



Het Nieuwe Oost Final Report

About Stichting Oost Rules!

Stichting Oost Rules! is dedicated to nurturing and promoting live music, performance and cultural activities in Amsterdam Oost in a sustainable, inclusive, intercultural, innovative, and accessible way. Our ultimate goal is to open a physical cultural center in Oost with programming centered around live music.

Het Nieuwe Oost

Having built a strong community of musicians and music lovers in Oost, we proposed a program offering the supported production of new music and a community oriented event that showcased new music and new bands in Oost - Het Nieuwe Oost.

Open Call for New Music

We put out an open call in February 2025 for participants interested in producing and performing new music (existing and newly formed bands) with an emphasis on music that had not yet been performed publicly. A seven person committee made up of Oost Rules! volunteers and board members reviewed the applications and scored their applications based on three main criteria: Eligibility, Artistic Quality and Connection to Amsterdam Oost. They selected six participants: ISORA, JUNO, Fabian Campuzano, Vincent Pino, Guiseppe Doronzo TWINS and Fragmented Memories.



Support was provided by Oost Rules! including the free use of our rehearsal space in Diemen over the course of 7 weeks, two listening sessions, and a stipend of €300 to assist in the writing of new music. Selected participants then had a paid opportunity (€300) to perform their new work during a free public showcase. Due to availability conflicts and a change in venue and date due to funding shortfalls, we organized a secondary showcase to accommodate two of the participants.

We ran the Open Call for Performers residing in Oost from 15 February - 1 March with selection on 15 March. Support for selected participants ran 7 weeks from 22 March through 10 May. We had 31 total applications.

Showcase

We held two showcases with the Het Nieuwe Oost Participants: Vincent Pino and Giuseppe Doronzo at Camping Zeeburg on 15 June, 2025 and JUNO, Fragmented Memories, Fabian Campuzano and Isora over the three days of De Buurtcamping Oosterpark. The one-day music showcase we initially envisioned was ultimately too difficult to produce with our funding shortfall and we therefore found ways to incorporate the Het Nieuwe Oost showcases into other events. By doing so, our partners (Camping Zeeburg and De Buurtcamping Oosterpark) were able to absorb the production costs. Ultimately, this meant wider audiences for the Het Nieuwe Oost participants and made scheduling conflicts easier to accommodate.



Fair

We scheduled the Fair for the second day of De Buurtcamping Oost. While we did our best to reach out to music businesses and organizations via an email campaign and also conducted a small social media campaign, we unfortunately had very little response from interested parties and thus cancelled this part of the program. We were quite surprised by the lack of response. Those who did respond got in touch after the deadline.

We did however arrange for Oost Records to join us on Friday to sell records and tapes. This ended up being a big hit with attendees and a partnership we will continue in the future. That was really our goal with the Fair, to create some lasting relationships so in some ways we feel this was still a success, however small.

While we were disappointed that we were unable to realize our vision for this part of the program, we took the opportunity to learn from this experience and realized that the outreach needed to be done either in collaboration with De Buurtcamping Oosterpark or in person. It may also have helped to have a small participation fee to establish the value of attending. With so

many local residents, especially youth, in attendance, it really was a missed opportunity to reach an important demographic for the organizations and businesses we invited.

Audience



The showcase at Camping Zeeburg attracted approximately 75 attendees. While smaller in scale, this allowed the performers to present their more experimental work to a diverse audience. We estimate 50% of the attendees were local residents while the rest were guests of Camping Zeeburg, largely Dutch and international tourists from outside of Amsterdam.

The audience at De Buurtcamping Oosterpark was definitely more in line with our original intentions. Approximately 200-300 people attended the

performances each day, with around 50-100 people during each performance and a total of around 525 unique visitors throughout the weekend. The majority of attendees were participating in De Buurtcamping Oosterpark as campers, though at least a third of attendees came only for the performances or were simply passing through Oosterpark and stopped to see what was going on. There was a great mix of those with a distance to live music and musical education, those already actively involved in live music production or performance, those wishing to get involved, and neighbors who just wanted to meet their neighbors in low threshold activities.

The diversity of the audience in terms of socioeconomic status, age and origin was even better than expected. Many of the unhoused in Oosterpark joined for the performances as well as the primarily low income De Buurtcamping participants, in addition to the usual wealthier live music audience (both young and old) that the musicians themselves attracted. It was heartwarming to see positive interactions between these groups, especially as the unhoused population in Oosterpark has increased in recent months and there have been many negative reports by those coming to the park for recreation of unpleasant interactions. Our volunteers went out of their way to invite the unhoused to come enjoy the music and hoped this would ease tensions. While De Buurtcamping did experience



some isolated incidents later in the evening after the performances had ended, we had no issues between the attendees during the performances. We received very positive feedback from everyone but especially the unhoused, who expressed gratitude for being so warmly included. We witnessed young hipsters sharing drinks and talking with older unhoused men and kids dancing with their parents next to them. We truly had a diverse and engaged audience over the three days!

Participants

We had 6 musical acts participate in the supported Het Nieuwe Oost program. By showcasing new music, we explored the depth of musical talent in the neighborhood, especially up-and-coming artists. All involved in this project live in, and have strong connections to, Amsterdam Oost.

The Selection Committee (volunteers) was formed by 7 music industry professionals and avid music fans from the Oost Rules! Team. They selected a diverse set of participants based on scores from the application form which included the following questions:

1. Section on Applicant information including: 18+, contact info and links (website, socials, videos and music samples)
2. Connection to Amsterdam Oost (Please explain the applicant's connection to Amsterdam Oost? (For example: you live or work in Oost, are involved in community organizations located in Oost, were born/grew up in Oost but live elsewhere, etc.))
3. What new music the applicant would work on if selected (Briefly describe the "new music" you would work on if selected as a participant. Is this an existing group working on brand new songs? An existing group working on recently written songs that have not yet been performed live or recorded? Or a brand new project?)
4. Motivation (Please explain what you would do with the stipend and rehearsal time. Include a rough plan for the 7 weeks. What would the rehearsal studio time and stipend mean to you practically? How would the time and funds make a difference in your creative process?)
5. Availability for Listening Sessions and Showcase Dates (This was not used to disqualify applicants but rather used as a tie breaker should scores not result in clear selections.

Using this data, the selection committee gave scores based on the following criteria with a total of 32 points possible (6 availability points only used in case of tie):

1. Eligibility - 1 point possible based on being 18+ and 3 acceptable scenarios of creating new music with the project (existing group - creating new music, existing group - has



written new music but has not released or performed it and wants to get it ready for debut, or new project - existing musicians who want to form a new group, have something they can send us and write a little about what the new project is). Disqualified if a core member of the Oost Rules! Volunteer Team.

2. Artistic Quality - 25 points possible based on Overall Artistic Quality = 0 to 10 points, Use of time = 0 to 10 points, and Genre = 0 to 5 points (extra points to be given for underrepresented genres).
3. Connection to Oost - 6 points possible based on General connection to Oost = 1 point and Connection to Oost - explanation = up to 5 points.

The selected musicians included:

[JUNO](#) - acoustic electronic music featuring synths, tuba, sax and drums

[Fragmented Memories](#) - Dungeon Synth duo

[Vincent Pino](#) - Venezuelan Folk

[Giuseppe Doronzo - TWINS](#) - electro-acoustic solo project featuring baritone saxophone

[Fabian Campuzano](#) - interactive electro-acoustic solo process with live, custom-processed tuba

[ISORA](#) - Spanish folk/flamenco mixed with ambient electronic music and soft techno



Our board is all volunteer and we have no paid employees. No one, including attendees, was charged to participate. The project was developed by our volunteer board and our wider volunteer pool (called The Long Board), guided by our director. We worked with many volunteers from the neighborhood to achieve our goals, from promotion and programming to performance.

The few essential freelance production positions were drawn from neighbors and community members who have already

donated countless hours in the development of Oost Rules!

Location

Our original location of Archipel (Civic Amsterdam) was not an option in the end given that we did not receive all the funding we requested and the production costs for a one-day showcase at this location were simply too high. Our back-up location, Camping Zeeburg, was not ideal for the full event as we felt it would be too difficult to attract our desired audience. Due to some scheduling conflicts for the selected musicians, we therefore decided to produce a smaller showcase at Camping Zeeburg as well as combine the other showcases into De Buurtcamping Oosterpark, with whom we were already collaborating and had an existing audience that was ideal for showcasing the Het Nieuwe Oost participants.

Results and Impact

For this project, our goal was to create space for musicians to produce new work, hold space for other community initiatives to promote and connect their work and to get musicians in front of their neighbors to promote and support their (new) work. While we were unsuccessful in the second goal, we were very successful in the other two and therefore count the (inaugural?) Het Nieuwe Oost a huge success!

New Connections

This program created lasting connections between Oost Rules! and the participants but also between the participants themselves. In particular, the listening sessions were a great opportunity to connect and receive feedback from other musicians working in very different genres. The participants got a lot out of this feedback and it led to some major and minor changes in their work. In particular, Guiseppe Doronzo and Fabian Campuzano discussed working together in the future.

In addition to the below results and outcomes, we also witnessed a surge in paid bookings after the selected musicians participated in



Het Nieuwe Oost, particularly after the showcases. Many in attendance were involved in producing events and booking for other venues in Oost (and greater Amsterdam). We received some great feedback about the participants and their work, especially praise for the more experimental work that surprised and delighted the audiences. JUNO in particular was booked by a number of venues immediately following their performance at De Buurtcamping and these venues, such as Parknest, had no knowledge of them previously.

Developing as an organization

For Oost Rules!, this project established us as more than just an event producer and solidified our role as advocate and supporter of local music. To be very frank, Het Nieuwe Oost proved we are a cultural organization. It showed we had more to offer than just connecting musicians with gigs but that we could also play a strong role in cultivating new talent and assisting in the production of new work. This project was an important part of this transition and we hope to not only offer this program again but develop new projects that continue to uplift local talent and create new opportunities.

This was our first open call, and that was a big learning point. Developing the selection process and putting together a jury really helped us develop as a team in ways we had not worked

together before. Previously, our Director was engaged in most of the preliminary work (funding, planning, administration, etc.) with the rest of the volunteers only participating in basic decision



making at programming meetings and helping with operations during the actual events. With the jury process, which the Director merely directed and did not participate directly in, they were able to take a more active role in the process. This connected them more deeply with the organization and there has been a notable increase in their general participation especially in coming up with programming and leading up to events. Even those who did not participate in the jury have since been more engaged. This is likely due to an internal and external perception that Oost Rules! is now capable of doing

more through the success of Het Nieuwe Oost.

For example, since the completion of Het Nieuwe Oost, we had a relatively new volunteer step up to manage our volunteer operations. He's done extensive research into how to set up effective volunteer programs and how better to manage roles and availability.

Our board is also now more engaged particularly around developing our organizational structure and streamlining the way we support local artists and requests from local venues.

Most importantly, we have been thinking more as a team about our artistic responsibilities and opportunities as an organization. In the past, we were more focused on individual events and how to get bands paid and audiences to attend for free, but now we are thinking about how we can contribute more to the artistic output of the musicians we work with.

Diversity

With 31 applications, our very successful open call put us in contact with at least 20 musicians we had previously been unaware of, many of which were a huge departure from the more traditional rock, punk, jazz and electronic bands we had previously worked with. Many of the artists who applied were current or former CvA students who stayed in Oost working on very experimental projects. But, most importantly, this group of applicants was very diverse ranging from young (early 20s) to



mature (early 60s) and representing a wide mix of Dutch and international roots. In particular, quite a few Latin artists (Spain, Portugal, Mexico, Venezuela, etc.) applied as well as those from Italy, UK, USA and Hungary. And, notably, the applicants' ranged in genre from the farthest reaches of the experimental to commercial rock and pop to ambient and electronic dance music, hip hop, jazz, folk and everything in between!



Participant Development

The following was realized by the participants:

Participant	Stipend	Rehearsal Space	Results
JUNO	Used for travel costs and meals for band rehearsals	Used once per week in April for 3-6 hours plus additional solo rehearsals	Worked on new repertoire and fine tuned old pieces for future performances. Conducted research into pedalboards and effects. Currently participating in Popronde and received many bookings after their audience favorite performance at De Buurtcamping.
Fragmented Memories	Put towards mixing and mastering of the new album	Attended the listening sessions to receive feedback from other participants but did not use the rehearsal space	Composed a full album of new music over the 7 weeks which has since been released digitally and on tape and was performed live for the first time at De Buurtcamping Oosterpark

Vincent Pino	Used to fly his father from Venezuela to the Netherlands to work on recording three songs together	Used 4 times for 3-4 hours each time	Worked on new folkloric music played with modern instrumentation, recorded three songs with his father
Giuseppe Doronzo - TWINS	Used to purchase new gear for solo project	Used 6 times for 2-4 hours each time	Developed electro acoustic solo project
Fabian Campuzano	Used for software update	Used a total of 12 hours	A new composition, specifically for a contest and congress in Spain in June
ISORA	Purchased an interface with more inputs that assisted in splitting effects for vocals and instruments	Used one day	Composed and recorded two new songs and rehearsed for live concerts during the 7 weeks

Feedback

We heard from multiple cultural professionals in attendance at De Buurtcamping Oosterpark that this was the best line-up they had seen at a music festival all summer! We saw people walking through the park stop by and stay for hours and some of them came up to our table to tell us they had no idea this was going on and had cancelled their other plans so they could stay. Attendees listened, danced, talked to their neighbors and genuinely had a wonderful time.

The response was less enthusiastic at Camping Zeeburg, but this was not unexpected due to the mismatch of audience/location (casual, Sunday afternoon, around 50% tourists) and the performers (highly experimental and requiring more attention). However, the musicians had a wonderful time performing experimental music they are often unable to perform and those that came for the music had a great time. This was a solution we took a risk on due to the unavailability of Vincent Pino and Guiseppe Doronzo during De Buurtcamping Oosterpark.

Selected feedback from participants (from the participant Exit Survey):

“I enjoyed having a space to practice and rehearse. It had a very creative atmosphere which I liked!... It gave me lot of mental space because of knowing I had a space to practice without having to pay for it. And also a space where I could go and try stuff and work on my playing. And work with the band on our sound, on our tunes and just rehearsing.”

"I enjoyed the rehearsal space, it was good to also rehearse there, however, it is a long distance to travel on a regular basis and the accessibility in the evening is dependant on who could open and/or close the wear house, being so busy during the day for me it's mostly possible to work on music at night, having a deadline of 23:00 made it challenging."

"It meant a lot, not only for the stipend but also just to have recognition and listening ears."

"I felt sad we couldn't join the feedback sessions. I mostly had contact with Katie, and that felt super nice! She was kind, responded quickly and communicated clearly. We felt supported by Oost Rules also through social media sharing and posting."

"We felt supported to keep working on our material and composing/producing. Unfortunately, we couldn't attend the feedback sessions."

"For me, it was interesting to get feedback from people who are unfamiliar with the genre I work in. Also, being able to listen to it with "new ears" when sharing it with others for the first time."

"It helped give us a "deadline" (which is always appreciated) and gave us positive motivation to keep going!"

"Feedback is always useful because we can understand others perspective that help us improve, so thanks!"

"The opportunity to develop myself as a musician that doesn't have much time for doing what I love"

Conclusion

This project was about bringing the community together around music and to foster future collaboration and mutual support. For Oost Rules!, building community around music is paramount and our ultimate goal of opening a live music venue depends on community engagement. We want to create a space in the future where all of the participating organizations can host future events, where neighbors can go to free and low priced shows, where they can connect over something not focused on alcohol in an environment conducive to creating friendships and solidarity through the interactivity of a live music performance audience, and where local musicians can perform. Something special happens at a live music performance where people who would never cross paths in daily life, or at least not connect, suddenly have something in common. The level of physical and social interaction that occurs in a live music audience is unlike most other audience experiences. You are a part of the artistic creation, a part of creating the atmosphere and a part of the conversation. We believe this to be a powerful force for creating strong, resilient and supportive societies. Het Nieuwe Oost was a great start!