

Policy principles for
2009–2012

NEDERLANDS FONDS VOOR

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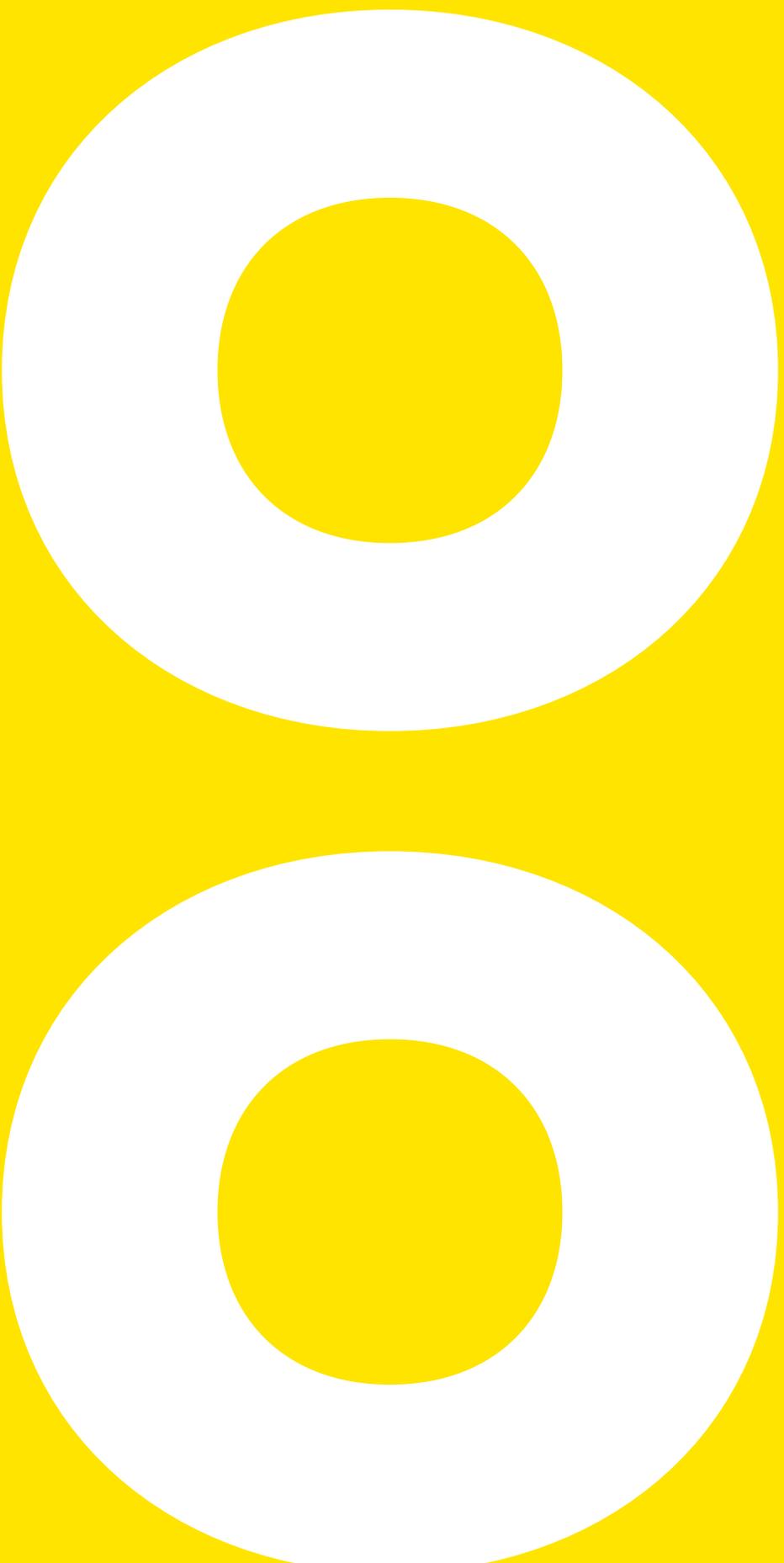


NEDERLANDS FONDS VOOR

Bankstraat 151, P.O. Box 85974, 2508 CR The Hague, The Netherlands

P +31 70 707 20 00, info@nfpk.nl, www.nfpk.nl

PODIUMKUNSTEN



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Introduction

1 What is the purpose of the Netherlands Fund for Performing Arts+?

The new Netherlands Fund for Performing Arts+ (NFPK+) brings together all the performing arts disciplines into a single organisation that considers the entire chain, from creating and producing to programming and audience-building. There will no longer be a distinction between supply-side and demand-side funding. Because creative music has also been accorded a place in the NFPK+, all the various aspects of the performing arts and music will now be directly related. The task of the NFPK+ is to encourage interaction between a wide range of top-quality products and a large, broad audience.

This document sets out the NFPK+'s policy principles for the 2009–2012 period. The merger between three separate funds — the FAPK, the FPPM and the Creative Music Fund — has made it possible to take advantage of policy-related opportunities that had been noted in various quarters in the past few years. In addition to *Making a Difference*,¹ the D'Ancona Committee, the VSCD/Association of Municipal Theatres and Concert Hall Managers and other bodies published reports, some commissioned by the performing arts sector itself. One of the recurring

themes is the relationship between supply and demand in the performing arts.² The reports observe, for example, that funding is increasingly being parcelled out to a growing number of recipients, that supply and demand are increasingly out of balance (in terms of both content and scale), that the sector is losing touch with changes in society and international artistic trends, that there is increasing pressure on programming budgets, that not enough makers are filtering through into the system, and that the sector is having trouble finding, retaining and broadening its audience. The various sectors have also cast a critical eye on their own artistic development.³

The Minister has accordingly instructed the Fund to resolve the current imbalance between supply and demand by offering as much support as possible throughout the chain (makers, venues, audiences). The NFPK+ will effect this improvement along two different lines:

- 1 The measures elaborated in the new four-year funding scheme. These provide for criteria (see section 4.1) that will improve cohesion within the

¹ The document *Verschil Maken; herijking cultuurnotasystematiek* [Making a Difference] (2 June 2006) describes State Secretary Medy van der Laan's plans to overhaul the funding system in the arts and culture sector.

² D'Ancona Committee, *Uit! Naar gesubsidieerde podiumkunsten met een nieuw elan* (The Hague, 2006); VSCD, *Het kan zoveel mooier in de podiumkunsten* (Amsterdam 2006).

³ DOD and Dansplan 20/20, *Dans Zichtbaar Beter* (Amsterdam 2007).

chain, root the sector more firmly in society, and put the policy of ‘more for less’ into practice.

- 2 The NFPK+’s other measures and future programmes as well as the accompanying criteria. It will take more time to generate the necessary engagement and commitment of the sector before such plans can be finalised. The NFPK+ will use the 2009–2010 period as a two-stage transitional phase. The first stage will not involve making fundamental changes to the existing schemes, but they will be simplified. The criteria of the four-year scheme will furthermore immediately apply for the other schemes (including the heightened attention for cultural entrepreneurship). Once the measures of the past few years have been evaluated, a new set of schemes and programmes will be developed. They will be introduced in 2011 or as much sooner as possible and desirable.

Although there are points of concern in the Dutch performing arts sector, there is also much to be proud of. It is a sector rich in variety, one that embraces artists and art forms of every ilk and that has always welcomed innovation. The Netherlands is home to many companies, ensembles, orchestras and makers respected around the world. There is a well-equipped and well-distributed network of venues to exhibit the entire range of disciplines. The NFPK+ will work to retain and enhance what is already good and to help streamline those areas that require improvement.

This naturally presupposes the existence of a well-functioning funding structure. Quality requires our judgement, and our judgement requires quality. The NFPK+ will immediately take advantage of the new situation to make a number of improvements within its own organisation, for example closer contact with the sector, transparency, accessibility, visibility and administrative procedures. In doing so, it will seek to strike the right balance between continuity and a satisfactory degree of flexibility. The Fund will be a more proactive partner and respond quickly to important developments in the performing arts, both in the Netherlands and abroad. The NFPK+’s work is inspired by a shared philosophy that is articulated in this policy plan and to which it will be held accountable. The accompanying budget and explanations are included in Annex 2. The NFPK+ will publish an updated policy plan in two years’ time.



2 Mission and identity of the Netherlands Fund for Performing Arts+

Mission

The mission of the NFPK+ is based in part on the Culture Minister's instructions to the Fund. It is: To improve and maintain the quality, diversity and social relevance of the performing arts in the Netherlands, and to support the sector in its efforts to keep pace with international artist practice.

Identity

Within the context of its mission, the NFPK+ identifies itself as an active partner to creative and performing artists and performing arts institutions. The climate for the performing arts is determined primarily by supply (makers), demand and audience. The Fund therefore relies on the knowledge and experience of those in the field, even when its work entails making critical choices. The NFPK+ encourages the relationship between creating, producing, programming and public appeal. It dares to be visionary, throws itself into the national and international debate about the arts, and always sees further than the end of its nose. It develops programmes that drive the performing arts forward; it is not afraid to take risks and is innovative in its approach.

In its efforts to maintain and enhance quality, it considers – on the one hand – the intrinsic value of compositions, explorations and productions in theatre, dance, music and musical theatre as well as the quality and qualitative progress of the creators and performers. On the other hand, it also looks at

the intrinsic quality of programming and marketing plans for the performing arts. In assessing artistic quality, it considers craftsmanship, power of expression and authenticity. We regard quality as something dynamic and multifaceted. Diversity involves reflecting all the many different manifestations of the performing arts, dissemination around the country, and cultural diversity in terms of supply, programming and audience. Social relevance expresses itself in the extent to which the plans submitted for consideration have a practical or artistic connection to the social environment, and in the extent to which the applicants are aware of this and take it into consideration. Efforts to achieve quality, diversity and social relevance are expressed in part in the criteria set for the various schemes (see section 4.1).

The NFPK+ contributes to the maintenance and development function in the performing arts for both young people and adults. It focuses on those areas of the performing arts in the Netherlands, the Netherlands Antilles and Aruba that fall outside the Basic Infrastructure, about which the Minister is advised by the Council for Culture. The NFPK+ has the same relationship to applicants as the Minister has to institutions that form part of the Basic Infrastructure. The NFPK+ regards the national subsidised performing arts sector – including the performing arts system for young people – as a single entity. That system rests on two equally important foundations: the NFPK+ and the Basic Infrastructure.

The NFPK+ operates autonomously, but it develops its policy and takes its funding decisions in an interplay with the Basic Infrastructure, whether complementary to, supportive of or in competition with trends and developments there. It also tailors its work specifically to each discipline, with a practice-based set of measures. Closer policy coordination on specific issues with other areas of the funding system is also important: talent development, production houses/workshop centres, the principles of 'cultural profit', and coordination between products (and their funding) and venues. In addition to the Council for Culture, the new Cultural Participation Fund, the sector institutes and other relevant public authorities will serve as liaison partners.



3 What does the Netherlands Fund for Performing Arts+ wish to achieve?

The NFPK+ will achieve its mission by focusing on the following objectives.

The NFPK+:

- 1 will invest in quality;
- 2 will encourage a dynamic performing arts sector;
- 3 will create greater cohesion in the performing arts sector;
- 4 will encourage cultural entrepreneurship.

3.1 The NFPK+ will invest in quality

The NFPK+ will be emphasising the principle of 'more for less' in the next few years. That means that a number of institutions will be given more support than they have until now in order to promote the quality of the performing arts on a national scale. It also means that when budgets are limited, the NFPK+ will have to make critical choices, with fewer institutions being eligible for funding than is now the case. It is obvious that there is a relationship between this approach, the problem of funding being parcelled out between too many different institutions, and critical artistic-substantive notions.

The NFPK+ will not only be assessing the quality of the actual applications for funding, but also whether that quality will be shown to best advantage in the relevant sector. Are there really sufficient opportunities for a particular type of plan, company, or ensemble to succeed? Are there not too many of the same type? Is there enough variety in the sector? Is this an artistic development or manifestation that

actually belongs in the Basic Infrastructure?

The NFPK+ will take decisions based on an overall consideration. It will assume that all genres within the NFPK+'s national infrastructure and the Basic Infrastructure should be represented qualitatively and as a whole, based on the Council for Culture's most recent sector analyses. This overall consideration should therefore not limit itself to the NFPK+'s funding decisions, but should also include the composition of the Basic Infrastructure. The intended artistic diversity also encompasses cultural diversity. In other words, performing arts must be represented that bear witness to influences from outside the Western canon. The 'more for less' principle does not mean that the NFPK+ will necessarily wish to see an increase in scale. The main aim is to provide a smaller number of artists and institutions – regardless of their size – with better tools. The size of a project or institution should be appropriate for the type of performance being offered.

The NFPK+ will assess the individual artistic and production quality of the applications mainly on the basis of the applicants' earlier work and achievements. It will also consider the potential and quality of the plan itself, and the performance opportunities. In the case of individual artists, the NFPK+ will consider their artistic development and productions and the role that their work plays within the music, dance or theatre world. In the case of institutions, the NFPK+ will consider artistic quality in

relation to the position that the applicant aspires to within the performing arts sector and the social relevance of the plan. In order to make an informed decision, the NFPK+ will be paying close attention to knowledge generation. It will concentrate the expert knowledge of the field built up by the three 'old' performing arts funds and the Council for Culture, and invest in updating and expanding on that knowledge in the years ahead. The Council for Culture's sector analyses and the NFPK+'s discipline committees, debates with 'the field' and the NFPK+'s own investigations will all play an important role in guiding it to the right decisions.

Encouraging quality in diverse genres not only requires enhancing what is already good, but also recognising potential. The NFPK+ agrees with the idea expressed by the D'Ancona Committee that 'a qualitatively sound performing arts sector cannot exist without well-considered investment, including in research and development and in productions and performances that draw only a limited audience'. The NFPK+ will invest in the arts and the artistic leadership of the future. There is scope for experimentation and development, and for a certain 'ripening process'. That means taking the occasional risk. The NFPK+ will consider each investment carefully and with a critical eye, in relation to the performing arts scene as a whole.

The NFPK+ notes that in the Basic Infrastructure, the initial steps to encourage talented composers, dance artists and theatre-makers are set by the production houses and workshop centres; in the case of musicians, those steps are taken by the post-graduate institutions. That is where the graduates of professional arts education programmes go first. In addition, the companies and orchestras covered under the Basic Infrastructure also play a considerable role in encouraging artistic development and helping talented artists grow to maturity. The NFPK+, on the other hand, basically focuses on the phase following the artist's sojourn in a production house/workshop centre, on artists who are capable of flying 'solo' without having a guide or instructor alongside them. The Fund regards it as its task to support the growth and development of artists and artistic forms that are clearly distinct from those covered by the Basic Infrastructure, and of artistic identities whose nature and organisational form mean that they do not fit into the Basic Infrastructure. As far as the production-related tasks of festivals are concerned, the NFPK+ is following the example of the Council for Culture in

exercising some restraint, given the tasks undertaken by the production houses in the Basic Infrastructure and the danger of even greater fragmentation. The NFPK+ prefers festivals to collaborate with existing production institutions. The festivals' production tasks will also be considered in relation to the sector as a whole. Support is possible in cases where a production festival fills a major gap in the existing infrastructure.

The NFPK+ is particularly interested in developing and maintaining a good quality performing arts scene for children and young people. Youth productions and performances are a distinguishing feature of the Dutch performing arts system, with proven artistic potential and popular appeal. That potential is not always exploited to the full in music and dance, in part owing to operational limitations. The NFPK+ wishes to see a good quality range of performances and productions for a wide-ranging youth audience in all the various performing arts disciplines, and one that is complementary to the Basic Infrastructure.

3.2 The NFPK+ will encourage a dynamic performing arts sector

A robust and varied performing arts climate can benefit from a dynamic environment within the national infrastructure for the performing arts and its individual disciplines.

In the first place, having a wide array of individual, project and long-range funding measures, as well as incentive programmes, will provide the necessary flexibility. Interdisciplinary collaboration will be facilitated by asking various advisory committees to cooperate in providing tailor-made advice. To ensure that artists and other talents filter through into the system, the NFPK+ also encourages institutions to collaborate with one another and coordinate their efforts. Such coordination is also vital between institutions operating within the Basic Infrastructure and those requesting funding from the NFPK+, in order to ensure that talented artists and artistic developments realise their full potential.

Although it is keenly interested in development and innovation, the NFPK+ will not support an unlimited number of new initiatives and companies. After all, as the various analyses have pointed out, one of the reasons why artists find it difficult to filter through into the system, and why the system itself lacks cohesion, is the ease with which individual makers

tend to attract new, permanent structures. Being dynamic also means giving the existing infrastructure the tools it needs to continue developing artistically and to gain the commitment of talented young artists and performers.

Moreover, the fact that the NFPK+ supports artistic development does not automatically mean that an artist or institution will be maintained within the NFPK+. On the one hand, they may eventually be referred to an institution within the Basic Infrastructure. On the other, NFPK+ will cease providing support if an approach or artistic development is unable to realise its potential in the long term. Institutions that have received four-year grants on several occasions must meet stricter requirements with respect to artistic direction, public appeal and cultural entrepreneurship. It is only possible to clear space for promising new artistic trends by clearing away others that have already peaked or unfortunately do not work. That too is one of the effects of 'more for less', one that helps promote quality.

The NFPK+ also encourages dynamic artistic development by explicitly emphasising an international and culturally diverse range of productions and performances. It is vital for the Dutch performing arts sector to ally itself with international and intercultural trends and developments and to continue to operate in the international arena. The NFPK+ is pursuing a 'curiosity policy'. Like various other funds, it is banking on the artistic power of intercultural dialogue and in that way keying into the consequences of globalisation in a positive sense. Geopolitical changes and the global movement of people, information and forms of cultural expression are bringing about lasting changes in artistic practice, including in the performing arts. The culture sector is increasingly engaging in cross-border dialogue, seeking new inspiration in other cultures, and reflecting the major, global issues of our time. The underlying motives are at times political, but more often than not they are culturally intrinsic ones. All this is having a beneficial effect on the power and prestige of the performing arts. Powerful concentrations of international culture are developing or will soon develop, not only in the major metropolitan areas in the West but elsewhere around the world. A growing number of cultural cross-overs are also developing and thriving in the Netherlands, bringing to our

country a new kaleidoscope of stories and theatrical viewpoints by multi-cultural makers, as well as new notions of the relationship between art and the multi-cultural society – often attracting a surprisingly young and mixed audience. The NFPK+'s curiosity policy includes incentives for both cultural diversity and international collaboration.

The NFPK+'s cultural diversity policy focuses on promoting quantity, quality and continuity among culturally diverse applicants (culturally diverse in terms of artistic sensibility and/or public appeal); on increasing the number of talents and performing artists who are culturally diverse in their orientation and encouraging professionalism and quality among them; on supporting greater interaction between the national and the international performing arts scene and between semi-professionals and professionals; and on embedding expertise throughout the entire NFPK+ organisation. The NFPK+ will achieve these aims through its standard schemes and specific programmes (see also section 4.2).

The purpose of the NFPK+'s internationalisation policy is to help individual performing arts institutions realise their international ambitions, and to support reflection at international level by making international trends and developments visible in the Netherlands. The point is not to merely display and export excellence unilaterally, but to establish a relationship between the Dutch performing arts sector and other cultures and forms of artistic expression. Anyone who wishes to draw attention to himself would do well to pay attention to others. The NFPK+'s internationalisation policy encompasses (after an overall assessment) four-year funding for international activities and one-off and multiple-year project grants to individual institutions and performing artists, collective presentations and larger events organised by the Dutch performing arts sector abroad. The NFPK+ will increase the degree of international programming and boost the international profile in Dutch theatres and concert halls, in consultation with the TIN/Dutch Theatre Institute and a number of municipal theatres and international festivals in the Netherlands. In collaboration with production houses and workshop centres, it will introduce young makers into international networks such as the International Network for Contemporary Performing Arts/IETM (continuing the cautious start made in the past few years). The NFPK+ supports strategic projects set up by SICA (International Cultural Activities Foundation) and the sector

institutes through facilitatory schemes designed to help individual institutions cooperate with priority regions within the context of the International Cultural Policy (for example Mediterranean and Arabic countries).

The NFPK+ assumes that funding for such international efforts will double (compared with the HGIS budget managed by the Fund). This will be necessary in order to support large-scale projects that can no longer apply to the HGIS/Netherlands Cultural Fund Committee for funding.

3.3 The NFPK+ will create greater cohesion within the performing arts sector

The new fund structure will encourage and facilitate the relationship between creating, producing, programming and public appeal. The result will be performances and productions of outstanding quality and a large and wide-ranging audience. Another effect will be that the sector will have more opportunity to share its insights and experience.

Five areas of concern have been identified across the discipline:

- a. Creating;
- b. Producing and performing;
- c. Programming;
- d. Marketing and audience-building;
- e. Personal exploration and development.

Applications may be submitted in each of these separate areas, but the Fund will encourage connections between two or more links in the chain. It will assess relationships within the chain (from creating to audience-building) according to a step-by-step system that considers the artistic genre and the nature of the application. After all, there are different expectations with respect to the public appeal and professionalism of a research project than there are for a festival. In the case of four-year funding, a standard requirement is a detailed demand and audience-building plan drawn up and submitted by makers and venues. Makers are advised to enter into a permanent relationship with a venue and/or with a specific circuit of venues. The NFPK+ will also use its own knowledge of the field to actively encourage circuits to develop.

The NFPK+ makes it possible to consider public appeal within an international context. What has

only limited public support in the Netherlands but a large audience internationally will also be eligible for funding (within certain limits and when supported by sound arguments). The interaction between supply and demand and the associated mechanisms of competition will then operate on an international scale.

The overall approach to supply and demand also leads naturally to a particular view of education. Cultural education has proven to be an effective channel for discovering new artistic talent and for cultivating a new audience for the performing arts. It is therefore an indispensable part of the NFPK+'s task with respect to artistic development, public appeal and social relevance. Since 2006, the Mondriaan Foundation and the NFPK+ have worked on cultural education at primary and secondary school level within all of the various artistic disciplines and the cultural heritage sector. They have focused in particular on collaborative projects, cultural diversity and cultivating talent. Over the course of 18 months, it became clear that their scheme met a pressing need. It will now be run by the Cultural Participation Fund (starting in 2009). The NFPK+ is keen to cooperate with this new fund so as to avoid any breach between education and professional artistic practice.

It should be clear that the NFPK+'s policy is not confined to performance and the public. Composers⁴ and other individual creative artists have their own place within the NFPK+. A closer relationship with performance practice may prove conducive to promoting a diverse supply of outstanding performances and productions. The NFPK+ will consult the field in the year ahead about opportunities to encourage such a relationship (for example by means of commissioning and artist-in-residence programmes).

Cohesion also means having an infrastructure that is widely distributed geographically. The NFPK+ does not see this as a cultural-political burden; on the contrary, it believes that a close relationship between art production institutions and cities will help root the performing arts in society. Local 'roots' and international 'shoots' are opposite sides of the same coin ('glocal' thinking): at times as a counterbalance, but more often because something that is properly

⁴ Voor de componisten is er een eigen secretaris en specifiek beleid.

rooted has the flexibility to open itself up to the world outside. All other quality aspects being the same, the NFPK+ will favour applications that contribute to a proper geographical distribution of supply and demand in its overall assessment. This only applies for applications submitted by institutions or collectives, and not for individual applications. Programming circuits or core venues for specific types of production or performance can also help improve cohesion within the sector and achieve realistic distribution targets. The NFPK+ will evaluate plans for national tours in relation to the genre, the type of performance or production, and the experience of the institution applying. It is advisable for makers who are just starting out and new artistic trends to concentrate themselves in relevant locations where they have a potential audience; those who have been around longer can get away with a broader distribution of production and performance locations. The NFPK+ will be developing other measures promoting an active and appealing distribution policy in the 2009–2010 transitional phase.

The NFPK+ is itself seeking to cooperate by coordinating its work with the provincial and municipal authorities. The specific roles that each of these parties should play in the financing of institutions have yet to be determined. This too is an important factor in promoting cohesion in the performing arts sector.

3.4 The NFPK+ will encourage cultural entrepreneurship

The NFPK+ is keeping a close eye on the decision-making process following on from the Sanders Committee recommendations. We are keen to match any of our future measures to the measures developed within the context of that committee, but we also wish to encourage cultural entrepreneurship among institutions that fall outside the Basic Infrastructure by affirming successes, and not by means of a standard percentage deduction.

With respect to applications for four-year funding, the NFPK+ regards the 'old' ticket sales standard of 15% as the lower limit. The assessment criteria for all the various schemes attach great value to cultural entrepreneurship and the income that applicants generate on their own, in keeping with the nature of

the application. To ensure the efficient use of public funds, the NFPK+ looks critically at the breakdown of the applicant's income. When institutions and makers display good cultural entrepreneurship and governance, they demonstrate this in the specific institutional accounts. The point is to reduce the administrative pressure on the institutions. The NFPK+ also calls upon institutions to collaborate with one another in such areas as operational management, employer/employee relations, marketing and audience-building.

In addition, the NFPK+ develops cultural entrepreneurship and (culturally diverse) public appeal programmes that actively encourage institutions and makers to professionalise and generate their own revenues. Over the next two years, the NFPK+ will also investigate the possibility of supplementary funding measures, for example standard amounts linked to specific types of institutions, individual artists or plans, mandate funding and premiums. The basic idea is to reward good entrepreneurial practice and to make it clear that generating a large amount in revenues will not, by definition, lead to an institution's funding being cut, for example.

In order to subject the cultural entrepreneurship quotient of applications to a careful assessment and advise the Fund on new grant measures, the NFPK+ will set up a small cultural entrepreneurship and marketing/audience-building group to function alongside the advisory committees in each discipline. One proposal is to make this a small, flexible project group consisting of experts from within and outside the organisation. An obvious move is to collaborate with specialists from national or international profit organisations or the creative industry.



4 How will the Netherlands Fund for Performing Arts+ achieve its goals?

The NFPK+ is more than a source of funding. It is an institution that manages a range of different portfolios, with all its efforts being focused on creating a fertile performing arts climate. In addition to funding schemes, the NFPK+ is empowered to take a more active approach to the sector. It notices and encourages new trends and developments in the sector by launching and running specific programmes and entering into debate and discourse. The NFPK+ takes a helicopter view and functions as a catalyst for collaboration and exchange within the sector. Deployment of the various measures is people-work. The NFPK+ operates as a contact person and liaison for applicants and other parties in the performing arts. Human capital and communication are two important tools in achieving the Fund's aims.

Besides the four-year funding scheme, the NFPK+ will be using the 2009–2010 period as a two-stage transitional phase, during which it will tailor the remaining measures as closely as possible to its new role and its changing practices. To support this transition, it will be conducting a customer survey and evaluating the effectiveness of existing schemes (including chain-related ones). It will also be exploring the possibility of other types of measures (for example commissions, intendants, premieres, matching, and lump-sum project grants).

4.1 Grants

In addition to ensuring the continuity of performing arts institutions by means of its new four-year funding scheme, the NFPK+ will promote flexibility by also offering the option of one-off and multiple-year project grants and by supporting individual artists.

The new four-year funding scheme has already been introduced. The project grants scheme will take on its final form during the 2009–2010 transitional period. The aim is to operate an all-round, transparent scheme of one-off and multiple-year project grants for both the supply and demand sides, as well as individual grants for composers and performing artists. In this way, the Fund will be streamlining the application procedures, forms and administrative processing involved. The schemes set up by the FAPK, the FPPM and the Creative Music Fund will continue in 2009–2010, but they will be simplified as much as possible in order to make them easier to use, more accessible and more transparent. After evaluation, the Fund will decide, in the course of 2010, on the maximum term for multiple-year project grants (either two or three years). Until then, the NFPK+ will offer the option of a two-year project grant during the 2009–2010 transitional period.

Because the Fund considers the entire performing arts chain in its assessment, applicants are always asked to describe in detail how they view their position in the performing arts and, in particular, in

their own discipline. The four-year plans are assessed according to the following criteria:

- artistic quality (craftsmanship, authenticity and power of expression being key factors);
- the degree to which the plan will contribute to diversity/variety within the performing arts (including cultural diversity);
- the degree to which the plan will contribute to the geographical distribution of the performing arts;
- the relationship between creating, producing, programming and audience-building;
- the size of the audience and potential for a wide and diverse public appeal;
- cultural entrepreneurship and operational management.

To the extent possible, these criteria will also apply for the other schemes during the transitional period.

Target groups and areas

The NFPK+ will award grants to creative and performing artists and performing arts institutions in the fields of dance, theatre, music and musical theatre. Performing arts institutions that are not included in the Basic Infrastructure qualify for the NFPK+'s four-year funding scheme.

FST, FAPK and FPPM funding schemes in 2008

The current FST, FAPK and FPPM funding schemes will operate in their customary manner in 2008. That means that the submission deadlines, the assessment and the assessment criteria are the same as in 2007.

4.2 Programmes

As part of its policy-making process, the NFPK+ will investigate the various fund-related tasks outlined by the Council for Culture. The NFPK+ will develop programmes in the period ahead focusing on increasing the artistic dynamism and social relevance of the sector, and requiring the sector to be more pro-active. The policy areas concerned will in any event include cultural diversity, internationalisation, marketing/programming and cultural entrepreneurship. The NFPK+ will also explore the extent to which it can develop programmes to encourage not only composers but also other creative artists within the performing arts. The programmes will supplement the applications for funding in this area and may cover such themes as continuing professional development, support for pilot projects, national cooperative projects between multiple cultural institutions, research, and publications.

Marketing/programming and cultural entrepreneurship programmes will initially be developed by the disciplinary teams. Eventually, it will be possible to appoint a specialist for this policy area as well. The NFPK+ has taken on specialist programme officers for cultural diversity and internationalisation who will be developing the approach to their respective policy fields in the course of 2008.

With respect to cultural diversity, for example, the following programmes will be developed and launched in 2009, with the NFPK+ aiming to collaborate with other public and private funds:

- Production and Marketing for a culturally diverse audience. This programme keys into venues' growing need for specific types of productions/performances and marketing tools for a new, multi-cultural audience. Upon registration, a consortium of producers, venues and intermediary organisations will be instructed to link culturally diverse supply and demand at a number of locations around the country, investigate and interpret audience requirements, implement culturally specific marketing tools down on the ground, and set up local structures that make it possible to reach specific cultural groups.
- Excellence Programme, encouraging the development and professionalism of highly talented artists in up-and-coming art forms that lie outside the Western canon and that professional arts education programmes and workshop centres/production houses have trouble accommodating. A selection of mature talents will be given a personal grant allowing them to follow a tailor-made multi-year development programme. The programme will involve professional arts education programmes and companies/artists (work placements and coaches) in the Netherlands and abroad. At the same time, a circuit of venues will be developed where small-scale (exploratory) productions of such art forms can be presented. Debate and knowledge-transfer will go to support the programme.
- 'Curiosity Programme', linking culturally diverse ambitions and internationalisation. The programme encourages interaction between intercultural developments in the Netherlands and intercultural encounters at international level. It may involve specific exchanges between institutions and between individual artists, debate and organised

reflection on artistic trends and notions of quality, but also the transfer of integrated, culturally diverse approaches at institutional level (with good practices abroad being linked to Dutch institutions).

The NFPK+ will also participate in the Cultural Leadership Programme, which the Mondriaan Foundation is developing in collaboration with a large number of other funds. This purpose of this programme is to offer people with managerial talent who wish to work for a cultural institution at management level more structured training. The complex nature of culture, which requires a combination of contextual/management skills and artistic/public aims, and the specific circumstances in which it functions (legitimacy issues, the role of culture in society, the growing importance of cultural entrepreneurship), make huge demands on leadership. In addition, there will be a large number of job openings at management level in the next ten years as the baby boom generation retires. The purpose of the programme is to help twelve potential leaders in the culture sector each year develop their views and skills and acquire the necessary experience. The programme has an individual and a group component. It draws on the positive results achieved by Leadership programmes, for example in the United Kingdom and the United States. The Ministry of Culture will be asked to help defray the costs of the programme.

4.3 Communication, dialogue and cooperation

The NFPK+ is flesh-and-blood organisation. It supports a rich kaleidoscope of performing artists, institutions and venues. In order to improve the position of the theatre, dance and music in the Netherlands, the Fund must communicate clearly and engage in lively interaction with the field. The NFPK+ has made transparency, openness and customer-friendliness top priorities. Its staff members are expert, identifiable and ready to advise. Information, schemes and forms are available in digital form. Holding office hours at locations around the country lowers the threshold for new institutions and applicants. The NFPK+ is working on developing an appealing and accessible website. The Fund is open about its investments and participations. It uses digital, audio-visual and written publications to

present a cross-section of the projects and programmes it supports.

The NFPK+ also enhances the dialogue with creative and performing artists, venues, festivals, sector institutes and fellow funding bodies. Where necessary to promote robust funding practices, the NFPK+ plays an active role in the debate and discourse on the performing arts. This involves reflecting on its own position and working practices in relation to the field.

With respect to programmes, the NFPK+ will collaborate with provincial and municipal authorities, other funds, industry associations, performing arts umbrella organisations and/or sector institutes.⁵ The latter institutes play a special role in that they have in-depth knowledge of artistic trends in their sector but also tend to develop and implement programmes reinforcing the performing arts in the Netherlands. In that sense they serve the same purpose as the NFPK+, making coordination and cooperation obvious. The NFPK+ will coordinate allied tasks closely with the sector institutes during the 2009–2010 transitional period. At international level, cooperation with SICA would be an obvious move.

4.4 People and budget

As in every organisation, the Fund's ability to achieve its aims depends to a large extent on the quality of its employees. The main criteria for the NFPK+'s employees are (and will remain) expertise, communication skills, direct contact with and a knowledge of the field. These criteria apply for employees at every level of the organisation. They also apply for the advisors who are directly involved in the NFPK+'s funding practices. The quality of these external experts must furthermore be above reproach.

The NFPK+ has appointed a selection committee, including a number of external members, to recruit new employees and assemble the current advisory committees. In the case of the advisory committees, their composition reflects (and will continue to reflect) the following points: a broader range of genre expertise, experience in cultural developments around the country and abroad, culturally diverse

⁵ The Fund will coordinate with TIN, MCN, Kosmopolis, VSCD, VNT/CNO, VIP, DOD, Unie van Componisten, etc.

expertise and background, and expertise in all the various links of the performing arts chain.

Another important success factor is the budget made available to the NFPK+. The budget largely determines whether and how the NFPK+ can support the development of good plans and encourage music, dance, theatre and musical theatre in the Netherlands in that way.



Actual practice

5 The working method explained

The NFPK+ aims to be a partner for institutions and individual artists in the performing arts. Its funding budgets are naturally subject to certain restrictions, rules and procedures, but they are based as much as possible on mutual trust. Experience shows that the formal and legal context of a funding relationship may stand in the way of open discussion. The NFPK+ will look for ways to ensure an equitable, constructive dialogue between assessor and assessed, one that considers more than rules and figures.

Funding applicants are in direct contact with NFPK+ employees – in particular with its secretaries, programme officers and staff officers – while preparing plans for multiple-year applications. In the case of multiple-year awards, there are also annual progress interviews, including a realistic analysis of the situation and, where necessary and justifiable, changes in the plans and in the funding. Based on new developments and insights, the NFPK+ wishes to tailor the services it provides to individual institutions and artists without growing noncommittal.

The NFPK+ working method can be described as follows: consideration of the applicant's position, a transparent advisory structure, a single source for all

funding, flexibility and identity, and an exploratory and initiating role where needed.

Advisors and secretaries

There is considerable discussion in the fine arts sector about the assessment of funding applications.⁶ Terms such as insufficient transparency, favouritism, bias, carelessness and amateurishness are being used to criticise the assessment method. The NFPK+ believes that the advantages of the intersubjective system of advice by the field itself far outweigh the disadvantages and risks. It is NFPK+'s conviction (and experience) that – given the incredible diversity of the plans it receives – having multiple experts evaluate them from a variety of different vantage points is the best way to do justice to them. The NFPK+ therefore asks advisors to assess funding applications and to help it set its policy. All advisory committees have a permanent chairperson whose task is to chair the meeting and to monitor the integrity and completeness of the assessment process. At the same time, the NFPK+ takes the discussion and the risks identified very seriously. It is therefore not only increasing its level of transparency, but also introducing a new step in the advisor-secretary relationship when assessing funding applications.

⁶ Fund for Fine Arts, Design and Architecture and the Mondriaan Foundation, *Second opinion; over beeldende kunstsubsidie in Nederland* (NAI Uitgevers Rotterdam, 2007).

The NFPK+ is following the advice of the Alons Committee in this respect, which recommends giving the secretary a prominent role in the advisory process. The committee's discussions draw on an analysis that the secretary prepares for each application. The analysis summarises the application and presents the artistic and non-artistic factors to be considered in the assessment. It also places the application within the historic funding context, the broader field and the NFPK+'s policy priorities. Culturally diverse and international projects are also analysed by the relevant programme officers. The method of preparatory analysis does not alter the fact that the committees are fully responsible for the advice they provide. In addition to broad artistic expertise, the advisory committees' composition and working method also ensures that attention is paid to the entire chain of creating, producing, programming and public appeal. In the case of multidisciplinary projects and festivals, the second discipline involved will, if necessary, be asked to advise.

The NFPK+ assesses funding requests in such a way that justice is done to all aspects of the plan that has been submitted and to the NFPK+'s policy. The advice is consistent, accurate and characterised by integrity. The applicants always know who has advised on their application and what criteria the advisors have used.



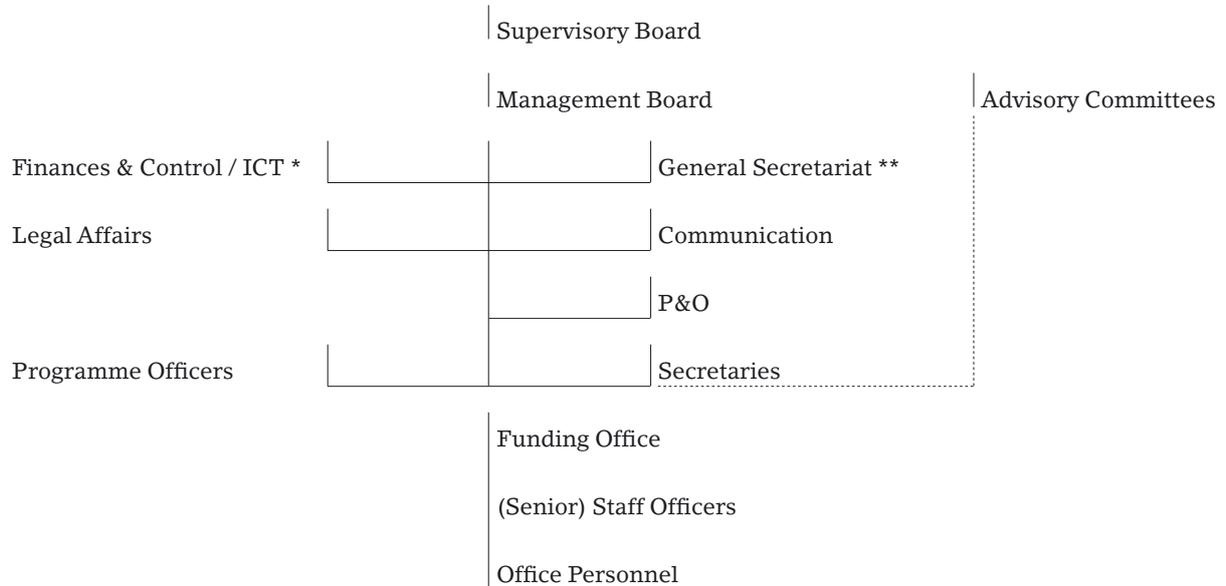
6 Monitoring and effectiveness of policy and measures

The NFPK+ manages various portfolios whose results must be quantifiable and visible and which must be used to benefit the overall climate for the performing arts in the Netherlands. In 2009, the NFPK+ will evaluate the measures that have been implemented by the funds until that point. Starting in 2011, as soon as its new set of measures has been implemented, the NFPK+ intends to systematically investigate the added value of those measures with respect to the maintenance and development of music, dance, theatre and musical theatre. It will also consider how

the plans it supports link artistic trends and developments to audience-building and other expressions of social relevance. This will involve inspecting the results of the separate projects and institutions that have received funding and considering shifts in the overall performing arts scene.

Annex 1

Organisation chart of the Netherlands Fund for Performing Arts+



* Including personnel administration.

** Including P&O support activities.

Annex 2

Budget for 2009–2012

(2006 price level)

Project grants

Former Performing Arts Programming and Marketing Fund (FPPM)	5,805,000
Former Amateur Arts and Performing Arts Fund (FAPK) Excl. mandate ensembles, amateur arts and transfer of production houses	8,515,000
Former Creative Music Fund	2,120,000
<i>Subtotal, project grants</i>	<u>16,440,000</u>

Programmes and internationalisation

Programmes	1,000,000
Internationalisation	3,400,000
<i>Subtotal</i>	<u>4,400,000</u>
Four-year funding	28,075,000
<i>Total activity-related expenses</i>	<u>48,915,000</u>

The NFPK+ requests an increase in the present budget. For the supplementary activities, including programmes and internationalisation, it is requesting a sum of € 4,400,000.

For the four-year funding, it is requesting a sum of € 28,075,000.

The size of the budget should depend on the results of the 2009–2012 funding period.

