BIG ROTTERDAM STUDIO SURVEY

results

Tess Martin
Sandro Setola
Thomas Walskaar
Sander van Wettum
Piet de Jonge

Rotterdam, December 2020

Table of Contents

Conclusion

This survey provides a clear insight into the current (autumn 2020) need for and supply of workspaces for the creative sector in Rotterdam, a sector in which an estimated 4000 people are employed and which partly determines the image of the city.

It's not a rosy picture: No fewer than 67% of the total respondents (the total number of respondents is 369) are currently looking for a workspace and cannot find anything. Half of this group has currently no workspace at all. The other half are mainly looking because their space is likely to disappear in the short term. Developments in the market ensure that the total supply of affordable spaces is decreasing and the urgent demand for workspaces continues to grow. 40% of the respondents in this survey would consider leaving the city if they cannot find workspace.

It is clear that the demand for studios continues to grow: the city's appeal remains unabated and the creative sector has grown by almost a quarter in the past four years.
Of the respondents who lost their workspace in the past five years, 65% indicate that the building in question has been sold or demolished. In the same group of forced departure respondents, 17.5% indicate that the rent became unaffordable.

SKAR has been made responsible by the municipality for managing and offering affordable workspaces and they feel the same pressure. They provide approximately a fifth of all respondents in Rotterdam with a workspace. 1100 of an estimated 4000 people working in the creative sector in Rotterdam rent 760 SKAR studios together. SKAR has a waiting list of 780 people.

Due to the city's current property policy, it is impossible for SKAR, as well as for creative incubators and artists' collectives, to bid on municipal buildings that are ideally suited for a studio function.

One fifth of all respondents have a workplace in anti-squat buildings. Anti-squat appears to be the worst possible option as a workspace for the creative sector: no rental rights, poor maintenance, unsafe, high service costs for the users, but above all: too temporary.

Rotterdam must take a critical look at its property policy. Rapid sale to the highest bidder ultimately leads to a loss: the social added value of investing in a studio building versus selling properties to the highest bidder has recently been investigated by SKAR. This shows that every euro invested in studio buildings generates 24 euros in expenditure (of which 11 benefits the government).*

When the municipality of Rotterdam is determining the future of the creative sector in this city, it is wise to listen to the signals from that sector. Talk more to the artists instead of about the artists and give them the space and possibilities to determine the future of the studio buildings. This yields (much greater) profit in the long term.

* See the attached Rebel report commissioned by SKAR

Introduction

Since the 1980s, Rotterdam has had a reputation as an attractive city for artists, designers and makers to live and work in. At that time, the city had a lively cultural scene with a good infrastructure and affordable housing and workspaces. It therefore became the preferred choice for artists who could not find housing and workspace in other large cities in the Netherlands or even Europe. This development is reflected in the growth of the number of artists registered with the CBK (Center for Visual Arts) Rotterdam and the SKAR (Foundation for Art Accommodation Rotterdam).

In 2020, the city has entered a new reality: for the first time, space for the creative industry is under pressure. In the past four years, an increasing number of artist collectives and individual artists have lost their (temporary) workspace that they had rented or received on loan from the city. Real estate prices are increasing rapidly and previously vacant buildings (owned by the city) are now sold to the highest bidder, often with the aim of transforming them into residential properties. Well known artist collectives such as Duende, Stichting Blokland, De Verzonnen Stip, De Hammerstraat and others have already fallen prey to real estate development. Initiatives such as De Kunstenzone in Charlois and Stichting Aureool in Overschie fear for their survival due to imminent sales. Kunst en Complex is currently in an uncertain bidding process and Kaus Australis is even having to demolish their own building because of a new housing development. Both of these last-mentioned collectives have been active since the 1980s and have helped determine the city's artistic image. It is inexplicable why the city no longer supports these kinds of places or tries to preserve them.

SKAR has been appointed by the municipality to manage affordable artists' studios. In recent years, the amount of square footage they administer has doubled, but the list of applicants has grown from 300 in 2016 to 780 in 2020 (September 2020 poll). The municipal Atelier- en broedplaatsenbeleid (Studio and creative incubator policy) has indeed led to a growth in the supply. But the supply of studios from other providers, is shrinking, and this is hitting the creative sector hard.

The current state of affairs with regard to the creative workspaces in Rotterdam has therefore been investigated by four artists: Tess Martin, Sandro Setola, Thomas Walskaar and Sander van Wettum with the support of Piet de Jonge (independent curator and organizer of the Groot Rotterdam Atelier Weekend). They organized the Big Rotterdam Studio Survey to collect data on the quantity and quality of workspaces. The survey was conducted from October 27 to November 15 and was mainly distributed via social media. SKAR and CBK distributed the survey in their newsletter, on their social media platforms and websites. Other organizations also supported the initiative through their channels (including Cultural Workers Unite, Flowerdales Foundation and Trendbeheer).

Context

How many artists are there in Rotterdam? The data on which the municipal policy is based dates from 2017. In that year the number of artists, designers and makers was estimated at 3,300, of which 1,347 were registered as artists at the CBK Rotterdam. In 2020, the number of artists registered with the CBK Rotterdam has risen to 1,650, a growth of 303 artists or 22%. When we apply this growth percentage to the entire creative sector in Rotterdam, this amounts to approximately 4000 artists, designers and makers.

We received **369 useful responses**. Of these 369 respondents, **61%** indicated that they work as an **autonomous artist**. **39%** indicated that they work in mainly **applied** fields. We used the same principles and calculation methods used in the municipal policy memorandum from 2017 to enable a clear comparison.

Definitions

As a starting point for the survey, the same definitions have been used as used in the ‘Atelier- en Broedplaatsenbeleid 2017-2021’ (Studio and creative incubator policy 2017-2021) because our target group is the same as that for this policy document. The policy focused on autonomous artists and "creative business services" as the group in need of affordable studio space.

In this survey six providers of studio space are named:

SKAR (Stichting Kunst Accommodatie Rotterdam - Foundation Art Accommodation Rotterdam)
SKAR is an organization in Rotterdam with the main objective of renting out studio spaces to artists, designers and makers. SKAR has a fixed square meter price of €52 per m2 per year to keep work spaces affordable (excluding service costs and VAT). SKAR works with a candidate list. When a studio becomes available, they decide on the basis of this list who is most suitable to rent the space. They now rent out 760 workspaces to 1100 artists (a portion of these workspaces are rented on a temporary basis to an estimated 100-250 artists). SKAR has seen an increase in the number of people waiting in recent years. The list now includes 780 candidates who are looking for studio space.

Anti-squat (or vacancy management)
Vacancy management was originally intended to prevent the squatting of vacant buildings. It is an arrangement for owners to "give" buildings that are no longer in use to temporary users. These spaces can serve as temporary housing but also as temporary workspace (or both). Vacancy managers are paid by the owners of a property to manage and monitor their property. These organizations charge a monthly amount in service costs to temporary users of the spaces in the building. Unlike a regular rental contract, these organizations use a "loan agreement" from which the user cannot derive any rights. The number of anti-squat buildings in the city is not registered anywhere, making it difficult to determine how many buildings are involved and how many people use them.

Incubators and artists' collectives
Of the respondents in these two categories, 80% work in an artist collective and 20% work in an incubator.

Artist collective sites are usually founded by the users themselves, some started as squats, some with a loan agreement with the municipality. These buildings are operated by autonomous artists. The costs are divided among the active members. These collectives are not profit-oriented and often lead to close-knit user groups with exhibition and event programs and sometimes guest studios for Artists in Residence. (B.a.d Foundation, Kaus Australis, Het Wilde Weten and Kunst & Complex).

Creative incubators are usually work places set up by external parties that are managed independently and whose spaces are rented out directly to a very specific group of users (Schieblok, Keilewerf and de Kroon). In these places workspaces are mainly rented by makers in the applied fields, as the spaces are often less suitable for visual artists. Incubators set their own prices, which are usually not below the standard used by SKAR. Many incubators in the city are facing a future as precarious as the artists' collectives. De Kroon and the Keilewerf are still fighting for a long-term lease.

Commercial rent
This is a collective term for every tenant who does not rent from the above parties but from another company or owner in the city. This concerns buildings that are not exclusively intended as artist studios spaces or workshops but can also be rented to other commercial parties for other purposes.

Buy/Own
Studios bought by artists themselves.

Working from home
Artists who do their professional work from home. Some do this due to lack of workspace elsewhere, but others have consciously decided to work this way.

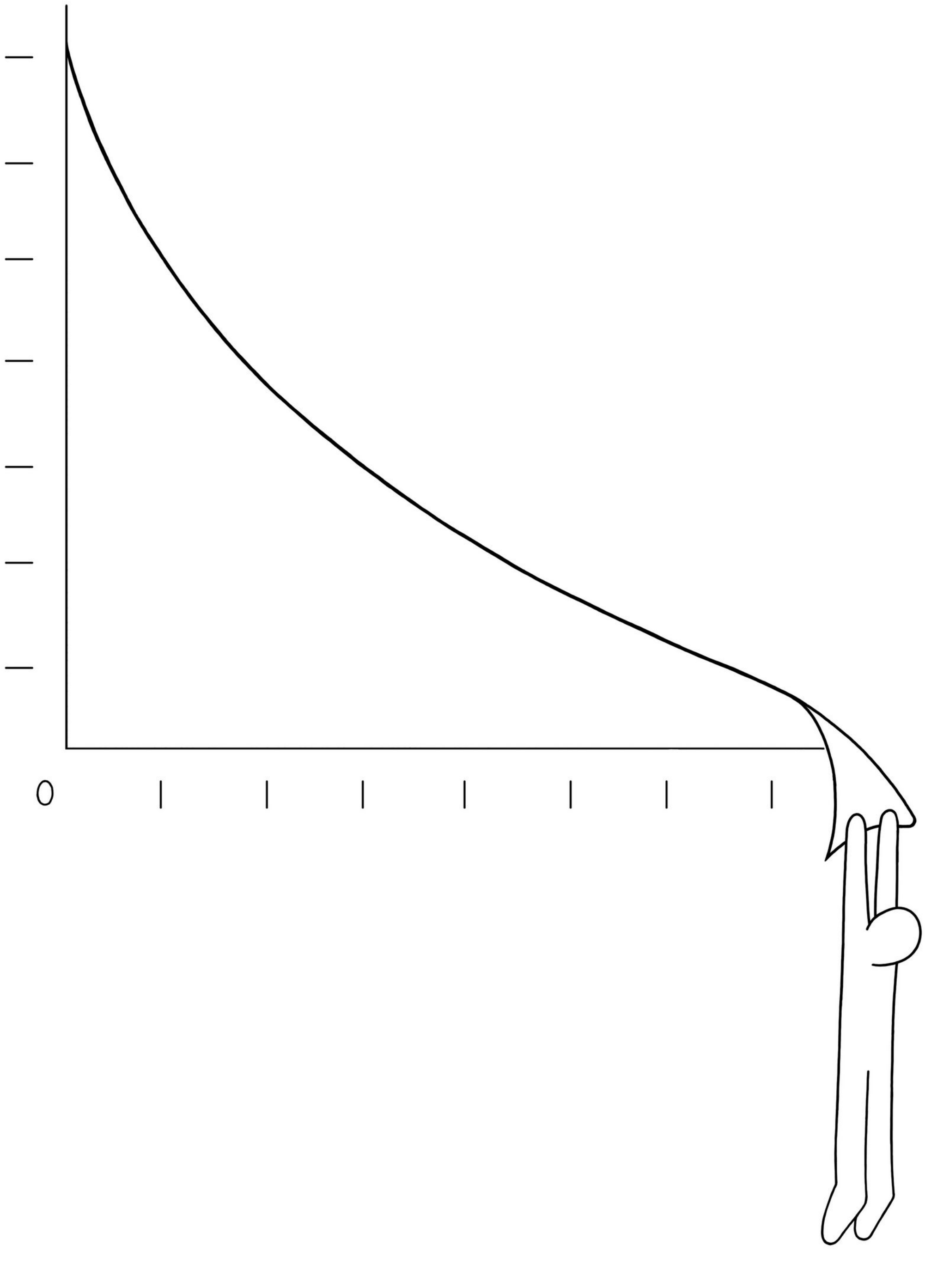


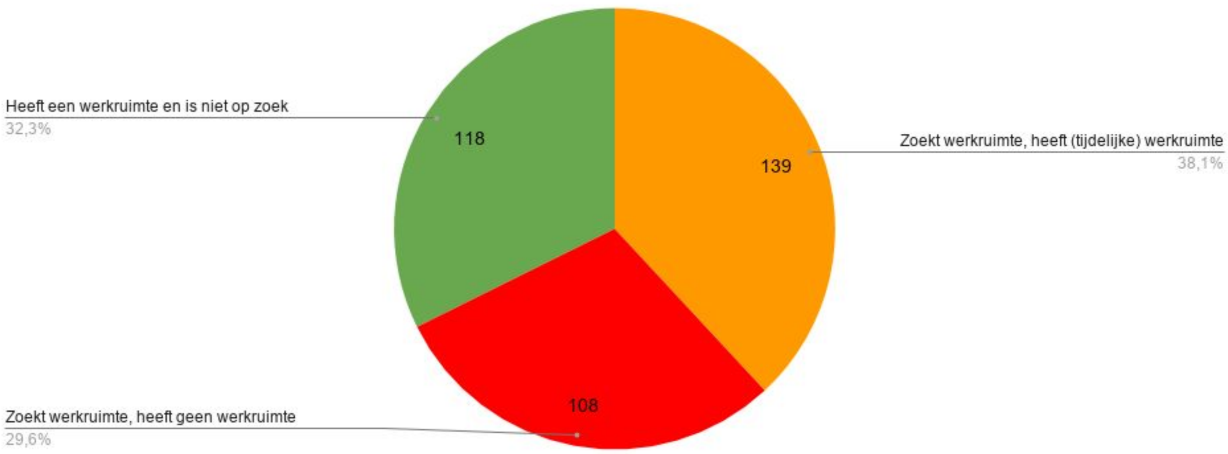
Illustration: Thomas Schats
With thanks to CBK Rotterdam

SURVEY RESULTS

1: THE RESPONDENTS WHO ARE LOOKING AND THE NEED FOR ATELIER SPACE

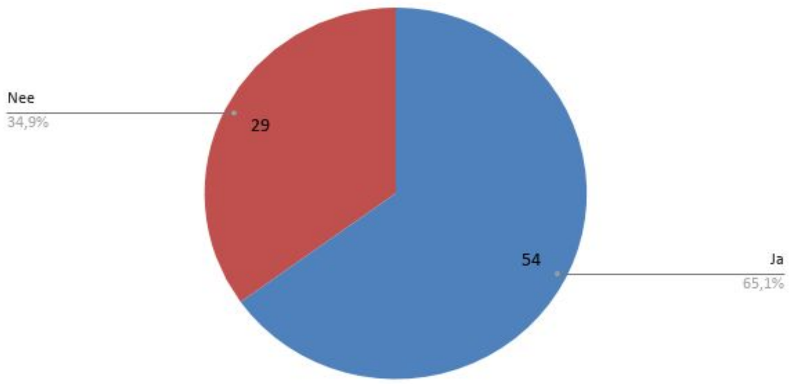
1A Are you currently looking for a studio/workspace?

Of the 365 relevant respondents, 29.6% have no workspace at all, and are looking for one. 38.1% have a (temporary) space, but are looking for another space. 32.3% have a space and are not looking. In total, 67.7% of all respondents are looking for a space



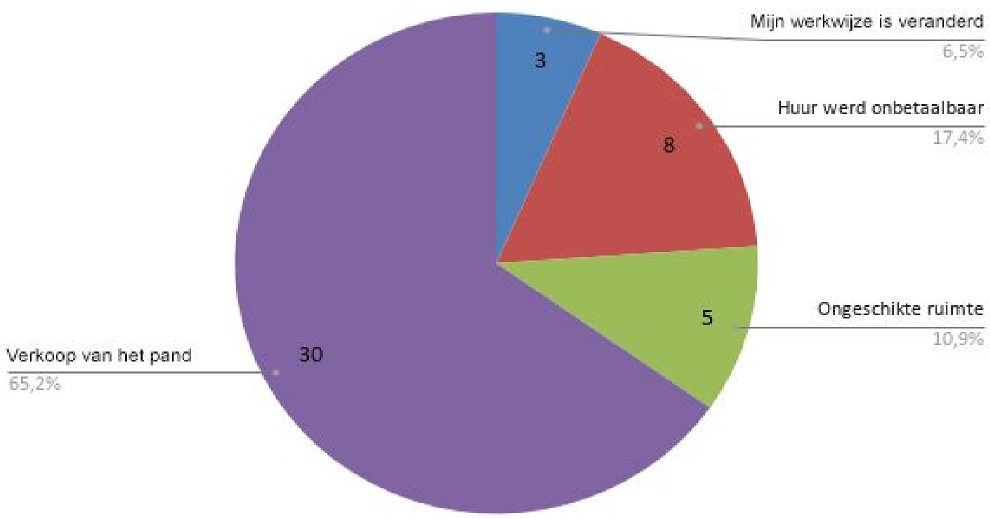
1B If you currently do not have a workspace, did you have one in the past 5 years?

Of the 83 respondents who currently do not have a space *and* are looking for one, 65% of them actually had a space within the last five years.



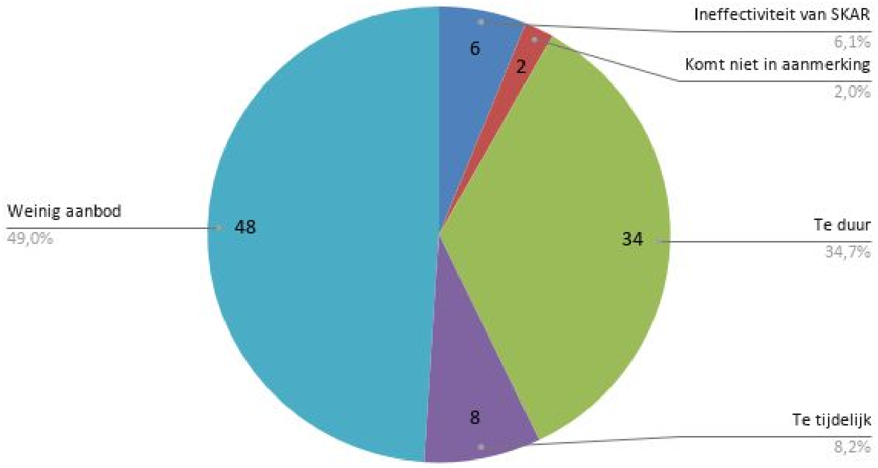
1C If you had to move from your workspace, what was the reason?

Of the 54 respondents who answered “yes” to question 1B, 46 people responded to question 1C. They were free to answer: 65% of these artists had to move because of the sale of the building. This category also includes the artists who were anti-squat.



1D What obstacles have you encountered in your search for a workspace?

Of the 109 people who do not have a studio space, 98 answered this question.
Almost half of the respondents cite their biggest obstacle in finding workspace as little supply (e.g. 'I can't find anything', 'too much competition', 'the supply does not meet my needs',' I keep getting kicked out of anti-squat spaces').
The next reason is the price: for almost 35% of the searching artists the available supply is too expensive. Another obstacle is that the spaces are too temporary. Some artists say that SKAR is the main obstacle and refer to the long waiting list.

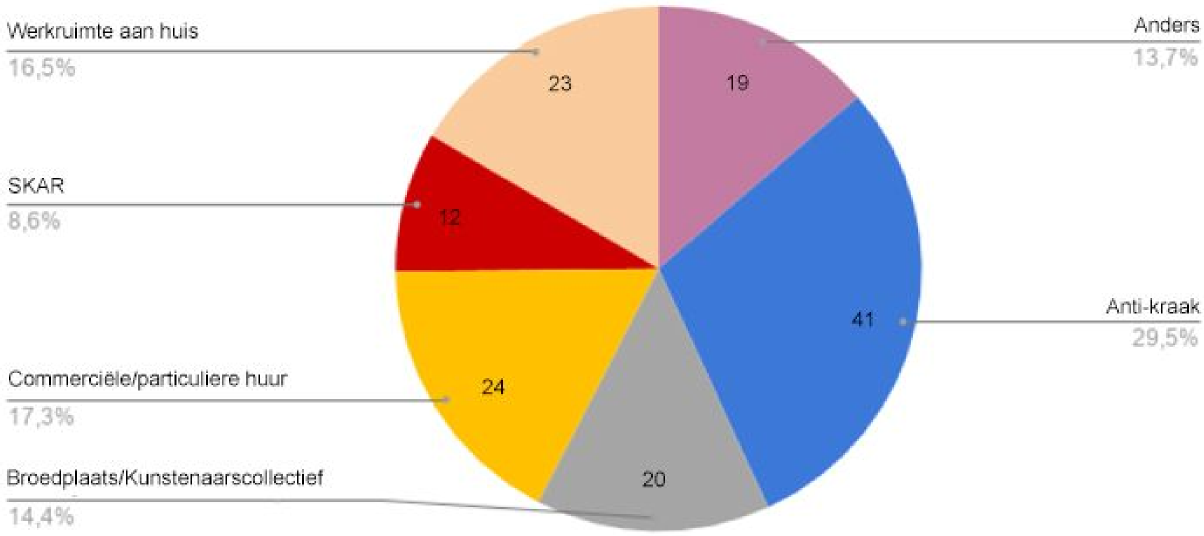


1E For the respondents who do currently have a workspace, but are also looking for another one, what type of space do you have?

Of the 244 respondents who indicated that they are looking for a space, 139 already have a workspace. Most of these (29.5%) are in an anti-squat building. 17.3% rent commercially, 16.5% work at home, 14.4% rent through an Incubator or an artist collective and 8.6% rent through SKAR.

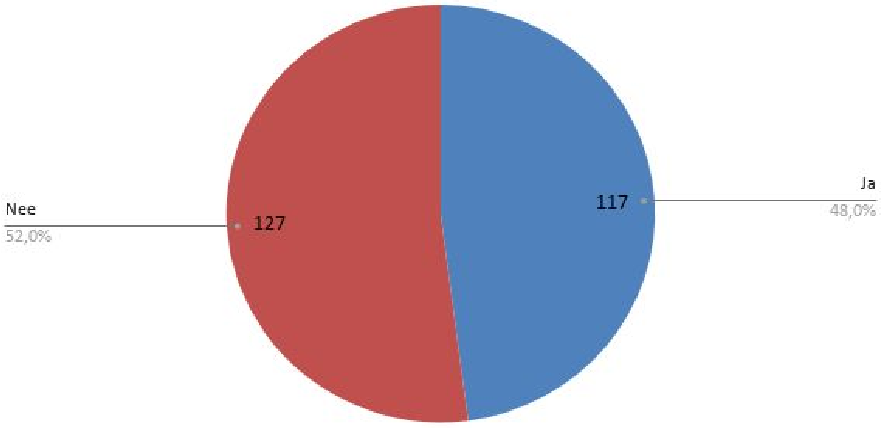
Despite the fact that these respondents have a studio, they are still looking for a different workspace. What is the reason? Looking at the results later in this report, it is possible to make some well-educated assumptions:

1. Anti-squat spaces are by definition temporary. In 4F, it can be seen that most respondents prefer a permanent workspace, not a temporary space. It is therefore natural that people in an anti-squat space would be (actively or inactively) looking for a new space. Many artists have had to give up their workspace because the building was sold (see 1C). No doubt this contributed to their search for workspace. Most of the anti-squat buildings are municipal properties, but there are also private anti-squat properties. We were unable to gain insight into the total number of anti-squat buildings in Rotterdam.
2. Respondents who rent commercially (17.3%) have to deal with high and/or rising prices. Further on (2C) it is indicated that commercial rent is one of the most expensive options and (see 1C) rent increase is the second biggest reason why a respondent had to leave a workspace.
3. The fourth largest category in the below chart are the artists who work from home. Why are they looking for a studio? Later we see that respondents who work from home are very dissatisfied with the size of their workspaces (2A-b) and with the possibilities for networking (3D-b).



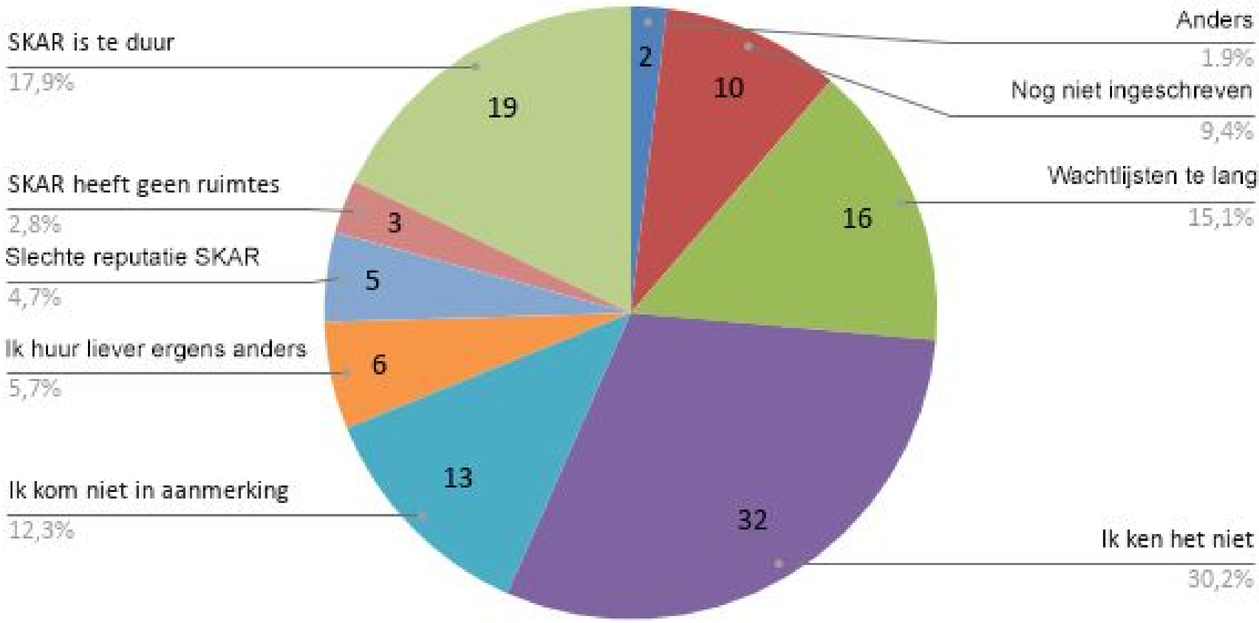
1F For those looking for a new space: are you registered with the SKAR?

The municipality looks to SKAR for information about the artists' need for workspace. Is the SKAR waiting list a reliable indication of the actual number of artists looking for workspace in the city? Of the 244 respondents looking for workspace, 48% are registered with SKAR, 52% are not. In other words, the SKAR list is an incomplete indication of the demand for studio space in Rotterdam. It also raises the question of why artists are not registered with this organization:



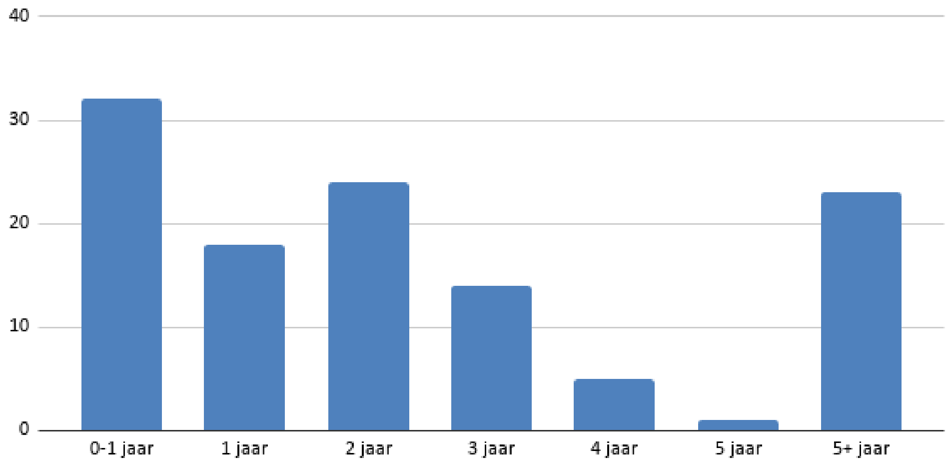
1G For those looking: what is the reason you are not registered with the SKAR?

What is the reason that 127 of all respondents looking for a workspace are not registered with the SKAR? The majority (30%) answered that they did not know what SKAR was, 18% think SKAR is too expensive and 15% think the waiting/candidate list is too long.



1E For those looking, how long have you been registered with SKAR?

Most of the 127 respondents registered with SKAR have been on the list for up to three years. SKAR uses the term "candidate list": when allocating a studio, it is checked, among other things, whether the candidate fits within the group of artists present in a complex. So there are other factors at play than just waiting time.

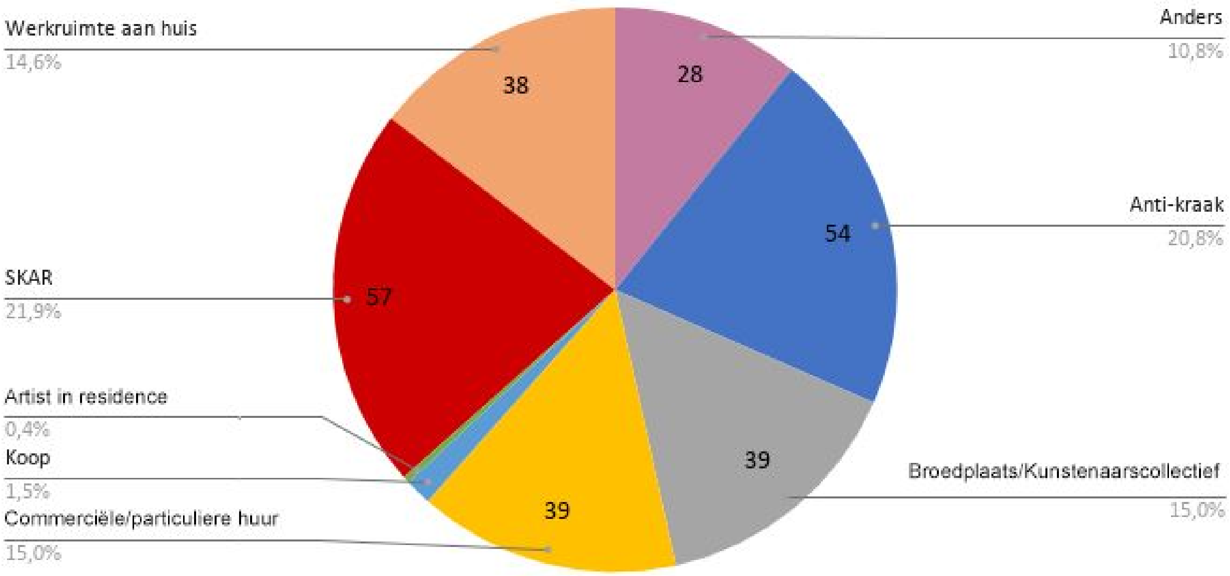


2 RENTED SPACES AND THE QUALITY THEREOF

This part of the survey focuses on the 260 respondents who currently have a workspace. We wanted to know from whom they rent their space and how they value it.

2A-a How did you get your current workspace?

22% of the respondents (57 artists) have a space via SKAR, remarkably only one percent more than the number of respondents who are anti-squat (54 people).



2A-b Average scores for each provider

The assessment of the spaces was done via six questions. These covered objective aspects such as amount of space versus price, but also more subjective aspects such as safety, social interaction and location. This overview shows the average score that respondents gave for each aspect of their workspace.

Buy/Own gets very high scores when it comes to price and size. With the highest average score (8.2), this option comes in first place. However, it should be noted that only four of the 369 respondents bought their own workspace, highlighting how unattainable this option is for the majority of creatives.

Creative incubators and artists' collectives receive the highest score after buy/own and score well in every respect. They score 7.8 and are in second place. This is the most attractive and feasible option for the largest group.

SKAR comes in a good third place. They score slightly lower in terms of shared facilities and networking opportunities compared to the creative incubators/artist collectives. They score very well when it comes to size of spaces and get a total average score of 7.1.

Workspace at home has varied grades. Some aspects score very well: security, price and location, but size and networking options score very low. The average rating for working from home is 6.8, which puts it in fourth place.

Commercial rent is rated the lowest in price and size but is comparable to SKAR in terms of shared amenities and networking capabilities. They receive a 6.5 and come in fifth.

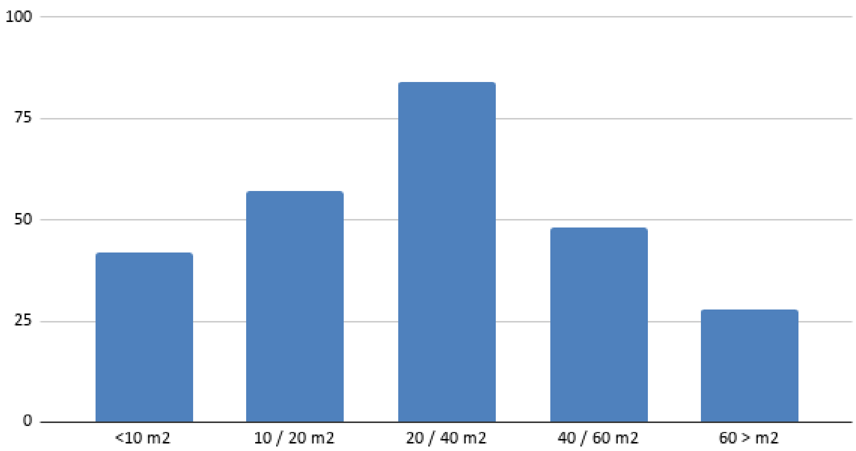
Anti-squat scores well in terms of affordability and size but gets the lowest rating of all six in terms of safety. Anti-squat gets the lowest average score of all possibilities: 6.4, which puts it in last place. Respondents indicate that the temporality and uncertainty of this option is very disadvantageous. It is the least attractive provider, but it makes up a fifth of the total supply of studios in the city.

	Grootte werkruimte	Huurprijs	Gezamenlijke functies	Meerdere mensen	Ligging	Veiligheid	Eindcijfer
Anti-kraak	7,8	7,5	5	5,4	7,7	4,9	6,4
SKAR	8	7,1	5,9	6,1	7,7	7,3	7
Broedplaats/kunstenaarscollectief	8,2	8,4	7,6	7,6	7,6	7,7	7,9
Commerciele/particuliere verhuurder	6,8	6,5	5,9	6,1	7,2	6,6	6,5
Koop	8	9	6,5	6,4	9,6	9,2	8,1
Werkruimte aan huis	6,1	7,3	6,5	2,4	9,6	8,8	6,8

To better illustrate the relationship between space and rental price, the responses to those questions are elaborated below.

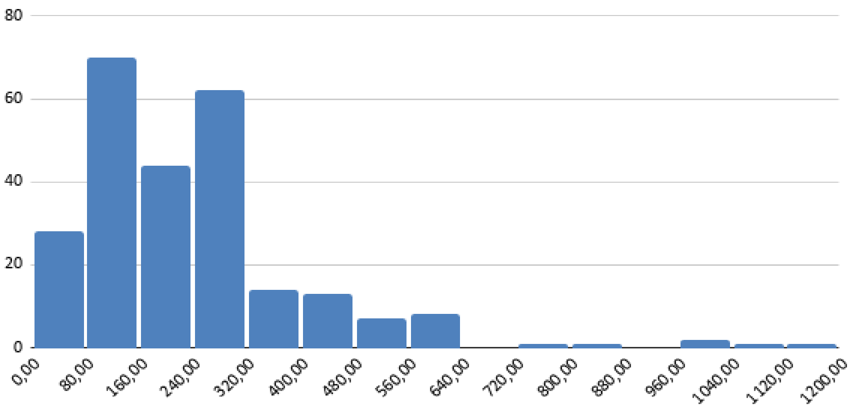
2B How big is your current personal workspace?

Of the 260 respondents who have a space, the majority has a space of 20 to 40 m2.



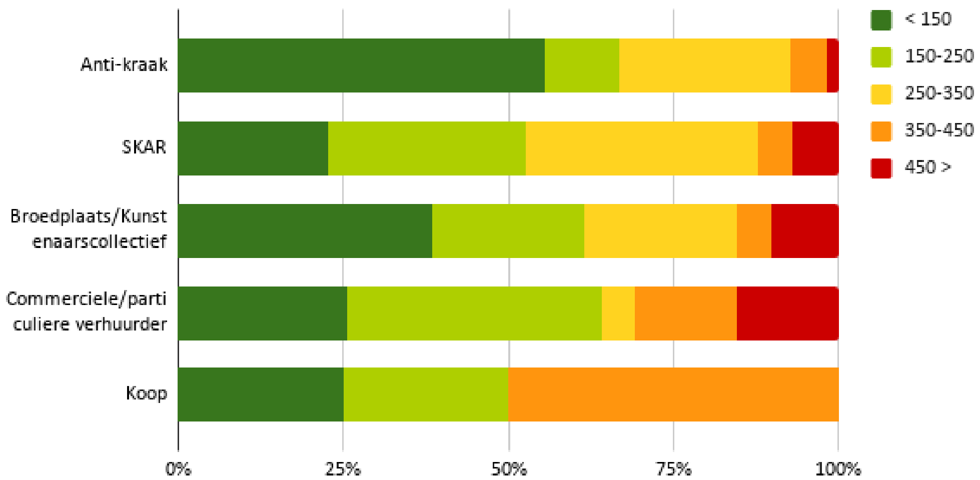
2C-a What is the price per month for your part of the workspace? (Rent, bills + VAT)

Of the 260 respondents who have a space, most pay between €80 and €320 per month, 48 respondents pay more than €320 per month.



2C-b Comparison of the price per month between the five providers

This table compares what artists pay per provider (the option of working from home is not included here). Dark green is the cheapest (less than €150 per month) and dark red is the most expensive (more than €450 per month). The table shows that the lowest prices are paid for anti-squat, followed by incubators. The highest prices are paid for commercial rent. The size of the space has not been taken into account. For the price per square meter see the next graph (2C-c).



2C-c Comparison of the price per year, per m2, between the five providers

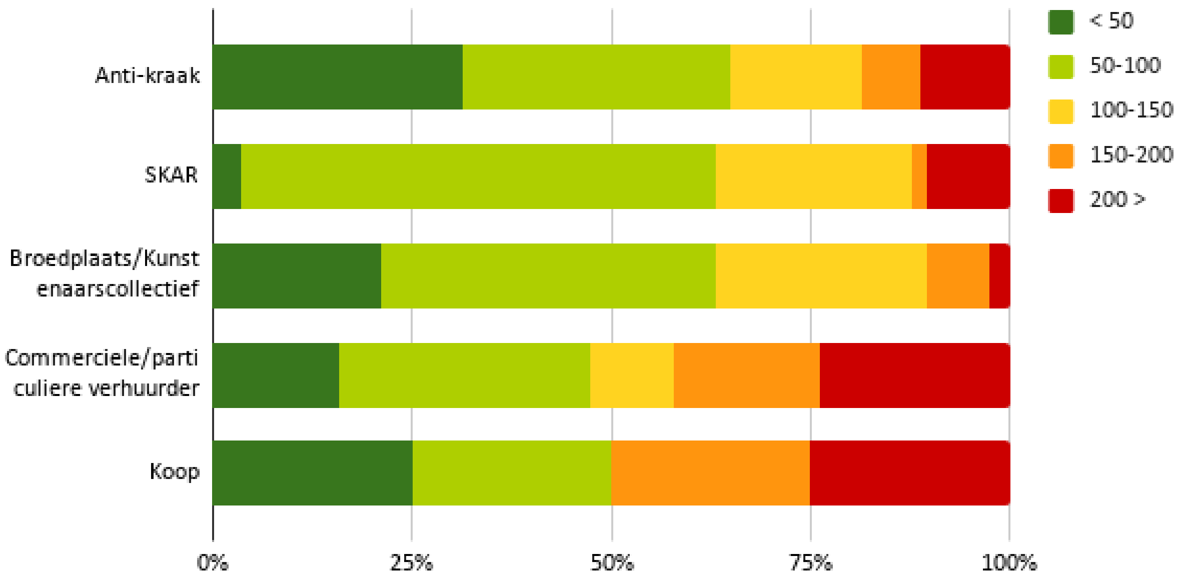
For a better comparison, the square meter price per year has been determined based on the average size of the respondent's space. Dark green represents the lowest rent (less than €50 per m2 per year) and dark red is the most expensive (more than €200 per m2 per year).

SKAR has the most consistent square meter price: more than half of the spaces cost a maximum of €100 per m2 per year (this corresponds to the SKAR standard of €52 per m2 per year plus service costs and VAT). Still, 40% of SKAR artists pay more, perhaps this has to do with service costs?

The rental prices of the **Incubators and artists' collectives** are comparable to SKAR and anti-squat.

Anti-squat is the only provider where the rent is not based on the amount of square meters. They have the largest bar in the "cheapest" category but also have a significantly larger orange and red bar than SKAR and the incubators/artists' collectives (and can therefore be more expensive). In other words: anti-squat can be cheap, but many respondents who are anti-squat pay more than if they were in a SKAR space or an incubator/artists' collective.

Commercial rent and **Buying** are the most expensive options for artists.

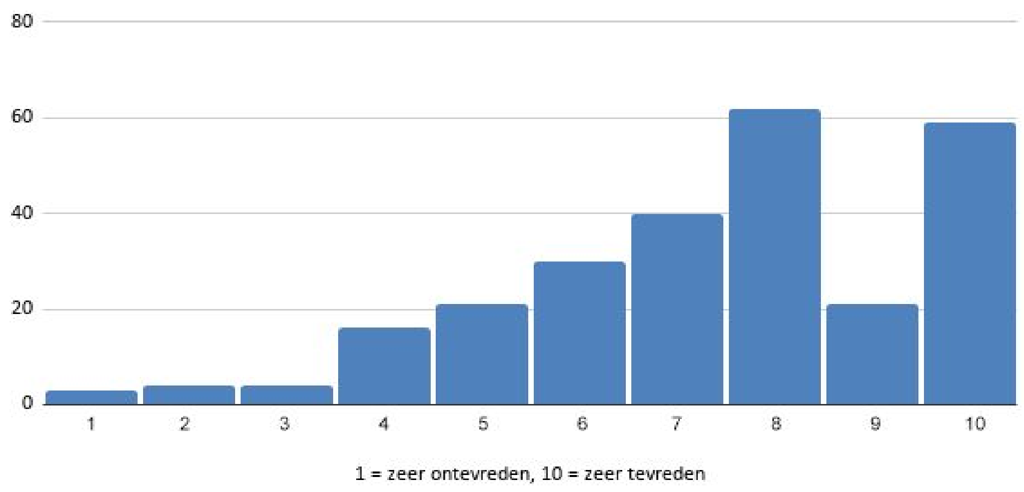


CHAPTER 3
HOW SATISFIED ARE RESPONDENTS WITH THEIR RENTED SPACES?

The following data shows how respondents rate their workspace. We asked them to give a rating where 1 is very bad and 10 is perfect.

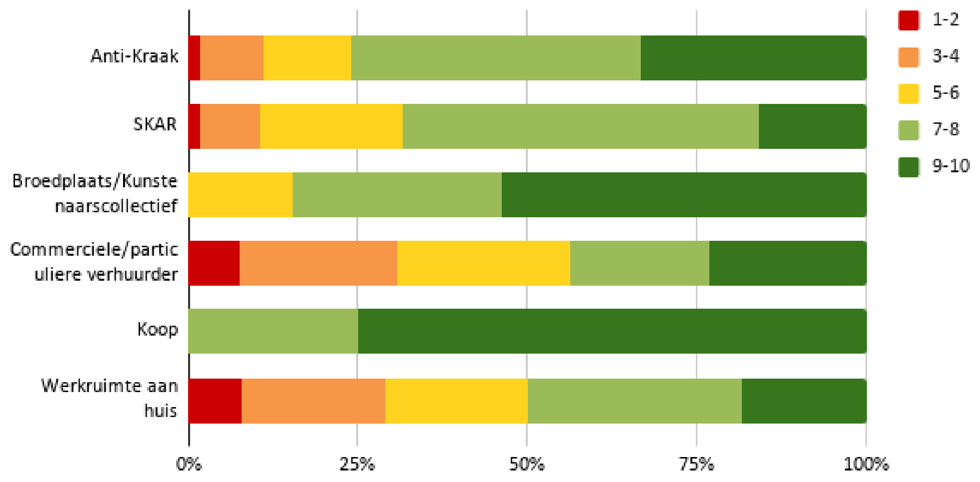
3A-a How do you rate the size of your studio?

Most of the 260 respondents who have a space are satisfied with the size of their studio.



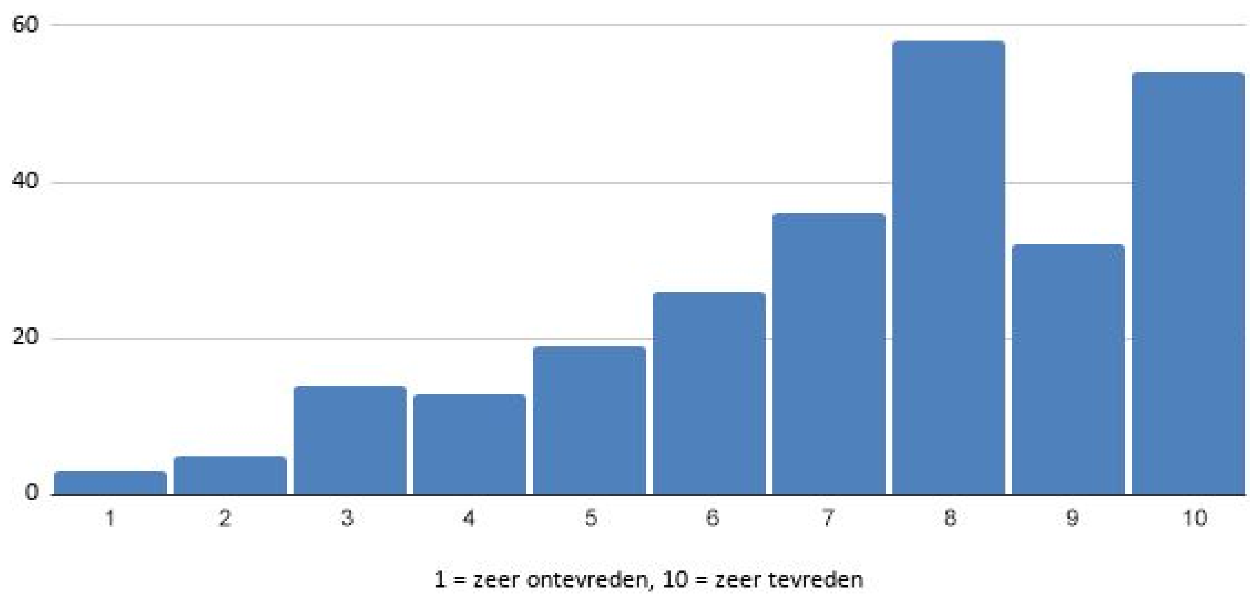
3A-b Comparison of the size of the studios between providers

Artists who have bought their own studio or rent from an incubator/artist collective are most satisfied with the size of their workspace.



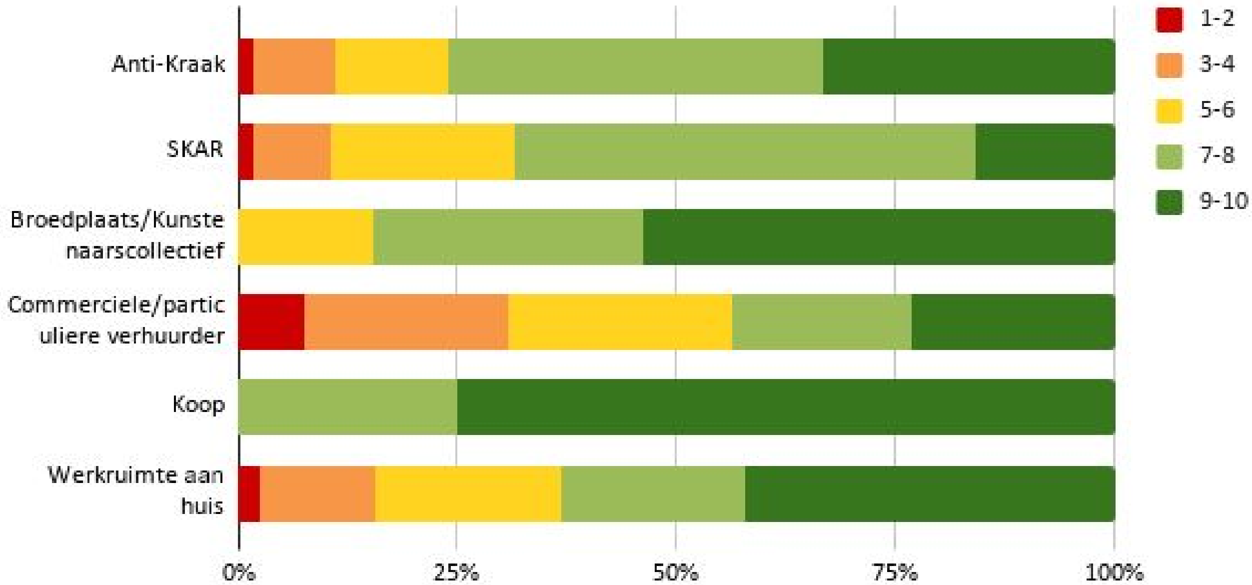
3B-a How do you rate the rental price of your studio?

Most of the 260 respondents are satisfied with the rental price of their workspace.



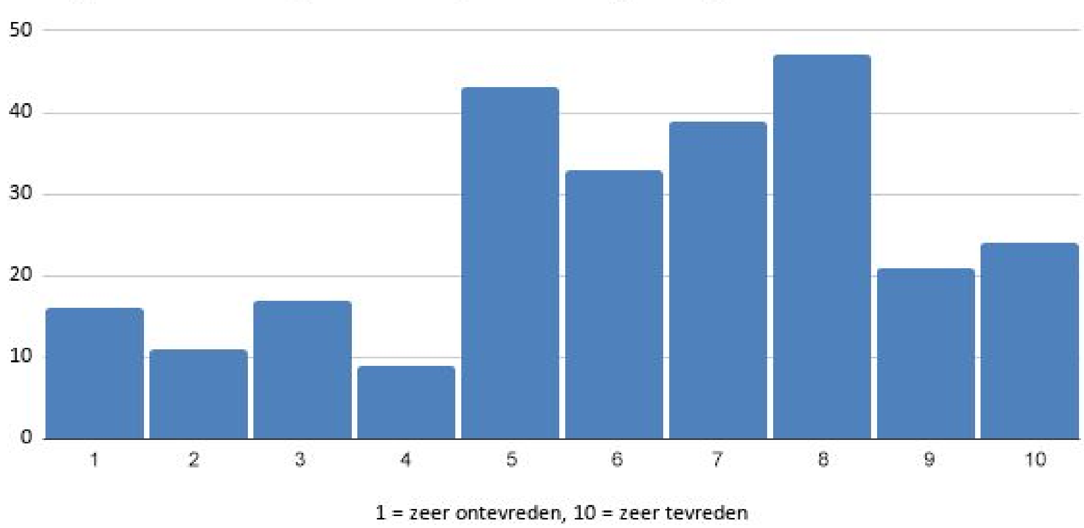
3B-b Comparison of the rent between providers

Artists who own their own space or rent a space in an incubator/artist collective are most satisfied with the rent. Commercial rent is rated the worst.



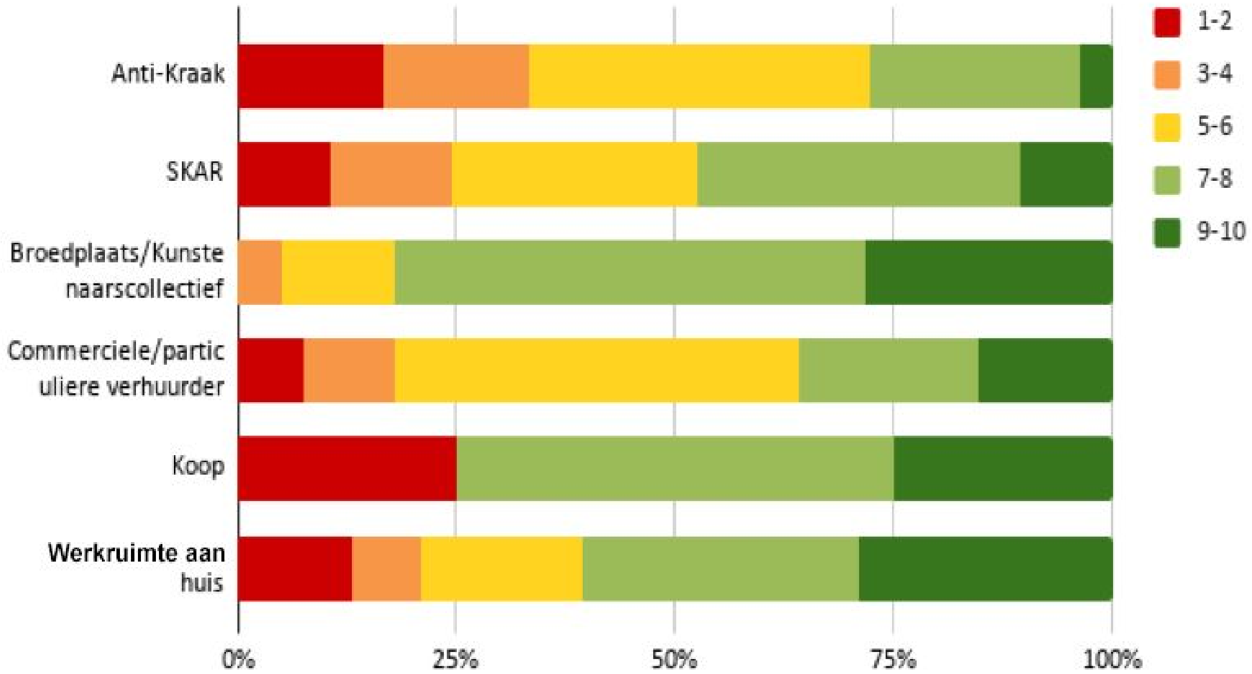
3C-a How do you rate the communal facilities in your studio building?

Most of the 260 respondents have mixed feelings about the communal facilities.



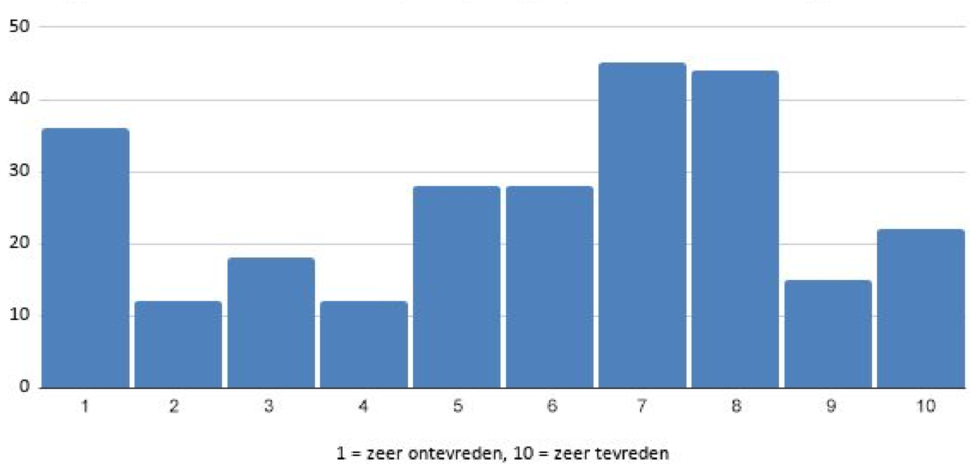
3C-b Comparison of the communal facilities between providers

The incubators/artist collectives score well in this aspect.



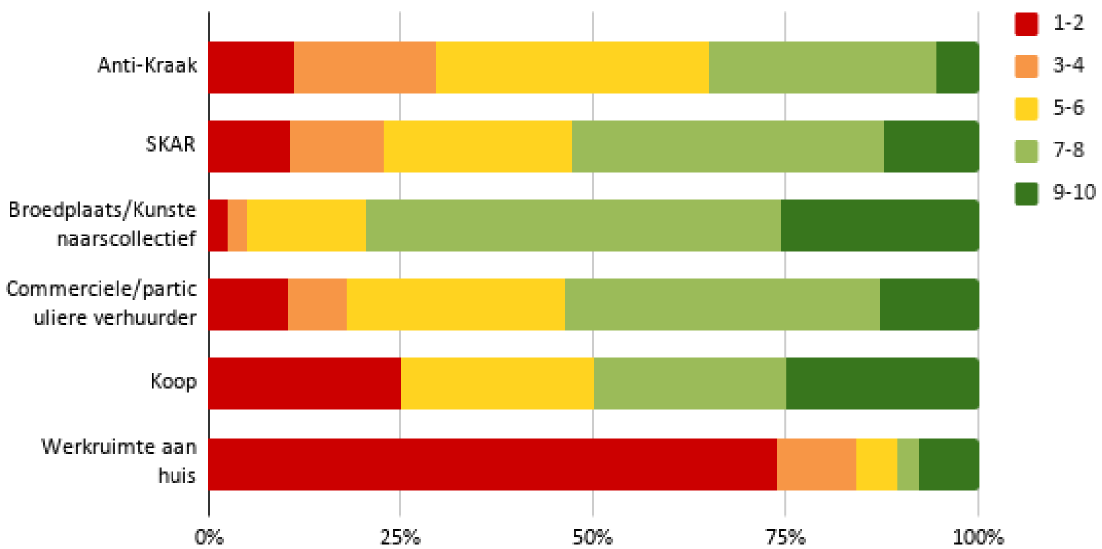
3D-a How do you rate the possibility of networking and collaboration with others in your studio building?

Of the 260 respondents who now have workspace, a number of them are very dissatisfied with the options available for interaction, but they are generally satisfied on average.



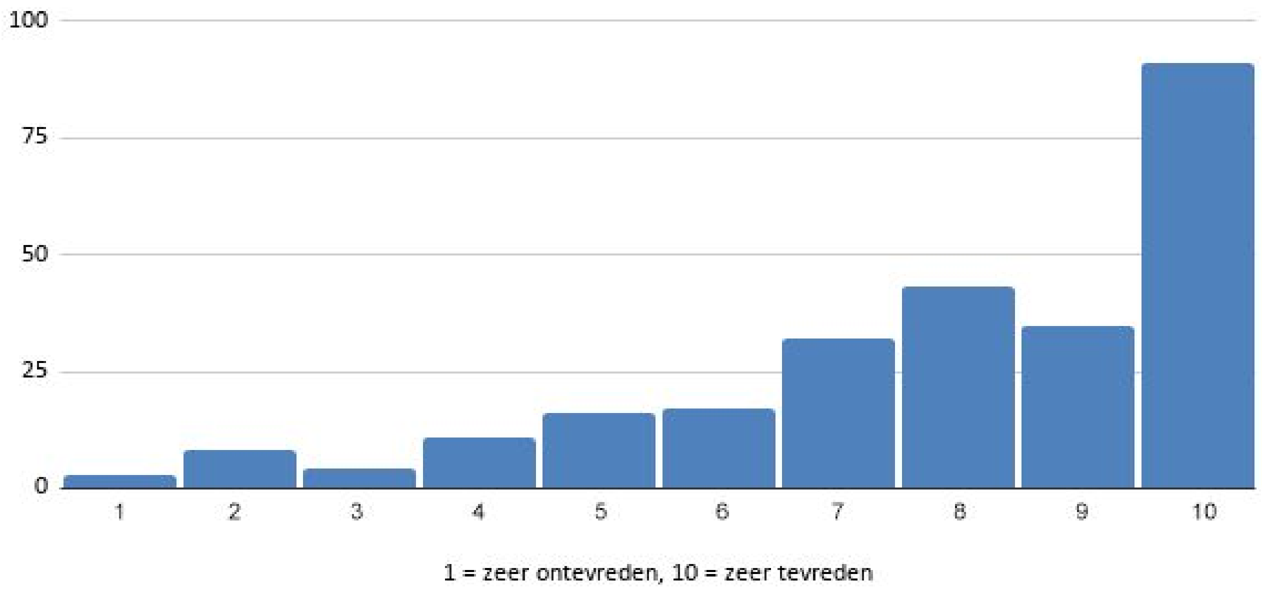
3D-b Comparing the possibility for networking between providers

Obviously, the artists who work from home are the most negative about the opportunity to collaborate or network with others.



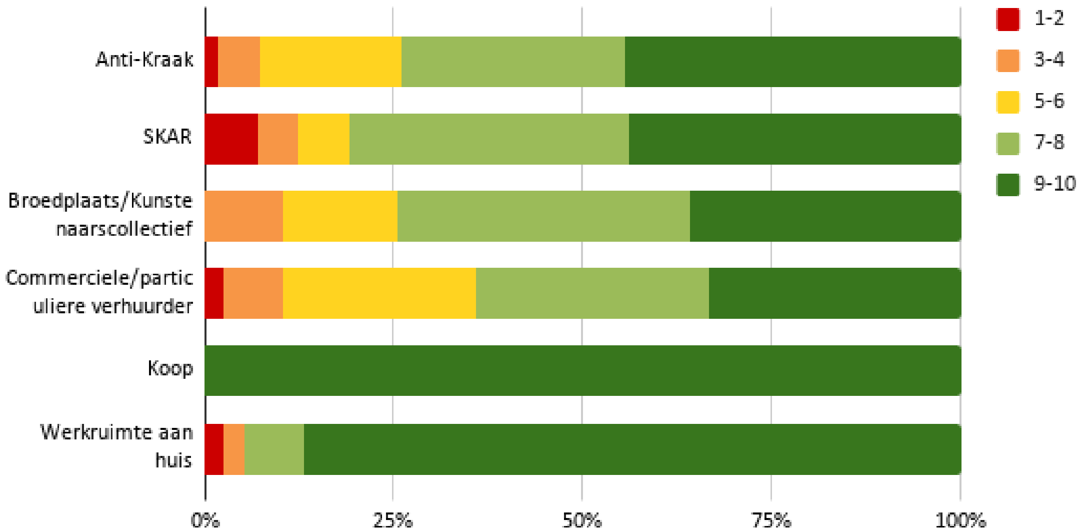
3E-a How do you rate the location of your studio in relation to your house?

Of the 260 respondents who now have a workspace, most are satisfied with the location of their studio in relation to their home.



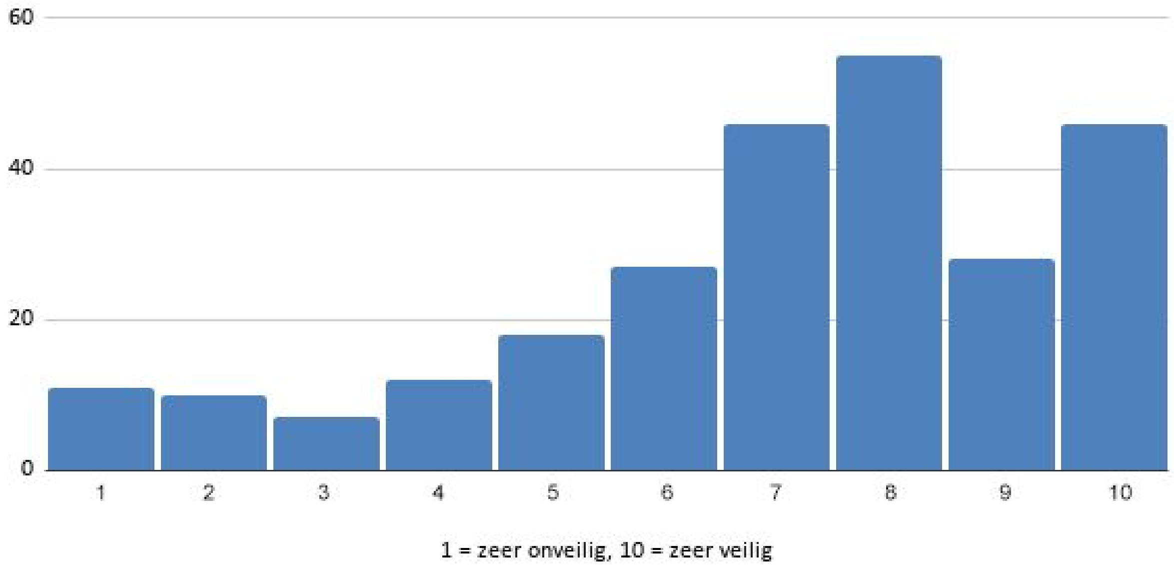
3E-b The location of the studio in relation to the home compared between providers

Obviously, those who work from home are most satisfied with this aspect, as well as those who have bought a studio. The other four options have similar ratings.



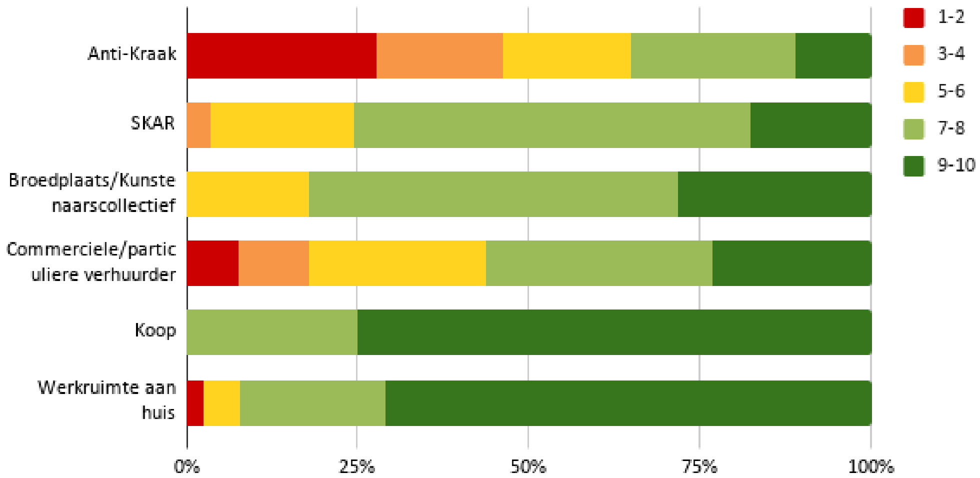
3F-a How do you rate the safety of your personal belongings in your studio?

Most of the 260 respondents who have a workspace are satisfied with the safety of their personal belongings in the studio.



3F-b Safety compared between providers

It can be clearly seen here that anti-squat performs the worst compared to the other options. In anti-squat buildings, the safety of personal property is very difficult to guarantee because the buildings are in temporary use and not properly maintained.

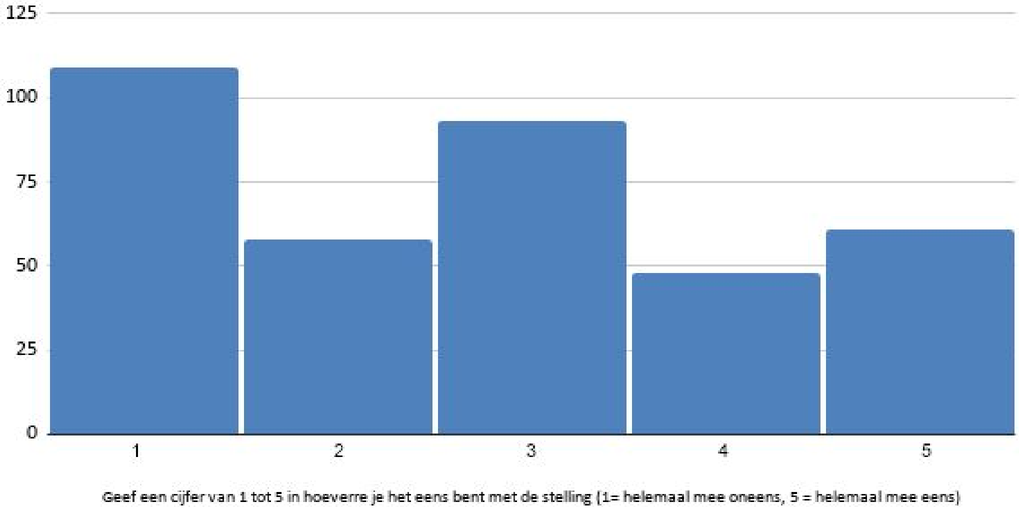


4 WHAT KIND OF WORKSPACE DO YOU NEED?

Apart from collecting data on existing studio spaces, we also asked about the type of workspace people are looking for, based on the features explored in Chapter 3.

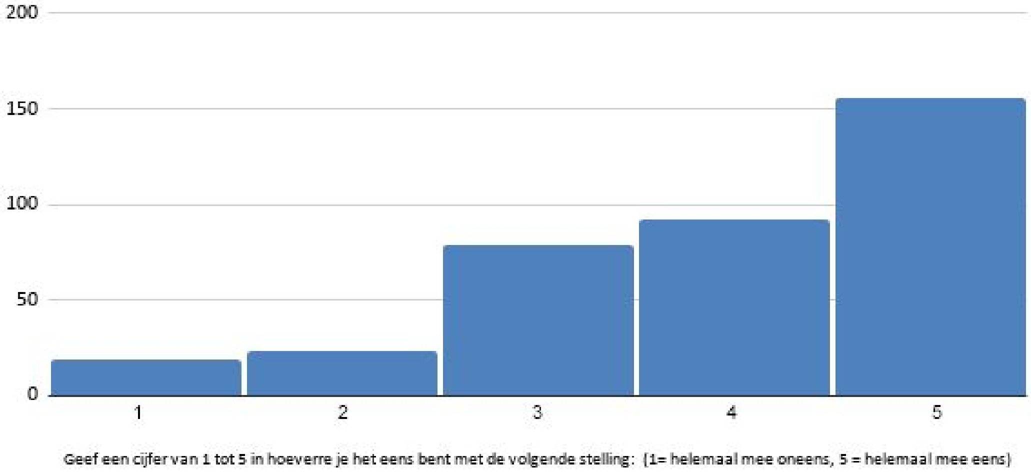
4A Would you like to live and work in the same building?

Of all 369 respondents, the majority do not want to live and work in the same building. (we asked respondents to agree or disagree with the given statement).



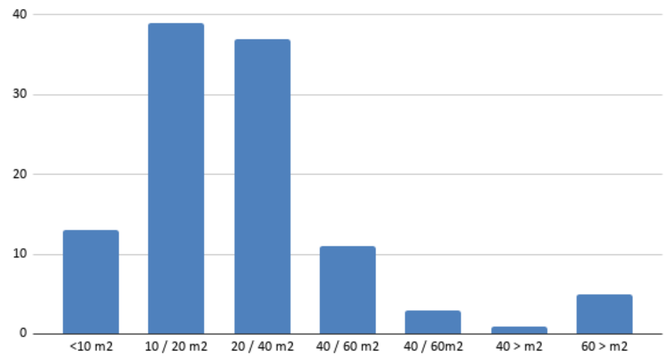
4B Would you like to work in a building with some shared facilities?

Most of the 369 respondents would like to work in a building with a number of shared spaces such as workshops, meeting or project rooms.



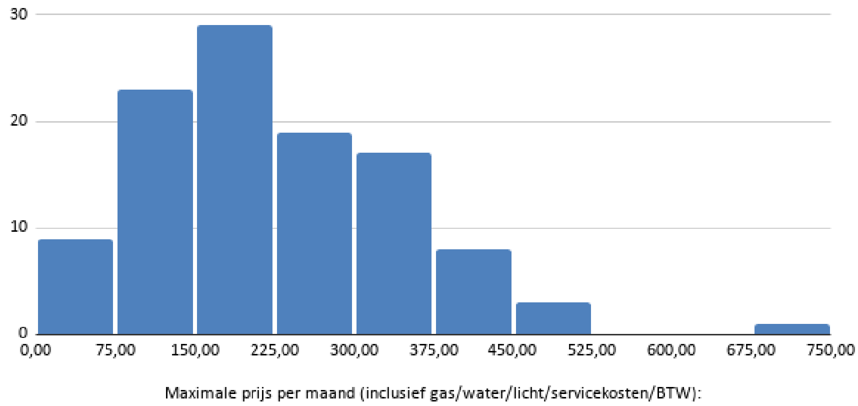
4C How many square meters should your workspace be at least?

Of the 109 respondents who currently do not have a workspace, the majority are looking for a space between 10 and 40 square meters.



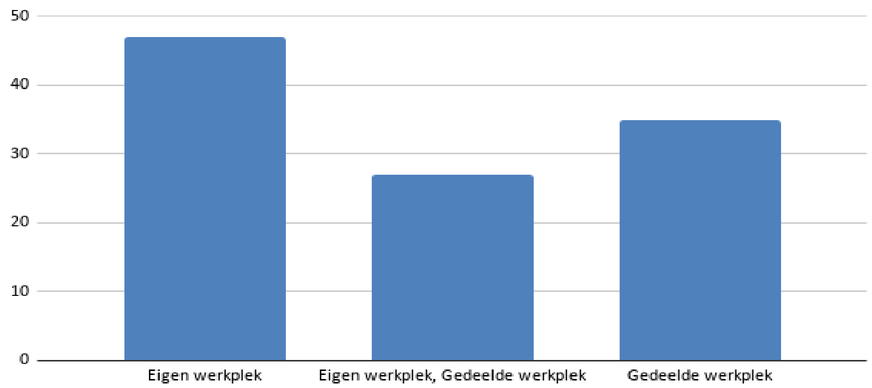
4D What is the maximum price you want to pay for a workspace?

Of the 109 respondents who currently do not have a workspace, most prefer a monthly rent of €150 and €225 per month.



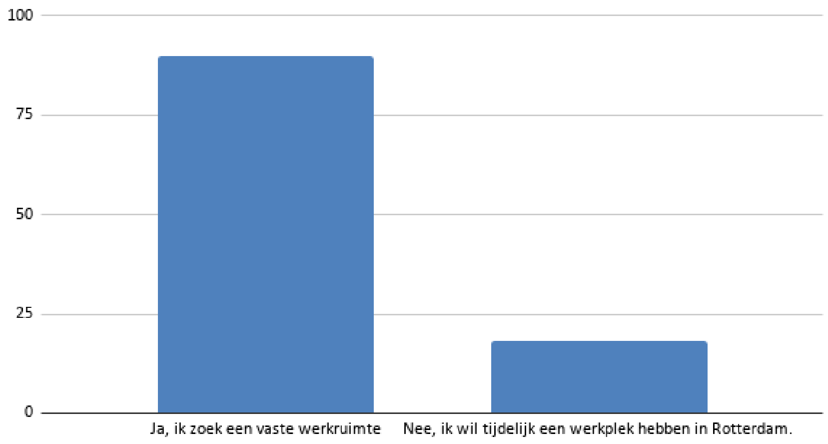
4E Are you looking for your own workspace or would you like to share it with others?

Of the 109 respondents who currently have no workspace, 43% are looking for their own studio, 32% a shared workspace and 25% a space with both options.



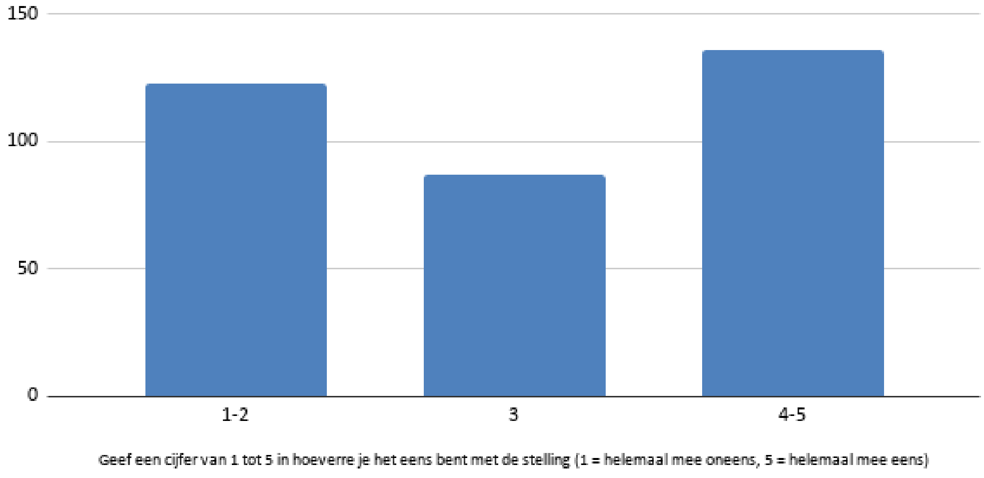
4F Would you like to rent a permanent workspace?

Of the 109 respondents who currently do not have a studio, almost all are looking for a permanent and not a temporary workspace.



4G Is a lack of suitable workspace a reason to move to another city?

Finally, all respondents were asked whether the lack of suitable workspace in Rotterdam could be a reason to move to another city.
It is clear that the city still has enough appeal for many artists to stay, even though they cannot find workspace. However, 40% of all respondents see the lack of suitable workspace as a motive to leave Rotterdam.



Finally, we also asked for further comments and received some interesting suggestions, positive feedback as well as horror stories. We will approach these individual respondents to ask if they would like to share their experiences more widely.

5 TEN KEY POINTS

1. 67% of all respondents (244 people) are looking for a workspace, actively or inactively.
2. 30% of all respondents (110 people) currently have no workspace.
3. Only 48% of those looking for a workspace are registered with SKAR.
4. SKAR provides 22% of the workspaces of all respondents. Anti-squat is a comparable party with 21%.
5. When comparing various aspects (size, rent, communal facilities, networking opportunities, location and safety), artists who own a studio space are the most positive. However, this group makes up an extremely small share in the survey (1.08%).
6. 99% of respondents have workspaces from one of the other five categories of providers. Incubators/artist collectives get the highest score here and anti-squat the lowest.
7. Of those who do not currently have a workspace, but had one in the last five years, 65% had to leave their studio because the property was sold.
8. The main reason why artists cannot find a studio is the lack of supply. The second stumbling block is the high rents.
9. The vast majority of respondents want a permanent workspace.
10. 40% of all respondents consider moving to another city if they cannot find suitable workspace.

6 DISCUSSION AND RECOMMENDATIONS

The outcome of this survey provides insight into the current supply and demand for workspaces in the Rotterdam creative sector. The results immediately raise new questions:

1. The renters of studio spaces can be divided into six categories. SKAR is the largest but makes up one fifth of the total supply among our respondents. The municipal policy, as formulated in the 'Atelier- en broedplaatsenbeleid 2017-2021' (Studio and creative incubator policy 2017-2021), looks to SKAR to provide workspaces for artists. They use the SKAR candidate list as a guide for the demand for studios. However, many survey respondents indicate that they are not aware of SKAR. This means that the demand needs to be better ascertained to substantiate the current policy written by the city.

2. If 21% of all respondents in Rotterdam are currently in anti-squat buildings and these buildings are being sold more and more often, where will these artists go? As shown, the other options available to them are, in the short term, unattainable (SKAR has insufficient spaces, buying is unrealistic, available spaces in incubators/artist collectives are rare). Therefore, some will consider leaving the city, and others will choose to remain with difficulty.

3. Now that it appears that the anti-squat system is so little valued and that it offers no rights for tenants, a discussion seems to be warranted about the existence of this system in the first place. When we look at the buildings that are owned by the city but managed by anti-squat companies, the question arises why the city should not put these buildings directly under the management of creative incubators and artists' collectives or SKAR, even if is it only on a temporary basis.

4. On the other hand, when incubators, artists' collectives and self-management score so well, why are these options not promoted by the city as permanent solutions? The city has a past track record of fostering important and successful artist collectives (among them Kunst & Complex, B.A.D. and Kaus Australis). Some of these have unfortunately already succumbed to the property changes in the city, others are hanging by a thread. These close-knit communities add value to Rotterdam. It is still possible for the city to intervene to preserve those that are left, but once they're gone, they're gone. Furthermore, the city could encourage formations of future such collectives.

5. Real estate sales are the main reason artists are losing their workspaces. The real estate spike and the municipal policy of selling to the highest bidder is taking its toll on the number of available workspaces for the creative sector. How can this policy be changed so that the possibility remains open for renting or purchasing the buildings for cultural purposes?

Recommendations:

1. The municipal council makes the policy of our city and when it comes to how these real estate developments affect the creative sector, we think the council would benefit from talking to the artists, designers and makers themselves. This survey would not have happened without their contributions.

2. It is difficult to estimate how many people work in the creative sector in Rotterdam. Hard numbers are essential in determining the need for work space. The city should work with CBK and other institutions to implement a new, more reliable method of registering, or otherwise counting people who work in the creative fields.

3. The municipal policy for workspaces for artists is now entirely based on the SKAR candidate list. This appears to be an incomplete indicator of the actual demand for workspaces, as more than half of the searching respondents are not registered on this list. Therefore the municipality should not look just to the SKAR candidate list to determine the need.

4. The city's policy should reflect what is best for the creative sector, and, according to this survey, ownership and incubators/artist collectives score highly among them. Therefore, the city's policy should include, along with SKAR, these two other solutions for work space in Rotterdam. This is a complex question and requires further discussion.

5. We would like to invite the relevant departments of the municipality (real estate and culture) for a meeting in which we can discuss the results of this survey, the discussion questions and the possibilities for realistic solutions for workspaces for the creative sector in Rotterdam.