sixty creative incubators throughout the city. There is a total surface area of approximately 170,000 m<sup>2</sup> available, where thousands of studios, office, project and exhibition spaces, stores, studio dwellings and bars and restaurants are housed.

In order to realise these creative incubators, the city earmarked approximately €48 million in municipal grants in the same period. This includes contributions towards construction costs, consultancy, research and administrative work. At the time of writing (autumn 2015), the total expenditure stands at €40 million, with approximately €8 million still available.

Since 2000, the municipal Bureau Broedplaatsen (BBp) has been the service point for anyone wishing to start a creative incubator. Transforming a building requires expertise, networks, management, licences and financing. The BBp provides these services tailored to the needs of the situation. The BBp provides support to incubator initiatives on the basis of the specially developed Broedplaatsen road map (see the BBp website).

The BBp collaborates with the CAWA, the Committee for Studios and Living/Working Spaces in Amsterdam (*Commissie voor Ateliers en (Woon)Werkpanden Amsterdam*). Annex 1 provides the CAWA assessment framework and Annex 5 the roles and responsibilities, including those of the CAWA.

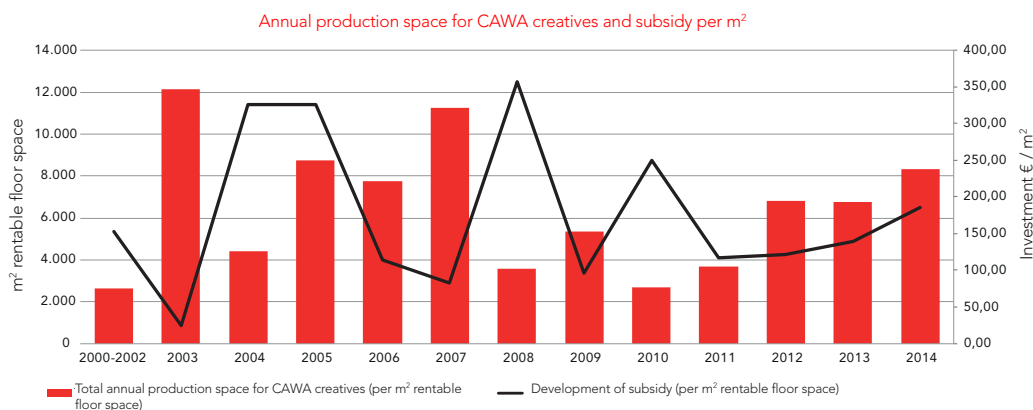
### Realised and still-existing creative incubators in Amsterdam in the period 2000 – 2015



## Production (output) versus subsidies (input)

The graph below shows the production figures: amount of space realised in m<sup>2</sup> per year for CAWA creatives in the period 2000 – 2014. The red line shows the amount of non-recurrent subsidy per square metre of CAWA space needed for this. Reducing this contribution from the 'unprofitable top' has made it possible to maintain a lower rent for CAWA studios.

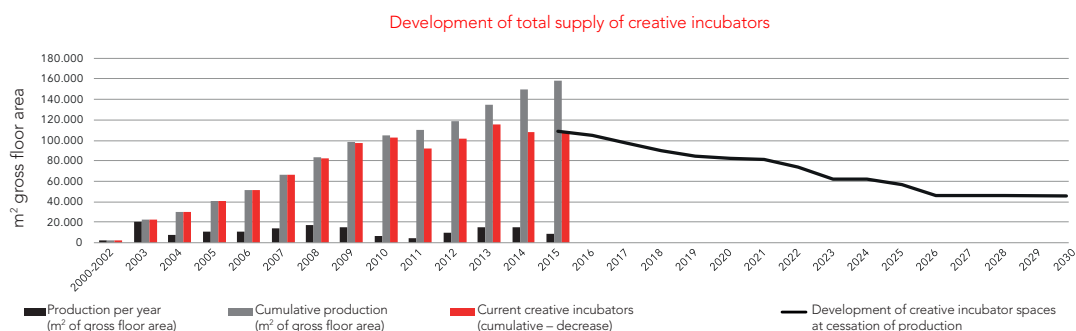
### Production figures in m<sup>2</sup> surface area and subsidy per m<sup>2</sup> per year in the period 2000 – 2014



## Compensation for temporariness

Apart from the development of subsidy per m<sup>2</sup> rentable floor space for CAWA creatives (annual input) and the production (annual output), the duration of the result is also of great importance. To maximize opportunities in the Amsterdam real-estate market, temporary creative incubators are a logical solution. Many temporary creative incubators are available for three to ten years. This leads to a truly dynamic city. If no new creative incubators are introduced, the total surface area available as creative incubators will of course shrink, as can be seen in the graph below. The continuous horizontal line extending to the right represents the surface area of creative incubators granted in the form of leasehold. The continued introduction of new creative incubators is therefore necessary to maintain the total surface area.

### Production figures per year and cumulatively up to and including 2015 in gross surface floor area



### Mixture of functions

Many creative incubators accommodate inexpensive studios in combination with commercially rented business space and/or bars and restaurants. As social enterprises, creative incubators can generate sufficient income through the utilisation of inexpensive studios and operational planning and in doing so spread the risks.

Almost all creative incubators operate independently as social enterprises in the form of foundations and associations. They operate, rent out and plan the spaces. The expertise that the BBp has gained over the years has always been channelled back into the realisation of new creative incubators. The city also encourages the exchange of experiences and knowledge to strengthen the management of the creative incubators.

The creative incubators are located throughout the city. They vary in their significance for the local neighbourhood or district. Many creative incubators liaise with schools in the neighbourhood or with social enterprises that may be located in the incubator. Less visible are the numerous professional networks that arise in creative incubators through the tenants themselves. Creative incubators are hubs where people from the artistic world, the neighbourhood, social enterprises, the business community and education interconnect.

### A developing target group

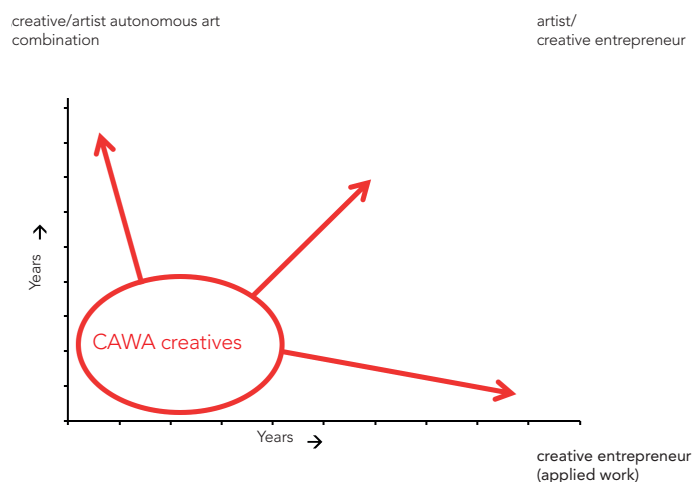
Creatives prefer to choose a creative incubator as their first location in Amsterdam. It offers them an affordable workplace between like-minded associates, where they can kick-start their careers. Many tenants of creative incubators are still uncertain about the direction their career will take. There are creatives who declare themselves to be artists and mainly concentrate on creating their own art. Occasionally, creatives develop into creative entrepreneurs or start-up companies. But there are also those who work part-time as a professional artist and part-time as a creative entrepreneur to meet their living costs. The target group is as such a mixed company with a common denominator: creativity. This policy document uses both the term 'creative' and 'artist'. By the term 'artist' we mean individuals who call themselves such and who are focused on creating autonomous art.

The figure below indicates the development of the target group. The oval shape in the bottom-left indicates the volume of starting creatives. They generally move either in an artistic direction (left upwards) to become professional artists or more in the direction of applied work to generate income from the sale of products or services (right downwards). Many also choose the middle road (upper right) and combine autonomous art with creative entrepreneurship. The income of the majority of the creatives in the first years of their career is low and lies between €10,000 and €15,000 gross per year.

### Tenant turnover in the base stock of CAWA studios and creative incubator studios

The majority of the studios in the creative incubators experience a tenant turnover of five to 15

### Career development of starting creatives



per cent per year. This concerns primarily creatives who demonstrate particular creative entrepreneurship and then move on to a more businesslike work location. The creative working as an autonomous artist is more steadfast.

The fact that artists remain longer in the creative incubators is the main reason for the low percentage of tenant turnover (three to five per cent) in CAWA studios, especially in the so-called 'CAWA studio base stock'. This stock consists of well-priced studios owned and rented out by the city (about 370 units) or by corporations (about 700 units). Also part of the base stock are the approximately 275 studio dwellings owned and rented out by corporations. This base stock of studios and studio dwellings is in addition to the studios realised in the more than 60 creative incubators. Studios and studio dwellings from the base stock are rented to the CAWA creative individually by the owner or landlord. The owner of the creative incubator leases the incubator to an association or foundation (the creative incubator organisation), which in turn rents out the spaces in the building to individual CAWA creatives. The studios from the base stock are often clustered in older studio buildings. These studio buildings are situated in the pre-war districts and are extremely popular.

### **Influx**

Every year, new creatives hope to find a place in Amsterdam. Research carried out in 2013 and commissioned by the BBp in collaboration with the department of OIS (*Onderzoek, Informatie en Statistiek* - Research, Information and Statistics) has provided a clear picture of the influx of educated creatives to Amsterdam. It concerns approximately 1,000 to 1,500 new graduate creatives every year looking for a studio and often also an affordable dwelling. They are looking for studios that cost approximately €350 per month. The majority of respondents from the research indicate that a studio of at least 25 m<sup>2</sup> would be sufficient. In addition, rehearsal space for dance, theatre and music is also needed.

### **Summary**

A total surface area of 170,000 m<sup>2</sup> of creative incubator space has been realised at approximately 60 locations in the past 15 years. Many of these creative incubators will be an incubator for a period of three to 20 years. This role will then often be discontinued. The creation of new creative incubators is therefore necessary to maintain the total surface area and number of CAWA studios.

The target group consists mainly of starting creatives who develop into autonomous artists or into creative entrepreneurs, or a mixture of both. They want relatively small and affordable workspaces. The number of creatives looking for space is and remains high, approximately 1,000 to 1,500 per year.



**Lard Buurman - photographer**

*"Since 2001, I have had a studio in various creative incubators. The first was through housing corporation Ymere in Polderweg in the former Don Bosco School. Then in Krelis Louwenstraat, where I founded S104 with a couple of others. And now for the past ten years in De Wittenplaats in Westerpark, which I helped set up and where I have been a member of the committee for the past few years.*

*De Wittenplaats gave me the opportunity to work on long-term planning in my studio for the first time. The big advantage is that it suddenly becomes possible to invest time and money in the space and that you no longer have to work out of removal boxes. I can now equip my studio according to my professional requirements. In my case, this means a space where I can print large photos and where the light is adapted to working on computer monitors.*

*De Wittenplaats is a creative incubator with 16 studios. The majority of the studios are used by two or three creatives. In our building, there are photographers, designers and architects alongside 'hardcore' artists. Like Minds is a well-known theatre production company that is located here which focuses on young talent. It is this mix of disciplines that makes De Wittenplaats such a multifaceted place, where everyone interacts with each other. My website, for example, was designed by Onna Verwoerd, who occupies the studio above me.*

*In recent years, I rounded off my project Africa Junctions – Capturing the City. The book of the same name was published in the spring of 2014 by Hatje Cantz Verlag, an acclaimed German publisher of art and photography books. Since then I have had many exhibitions in the Netherlands and abroad in renowned museums, but also now in the Marinebureau, in the former commander's residence at the Marineterrein in Amsterdam. Very successful, but often at cost price.*

*In practice, success in the arts also means an enormous increase in costs. That is why my affordable studio in De Wittenplaats, which was made possible by the creative-incubator policy, is worth so much to me. It lies at the very core of my artistic work."*



### 3. Revised policy on the basis of six points

The city government has approved a new studio and creative-incubator policy for 2015 – 2018 in line with its ambitions set out in the coalition agreement and with the analysis and results described above. In broad terms, it concerns maintaining and improving accessibility for new creatives looking for space, and thereby enhancing Amsterdam as an attractive stopover for creative talent and entrepreneurship.

This will be implemented by means of the following six points:

1. **More space for new creative talent by encouraging increased turnover of studio stock**
2. **Review of the subsidy framework to encourage new creative incubators**
3. **Improved deployment of city-owned real estate**
4. **Registration, monitoring and control of the 'base stock' of studios**
5. **Retention of studio dwellings and realisation of additional dwellings**
6. **Seeking common ground with related policy areas**

#### 1. **More space for new creative talent by encouraging increased turnover of studio stock**

The focal point of the new policy is to maintain accessibility for new creatives looking for work and/or living space. The city government considers it important that this group gets more opportunity to find an affordable and appropriate CAWA studio in Amsterdam. This requires a turnover of studio stock. This can be encouraged through assessment of creatives already renting accommodation.

#### **Basic and top assessments**

The city government will assess all existing tenants and every candidate who wishes to rent a CAWA studio on the basis of a 'basic assessment' or a 'top assessment'. The CAWA will carry out these assessments in collaboration with the city of Amsterdam. The candidates will also be assessed on income. The income may not exceed the limits set for being eligible for social housing (see Annex 2 and 3).

The basic assessment includes criteria for the type of creative profession, education, realised recent work, stipends and so forth. A candidate who meets the requirements of the basic assessment is designated a 'CAWA creative'. The requirements of the top assessment are higher and include recommendations from art degree programmes and schools, and that the artist has won prizes and shown demonstrable excellent achievements that have enhanced Amsterdam as a city of art and culture. A candidate who meets the requirements of the top assessment is designated a 'CAWA talent' or a 'CAWA renowned person', irrespective of their age.

The basic premise when renting out a studio from the base stock is that the CAWA creative may rent this studio for a maximum of five plus five years, on the condition that the individual has a positive outcome to the basic or top assessment.

The CAWA will be requested to elaborate on their proposed 'leniency scheme' and to submit proposals to implement this in the studio and creative-incubator policy.

The CAWA will also be asked to examine and monitor what the maximum rental period of five plus five years will mean to artists who establish themselves in Amsterdam in the future.

The CAWA is given the express opportunity to include a clause that will enable the extension of the stated rental period of five plus five years.

#### **Basic assessment**

The basic assessment will be instigated by the city government for candidates seeking to rent a CAWA studio in a newly realised creative incubator. In addition, all tenants of studios from the base stock will undergo the basic assessment in the coming years. In the event of a positive outcome to the basic assessment, the tenant may continue to rent the studio as a CAWA creative for a new period of five years. Should an existing tenant not meet the requirements of the basic assessment, the landlord will terminate the rental contract as soon as possible. In principle, interested CAWA creatives will have the opportunity to rent CAWA studios in newly realised creative incubators for a maximum of five plus five years. With this policy, the city government intends to encourage tenant turnover at new creative incubators.

### Top assessment

This assessment will be instigated by the city government when a CAWA studio is made available from the base stock as a result of a termination of contract. This will lead to the gradual influx of more creatives with a positive outcome to the top assessment into studios from the base stock. If no top-assessment candidates are available for a studio from the base stock, the studio may be assigned to a candidate who meets the requirements of the basic assessment.

### Inventory management of the base stock

All relevant details about the studios from the base stock were transferred to a database managed by the BBp in 2015. The city government aims to record the details of all the studios and studio dwellings under the management of the city and the corporations in this database. Building a complete database, in which all studios from the base stock and their contractual details are recorded, will consolidate them as CAWA studios. The city will do this with the corporations.

### Existing creative incubators

The existing creative incubators set up with city subsidies since 2000 have their own approach to selection, system of balloting, rent, tenant profiles, rent levels and rental periods. This approach will remain in effect, in line with their own statutes, regulations, mutual agreements and such like. To encourage tenant turnover of studios in Amsterdam (and with it the accessibility of the city to new talent), the city government calls on the managers of creative incubators to follow the revised policy of a maximum rental period of five plus five years and to allocate spaces on the basis of a top assessment. This request is not intended to be mandatory, but appeals to a collective sense of urgency to provide new creatives with greater opportunity to find accommodation.

#### Overview of changes concerning 'More space for new creative talent by encouraging increased turnover'

Subject	Old situation	New situation
Rental period of studios from the base stock	Mostly unlimited	- Now (as of 10/02/2016) existing tenants: rental period of five years - New tenants: maximum five + five years
Assessment of current tenants of base stock	An assessment of artistic work only at termination of rental contract	Basic assessment of all current tenants in the coming years
Rental period of studios in new creative incubators	Mostly unlimited	Rental periods of maximum ten years, divided into five plus five years
Tenant turnover of studios in current creative incubators	No measures or requests	Request for tenant turnover

## 2. Review of the subsidy framework to encourage new creative incubators

The city government will continue to play its part in helping to realise at least 10,000 m<sup>2</sup> of new creative incubators every year. In the creative incubators, the percentage of floor space occupied by CAWA studios varies between 40 and 100 per cent of the total. From experience over the past decade, in many cases, it will involve temporary creative incubators (three to ten years). The range of expensive real estate in Amsterdam offers limited opportunities for creative incubator developers and managers to purchase buildings or to rent these inexpensively for longer periods. In addition to the new creative incubators, the city government aims to realise new CAWA studios for the base stock and creative incubators, which will remain available to the target group for as long as possible.

### One-off subsidy

The previous creative-incubator policy contained a maximum contribution of €250 subsidy per m<sup>2</sup> of gross floor area for realised CAWA studio space in the creative incubator, based on an operating period of ten years. This contribution was then reduced proportionately.

A creative incubator with a planned operating period of four years, for example, would have a reduction factor of 4/10. In such a case, the maximum amount of subsidy paid out per m<sup>2</sup> of gross floor area of CAWA space would be  $4/10 * €250 = €100$  per m<sup>2</sup>.

In the new policy, the city government will maintain the amount of subsidy per m<sup>2</sup> of gross floor area at €250, irrespective of the operating period. The reduction factor on the amount of subsidy will be discontinued. Subsidised projects should as a rule yield a creative incubator that will be operating for at least three years. The maximum amount of subsidy to be paid out for a creative incubator that is operating for four years, for example, will amount to €250 per m<sup>2</sup>. The method used to calculate the necessary amount of subsidy will remain as stringent as before. Based on the exploitation, the BBp will calculate whether the creative incubator developer can take out a bank loan. The difference between what can be borrowed from the bank based on the exploitation and what is required to implement renovation can be subsidised. As of 2015, there is more than €8 million still available for the creative-incubator policy. This includes the budget stated in the coalition agreement and previously allocated resources from the investment budget for urban regeneration. The specifications of this budget are set out in Annex 4. This long-term budget makes it possible to realise the ambition of at least 10,000 m<sup>2</sup> of creative incubators per year.

The granting of subsidy to non-city parties will take place in accordance with the 2013 Amsterdam General Subsidy Scheme (*Algemene Subsidieverordening Amsterdam*). The BBp and the Social Subsidies and Procurement Unit (*RVE Subsidies en Inkoop Sociaal*) are working on a new Creative Incubator subsidy scheme.

### **Revolving fund**

Many creative incubators start life as a temporary initiative and are continued longer than anticipated. The continued operation for longer than anticipated can lead to a financial surplus in the following years. The city government considers it an interesting proposition to place such a surplus in a revolving fund so that new creative incubators can be financed. The college of mayor and alderpersons will submit further proposals in due course and present them to the city council.

### **Floor space determines amount of subsidy**

The amount of subsidy to be paid out per project is determined by the floor space that is realised in the creative incubator for CAWA usage. This should cover at least 40 per cent of the total floor space. The remaining amount of maximum 60 per cent floor space need not be reserved as CAWA studio space, but should be an integral part of the creative incubator's overall concept. It may involve bars and restaurants, business premises, dwellings and social-cultural programmes, for example.

### **Maximum amount of rent**

For creative incubators with a CAWA surface area of at least 40 per cent, the CAWA creatives will each pay a maximum of €300 per month for their studio or workspace, excluding water, electricity, heating and internet, and any VAT. Creatives may also share a studio if they so wish and when a studio is large enough. The amount of rent for users of a shared studio should be determined within reason together with the creative incubator's owner, depending on the surface area and periods of use, but on the understanding that shared use of a studio results in a deduction in the amount of rent paid per person.

In the neighbourhoods found less popular among creatives or in relatively unknown city development areas, creative-incubator initiators or developers should take into account lower rent prices when applying for subsidy (a minimum of €150 to a maximum of €300 rent per month for every CAWA creative).

These principles also apply to the realisation of studio dwellings. A studio dwelling is subject to the maximum social rent limit, excluding water, electricity, heating and internet, and any VAT. Every year, these figures are indexed according to the central government's consumer price index.

The aforementioned minimum and maximum amounts of rent only apply to new creative incubators to be realised in the future. They do not apply to existing or new rentals of CAWA studios from the base stock owned by the city, corporations, commercial parties or creative-incubator managers.

### Prevention of infeasible projects

The previous policy prescribed that a CAWA studio in a new creative incubator may have a maximum rent of €59 per m<sup>2</sup> of rentable floor space. This limit led to a number of infeasible projects in recent years. If we were to maintain this policy, this scenario would repeat itself, taking into account the limited real-estate market in Amsterdam. Introducing a maximum price per month per space for a creative could attract commercial parties to realise smaller studios in locations such as vacant office buildings. However, this does not mean that the realisation of larger studios, for which there continues to be a limited demand, should be abandoned. It is desirable to realise a number of larger studios in every new creative incubator.

### Relinquish credit ceiling

Financing is possible for the realisation of creative incubators through Triodos Bank's creative incubator loan guarantee fund (*Borgstellingsfonds Broedplaatsen*). The current situation limits loans from this fund to the total floor space of the CAWA studios, as is the case with the system of subsidies. The city government is abandoning this credit ceiling. The Triodos Bank can therefore determine the maximum amount of loan that is possible by taking into account the entire operation of the creative-incubator plan. The bank will then come to an agreement with the BBp on the extent of the credit. A higher credit amount means that the entrepreneurship of the creative-incubator developer will be drawn on in full, in which case a lower amount of subsidy would suffice.

### Discontinuation of subsidy for flexible workplaces

The previous policy made provision for subsidisation of flexible workplaces. These are workplaces for creatives who work with a laptop at inspirational locations. However, the rise of commercial initiatives that offer such workplaces (such as Spaces, the Hub and WeWork) makes subsidisation superfluous. The pricing of these commercial providers is below the level that CAWA creatives can afford for a workplace. This means that the market already meets the need for affordable flexible workplaces in Amsterdam. The subsidy scheme to realise such flexible workplaces has therefore been discontinued.

### Existing creative incubators and free refuges

Existing creative incubators are required to send their annual report and annual statement of accounts to the BBp every year. In order to appraise the growing number of annual reports and annual statements of accounts, and to undertake measures where necessary, the BBp has partnered up with the Cultuur + Ondernemen foundation. This organisation has the necessary background and expertise to collect the information, to analyse it and to advise the BBp and the CAWA on the state of affairs within each creative incubator. This advice enables the BBp and CAWA to continue their joint state of affairs discussions with the creative incubators. In addition to existing and new creative incubators and CAWA studios from the base stock, Amsterdam also has a number of so-called free refuges. These are locations that have arisen as a result of squatting. They are often unregulated complexes where residents and workers determine their own affairs. The city recognises the importance of these free refuges for the creative city. Preservation of free refuges is not always possible and sometimes clearance is unavoidable following a court ruling.

### Overview of changes concerning 'Review of the subsidy framework to encourage new creative incubators'

Subject	Old situation	New situation
Maximum rent for CAWA creative	€59 per m <sup>2</sup> of rentable floor space per year	€300 per month
Revolving fund	None	Assess possibilities
Reduction of amount of subsidy based on operating period	Proportionate reduction based on an operating period of ten years	No reduction based on operating period
Loan from the Triodos Bank <i>Borgstellingfonds Broedplaatsen</i>	Maximum based on the CAWA floor space and operation	Maximum based on the operation
Flexible workplaces	Non-recurrent subsidy of €250 per m <sup>2</sup>	No longer subsidised



### 3. Improved deployment of city-owned real estate

Much of the available city-owned real estate (such as former school buildings, commercial and office real estate) is suitable to be transformed into temporary or permanent creative incubators. The Estates department is the portfolio holder of approximately 1,450 objects on behalf of the city.

A new system was developed within the city in 2015 (*Programma Transformaties*) to analyse vacated real estate and to match this with city policy goals and target groups. The studio and creative-incubator policy offers the possibility of renting city-owned buildings to creative-incubator initiatives on these grounds.

This takes place on the basis of a cost-covering level of rent. The city has implemented a system whereby transformation and administrative decisions are prepared under the direction of the city body to sell buildings or to rent these out in a responsible way as creative incubators, for example. The city real-estate holdings will play a crucial role in the realisation of new creative incubators in the coming years. In this, the policy frameworks and ground rules, such as those determined by the city council for city-owned real estate, are applicable.

#### Overview of changes concerning 'Improved deployment of city-owned real estate'

Subject	Old situation	New situation
Ownership and control	In city districts and central city	Only in central city
Rental policy	Various levels of rent	Cost-covering rent

### 4. Registration, monitoring and control of the 'base stock' of studios

The city and corporations jointly own approximately 1,100 studios and 275 studio dwellings. This is known as the 'base stock of CAVA studios and studio dwellings'. The city will continue to maintain its share of this base stock as much as possible and rent this stock out at a cost-covering rate (i.e. not in line with the prevailing market). The city is currently building a database together with a number of corporations containing information about the studios from the base stock. Corporations can retain studios or sell them. It is desirable that, on the basis of the revised policy, corporation studios remain affordable for CAVA creatives. When renting out studio dwellings, the city will apply the top assessment and a maximum rental period of ten years, as set out in policy issue 1.

#### Overview of changes concerning 'Registration, monitoring and control of the base stock of studios'

Subject	Old situation	New situation
Registration	Only with the landlords	Centrally with the city
Monitoring	Varies per landlord	Centrally with the city
Control	Little or none	Centrally through basic and top assessment

### 5. Retention of studio dwellings and realisation of additional dwellings

Together, corporations possess an estimated 275 studio dwellings. Once a CAVA creative has moved out of a studio dwelling, corporations occasionally sell the property on the housing market. The city government wants to call a halt to this practice by including it in the details of the cooperation agreements<sup>1</sup>. The city is working on this.

Another component included in the cooperation agreements is the introduction of five-year tenancy agreements. In combination with the top assessment, this provides opportunities for tenant turnover in studio dwellings.

In addition, the city government is making a further €1.1 million available to encourage developers to include new studio dwellings in their housing plans. The Land and Development department is incorporating this in the preconditions set for urban planning and in the granting of leaseholds in the development areas.

<sup>1</sup> Cooperation agreements of 11 June 2015, bearing the subtitle "Agreements between the Amsterdam Tenants Association, the Amsterdam Federation of Housing Corporations and the city of Amsterdam"

Subject	Old situation	New situation
Initiative for new-build studio dwellings	No agreements	Separate budget as an incentive
Conversion of studio dwelling into dwelling	No agreements	Prevention through cooperation agreements
Inclusion of studio dwellings in local development plans	No agreements	Inclusion in local development plans

## 6. Seek common ground with related policy areas

The city government asks new creative-incubator initiatives to indicate the projected added value for the city of Amsterdam in their plans and to include other policy areas of the city in this. Where possible and for each available building, the city government proposes a profile to be drawn up for new creative incubators, taking other policy areas into account. These policy areas are:

### Arts & Culture Framework Memorandum 2017 - 2020

The memorandum recognises the substantial social and economic importance of arts and culture in the city. The development of talent is a key issue in the memorandum. This is also incorporated in the creative-incubator policy in the form of the 3Package Deal, for example. A number of creative incubators are specifically directed at providing accommodation for creative talent, such as WOW, Lab111 and De Wittenplaats. In the revised policy, the city government is attentive to introducing a stringent assessment so that creative talent has a greater chance of finding a suitable studio.

The concept of the 'multipolar city' is interwoven in the ambitions of the framework memorandum and the studio and creative-incubator policy. Creative incubators bring together networks of creatives, education, community planning and local residents. Creative incubators are where curators, social enterprises and creatives work on objectives related to the local community. The creative incubator WOW in the Kolenkit District, for example, links initiatives of the 'Academie van de Stad' foundation and the 'VoorUit Project' to creative talents living at WOW. They help local children in projects to photograph their own neighbourhood and to exhibit these photos at WOW. A similar collaboration is taking place in Amsterdam-Noord with the Broedstraten project and in Amsterdam-Zuidoost from the creative incubators Wijk7 and Echtenstein. Related cultural centres such as the Tolhuistuin and Podium Mozaïek have also been co-financed with money from the creative-incubator fund.

### City Districts

Creative incubators form an ideal base for neighbourhood-oriented activities in the area of art and culture. The city districts have funds available for helping to initiate such activities and thereby strengthen the creative incubators. This city district policy encourages the emergence of new creative incubators and, after completion, the significance they have for the neighbourhood. Local development plans and agendas and memoranda of objectives form the basis for motivating the establishment of creative incubators in these areas.

### Crossovers

Art and cultural education has clearly evolved in recent years and covers a broad scope of disciplines. Cultural entrepreneurship and crossovers between creatives and entrepreneurs have become an essential part of various study programmes. The Top Team for the Creative Industry at central government level has also provided direction and forms part of the basis of the start-up environment that has been deployed nationwide. Amsterdam's new creative-incubator policy can assist in this development by including topics such as traditional crafts, cultural education, digitisation, media and crossovers in new creative incubators. Creative incubators form stimulating working environments that increase the likelihood of successful crossovers between creatives and start-ups and innovative activity.

## Course 2025

The city government is working on exploiting opportunities in regional development and transformations in the ring zone. This orientation is in line with the ambitions to be set out in the spatial-policy document 'Course 2025' (Koers 2025). It concerns realising new creative incubators in those areas that are still unknown to many Amsterdam residents. These developments are under the direction of the City Development department.

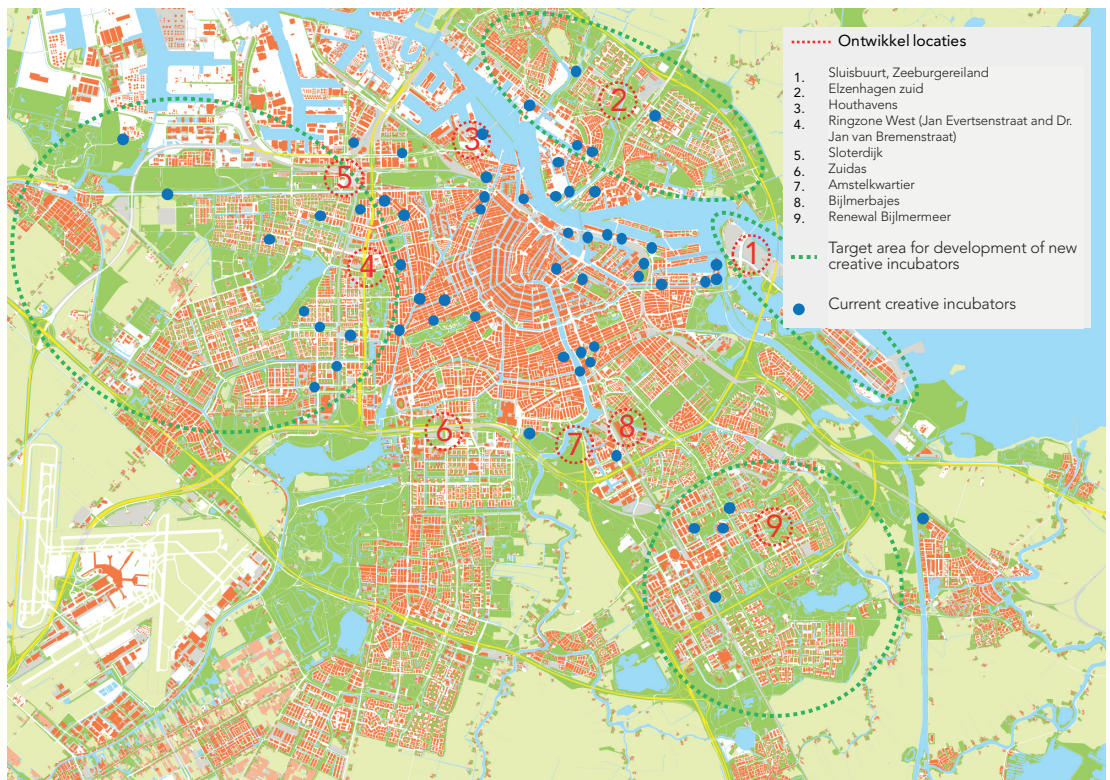
## City in Balance

Also benefiting from the location of creative incubators within the ring zone and beyond is the distribution of cultural public facilities and nightlife. These ambitions are included in the memorandum 'City in Balance' (Stad in Balans). Bars and restaurants that set up in creative incubators contribute to the desired dispersal of nightlife. Examples of this are the NDSM (Noord), Old School (Zuid) and recently Radion/ACTA (Nieuw-West). These locations have been issued with 24-hour licences for use as a catering establishment.

## The Amsterdam Metropolitan Area

The realisation of creative incubators is not only limited to the city boundaries. Creative incubators (such as Honigfabriek Zaanstad and Het Domijn in Weesp) have also been made possible in the Amsterdam Metropolitan Area due in part to the deployment of Amsterdam creative-incubator resources. The opportunities for transforming affordable real estate into creative incubators will increasingly arise in the metropolitan area outside Amsterdam, given the fact that property prices in Amsterdam are significantly higher. The city will discuss the realisation of new creative incubators in collaboration with Economic Affairs in the Regional Economic Structure Platform (PRES).

## Development sites



### Land development and target areas

The map above provides an overview of the areas of primary interest for developing creative incubators. The 'target areas' (indicated by green dotted circles) are areas where the city government wants to realise more creative incubators in the coming years. There is more diversity in people and activities desired in these zones. Naturally, opportunities arising to transform affordable real estate outside of these zones into creative incubators will continue to be taken. In addition, there are a number of 'development sites' (indicated by red numbers) particularly earmarked for housing which could benefit from the location of creative incubators through 'place making'. The City Development department will preferably reserve the real estate allocated for social programmes in the land-utilisation budget for the realisation of additional square metres of creative incubators.

### Added value for the city

On the basis of these policy areas, the city government asks the CAWA to work with the BBp to assess the plans for new creative incubators more stringently on their added value for the city. To this end, an assessment framework has been drawn up for new creative-incubator initiatives on the basis of four themes: cultural, social, economic and spatial. The four themes are set out in criteria in Annex 1 to enable the CAWA to assess the plans.

The objective is to choose a specific profile for the creative incubator for each available property that would realise the most added value to the city. This depends on things such as the location, type of building and zoning plan. The BBp will steer the process to realise that profile.

### Summary

On the basis of six points (tenant turnover, new studios and creative incubators, city-owned real estate, management of base stock, additional studio dwellings, common ground with related policy areas), the city government has reviewed the policy and framework for realising additional work and living space for the target group of CAWA creatives and for connecting creative incubators with related policy areas. Through consultation with city districts, new creative incubators can enhance certain areas.

**Daniëlle Hooijmans - stage designer** (photo by Carmen Dávila)

*"De Modestraat creative incubator offers a safe, affordable and open space for new collaboration and for developing yourself further as an artist. De Modestraat consists of a diverse team of designers and artists. Through their own expertise, everyone contributes to the programme and atmosphere of De Modestraat. In the coming period, I will be working on a new educational programme, providing fashion and design classes to promote identity development in young people. I think young people are faced with a big question about who they really are and their place in the world, because many people are from different cultures and sometimes get lost in the world of adults."*



## 4. Bijlagen

### TANNEX 1: CAWA assessment framework for creatives and creative-incubator initiatives

The CAWA assesses (1) candidates for studios and (2) creative-incubator initiatives applying for a subsidy for transforming a building into a creative incubator.

#### 1. Candidates for studios

The CAWA assesses candidates who want to move into a new creative incubator or studio in an existing incubator or a studio or studio dwelling from the base stock. To do so, the CAWA uses a basic assessment and a top assessment.

The basic assessment includes criteria for the type of creative profession, education, realised recent work, stipends and so forth. A candidate who meets the requirements of the basic assessment is designated a 'CAWA creative'. The requirements of the top assessment are higher and include recommendations from art degree programmes and schools, and that the artist has won prizes and shown demonstrable excellent achievements that have enhanced Amsterdam as a city of art and culture. A candidate who achieves a positive outcome to the top assessment is called a 'CAWA talent' or a 'CAWA renowned person', irrespective of the person's age.

The candidates will also be assessed on income. The income may not exceed the limits set for being eligible for social housing.

#### 2. Creative-incubator initiatives applying for a subsidy for transforming a building into a creative incubator

Every creative-incubator initiative that believes it needs subsidy applies to the BBp. After being introduced to the approach and to the creative-incubator policy, the creative-incubator initiative will be instructed on how it can submit an application via the Broedplaatsen service point 'Loket Broedplaatsen'. One of the first steps is to draw up a vision document. This document should contain all matters to enable the CAWA to draw up its recommendation for the college of mayor and alderpersons. Once the vision document has been approved, the creative-incubator initiative can develop the plans further on the basis of the Broedplaatsen road map. The CAWA assesses each application on the basis of a number of conditions that have been summarised below.

**A:** The plan contains a clear vision or concept and describes the added value for the city in cultural, social, economic and spatial contexts. The plan must demonstrate that the CAWA component and non-CAWA component form a whole and serve the aims of the concept. In this, the following criteria apply:

##### A1: Cultural

The creative-incubator plans include an overview of endeavours the creative-incubator initiative plans to undertake to realise the objectives:

- sufficient workspace for CAWA creatives (more than 40 per cent of the floor space);
- forge links with existing networks of art schools and institutions;
- convey the creative incubator's artistic and cultural activities at municipal, national and international level.

##### A2: Social

The creative-incubator plans include an overview of endeavours the creative-incubator initiative plans to undertake to realise the objectives:

encourage mutual collaboration between all participants of the creative incubator;



- realise an optimum working environment for the tenants;
- realise neighbourhood-oriented activities in collaboration with local residents, entrepreneurs, schools, corporations, social work, city districts, etc.

### **A3: Economic**

- The creative-incubator plans include an overview of endeavours the creative-incubator initiative plans to undertake to realise the objectives:  
provide accommodation for creative talent with ambition for entrepreneurship and growth;
- forge links between the renting creative talent and existing networks in the business community, education and knowledge institutes and such like;
- accommodate creative activities or those related to the crafts in the creative incubator and indicate the intended endeavours to be introduced by the initiative to encourage collaboration between these tenants.

### **A4: Spatial**

The creative-incubator plans include an overview of endeavours the creative-incubator initiative plans to undertake to realise the objectives:

- increase the attractiveness of the location for potential tenants;
- increase the visibility of the creative incubator for the local residents, workers or those involved in the area;
- organise activities to get people outside the area acquainted with the creative incubator.

### **B: CAWA surface area:**

- at least 40 per cent of the creative incubator's total surface area must be utilised by CAWA creatives who meet the requirements of the assessment. This may be on the basis of either the basic or top assessment;
- this surface area designated for CAWA usage should be indicated in an overview and on a set of 1:100 drawings.

### **C: Governance**

The plan must include a proposal on the governance of the organisation or organisations in compliance with the governance code for the cultural sector 'Governance Code Cultuur' (2014) published by Cultuur+Ondernemen. In broad terms, it concerns a well-reasoned choice for a management model or a supervisory model. Creative-incubator initiators that decide not to choose the form of a foundation or association will need to justify their choice.

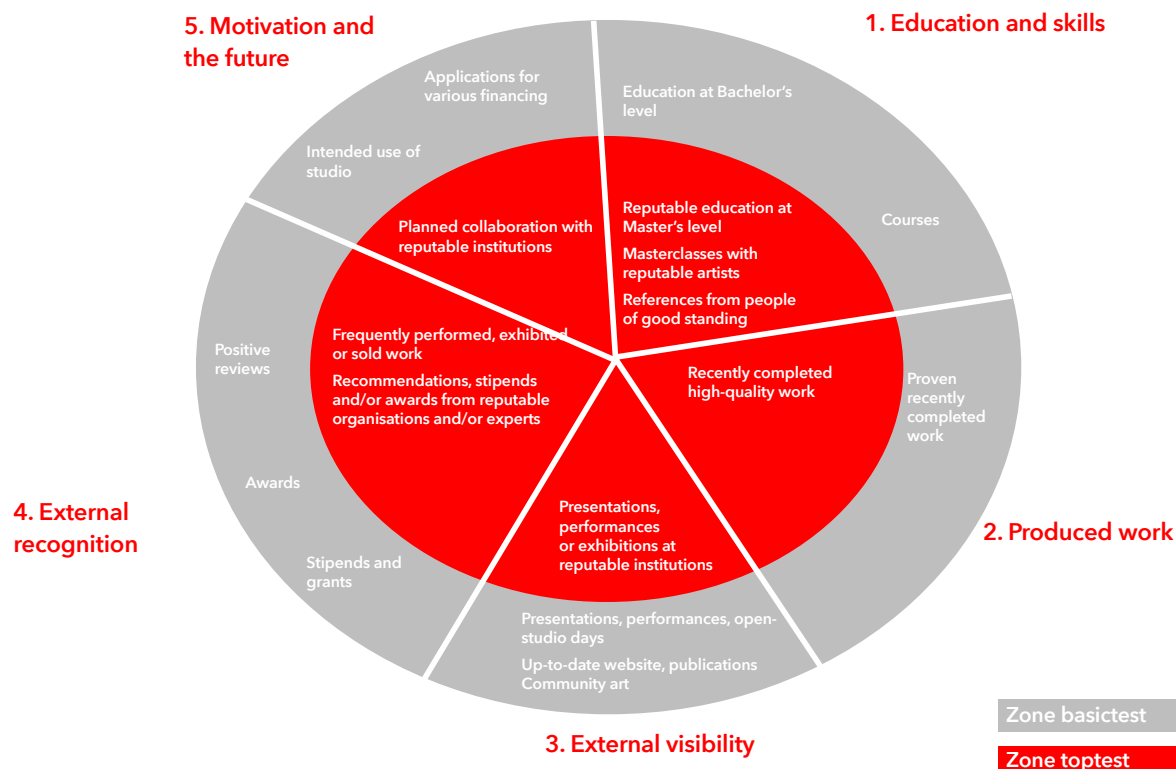
### **D: Finances**

The plan must include:

- the amount of rent and the rental period agreed with the owner/landlord;
- a specification of the investment costs and long-term operational costs;
- a specification of tenancy or subtenancy per month for studios for CAWA creatives and other spaces for non-CAWA tenants.

## ANNEX 2: CAWA wheel and explanation

CAWA wheel for the basic assessment and top assessment



### Explanatory notes to the CAWA wheel for the basic assessment and top assessment

#### 1. Introduction

The CAWA assesses interested parties who want to rent a CAWA studio. To carry this out, the CAWA has refined its assessment framework. In consultation with the city, this has resulted in a so-called 'basic assessment' and a 'top assessment'. A candidate who meets the requirements of the basic assessment is called a 'CAWA creative' and of the top assessment is called a 'CAWA talent' or a 'CAWA renowned person'. The basic assessment is lighter than the top assessment.

#### 2. Application form

Prior to the assessment, the interested creative who wants to move into a CAWA studio will need to complete a digital application form on the Bureau CAWA website (located under the department of Housing), filling in his or her CV, artistic details and achievements. The interested creative will also provide his or her discipline on the basis of the list of professions for culture and entrepreneurship. Please consult: [www.amsterdam.nl/kunstencultuur/werkplekken/ateliers/toetsing/beroepenlijst/](http://www.amsterdam.nl/kunstencultuur/werkplekken/ateliers/toetsing/beroepenlijst/)

#### 3. Main criteria

Following a positive outcome to the check on the list of professions, the candidate can continue with the basic or top assessment. In this, five main criteria apply. The CAWA uses these criteria as a guideline in its assessment of the quality of the creative and of his or her work.

1. Education and skills
2. Produced work
3. External visibility
4. External recognition
5. Motivation and the future

#### Re 1

For the basic assessment, education or knowledge at higher professional education (HBO) level is required. For the top assessment, specific further education at Master's level or equivalent education at reputable institutions or via masterclasses is required. Autodidact candidates will need to have been running their own practice for at least four years to meet the requirements of the top assessment.

#### Re 2

Produced work should be predominantly recent. The CAWA can decide upon the quality of the produced work on the basis of artistic and technical qualities. The required level differs for the basic assessment and the top assessment. The CAWA may choose to call in external expertise to help it reach its decision.

#### Re 3

Visibility begins with an up-to-date website and printed media such as brochures, newspaper articles and such like. Exhibitions and open-studio days also count as visibility. It concerns the intention and efforts made by the candidate to become visible, at least at a local level. The top assessment requires visibility at a reputable level (national and international), with exhibitions or performances in theatres, museums and established galleries.

#### Re 4

Recognition concerns positive reviews made by critics or recognised art institutes and schools (references). Recognition is also linked in part to visibility. Recognition is particularly concerned with positive responses resulting from this visibility.

#### Re 5

The candidate will need to explain in writing what his or her artistic plans are for the coming years and to provide reasons for why the desired studio fits in with these ambitions and future plans. For a top assessment, the candidate should indicate any collaboration with reputable institutes that are in the pipeline.

### 4. Practical implementation

The assessment procedure takes place via the Bureau CAWA website. CAWA manages, edits and maintains the site. For candidates, this is the service point for assessment. A creative talent can create his or her profile on the site by completing the digital application form. This profile provides all the information about the candidate that is relevant to his or her assessment, collected in a digital file along with the curriculum vitae, portfolio, publications, reviews and so forth. The candidate is responsible for the quality and completeness of this digital file. The candidate is also responsible for responding when he or she sees that a studio from the base stock becomes available on the CAWA website or when he or she wishes to move into a studio in a new creative incubator. The candidate should indicate on the application form that he or she wishes to undergo a basic assessment or a top assessment and must ensure that his or her profile is in order to enable the CAWA to carry out the assessment.

Bureau CAWA will then carry out the basic assessment under the supervision of the CAWA and award scores to the main criteria. Bureau CAWA will refer cases of doubt to the CAWA. Applications for a top assessment are always referred to the CAWA. The CAWA will then make its decision. Following the decision, Bureau CAWA will draw up a letter containing the results of the assessment and will send this to the candidate and the landlord/creative-incubator manager.

It is possible to call in ad hoc committees or subcommittees, especially in the case of top assessments. It is also possible to call upon the network of institutes and study programmes in line with the 3Package Deal to help come to a decision on the quality of the candidate and his or her work.

Any interested candidate may create a profile on the CAWA website. This may be done before the interested candidate wishes to apply for a specific studio. Creating a profile involves one-off costs and thereafter annually.

## ANNEX 3: List of professions

### Visual arts

#### Profession

Audiovisual artist  
Sculptor  
Conceptual artist  
Cross-media artist  
Photographer  
Glass artist  
Graphic artist  
Ceramicist  
Performance artist  
Painter  
Illustrator  
Virtual artist

### Work area

3D  
Autonomous  
Conceptual  
Documentary  
Film  
Installations  
Internet  
Monumental  
Public space  
Performance  
Comics/cartoons  
Video art  
Community art

### Design & architecture

#### Profession

Animation designer  
Architect  
Interior designer  
Goldsmith  
Graphic designer  
Illustrator  
Industrial designer  
Lighting designer  
Fashion designer  
Spatial designer  
Textile artist  
Stage designer  
Web developer

### Work area

3D design  
Accessories  
Communications  
Ready-to-wear clothes  
Décor  
Printed materials  
Film  
Games  
Buildings  
Haute couture  
Interiors  
Internet  
Costumes  
Landscapes

Furniture  
Public space  
Product design  
Jewellery  
Comics/cartoons  
Textiles  
TV  
Community art

### Dance & theatre

#### Profession

Actor  
Circus/variety artist  
Choreographer  
Dancer  
Entertainer  
Director  
Producer

### Work area

Cabaret  
Décor  
Drama  
Entertainment  
Film  
Folklore  
Contemporary ballet  
Young people  
Classical ballet  
Comedy  
Costume

Light  
Mime  
Modern dance  
Musical  
Music theatre  
Performing  
Puppetry  
Stand-up  
Street  
Television  
Theatre  
Community art

## Music

### Profession

Arranger  
Composer  
Conductor  
DJ  
Musician  
Producer  
Singer/songwriter  
Singer

## Work area

Brass  
Brass band  
Film music  
Wind and percussion  
Contemporary music  
Jazz  
Chamber music  
Classical music  
Light music

Musical  
Opera  
Early music  
Pop music  
Symphony  
Theatre  
Urban  
Modern world music  
Community art

## Other

### Profession

Animator  
Art director  
Poet  
Film maker  
Librettist  
Literary author  
Literary translator  
Programme maker  
Scriptwriter  
Sound designer  
Lyricist  
VJ

## Work area

Cartoons  
Comedy  
Documentary  
Drama  
Essay  
Events  
Festivals  
Film  
Young people  
Musical  
Music theatre  
Opera  
Novels

Feature films  
TV  
Community art



## ANNEX 4: Financial perspective 2015 – 2018

€4 million non-recurring has been earmarked for the BBp in the coalition agreement (€1 million per year). The BBp also has unused funds available from the investment budget for urban regeneration (ISV Fonds) from previous years. The following table provides a financial perspective for 2015 – 2018 with expected budgets and expenditures.

<b>Available resources</b>	
Investment budget for urban regeneration 2008	€ 1,975,000
Investment budget for urban regeneration 2009	€ 1,500,000
Investment budget for urban regeneration 2010	€ 1,000,000
Allocated prioritised funds 2015	€ 1,000,000
Prioritised funds 2016, 2017 and 2018	€ 3,000,000
<b>Total</b>	<b>€ 8,475,000</b>
<b>Expected required expenditure</b>	
PMB staff (4 years x €500,000)	€ 2,000,000
External services and products (4 years x €200,000)	€ 800,000
Real-estate projects from 2014 (Compulsory)	€ 860,000
Real-estate projects 2015, 2016, 2017, 2018	€ 3,750,000
<b>Subtotal required</b>	<b>€ 7,410,000</b>
	-
<b>Allocated portion for additional studio dwellings</b>	<b>€ 1,065,000</b>

The BBp's objective is to realise 10,000 m<sup>2</sup> of creative incubators per year. On average, 12,000 m<sup>2</sup> of creative incubators are realised per year. This means that in the current administrative term of four years approximately 50,000 m<sup>2</sup> of creative incubators will be realised. About 50 per cent of these realised creative incubators consist of studios for CAWA creatives. That is 25,000 m<sup>2</sup> of CAWA studio space. The average subsidy provided is in practice €150 per m<sup>2</sup> of studio space for CAWA creatives. This means that for the current administrative term of four years €3.75 million is needed for the total amount of m<sup>2</sup> of creative incubators to be realised. This has been calculated as follows: 25,000 m<sup>2</sup> x €150 per m<sup>2</sup> studio space for CAWA creatives = €3.75 million. In order to fund the necessary €3.75 million budget to realise sufficient real-estate projects in four years, investment budget for urban regeneration is available. Initially, the 'old' money from 2008 will be utilised. This will be followed by the more recent urban regeneration funds from 2009 and 2010. And on top of this is the 4 x €1 million earmarked in the coalition agreement. The amount of €1.065 million (see table) is available for additional efforts to realise new studio dwellings for, among other things, the top creative talent, together with developers and corporations. The deployment by the city of project management and advice/services is also covered by the prioritised funds. The deployment of civil servants will be coordinated from the Project Management unit and will amount to €0.5 million a year for staff, working as the BBp on the supervision of real-estate projects, non-real-estate projects and procedures. This amounts to a total of €2.0 million for four years. The Project Management staff (procedural costs) will work for approximately two-thirds of their time on real-estate projects. This means that the total projected expenditure directly related to real-estate production will be approximately 80 per cent of the total budget in the coming years up to and including 2018.

Funding is also necessary for the deployment of external services and products, which includes studies, communication advice and support for the CAWA administration. This amounts to a maximum of €0.2 million per year. Over four years, this amounts to €800,000 for advice/services.

### Triodos Bank creative incubator loan guarantee fund

In 2010, the city was the first to sign an agreement with Triodos Bank for the purpose of providing loans to creative-incubator initiatives. Up until now, five loans have been granted for a sum of €900,000. BBp stands surety for 90 per cent for these loans. The total loan facility amounts to €4.0 million.

## ANNEX 5: Roles and positions

Numerous parties are involved in the actual realisation of creative incubators. In order to achieve the necessary collaboration and synergy in creative-incubator projects, clarity is needed on roles and positions.

### **Commission for Studios and Living/Working Spaces in Amsterdam (CAWA)**

This external and independent advisory committee advises the City Executive and has existed since 2008. It has, in accordance with the CAWA Regulations, three tasks:

**1 to provide solicited and unsolicited advice to the City Executive**

**2 to assess individual creatives**

**3 to assess creative incubators**

The CAWA retains these tasks and will fulfil them as follows:

#### **1 Advice**

The CAWA will continue to provide solicited and unsolicited advice on all issues related to the city's studio and creative-incubator policy.

#### **2 Assessment of individual creatives**

The CAWA will carry out the basic assessment and the top assessment. In doing so, the CAWA can call in relevant expertise in the area of artistic ability and artistic quality. Such expertise is available in the wide variety of art institutes and programmes and creative incubators present in Amsterdam.

#### **3 Assessment of creative-incubator plans**

The CAWA will utilise a number of criteria to assess new plans for the realisation of a new creative incubator in line with the Broedplaatsen road map. These criteria are listed in Annex 1.

### **CAWA creative**

All creatives who meet the requirements of the basic assessment conducted by the CAWA. These creatives are eligible to rent a CAWA studio. Creatives themselves take the initiative to undergo an assessment.

### **CAWA talent and CAWA renowned person**

All creatives who meet the requirements of the top assessment conducted by the CAWA. These creatives are eligible to rent a CAWA studio and take priority over creatives who have passed the basic assessment only. This priority applies to the allocation of studios from the base stock of CAWA studios. These creatives also take the initiative to undergo an assessment.

### **Creative-incubator initiatives**

Crucial in the development of new creative incubators are groups of creatives and organisers who together want to transform a building into a creative incubator. They find a location or vacant building themselves that inspires them. With their global plan, they can then request a meeting with the BBp to explore the possibilities. Once the broad terms of transformation possibilities have been discussed, the initiative can use the Broedplaatsen road map to take the necessary steps towards turning a concept into an actual creative incubator.

### **Creative-incubator developers**

In Amsterdam, there are a number of creative-incubator developers active, of which the Urban Resort foundation is the largest, with twelve creative incubators realised. Self-employed entrepreneurs are also active in the realisation of new creative incubators. Preferably, such parties will not only develop the creative incubator but will also manage and run it as well. During the development of the creative incubator, the developer will work closely with the BBp for advice, project management, networking and financing.

### **Department of Project Management/Bureau Broedplaatsen**

The BBp advises creative-incubator initiatives on all relevant issues in realising the creative incubator. The BBp is able to utilise its extensive network in the world of real estate and in the city. In consultation with the initiative, the BBp provides project management when needed, whereby it is paramount that the creative-incubator initiative functions as a social enterprise. The BBp arranges the financing of new creative incubators on the basis of Triodos Bank's creative incubator loan guarantee fund and/or city subsidy. The BBp facilitates knowledge enhancement and exchange among existing and new creative-incubator developers. Together with a number of property owners, the BBp organises competitions inviting initiatives to transform a building into a creative incubator. The BBp manages the database containing the data of base stock studios and studio dwellings.

### **Housing**

Housing provides administrative support to the CAWA and carries out the secretarial duties. Housing maintains an overview of studio dwellings owned by corporations. Housing is responsible within the city for arrangements with the corporations concerning such things as studio dwellings.

### **Arts and Culture**

Arts & Culture draws up and carries out art and culture policy on the basis of the Arts & Culture Framework Memorandum 2017 – 2020. The department is responsible for the CAWA's administrative affairs, such as amendments to the regulations, and advises the City Executive on proposals of the CAWA for the assessment of creatives.

### **Estates**

In line with the established policy framework and ground rules, Estates provides insight into the possibilities of renting buildings from its portfolio as creative incubators for shorter or extended periods. When considering the sale of a building, the possibility of transforming the property into a creative incubator is taken into account. This department works within the policy framework and ground rules set out by the city council.

### **Housing corporations**

Recent changes to the Housing Act means that corporations are limited in their possibilities to develop and run creative incubators. The creative incubators fall under social real estate and as such legislation offers possibilities. Corporations do not need to sell their existing studio stock. The relation between this real estate and local social housing must be made clear. The first examples of this have been approved by the central government.

### **City districts**

The city districts possess the most thorough and current knowledge of the local situation. The collaboration between district Arts & Culture civil servants, the district teams and the BBp leads to proposals to local officials on creative-incubator initiatives in the neighbourhood, the desired developments and opportunities.



BB