



# CULTURE MAKES A DIFFERENCE

POLICIES FOR A RESILIENT SOCIETY

FONDS VOOR  
**CULTUUR**  
PARTICIPATIE

**Wherever there are things happening, there is culture. Because culture is created there where people are. It represents civilisation and solidifies a society.**

**Culture makes one reflect and deliberate. In fact, more than you'd think. It increases opportunities and reduces disparities. It broadens perspectives and enriches people's lives. Culture eliminates loneliness and increases solidarity.**

**Culture makes one feel better. It makes one feel more optimistic. Stronger. It makes one's worries fade away and eases pain. It helps you believe in yourself and empathise with others.**

**Culture creates opportunities. It encourages you to meet like-minded people and those with differing opinions. It encourages you to unlock your talents. It revives old crafts and makes new impacts.**

**Culture makes people shine and smile. It enriches and surprises them. It allows them to relax and contemplate. It makes them innovative and curious. It makes them both ponder and move forward.**

**Whether for the first time or at an advanced level, culture belongs to every Dutch person, regardless of who creates or participates in it.**

**Culture is the essence of our society. From Amsterdam to Appingedam and from Wilnis to Willemstad. It colours social issues and is part of the solution.**

**Culture makes a difference.**

# CULTURE MAKES A DIFFERENCE



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# OUR POLICY PLAN AT A GLANCE

## MOTIVE

### OUR ASSIGNMENT

Contributing to cultural education in and out of schools, active culture participation, accessibility of talent development, active heritage participation, international collaboration and strengthening the cultural profile of our Kingdom.

### OUR MISSION

Strengthening regional and local infrastructure, increasing our social impact, fostering cross-sectoral collaboration, and increasing inclusiveness.

### OUR GOAL

Giving all Dutch people access to active arts and culture participation - including those for whom cultural participation is not immediately accessible - by contributing to a strong and healthy sector. In this way, our Fund aims to help harness the creative thinking power of culture to create a stronger, more social and more resilient society.

## HOW

We want to give as many Dutch people as possible access to arts and culture participation by contributing to a resilient, agile, future-proof sector. To realise this, we focus on:

- Increasing cultural outreach in all regions
- Providing equal opportunities
- Encouraging collaboration in the sector
- Engaging target groups through participatory grantmaking
- Research, monitoring and knowledge sharing
- Accessible, low-threshold communication and application procedures

### POLICIES WE APPLY IN DOING SO:

- Cultural codes
- Sustainability
- Distribution and accessibility
- Digital transformation

## WHAT

We offer three grant programmes that include multi-annual schemes (for a strong foundation), project grants (focused on growth and development) and open calls (flexible, innovative and up-to-date):

- CULTURAL EDUCATION** aimed at providing and renewing cultural education.
- CO-CREATION** aimed at equal participation in culture under the guidance of a professional artist or institute or as part of a community.
- AMATEUR ARTS** focused on art practice and talent development for non-professionals, art teachers and informal circuits.

**ALSO:** active heritage participation and international collaboration.

With our flanking policy, we offer non-financial support for development and collaboration. We conduct research, organise meetings and offer practical support to applicants.

## IMPACT

The aim of our grant schemes is to encourage cultural participation, with as a consequence/ impact:

### FOR THE INDIVIDUAL

- Becoming stronger, more resilient, more social
- Increasing opportunities, reducing differences
- Broadening horizons, connecting with others
- Believing in yourself, empathising with others

### FOR A RESILIENT SOCIETY

- Innovating, enriching
- Contributing to greater togetherness
- Coping with change more easily
- Promoting well-being
- Bridging differences

CULTURE MAKES A DIFFERENCE



# DEAR READER,

As a national cultural fund, we contribute to the conditions for cultural participation in the Netherlands. In this Policy Plan 2025-2028, we set out how we intend to fulfil our mission in the coming period. How we work towards cultural participation for every Dutch person and thus contribute to a resilient society.

In doing so, we maintain a sense of realism. Not only ourselves, but the Council of Culture is also observing that the sector has been considerably weakened by the COVID-19 crisis, budget cuts and decentralisation, among other things.<sup>1</sup> In addition, we see large regional differences in the support for those who are and want to actively engage with arts and culture. The cultural and creative sector is not yet up to strength.<sup>2</sup>

*“As a fund, we contribute to the conditions for cultural participation in the Netherlands”*

We have managed to mitigate the negative effects of these developments for our applicants with additional financial support, goodwill measures and online support. The coming period will still be largely dominated by strengthening and recovery. Moreover, the cultural sector faces the challenge of paying self-employed workers and employees in the sector according to value. The sector will also have to work harder than ever to improve

inclusivity and accessibility. It is important that all Dutch people, regardless of their background or socio-economic status, are given better opportunities to participate.

In other words, we still have plenty to do. In the coming months, we will further strengthen the regional and local cultural infrastructure in the Kingdom of the Netherlands and actively contribute to a strong and healthy cultural sector. We will focus on different regional requirements and address these with an appropriate and topographically distributed approach. In this way we will contribute to the possibility for everyone to have access to arts and culture in their own direct living environment. In addition, we will be increasing the social impact that our support brings about. For example, by making impact goals part of the terms and conditions of our schemes, encouraging cross-sectoral collaborations, increasing inclusiveness and flexibly responding to current social issues, needs and target groups.

Cultural participation matters. Over 6 million Dutch people participate in arts and culture every week. There is also plenty of focus on its social potential. The government sees the cultural sector as an "investment in our society" because of its connecting, inspiring and thought-provoking force with which it brings people together, challenges them and offers 'new perspectives'.<sup>3</sup> Full of confidence and with pride, we are happy to contribute in the coming period as well!

Hedwig Verhoeven - Director

<sup>1</sup> Beweging in het bestel, Council for Culture, 2022.

<sup>2</sup> Cultuurmonitor. Annual Report 2022, Boekmanstichting, March 2023.

<sup>3</sup> Coalition agreement 'Omzien naar elkaar, vooruitkijken naar de toekomst', 15 December 2021.

# CULTURE MAKES A DIFFERENCE

POLICIES FOR A RESILIENT SOCIETY







## 1. BACKGROUND

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# A LOOK BACK

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**SINCE OUR ESTABLISHMENT IN 2009, CULTURAL PARTICIPATION AND CULTURAL EDUCATION ARE RECEIVING A STRONG IMPULSE. MORE AND MORE DUTCH PEOPLE ARE EXPERIENCING POSSIBILITIES TO ENGAGE IN ARTS AND CULTURE THEMSELVES OR WITH OTHERS. DURING THE COVID-19 PANDEMIC, THERE WERE FEWER OPPORTUNITIES FOR CULTURAL PRACTICE. YET AT THE SAME TIME, THERE WAS A SLIGHT INCREASE OF SUCH ACTIVITIES DURING THIS PERIOD. THIS WAS MORE PARTICULARLY THE CASE FOR INDIVIDUALISTIC FORMS OF CULTURAL PRACTICE, HOWEVER...<sup>4</sup>**

In the past policy period, we have already taken considerable steps to further increase our social impact. In our self-evaluation of the 2018 – 2022 period<sup>5</sup>, we look back at this. Three of those steps included:

**1.** We sought and found connection with the social domain. For example, we support projects at the intersection of the cultural and social domains with the Making Culture Together grant scheme. We also received financial support from the Ministry of Health, Welfare and Sport for this. By removing barriers to cultural participation, we ensure social cohesion, strengthen people's resilience and encourage personal development. The scheme has been a great success and has been always greatly anticipated and highly requested. This shows the great need for cross-sector collaboration. In the coming policy period, we aim to develop this collaboration further, also by expanding it to other social domains. Because that is where we've identified significant opportunities to increase social impact.

**2.** Over the past period, we have made our schemes more accessible and improved our communication. The question now is how we can reach target groups even better, even if we do not currently have a clear picture of those groups. This is possible, for example, through the use of MatchMakers, which we implemented in the past policy period together with the VSB Fund and Performing Arts Fund. In the coming period, we will draw on these experiences and further sharpen our (communication) policy. In doing so, we are firmly committed to a target group-oriented and regional approach.

**3.** In order to steer more and better towards social impact, we have expanded working according to the 'Theory of Change' (ToC) in recent years. We developed several tools to get a better grip on the impact of our schemes and increase their effectiveness. For example, dashboards, management reports and (target group) surveys. In the coming period, we aim to gain an even better understanding of our social impact, so that we can manage it even more effectively. We use the knowledge we gain in this process to improve our cooperation with knowledge partners and in situations where we advise policy partners. In Chapter 4, we will look more closely at the application of the Theory of Change.

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<sup>4</sup> Cultuurmonitor. Annual Report 2022, Boekmanstichting, March 2023.

<sup>5</sup> Self-evaluation 2018 -2022.

# POLICY FRAMEWORK 2025 — 2028

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Actively participating in arts and culture (cultural participation) is not only healthy for people, but also has an important social value. It makes our society stronger and more social; more resistant and resilient. The (learning about the) creation of art and culture, and its impact on society, is central to our mission. The Ministry of Education, Culture and Science has asked us 'to help deploy the creative thinking power of culture in the coming policy period to cope with the variety of changes in our environment.'<sup>6</sup>

This requires everyone to have access to culture. The Ministry of Education, Culture and Science has asked the Fund to particularly target children and young people in and out of school as well as other cultural participants of all ages, with a particular focus on Dutch people for whom cultural participation is not necessarily self-evident. An important prerequisite for active cultural participation is a healthy and robust cultural and creative sector that benefits from serenity, space and continuity following the COVID-19 pandemic.

**In the 2025 - 2028 Policy Framework for our Fund, the Ministry has identified five goals to which we will contribute:**

1. high-quality cultural education at school and outside school for children and young people;
2. active cultural participation, partly for the benefit of social tasks;
3. accessibility of talent development throughout Kingdom of the Netherlands;
4. active heritage participation and;
5. international collaboration and strengthening the international cultural profile of the Kingdom of the Netherlands.

# CREATON OF THE POLICY SCHEME

Various policy papers, studies, analyses, meetings and sessions with stakeholders, applicants and our Fund staff form the basis for this policy plan. It gives direction to our activities, makes clear where we stand and what others can expect from us and we from others. This plan is an important compass for ourselves, but also with regard to collaboration with others, such as fellow state cultural funds, knowledge partners, provinces and municipalities, social institutions and professionals. We also hope to inspire them to give as many people as possible the opportunity to engage with arts and culture and thus contribute to a more resilient Netherlands.

## READING GUIDE

### READING GUIDE

Through our actions, we aim to create as much social impact as possible. What that social impact can be and how the sector and we as a Fund can contribute to it, is set out in [Chapter 2: Our Ambition](#).

[Chapter 3: Our Role](#) highlights our role and position in the cultural field.

[Chapter 4: Our Policy](#) examines trends and development in the world around us. This is how we have formulated six policy choices that make our mission concrete.

[Chapter 5: Our Offer](#) describes our offerings, including our programmes for amateur art, co-creation and cultural education.

[Chapter 6: Our Approach](#) is about how we organise our work on key themes and how we support the field in this. We will conclude with a multi-annual estimate that demonstrates how we will allocate our budget in the coming period.

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## 2. OUR AMBITION



**Our aim is to make an impact on society. Through what we enable, we wish to contribute to a resilient society in the Kingdom of the Netherlands. What does this ambition entail and how do we make it tangible?**

# THE VALUE OF ART AND CULTURE FOR SOCIETY

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Society is changing rapidly and the world seems to be in constant crisis. The COVID-19 pandemic, energy crises and climate change pose major problems. With globalisation, uncertainty and international instability are increasing. Globally, geopolitical tensions are running high. Closer to home, the crises surrounding asylum and migration, Groningen gas, the Dutch childcare benefits scandal and increasing polarisation in our society are major issues. There are challenges in terms of housing and liveability. The growing wage and wealth gap and decreased tolerance create unequal opportunities. They are all complex issues, with no easy solutions.

We can in no way eliminate these problems and they are too big to solve on our own. Society needs to act together. We wish to contribute to this. For example, by offering people opportunities to participate equally, to develop themselves (creatively) and to feel part of our society. We are strongly convinced that actively engaging with arts and culture can help make

societal challenges more visible and therefore discussable. Arts and culture bring people together and can provide new solutions and perspectives for action. Indeed, this is already happening in many areas of the cultural and creative sector.<sup>7</sup>

**Art and culture**

Art and culture are intertwined in a continuous interaction, but as individual concepts they are quite different. Art is the conscious creation of something beautiful or meaningful using skill and imagination. For example, think painting, modern media art or theatre. Art is part of culture, which refers to the shared values, norms, beliefs, traditions, art forms and behaviours that characterise a group of people and are transmitted from generation to generation. Art helps shape culture, but culture also leads to art. One could refer to it as the difference between aesthetics and ethics. Hence, we refer to 'art' and 'culture' as much as possible in this policy plan.

# CONTRIBUTION FROM THE SECTOR

Art and culture go hand in hand with social value and are in many ways indispensable for the resilience of people and society.<sup>8</sup> They contribute to the tasks we face in the Netherlands: equal opportunities, promoting well-being and bridging differences.<sup>9</sup> Creativity can help in solving social problems and in the major transitions of our time.<sup>10</sup> Examples include experiments, prototypes, living labs and innovation labs<sup>11</sup>, participative methods and change processes.<sup>12</sup> As a Fund, we pay special attention to the positive experience of cultural practice: an important condition for achieving social impact.<sup>13</sup> In addition having fun and relaxation, cultural practice has been demonstrated to have many positive effects. Consider positive developments related to bodily functions, mental well-being, meaning, quality of life, participation and daily functioning.<sup>14</sup> Cultural education and the amateur arts are therefore an essential part of Dutch society.

In addition, the Culture Council argues that the influence of cultural institutions extends beyond the cultural domain and its participants alone. For example, by reflecting on society, putting social issues on the agenda and contributing to public debate.<sup>15</sup> A study by Impact Centre Erasmus and TrueMotion on the social potential of arts and culture shows that cultural organisations, funders and industry associations recognise this role.<sup>16</sup> For example, they indicate that cultural and creative organisations have the potential to contribute to solving social issues. Talent development and cultural participation are mentioned as relevant and urgent social issues. While there are opportunities, some of the growth potential for the cultural sector remains untapped.<sup>17</sup> Collaboration with other societal domains in particular is proving difficult in practice. To achieve cross-sectoral successes, knowledge, expertise and healthy networks are essential.

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8 <https://www.rijksoverheid.nl/documenten/rapporten/2022/11/04/meerjarenbrief-de-kraft-van-creativiteit>  
9 Adviesaanvraag cultuurbestel van de toekomst, March 2023.  
10 State Secretary Uslu during the Huizinga Lecture, December 2022.  
11 In the spotlight, growth potential for the cultural sector through contributions to societal challenges, research commissioned by the Permanent Committee on Education, Culture and Science of the House of Representatives, Berenschot, June 2023.  
12 Similar to design thinking, a methodology in which the power of design is central.  
13 [www.lkca.nl/ opinie/ waarom- moet- kunst- bijdragen- aan- maatschappelijke- opgaven- kunst- is- toch- waardevol- op- zich/](http://www.lkca.nl/ opinie/ waarom- moet- kunst- bijdragen- aan- maatschappelijke- opgaven- kunst- is- toch- waardevol- op- zich/)  
14 Kunst als (ver)wondermiddel, LKCA, 2023  
15 Advies aanvraag- en beoordelingsproces BIS 2025-2028. Council for Culture, 2023.  
16 Impact - Van gonswoord naar integrale aanpak. Boekman Extra 41, June 2023.  
17 In de schijnwerpers, groeipotentie voor de culturele sector door bijdragen aan maatschappelijke opgaven, research commissioned by the Permanent Committee on Education, Culture and Science of the House of Representatives, Berenschot, June 2023.

7 In de schijnwerpers, groeipotentie voor de culturele sector door bijdragen aan maatschappelijke opgaven, onderzoek in opdracht van de Vaste Commissie OCV van de Tweede Kamer, Berenschot, June 2023.

## OUR CONTRIBUTION

Together with partners, the Cultural Participation Fund provides the framework conditions required to give as many people as possible access to arts and culture, so that they can contribute to, or be part of, a resilient society. That is where our strength lies.

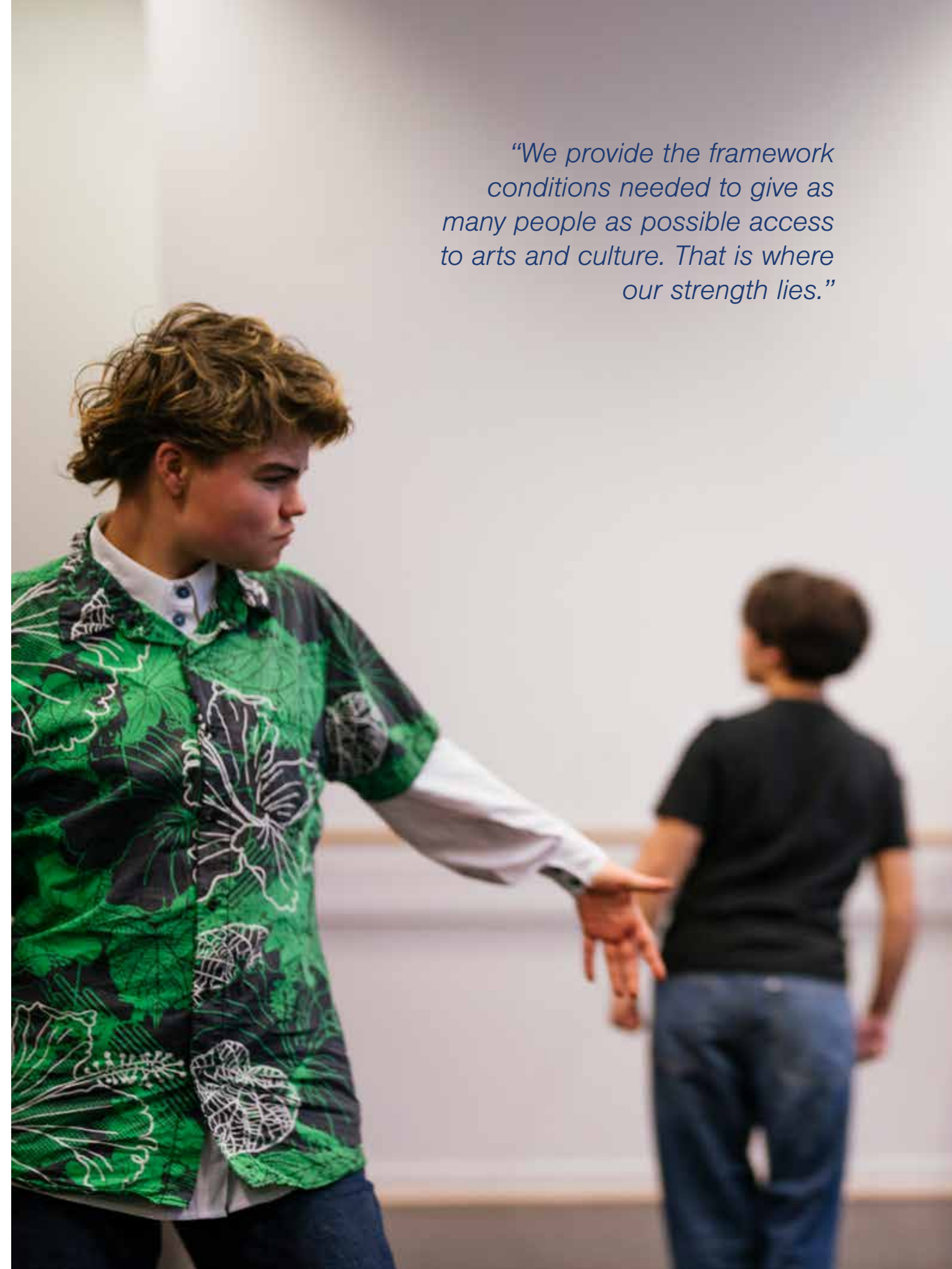
Stakeholders appreciate the way we are fulfilling that mission so far. They indicate that the Fund is open-minded and easily accessible for applicants. They mention that our advisors are helpful and are open to all kinds of ideas. We wish to maintain this. In addition, we will place an even greater focus on our impact on society in the coming policy period, as both a guide and a yardstick. For example, in the goals and criteria of our grants and the choices of our policies. Together with the field, we monitor whether cultural reach among Dutch people and its intended social effects are actually being realised. We encourage collaboration between the cultural and social fields.<sup>18</sup> We are already doing this by encouraging cross-sectoral collaboration between different domains in society. We plan to maintain an active approach to this.

This is more effective with a hands-on approach. For this reason, we are part of regional and local networks or ecosystems. This allows us to better (and with a greater sense of existing relationships) connect with activities, target groups, opportunities and partners in specific regions. This way we gain a better understanding of the different conditions required to make arts and culture more accessible in regions. This also helps us to spread our commitment, so that we can support regions in the best possible way.

With this, our ambition for the sector will change. Our focus will move from 'giving impetus to organisations and developments in the cultural sector' to 'giving impetus to an accessible, stable and social sector through national alignment and a solid financial base'. With a greater emphasis on stability, signalling and coordination, we will be able to increase the impact of the sector. We stand for integrated policies that make us stronger and more agile. For and *with* the cultural sector.

We are taking an even greater lead in promoting the broad social importance of cultural participation.<sup>19</sup> This is how we contribute to a resilient society.

*“We provide the framework conditions needed to give as many people as possible access to arts and culture. That is where our strength lies.”*



<sup>18</sup> Self-evaluation by the Cultural Participation Fund 2018 - 2022, Cultural Participation Fund, 2023.

<sup>19</sup> Hart voor de zaak – Cultural Participation Fund stakeholder survey, BMC, 2023.





### 3. OUR ROLE

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**We have a clear mission and are highly motivated to fulfil it in the coming years. We are aware of our role and position.**

As a national culture fund, our public mission is to encourage active participation in culture and promote innovation. We contribute to a resilient society by promoting equal opportunities, forms of culture, methods of production and collaboration. Unlike the other five state cultural funds<sup>20</sup>, we do not focus on a specific discipline. We are there for all Dutch people, in whatever disciplines or fields they are active. In doing so, our focus is on children, young people, amateur artists and participants in cultural activities and processes.

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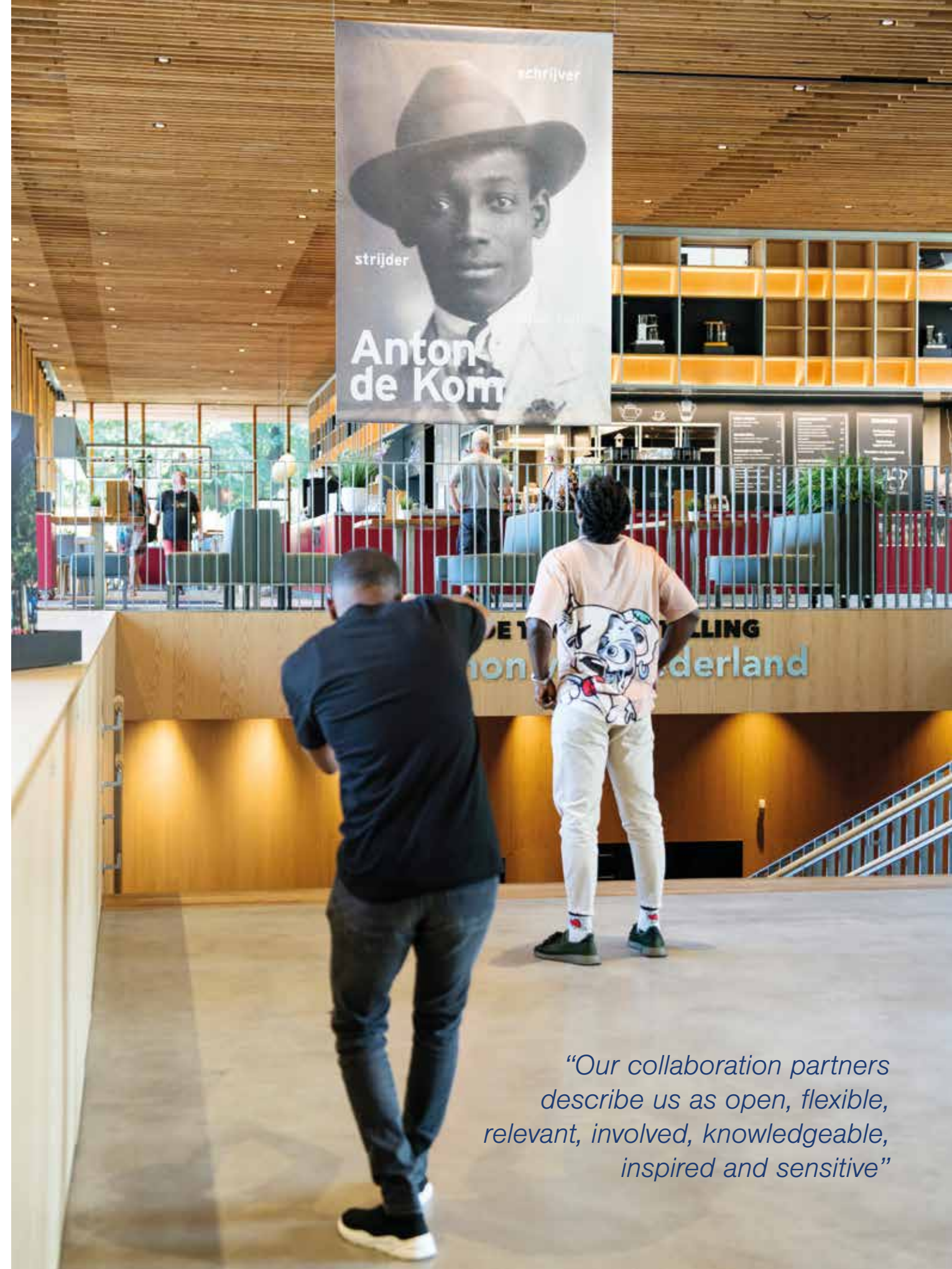
Our schemes and policies enable active cultural participation. We are active in three sub-sectors: amateur arts (all non-professional art practice outside school, including talent development towards professional practice), co-creation (art and culture with and by participants and communities) and cultural education (practice in and around education). We provide grants across the Kingdom and tailored to the needs of the field, advising applicants, liaising and arranging meetings with the field. We bring about lawful, effective and efficient spending. With the knowledge we gain in this process, we advise policy partners and adjust our own policies when necessary.

In doing so, we are committed to a solid cultural infrastructure everywhere in our Kingdom, to ensure that culture is accessible to all and can be of social value. We take into account differences between regions and work with regional and local partners on (local) strengthening. Through them, as a national fund, we are also close to our applicants and target groups, contribute to future-proof networks or 'ecosystems' for arts and culture, and can more effectively encourage cross-sector collaboration. In addition, it is of utmost importance that our cultural policy is equitable. This means making an extra effort to reach target groups for whom the distance to cultural participation is greater than for others. We focus on removing factors that cause such inequality.

From this role, the Fund has built a solid and reliable position over the years. Our cooperation partners and applicants broadly appreciate our role and position and are positive about the way we work together.<sup>21</sup> They describe us as open, flexible, relevant, committed, knowledgeable, inspired and sensitive to needs of others. Our stakeholders encourage us to take on a signalling role. We do this by putting current issues on the agenda, stimulating innovation and feeding the field (even) more with knowledge.

<sup>20</sup> Performing Arts Fund NL, Mondriaan Fund, Creative Industries Fund NL, Netherlands Film Fund and the Dutch Foundation for Literature.

<sup>21</sup> Waarderingsonderzoek onder stakeholders en aanvragers, BMC, 2023.



*“Our collaboration partners describe us as open, flexible, relevant, involved, knowledgeable, inspired and sensitive”*





## 4. OUR POLICY

What do we observe, what is required and what do we do?  
This is set out in our six policy choices.

# 1. WE AIM TOWARDS SOCIAL IMPACT

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**WHAT WE OBSERVE** – In the coming period, we will put the social impact of our Fund even more at the heart of our work. In doing so, we not only want to identify whether we have an impact and how significant it is, but we also wish to properly manage it.<sup>22</sup> What do we actually want to achieve and how do we think we can make an impact? How can our activities contribute to continuously increasing our impact? To do so, we need to measure, learn and improve. To increase the sector's impact, grants are an important tool. But there is more: by matching our schemes with flanking policies, we support awarded applicants in implementing their activities. We connect them with each other and/or provide the tools they need to increase their impact. On page 45, we explain in more detail what we mean by flanking policies.

**THIS IS REQUIRED** – Cultural activities have social impact. In the coming period, we want to be able to better identify exactly what that impact looks like. This will allow us to make better choices and focus our efforts more on that impact. We give space to applicants to work with qualitative targets and experiments. We then monitor these processes to better understand what works well and where there is a need for (financial) support. We can also encourage applicants (for instance in cooperation with the Ministry of Education, Culture and Science and other ministries) to develop activities focused on specific themes. A good example is the collaboration with the Ministry of Education, Culture and Science and the Ministry of Health, Welfare and Sport on the mental health of young people.

The Fund works with the Theory of Change (ToC). This tool is our guide in determining and monitoring our impact. It helps us reason from social impact and makes it clear how we contribute to change. There is a fund-wide ToC that sets the frameworks for

the ToCs we prepare for each scheme. The ToC is thus always up to date and aligned with the various schemes. The ToC indicators form the basis for the evaluation's research questions. In this way, we gain insight into the extent to which a scheme achieves its purpose and what areas for improvement of the scheme are for the new policy period.

To this end, research is essential. Not just reactive and evaluative, but proactive and exploratory: where and how can we make the most impact? We will explore opportunities for strengthening resilience in our society. For example, we do this by comparing government policy, trends among our target groups, scientific findings, network analyses and case studies. We are also exploring the possibility of collaborations with scientific institutions, for example through stipends. Thus, we identify new themes and target groups to pay special attention to and aim to avoid blind spots as much as possible.

## WHAT WE DO!

- ⬡ We have a specific understanding of what we mean by social impact.
- ⬡ Social impact is a starting point for schemes and an important criterion for awarding grants.
- ⬡ We monitor and measure our social impact using the Theory of Change as a basis for continuous improvement of our activities.
- ⬡ Proactive impact research leads to sharp choices in themes and target groups.

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22 <https://www.lkca.nl/opinie/leren-van-impactmetingen-cultuursector>.



## 2. WE CONTRIBUTE TO A RESILIENT AND AGILE SECTOR WITH A FUTURE



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**WHAT WE OBSERVE** - Due to budget cuts and decentralisation, among other things, the cultural education and cultural participation sub-sectors are particularly vulnerable.<sup>23</sup> Fewer and fewer Dutch people have access to attractive, affordable amateur arts facilities in their immediate surroundings. A development, which has been further accelerated by the COVID-19 crisis.<sup>24</sup> Many existing organisations and workers in this sector have difficulty balancing their finances, partly due to the lack of sufficient (local) grants.<sup>25</sup> However, a fertile amateur sector is an indispensable foundation for the functioning of culture within a city or region, and thus essential for a strong cultural sector.<sup>26</sup> The state secretary's main aim on the road to 2029 is therefore to create a sense of calm and continuity.<sup>27</sup> In this way, we are working towards an order in which quality and social significance are central. A solid and stable system that is open and dynamic enough to respond to change.

**THIS IS REQUIRED** - In the coming policy period, we aim for a future-proof sector that is agile and resilient. This means creating a sector with a strong backbone. We contribute to the expertise of institutions, realising necessary competences, (financial) capacity and access to funding. We share knowledge and make it possible for institutions to exchange their knowledge. We are expanding the multi-annual schemes, thus strengthening the essential stable base of the sector. We also participate in talks between the state, provinces and municipalities to collaborate more to achieve good national coverage and promote the inclusion of cultural education in the educational curriculum. Finally, we argue for a legal framework to safeguard cultural participation.

The three cultural and creative sector codes of conduct (Diversity & Inclusion Code, the Fair Practice Code and the Governance Code for Culture) are essential tools to make the sector stronger and more future-proof. The codes provide institutions with concrete tools to improve their fair practice and supervision, to become more diverse and inclusive, and to increase their accessibility. In the coming policy period, we will therefore encourage the application of these codes. We are shifting from 'apply or practice' to 'apply and practice'. Our aim is for every organisation, regardless of its level of professionalism, to be able to take (measurable) development steps. This assignment also applies to us, which means we make sure that we comply with the codes.

### WHAT WE DO!

- ⬡ We are committed to an agile and resilient sector that can stand on its own two feet, for example by sharing knowledge, expanding multi-annual schemes and introducing a scheme for the amateur arts.
- ⬡ We promote the inclusion of cultural education in the school curriculum, a national accord on amateur arts and a legal framework for cultural participation.
- ⬡ We encourage the application of the three cultural codes: from 'apply or practice' to 'apply and practice'. Both with regard to applicants.

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<sup>23</sup> Beweging in het bestel, Council for Culture, 2022.  
<sup>24</sup> Self-evaluation by the Cultural Participation Fund 2018 - 2022, Cultural Participation Fund, 2023.  
<sup>25</sup> Invester in cultuur voor iedereen, Council for Culture, 2021.  
<sup>26</sup> Cultuur voor stad en regio, Council for Culture, 2017.  
<sup>27</sup> Adviesaanvraag cultuurbestel van de toekomst, 2 March 2023.

### 3. WE HAVE AN EYE FOR DIFFERENT REGIONS AND DO WHAT IS NECESSARY

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**WHAT WE OBSERVE** - Through our schemes and policies, we make culture in leisure and school time possible. The stakeholder survey shows great appreciation for the way the Fund fulfils this enabling role, especially from the viewpoint of professional organisations. At the same time, there remain potential applicants who are still unable to reach the Fund, or who find it inadequate. For example, research into the position and needs of informal networks shows that talented young creators desire more assistance when it comes to funds, grants and applications.<sup>28</sup> In order to raise awareness of support opportunities among local applicants, stakeholders advise us to make even greater use of local and provincial funds, governments and organisations such as cultural institutions and schools.<sup>29</sup> Furthermore, special attention needs to be paid to support in the Caribbean part of the Kingdom. There is a great desire for support on the islands themselves. Cultural differences, physical distance, lack of local cultural budgets and limited digital resources on the islands are still substantial barriers for applicants.

**THIS IS REQUIRED** - We continue to provide well-tailored support options. For instance, with the Cultural Education with Quality scheme, we are committed to strengthening the regional and local culture education infrastructure. In this scheme, we make a lot of room for plans that align with local situations, opportunities and networks. We also seek coordination with provinces and municipalities to ensure arts and culture are accessible to all.

In the coming period, we will start the 'Fund in the region' programme.<sup>30</sup> We believe it is especially important to invest in a strong infrastructure in the region. This partly is in the collaboration and interplay between present institutions, networks and creators and partly in the organisational level and strength of the institutions and creators themselves. Therefore, we carefully identify the infrastructure and opportunities regions provide for each sub-sector. What is the specific question of a region? What are the characteristics? What is currently being offered? What does the policy look like? Who collaborates with whom?

<sup>28</sup> FCP x KULT&ACE, final report 'informele netwerken', Kult&Ace, 2023.  
<sup>29</sup> Hart voor de zaak – Cultural Participation Fund Stakeholder Survey, BMC, 2023.  
<sup>30</sup> With support from the Werk aan Uitvoering (WaU) programme.

By identifying regional partnerships, we can better connect to them. After a previous successful pilot, we are again investing in (temporary) presence of the so-called regional brokers. They support informal and/or regional networks and help them on their way to applying to the Fund, as boosters and intermediaries.

Together with our partners, we determine how best to spread our efforts and activities. In doing so, we want to do justice to the regional differences that exist. One crucial success factor for cooperation is proximity. The aim of this regional approach is to connect more with potential target groups, offer them more tailor-made guidance and strengthen and connect local networks into 'cultural ecosystems'. And also to encourage cooperation, including with other areas of society. In the Caribbean part of the Kingdom, we can thus also contribute structurally to a cultural climate that is accessible to the local population and builds a bridge with the sector in the European part of the Kingdom. Collaboration with local and national partners is very important here.

#### WHAT WE DO!

- ⬡ With 'Fund in the region', we are strengthening regional networks.
- ⬡ We identify opportunities and possibilities by region.
- ⬡ Together with the regions (at board and organisation level), we determine where and how we can best support them.
- ⬡ We deploy regional 'brokers' as a link between informal and/or regional networks and the Fund.

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# 4. WE REMOVE BARRIERS FOR APPLICANTS

**WHAT WE OBSERVE** - ‘I believe it is important for the cultural and creative sector to be accessible to everyone. If we want everyone to be able to participate, we need to ensure that there are no more barriers.’<sup>31</sup> We endorse these words of the state secretary. Providing equal opportunities starts with access, everywhere and for everyone. Nevertheless, this is still lacking in the sector. For instance, grants often go to established institutions and not enough has yet been achieved in terms of accessibility, diversity (human differences) and inclusiveness (how those differences are dealt with).<sup>32</sup>

Over three-quarters of our applicants are satisfied with the application procedures of our schemes, surveys show.<sup>33</sup> As examples of what goes well, they cite the clear flow of the application, the online application environment and the motivation for our decision. Despite this, things can always be improved, done faster and with less effort. There are also groups and organisations that do not apply, even though they would be eligible. We will therefore continue to work on accessibility of our procedures and language in the coming policy period.

**THIS IS REQUIRED** - We have already set a lot in motion to lower barriers and we will continue to do so in the coming period. For instance, we facilitate procedures for applicants by giving them the opportunity to provide an oral explanation wherever possible, whether in the form of a video interview or otherwise. With support from the Work on execution (WaU) programme, we are investing in digital accessibility and (inclusive) services. This is how we are able to lower procedural barriers. We do this through our 'Versnelling digitale agenda' programme and the 'FCP Academie', our internal learning and development platform. We simplify accountabilities by placing less emphasis on achieving performance requirements and financial reporting. We also give more space within the applications to activities that may have been difficult to foresee at the outset, but which prove necessary in practice to achieve better results.



Applicants want the freedom to learn and adjust during project implementation. We offer them that freedom, even if it means that the final implementation will differ from the application originally submitted as a result. This includes accompanying activities and grant opportunities that help applicants facilitate the application process and make their activities accessible. Finally, with specific grant opportunities, we will focus on the target groups who experience distance from cultural participation, and the societal barriers that contribute to that distance.

## WHAT WE DO!

- ⬡ We are increasing the (digital) accessibility of our schemes for different target groups and remove barriers for applicants.
- ⬡ We are improving our services and making them more diverse and inclusive.
- ⬡ We are developing schemes and procedures for specific target groups and in consultation with target groups themselves.

31 'De kracht van creativiteit', multi-annual letter, 4 November 2022.  
32 Cultural Participation Policy Review 2001 – 2020.  
33 Applicants Appreciation Survey, BMC, 2023..



# 5. WE COLLABORATE AND SHARE KNOWLEDGE

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**WHAT WE OBSERVE** - The Cultural Participation Fund cannot function without cooperation. By being open to others and collaborating with them, we are more able to move with changes in our field of work. This is how we maintain clout and remain agile. An important partner is the Landelijk Kennisinstituut Cultuureducatie en Amateurkunst (LKCA). The LKCA draws on our and their own practical experience to develop (policy) knowledge and distribute the findings we gain together. We also collaborate with all kinds of cultural institutions, associations, heritage institutions, schools, other funds, municipalities, provinces, ministries, knowledge institutes, industry associations and social institutions. We also enable cultural initiatives and schools to share and exchange knowledge and experience. Our stakeholder survey shows that without exception, our cooperation partners are (very) positive about the way we work together.

**THIS IS REQUIRED** - Full steam ahead, then, as we see new challenges ahead in the coming policy period. In addition to all other partnerships with the National Culture Funds (see appendix), we work together with them on an optimal talent chain from amateur to professional, as well as socially oriented themes. For example, we are exploring collaborations with the Creative Industries Fund NL, joint programmes for 'Platforms for design-based learning and Participatory design'. We want to contribute to a resilient society. Therefore, we will collaborate across sectors more often than before, or encourage others to do so.<sup>34</sup> For example, we want to further develop our collaboration with the social domain, but also work with other social sectors. As a Fund, we cannot do this alone, so we seek cooperation with other governments. In this way, we hope to reach clear agreements between the three layers of government based on a separation of responsibilities.

34 Krachten bundelen in cultuur, zorg en welzijn, Dilemma's en oplossingen bij samenwerken over sectorgrenzen heen, LKCA, Utrecht, March 2023.

35 This involves collaboration with applicants who themselves co-determine the distribution and allocation of contributions by funds



“Critical friends participate in developing schemes”

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We also want to explore new ways of collaboration in the coming period, for example in the form of participatory grantmaking.<sup>35</sup>

In that line, we are now developing the first working methods, for example using so-called critical friends who think along from the target group when developing a scheme. We do not think for or about people, but support them and align ourselves with their wants and needs.

We also actively seek and encourage cultural cooperation with and between the four countries of our Kingdom. This is how we remain aware of our shared history and can build inclusive, democratic, resilient societies. Good stakeholder management is essential for this.

## WHAT WE DO!

- ⬡ We collaborate with partners that are important to us.
- ⬡ We improve our stakeholder management and related knowledge sharing.
- ⬡ We give special attention to opportunities for cross-sectoral cooperation.
- ⬡ We explore the possibilities of participatory grantmaking.

# 6. WE SEE COMMUNICATION AS A PREREQUISITE FOR OUR (REGIONAL) ROLE

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**WHAT WE OBSERVE** - About three-quarters of applicants are satisfied with our communication. Yet the Fund's reputation in certain parts of the cultural world still leaves much to be desired.<sup>36</sup> In addition, in line with the desire for social broadening, we will also have to work on our reputation outside the cultural sector. The stakeholder and applicant survey shows that it is not always immediately clear to applicants what we as a Fund stand for and what we can do for them. This is an area we can certainly still improve in.<sup>37</sup>

**THIS IS REQUIRED** - To create a level playing field, we target those who experience disadvantage, with a specific focus on children and young people. This is how we ensure that all Dutch people can participate. We make efforts to identify these target groups and get to know them. We make sure they come into contact with us, or a nearby cultural activity or institution funded by us. We do this by means of our own communication channels and through collaborations with others. For example, think of existing regional culture coaches and networks.

Collaborations with other sectors and domains require knowledge of new networks and language. These sectors are organised differently, have different interests and desires, use different terminology and have different values than (the institutions in) the cultural sector. We take the time and space to understand and reach these new audiences. Furthermore, we want to support applicants in establishing connections so that future-proof partnerships emerge.

In doing so, the Fund aims to have an active attitude and be approachable, accessible and visible. This is important, especially in a sector that is not completely formally organised. Our target groups (amateurs, autodidacts, informal networks and communities) are often not legal entities, but individual, flexible, hybrid and multidisciplinary initiatives and partnerships.

They often have to find the way themselves. In addition, these groups often have little confidence in the government and it is not necessarily in their culture to apply through the formal steps of the Fund. We want to prevent these creators and groups from falling between the cracks. Therefore, we identify who and where these groups are, and provide tailor-made schemes. In this way, we hope to better match the 'customer journey' of (potential) applicants. Regional and local institutions can play a mediating role here.

## WHAT WE DO!

- ⬡ We target those Dutch people who experience disadvantage, with a particular focus on children and young people, and ensure that they reach out to us or to a funded cultural activity or institution in their neighbourhood.
- ⬡ We understand and reach new audiences and support applicants to make connections with others.
- ⬡ We are committed to this through and with the help of regional and local institutions.

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<sup>36</sup> FCP x KULT&ACE, final report 'informele netwerken', Kult&Ace, 2023.  
<sup>37</sup> Self-evaluation by the Cultural Participation Fund 2018 - 2022, Cultural Participation Fund, 2023.



## 5. OUR ACTIVITIES

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**In the coming period, we will implement various programmes within the sub-sectors of cultural education, co-creation and amateur art. With multi-annual grants, we provide the sub-sectors with much-needed continuity. We also facilitate pilots and projects and provide non-financial support in the form of flanking policies.**

HOW IT WORKS

SUB-SECTORS

To achieve the goals from our policy framework, contribute to social impact and provide a clear structure to our offerings, we engage in three sub-sectors.

⬡ **Amateur arts:** focusing on art practice and talent development for non-professionals, art students and informal circuits (goals 3, 4 and 5 from the policy framework).

⬡ **Co-creation:** aimed at equal participation in culture under the guidance of a professional artist or institute or as part of a community (goals 2, 4 and 5 from the policy framework).

⬡ **Cultural education:** aimed at providing and renewing cultural education in and around education (goals 1, 4 and 5 from the policy framework).

For each sub-sector, we develop a programme with grant schemes and flanking policies. In addition, within these sectors, we specifically focus on active heritage participation and internationalisation.

GRANTS

There are three types of schemes through which we provide the sector with a stable base and enable innovation and growth. When developing and setting up grant schemes, we seek the right balance between due diligence and legal certainty on the one hand and simplicity and easy accessibility on the other. We simplify where possible ('as few requirements and criteria as possible') and match the administrative burden to the amount of the grant. These are our types of schemes:

⬡ **Multi-annual support**  
With our multi-annual schemes, we provide the sub-sectors with a strong foundation. We fund institutions whose position and contribution bring value to the sector as a whole and take sustainable responsibility for it. We offer institutions stability, continuity and the opportunity for further professionalisation. In doing so, good cross-country representation is important

⬡ **Project grants**  
With our project schemes, we focus on growth within the sector. We offer applicants the opportunity to develop as an institution, either by theme or by target group.

We support a wide range of creators, activities, projects and (cross-sectoral) collaborations. With different grant amounts and procedures, we match the growth stage of applicants. We ensure a good fit with multi-annual schemes.

⬡ **Open calls and grants**  
Through open calls and grants, we enable innovation and respond flexibly to new social audiences, developments, themes, opportunities and questions.

Through open calls and grants, we encourage knowledge development and innovative projects and create experimental space for the sector. In this way, we enable policy renewal, which may eventually lead to new project schemes. By aligning the open calls better with our (policy) development, we deploy this tool in a targeted way and avoid proliferation.

FLANKING POLICY

With our flanking policy, we offer sub-sectors and applicants non-financial support for their development and cooperation. In doing so, we distinguish three main types:

⬡ **Research**  
The Fund places great value on research: to gauge, learn and improve. Gauging, to make visible what the Fund's efforts are delivering. Learning, from insight into the elaboration of schemes. This allows the Fund to make adjustments where necessary and prepare optimally for new schemes. Improving, by using insights to do even better in the future. This is an ongoing process that will receive attention throughout the policy period. We share our studies with the field to hold ourselves accountable and make results transparent.

⬡ **Meetings**  
Through meetings and foreign visitor programmes, we encourage knowledge exchange and networking within the sector. In this way we promote collaboration and coordination between applicants, but also between applicants, fund and other (international) stakeholders.

⬡ **Support**  
Finally, we offer support and guidance to target groups and honoured projects. For example, when writing of a good application. This can be done by making budget available to develop a project plan or to enlist help in doing so. We already do this in the Caribbean part of the Kingdom. We also offer honoured projects, where necessary and appropriate, coaching or peer review. For example, in support of making a transition.

**ACTIVE HERITAGE PARTICIPATION AND INTERNATIONAL COLLABORATION**  
With targeted investments in amateur art, co-creation and cultural education, we meet the first three goals of our policy framework. In addition, the State Secretary identifies two specific goals aimed at supporting active heritage participation and international cooperation. In the previous policy period, we translated these goals into our own schemes. During the upcoming period we will take an integrated approach, in which we combine heritage and international cooperation (partly) as part of other existing schemes. Therefore, we offer the three sub-sectors more space and opportunities to work on these goals within projects as well. In addition, we are developing chapters with earmarked budgets within schemes that do focus specifically on heritage participation and international cooperation.

⬡ **Active heritage participation**

In our multi-annual Co-creation scheme, we offer structural support to heritage events. In the project schemes, we focus on intangible heritage/popular culture, heritage education, oral history and supporting heritage volunteers. We also align with developments within the Council of Europe's Faro Framework Convention and the UNESCO Convention on the Protection of Intangible Cultural Heritage/ Popular Culture. We do this in collaboration with partners such as the Dutch Centre for Intangible Cultural Heritage, Overleg Provinciale Erfgoedinstellingen Nederland (OPEN) and the Cultural Heritage Agency. As part of the grant scheme aimed at talent development, we will specifically focus on 'the culture' as defined by the Dutch UNESCO Commission.<sup>38</sup>

⬡ **International collaboration**

We align with the International Cultural Policy.<sup>39</sup> Due to the limited budget for implementation of this policy, we will have to make choices, focusing mainly on the objective: 'promoting sustainable development, using the Sustainable Development Goals (SDGs)<sup>40</sup> as a guiding framework'. In doing so, we focus, for example, on long-term international partnerships that benefit international participation projects. Specifically, we will target the Netherlands' diaspora with a specific scheme. We enable exchange, between cultural groups, the cultures of countries of origin and Dutch culture. We are also exploring the possibility of a scheme for refugees. Our aim is to make a positive contribution to mental well-being, and social cohesion between people from different cultural backgrounds by promoting cultural exchange. In doing so, we give special attention to the focus countries Indonesia, Turkey, Morocco, Suriname and Ukraine from the International Cultural Policy. Furthermore, in line with the EU Work Plan for Culture 2023-2026, we offer financial support to institutions to enable European cooperation to connect with European partners such as Creative Europe, Culture Moves Europe, Horizon Europe and the Erasmus+ programme.

38 Nederlandse UNESCO Commissie: On(ver)vangbaar – de innovatieve kracht van the culture. November 2023.  
39 Internationaal Cultuurbeleid, ministerie van OCW en ministerie van Buitenlandse zaken, 2023.  
40 <https://sdgs.un.org/goals>

**PROGRAMME FOR AMATEUR ARTS**

- WHAT?**
- Innovation and development of culture (creators) in the informal circuit.
- FOR AND WITH WHOM?**
- ⬡ (Self-taught) non-professional artists
  - ⬡ Institutions, associations and groups for amateur art
  - ⬡ Talent development institutions that make sustainable work of mentoring talented non-professional artists

**IN SHORT**

We want as many Dutch people as possible to engage in culture in their free time. A strong and healthy amateur arts sector is essential for this, but it is precisely this sector that has seen many cuts in recent years. In the coming policy period, we will therefore provide funding to strengthen the amateur arts. For example, for strengthening the infrastructure of cultural institutions that increase accessibility (in the region). In addition, we want to explore whether we can also directly support Dutch people living below the poverty line. This is possible with small personal grants, for buying an instrument or being able to participate in music lessons, for example.

Moreover, it is not self-evident for talents to be able to develop towards professional mastery. For example, because supply is lacking, there is no recognition for their artistic quality or because they (want to) develop themselves informally. These talents deserve the opportunity to make

strides in their professionalism. That could mean moving on to professional arts education, receiving grants from the other state cultural funds and/or developing as cultural entrepreneurs. In line with our previous focus on 'urban arts' and the mandate to target young people, with talent development we focus specifically on nightlife, pop culture and 'the culture'<sup>41</sup>.

We support and improve the talent chain by also funding activities with arts education students. With a clear definition of 'professional', we also make it clear to self-taught creators until when in their artistic career they can apply for a grant from the Fund.

**HOW WE MAKE AN IMPACT**

Dutch people have opportunities to actively engage with arts and culture in their own village or neighbourhood, contributing to a multicoloured and vibrant society. It also gives them a chance to participate and express themselves (creatively). Moreover, they can develop their creativity further. People feel connected, to their environment and to others. They shape artistic expressions together with their fellow countrymen and build a larger social network for themselves. Talents feel seen, can develop and thus contribute to the multicolour and polyphony of society.

41 Nederlandse UNESCO Commissie: On(ver)vangbaar – de innovatieve kracht van the culture. November 2023.

OUR PLANS FOR 2025 – 2028:

Programme	Scheme/focus	Budget
Multi-annual support	- Schemes for institutions structurally working on talent development	€5,700,000 a year.
Projects	- Schemes for amateur arts groups and associations - Schemes for institutions, coaches, informal networks and the talent chain focused on talent development	€3,202,000 a year.
Open calls and grants	- TBD	€500,000 a year.



PROGRAMME FOR CO-CREATION

WHAT?

Equal partnerships in making culture in, with and for society.

FOR AND WITH WHOM?

- ⬡ Cultural institutions and professionals engaging amateurs and participants in cultural processes and art development
- ⬡ Various cultural communities in the Kingdom
- ⬡ Cross-sector collaboration

IN SHORT

Within this sub-sector, we focus on co-creation as a discipline in which participatory processes are central. We do this in three ways:

First, we enable cultural institutions or artists to develop and equally implement projects in which different groups of participants or communities work together to create cultural policy, debating culture or artistic expressions, as we previously subsidised with the MeeMaakPodia (Creating together schemes). For example, think of (future-oriented) works of art or performances. In this way, we contribute sufficient expertise and capacity in the sub-sector to develop participatory projects.

We also support different communities and their cultures with the aim of contributing to solidarity, justice and/or healing. Think of people with minimal disposable income, diaspora in the Netherlands or victims of failing government policies. In this context, we want to make it possible for individuals to apply jointly as a (local) community, even if they are not an institution or have a Chamber of Commerce number. We have a specific focus on intangible heritage/ popular culture.

Finally, we want to encourage cross-sectoral collaborations to give space to the role of arts and culture in social challenges. Consider, for example, cooperation with the care domain to promote people's well-being (formerly scheme Making Culture Together). Cross-sector collaboration offers different opportunities. From the cultural sector, we can contribute to the living environment, prevention, climate justice or youth work through reflection and deliberation, for example. Creating space for people, can offer new and different perspectives on problems. Through co-creation and fostering a culture of debate, more Dutch people will have the chance to be heard. In this way, we also contribute to support and new equitable solutions to major societal challenges.

HOW WE MAKE AN IMPACT

People are given opportunities to participate and tell their stories, about who they are and what concerns them. They meet others and work together, often beyond the boundaries of their own community or sector. Different cultures build mutual understanding and come to a new togetherness. People, from different histories and roots, feel part of a common culture. Vulnerable groups feel more resilient and find understanding. People can express their feelings and experience connection, healing and comfort. People reflect on social issues and arrive at new solutions and speculative fiction from different perspectives. In all these ways, people contribute to a resilient society through co-creation.

OUR PLANS FOR 2025 – 2028:

Programme	Scheme/focus	Budget
Multi-annual support	- Schemes for institutions, festivals and cross-sector collaborations	€2,945,000 a year.
Projects	- Schemes for institutions or artists focused on participatory art - Schemes for communities focused on slavery past, diaspora, heritage - Schemes for cross-sector collaborations, for example with the social domain	€5,925,000 a year.
Open calls and grants	- TBD	€500,000 a year.

PROGRAMME FOR CULTURAL EDUCATION

WHAT?

Linking cultural education activities in education, where possible, with culture in children and young people's leisure time.

FOR AND WITH WHOM?

- Children and young people
- Educational institutions
- Cultural institutions

IN SHORT

It is important for children and young people to be exposed to arts and culture in and around school. So that they get equal opportunities and can develop their creativity. We offer cultural institutions and schools opportunities to develop and perform culture in and out of school. We are continuing the Cultural Education with Quality (CmK) programme. In doing so, we are making

room for institutions to respond to the expected revision of the curriculum for cultural education in 2025-2026. Within this programme, we focus on strengthening the expertise and professionalism of cultural education specialists working within cultural institutions and in schools. Where it strengthens implementation, we coordinate with programmes set up by the Ministry of Education, Culture and Science to promote cultural education and equity.<sup>42</sup> We also contribute to and prepare for the possible inclusion of cultural education in the educational curriculum.

In addition, we continue to pay special attention to public awareness and collaborations between cultural institutions and schools for MBO, VMBO, practical education and secondary special education in the Netherlands. We believe it is essential that all children and young people are given the same opportunities and chances to develop themselves in a cultural sense.

<sup>42</sup> Consider, for example, the Ministry of Education, Culture and Science's 'School en Omgeving' programme. This programme aims to increase equal opportunities among children by encouraging enriched education. Within School en Omgeving, the programme 'Meer muziek in de klas' (now: 'Méér kunst en cultuur in School en Omgeving') was funded to promote equity in Dutch education.

An interim evaluation of the schemes for (V) MBO shows that it is difficult for cultural institutions to reach these schools and establish sustainable collaborations. This is partly due to high overload within teaching, understaffing of teachers and focus on basic skills. To boost outreach, we will lower the thresholds of the schemes in the coming period and relax the requirements for cooperation between cultural organisations and schools.

In the Caribbean part of the Kingdom, we are working to strengthen cultural education in schools. To do this effectively, we help cultural institutions on the islands to further develop their activities in collaboration with schools.

With regard to all the above ambitions, we also create opportunities to respond flexibly to new themes, developments and target groups, depending on how practice develops. Our package of cultural education schemes is thus much broader than just CmK.

HOW WE MAKE AN IMPACT

Children and young people have the opportunity to participate, meet each other, reflect on current issues in society, learn from themselves and their peers, and feel part of a culture through shared roots. They can also master important skills such as collaboration, creativity, listening to each other, turning imagination into new ideas and being open to differences. This allows them to participate both now and in the future and contribute to a resilient society.

OUR PLANS FOR 2025 – 2028:

Programme	Scheme/focus	Budget
Multi-annual support	- Schemes for Cultural Education with Quality (CmK)	€17,099,000 a year.
Projects	- Schemes for Cultural Education MBO, VMBO, VSO and PRO - Schemes for CmK on CdK	€2,192,000 a year.
Open calls and grants	- TBD	€500,000 a year.





## 6. OUR APPROACH

**If we want to achieve our ambitions, this requires an effective approach from our three clusters of Operations, Development and Realisation. In this chapter, we will explain for each cluster what we will do and where we will place emphases. A number of developments are relevant to the entire cultural sector: cultural codes, sustainability, distribution and accessibility, and digital transformation. As for these four policies, therefore, we not only improve ourselves, but we also help the field develop further.**

**OPERATIONS**

With activities in the areas of communication, facility management, finance, personnel and organisation, IT and application management and legal department, the Operations cluster supports and facilitates the implementation of grant schemes and (flanking) policy. Operations thus sets important financial, legal and technical preconditions for what we can do and deliver as an organisation.

**PERSONNEL AND ORGANISATION**

The ambitions in this policy plan place a strong demand on organisation and staff. With the Organisation Strengthening Programme in 2022, we took a big step in the development of our organisation. In the coming period, we will give ourselves enough space to reflect, make hard choices and build further. The review committee also encourages us to do so and we take this advice to heart. In practical terms, sufficient capacity is required to handle the expansion of multi-annual arrangements. For example, more schemes means more quarterly payments and annual responsibilities,

which also leads to peak load as they all come in at the same time. Good staffing by in-house and freelance colleagues is therefore essential.

In addition, impact-oriented working (via the ToC) requires specific skills among employees. More inclusive services, the application of cultural codes and the Open Government Act require us to continuously develop our knowledge, skills and professional attitude. Through our FCP Academy, we offer staff and members of advisory committees a tailor-made training programme and invest in our human capital. When recruiting, we work on the principle that diverse and inclusive teams make us better able to fulfil our mission and thus increase social impact. We are exploring the possibility of setting quotas on the composition of the organisation. We also wish to strengthen the internal ambassadorship of employees through internal communication.

**CHANGE IN INFRASTRUCTURE**

New ambitions and ways of working also require adjustments to the (digital) infrastructure. Maintaining contact with various target groups, for example, requires a solid CRM system. We are therefore prioritising its development in collaboration with the other clusters in the coming period. Cross-sector collaboration and funding structures require clear frameworks and accountability. At the same time, there are calls from applicants for

more agility and space in applications and justifications. Therefore, in the coming period, we will seek the right balance between good accountability based on financial and legal frameworks on the one hand and flexibility for applicants on the other. We are also investing in research and monitoring in the coming period. The way we measure impact affects the design of our application AIMS and our reports. With insightful dashboards, we also want to be able to make better data-driven decisions.

**ACCESSIBILITY AND COMMUNICATION**

By involving Operations early in the development of policies and regulations, we can deploy this specific expertise earlier and achieve better quality. At the same time, it helps to be able to adapt development processes in a timely manner to new or different needs and requirements. Operations will cooperate more with other state cultural funds to learn even better from each other's approaches. Finally, we are investing in improving our (digital) accessibility in the coming period. We will better identify the application process and customer journey, so that we can provide better and tailored support to applicants. Furthermore, finding, understanding and reaching new audiences is also a key ambition.

**DEVELOPMENT**

The Development cluster is responsible for preparing policies and making grant schemes and other policy instruments for the field. The challenge here is to arrange internally what is required in the different phases of the policy period. Thus, at the beginning of the policy period, the focus is on translating policy into instruments and we will have to ensure that the internal organisation can grow along with our social ambitions. Once the schemes are up and running, the challenge is precisely to hear back from colleagues and the field on what is or is not working and what is needed.

**PIVOTAL ROLE**

The cluster has an important pivotal role within the Fund and in the field in order to get from policy to implementation and vice versa. This requires clear principles and focus. By being clear on processes and expectations, we offer peace of mind. We may do less but what we do, we do better. We also invest in relationship management to target collaboration with the many different stakeholders, for example with provincial institutions or partners in new sectors.

**MORE IMPACT**

A key ambition of the cluster is to contribute to increasing the impact of the Fund's activities. For example, by working out how we approach policy development. Or by improving and standardising our tools. We can do this by involving applicants in the design, testing and evaluation of schemes. In addition, in line with the Fund's impact objectives, we develop flanking policies that help applicants implement activities.



We are also looking at how we can use existing and new partnerships strategically to have even more impact. All this requires us to continuously collect knowledge, both internally from each other and externally from our target groups. This way we know what works and what is needed. Under the motto 'practice what you preach', we also develop internal policies around current themes such as learning and improvement, diversity and inclusion, participative working, maintaining and expanding our own knowledge, expertise and networks.

**TIMELY ANTICIPATION**

A number of developments could have very big implications for the field and for us as a Fund. As a cluster, we actively keep our finger on the pulse so that we can adjust policies and policy instruments where necessary. For instance, a new funding system for municipalities will come into force in 2027 and a freeze in the municipal fund in 2026 is already leading to a halt on investments in arts and culture. This puts considerable pressure on active cultural participation, especially in smaller municipalities. We are also awaiting a new cabinet with a new minister for culture and new cultural policy. The Council for Culture will come up with an important opinion on system change after 2028. If cultural education is included in the educational curriculum, it may also affect our mission. With the societal broadening of culture, more questions are likely to come our way from other ministries on new themes, target groups and objectives.

**KNOWLEDGE MANAGEMENT**

Getting or collecting the right information to the right people at the right time: this is an important foundation for the work of our cluster.

There is always room for improvement in the way we communicate with each other- both internally and externally - about the choices and arguments to arrive at policy advice, policy instruments and ultimately social impact. We are committed to developing a knowledge agenda and time and space for mutual thought (internally and externally), from a constructively critical attitude towards the organisation and social developments.

We invest in research and monitoring. The Fund has prepared a 'Monitoring and Evaluation Plan 2025 - 2028'. This plan contributes to high-quality and unified execution of research, focusing on continuously increasing impact. Making the social impact of our activities visible concerns calculation and explanation: we make numerical analyses of the use of a scheme and conduct qualitative research on its impact in the form of case studies or narratives. In doing so, we use different (informal) sources of information and deploy various research methods. We also engage (scientific) knowledge partners to support us in this development.

**REALISATION**

The Realisation cluster is responsible for providing substantive guidance to grant applicants in arriving at a promising application, and for the procedural handling of grant applications. This makes the cluster an important link between the Fund and applicants. Clarity and flexibility are key principles in this respect. Some of the frameworks are clear. Another part requires coordination with applicants. On behalf of applicants, the cluster therefore has an important signalling function for the policy.



**LOW-THRESHOLD APPLICATION PROCESSES**

In the coming policy period, we will achieve clear, simple and easily accessible routes for our applicants. Through the Versnelling digitale agenda project (Acceleration of digital agenda Project), we are investing heavily in making application procedures, the website and underlying applications more digitally accessible. Moreover, we are exploring opportunities to work in even more data-driven ways. We are also ensuring clear internal processes. Standardisation reduces the workload and creates more room to respond flexibly to (future) changes. The starting point is to relieve the applicant as much as possible and make making the application procedure as accessible as possible.

**CONTACT WITH APPLICANTS**

In the coming period, we will invest in many ways to better and more accessible contact with applicants. In doing so, it is essential to have a good overview of key target groups, especially if they are unorganised and informal groups. We use the networks that are already in place and also deploy applicants as ambassadors. We also organise information sessions for schemes across the country. We work on the basis of a trust in applicants: we make sure we get the information we need, but do not overask. We look for new forms of application and accountability that fit well with applicants and take into account the specific thresholds they experience. We provide examples and, where appropriate, offer applicants opportunities to verbally explain a plan. In doing so, we are very much aware about what language we use. As a cluster, we are therefore taking a B1-level writing course.

INCREASING EFFECTIVENESS

It is important that all colleagues are aware of (upcoming) regulations. They and members of advisory committees need a unified view of the frameworks and criteria of schemes, and the quantitative and qualitative objectives we wish to achieve. This knowledge contributes to the quality and effectiveness of our advice. In addition, an overview of the overall fund field helps in supporting applicants. Finally, it is very important to ensure sufficient capacity and representativeness of committee members, including good representation from provinces and the Caribbean part of our Kingdom. We will also embed this in our *modus operandi*.

POLICIES

A number of developments are of ongoing concern. Both for us as an organisation and for the field. We have to deal with these developments ourselves, and we want to support institutions in their implementation. Where necessary, we conduct research (e.g. baseline measurements). This gives us insight into where we stand, in which areas we can make the greatest progress, and allow us to monitor it based on realistic expectations. To strengthen the policies, we will develop tools for the field. This may include knowledge and access to practical tools, but also vouchers to fund development on these policies at institutions.

CULTURAL CODES

The Culture Governance Code focuses on decent governance and supervision. The Fair Practice Code focuses on good working and contracting practices, based on the principles of fair pay, fair share and fair chain. The Diversity & Inclusion Code focuses on structurally embedding diversity and inclusion based on the 4 Ps: personnel,

public, programme and partners. These codes are important criteria in applications and justifications of schemes. We will also collaborate on the codes with the partners managing them: Cultuur+Ondernemen, Platform Arbeidsmarkt Culturele and Creatieve Toekomst (PACCT), Kunsten '92 and LKCA.

We ensure that our own governance structure is in order, that we comply with the relevant code and continue to move with social developments that call for supervisors. Today's world is dynamic and requires constant adjustment and reaction. We pay extra attention to preventing conflicts of interest (or the appearance thereof) and increasing social safety within (the immediate surroundings of) the organisation.

We also want to lead by example when it comes to fair practice. We will use any additional resources that may be distributed from the state to the basic infrastructure and the state cultural funds for fair practice among cultural organisations as effectively as possible for this purpose. In multi-annual schemes, we ask applicants to reflect on their role in fair practice: how can they set an example in their own environment in promoting fair practice? Fair practice is especially challenging for our sector, with many amateurs and volunteers. It requires clear frameworks and a change of consciousness. Even if it means that certain plans or activities may not be able to be implemented or in a modest form. We help applicants make this cultural shift.

When it comes to diversity and inclusion, as a Fund we want to set an example. We have carried out a baseline measurement and are working on a strategy with (measurable) objectives. The starting point here is that we

take a broad view of diversity (everyone has their own unique characteristics) and, as an organisation, determine what we need in order to perform our job to the best of our ability. We focus on an organisational culture where inclusive leadership, social safety and equality serve authentic connections. We also do more research on the wishes among target groups we are less familiar with. Finally, we explore opportunities to involve target groups in the making and review of schemes, for example through a form of participatory grantmaking. Our programmes already have a strong focus on being diverse and inclusive. We will continue along this line to further counter inequality in the sector and society by promoting representation and equity.

When applying cultural codes, enforceability is a challenge. Both for the sector (what can it handle?) and for the codes themselves. For example, if you want to adhere to the fair practice code and no extra money comes in, it will be at the expense of output anyway. Also, due to its informal nature, the amateur arts sector is less familiar and experienced with 'good governance'. We will take stock through research and establish and implement a realistic development strategy. In doing so, we distinguish between what we expect from professional organisations that we support on a multi-annual basis, and what we expect from smaller initiatives that we subsidise project-based (and often for much smaller amounts).

We support institutions to gradually professionalise. For example, with information on the codes or by making investments in professionalisation accessible through vouchers.

SUSTAINABILITY

We continue to fight hard for the future-proofing of the sector and the organisations within it. An important part of this is climate-neutral operations and reducing the ecological footprint, not least because this can promote healthy operations. We ourselves commission a baseline measurement and draw up a transition plan for sustainability. Together with OCW, we are exploring how the 2025-2028 grant period can act as an ingrowth model to give sustainability a structural place in the cultural sector.

In our programmes, we support institutions in making the energy transition, for example with vouchers and/or a matching scheme. We also encourage (in our flanking policy) institutions to use OCW's standardised questionnaire to reflect on their own goals towards the 2030 Climate Agreement and ask them to identify their own footprint. We enable projects that contribute to innovative solutions to climate challenges, thereby contributing to the sustainability of society. An example is the open call in collaboration with What Design Can Do on using participation and social design for climate-conscious solutions.<sup>43</sup>

43 What Design Can Do (WDCD) is an international platform that draws public attention to the social impact of design.



### COVERAGE AND ACCESSIBILITY

Understanding regional differences is a good and necessary basis for offering custom services. With support from the Werk aan Uitvoering (WaU) programme, we are investing in regional accessibility ('Fonds in de regio') and coverage of our efforts. In addition, the Realisation cluster keeps its finger on the pulse in monitoring the schemes so that we know where coverage and accessibility are less successful. We also adapt definitions, regulations, procedures and the digital infrastructure and make them more accessible to specific regions where possible. For example, consider a specific regulation or clauses for the Caribbean part of the Kingdom.

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We will collaborate even more with provinces, municipalities, culture coaches, network organisations and knowledge organisations to jointly enable good distribution and accessibility. 'Fonds in de regio' thereby provides support and information on local and regional opportunities for cultural practice. We create an approach and database that gives practical expression to this ecosystem thinking. We identify relevant regional information and make it transparent to sub-sectors and regions. In doing so, we take on a national leadership role.

### DIGITAL TRANSFORMATION

We make our digital application process low-threshold and accessible. We also use the latest technical insights to improve our monitoring and streamline processes. We are exploring the potential of AI in processing applications and exploring the possibilities of using AI for analysis, identifying new audiences and increasing our impact.

Cultural practice has changed with the rise of digital platforms. Digitisation offers new and innovative opportunities and solutions for co-creation and participatory processes. For the amateur arts and cultural education, it has taken on an increasingly important role. In addition, challenges around AI and digitalisation also require ethical decision-making. What is desirable and where are limits? We encourage the cultural sector to think carefully about how they intend to use digital tools in practice. We do this in collaboration with parties such as the Knowledge Institute for Culture & Digital Transformation DEN or the Utrecht Data School (UDS). Finally, digital transformation is also a societal challenge where cultural participation may play a role. Consider, for example, festival IMPAKT's project CODE, which aims to promote a fair and inclusive digital future. We can also explore our relationship to AI and digitisation through cultural participation.







## **BUDGET 2025 – 2028**

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Budget policy plan 2025-2028 (amounts in euros, price level 2023)

Revenue	2025	2026	2027	2028	TOTAL
INSTITUTIONAL GRANT					
Basic amount	22.130.000	22.130.000	22.130.000	22.130.000	88.520.000
Multi-annual scheme (CmK)	15.230.000	15.230.000	15.230.000	15.230.000	60.920.000
Working on Implementation	1.504.000	1.504.000	1.388.000	1.388.000	5.784.000
Cultural participation	5.075.000	5.075.000	5.075.000	5.075.000	20.300.000
Increase in multi-annual grant	1.063.000	1.063.000	1.063.000	1.063.000	4.252.000
Heritage events	400.000	400.000	400.000	400.000	1.600.000
Heritage education	600.000	600.000	600.000	600.000	2.400.000
Support of voluntary organisations	200.000	200.000	200.000	200.000	800.000
Transfer Contemporary use crafts (MF/SCI)	-200.000	-200.000	-200.000	-200.000	-800.000
Fair Pay	4.481.000	4.481.000	4.481.000	4.481.000	17.924.000
PROJECT GRANTS					
International cultural policy	207.000	207.000	207.000	207.000	828.000
Ministry of Health, Welfare and Sport	pm	pm	pm	pm	pm
Ministry of Finances	pm	pm	pm	pm	pm
Nationaal akkoord Amateurkunsten	pm	pm	pm	pm	pm
TOTAL REVENUE PRICE LEVEL 2023	50,690,000	50.690.000	50.574.000	50.574.000	202.528.000

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Budget policy plan 2025-2028 (amounts in euros, price level 2023)

Expenses	2025	2026	2027	2028	TOTAL
PROGRAMME FOR CULTURAL EDUCATION					
Multi-annual scheme (CmK)	15.230.000	15.230.000	15.230.000	15.230.000	60.920.000
Addition Fair Pay multi-annual grants CmK	1.869.000	1.869.000	1.869.000	1.869.000	7.476.000
MBO, VMBO, VSO and PRO projects	2.085.000	2.085.000	2.085.000	2.085.000	8.340.000
CmK projects Caribbean region	107.000	107.000	107.000	107.000	428.000
Open calls	500.000	500.000	500.000	500.000	2.000.000
PROGRAMME FOR CO-CREATION					
Multi-annual scheme Co-creation Institutions	400.000	400.000	400.000	400.000	1.600.000
Multi-annual scheme Co-creation Festivals	723.000	723.000	723.000	723.000	2.892.000
Multi-annual scheme Co-creation Festivals	1.500.000	1.500.000	1.500.000	1.500.000	6.000.000
Addition Fair Pay multi-annual grants Co-creation	322.000	322.000	322.000	322.000	1.288.000
Participatory art projects	850.000	850.000	850.000	850.000	3.400.000
Communities projects	1.500.000	1.500.000	1.500.000	1.500.000	6.000.000
Cross-sector projects	3.575.000	3.575.000	3.575.000	3.575.000	14.300.000
Open calls	500.000	500.000	500.000	500.000	2.000.000
PROGRAMME FOR AMATEUR ARTS					
Multi-annual Talent Development Scheme Institutions	4.077.000	4.077.000	4.077.000	4.077.000	16.308.000
Multi-annual Talent Development Scheme Festivals	1.000.000	1.000.000	1.000.000	1.000.000	4.000.000
Addition Fair Pay multi-annual grants Amateur arts	623.000	623.000	623.000	623.000	2.492.000
Amateur arts groups and organisations projects	702.000	702.000	702.000	702.000	2.808.000
Talent development projects	2.500.000	2.500.000	2.500.000	2.500.000	10.000.000
Open calls	500.000	500.000	500.000	500.000	2.000.000
OTHER					
International cultural policy	75.600	175.600	175.600	175.600	702.400
Fair Pay project grants	992.400	992.400	992.400	992.400	3.969.600
Werken aan Uitvoering (WaU)	1.504.000	1.504.000	1.388.000	1.388.000	5.784.000
Incidental grants	250.000	250.000	250.000	250.000	1.000.000
European Youth Orchestra	19.000	19.000	19.000	19.000	76.000

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Budget policy plan 2025-2028 (amounts in euros, price level 2023)

Expenses	2025	2026	2027	2028	TOTAL
FLANKING POLICY					
Monitoring & Research	600.000	600.000	600.000	600.000	2.400.000
Meetings	450.000	450.000	450.000	450.000	1.800.000
Support	175.000	175.000	175.000	175.000	700.000
Policies	424.000	424.000	424.000	424.000	1.696.000
Communication - Schemes	125.000	125.000	125.000	125.000	500.000
APPARATUS COSTS					
Apparatus costs (excl. WaU)	7.412.000	7.412.000	7.412.000	7.412.000	29.648.000
Apparatus costs personnel	6.212.000	6.212.000	6.212.000	6.212.000	24.848.000
Apparatus costs equipment	1.200.000	1.200.000	1.200.000	1.200.000	4.800.000
TOTAL EXPENSES PRICE LEVEL 2023	50.690.000	50.690.000	50.574.000	50.574.000	202.528.000

Commentary on budget

The budget is based on an average amount per year, rounded to the nearest thousand.

INCOME

We budget the grant from Ministry of Education, Culture and Science at €48,979,000 excluding funds for Werken aan Uitvoering (WaU) programme. Income from withdrawn grants, lower settlements and interest are included in the annual operating budget and are thus not disclosed in this multi-annual budget.

APPARATUS COSTS

Since the Fund's inception, the scope of its deployment has steadily increased. This trend will continue in the new policy period, and we are therefore taking into account a growth in staffing and additional overheads. Total personnel and equipment costs amount to €7,412,000 per year. This is 15.07% of the grant from the Ministry of Education Culture and Science, within the standard set by the Ministry for apparatus costs and a percentage the Fund will not exceed.

ACTIVITY EXPENSES

Activity expenses relate to grants to be awarded and other activity expenses under our three programmes: Cultural Education, Co-creation and Amateur Arts.

For the multi-annual schemes, an amount is available for Fair Pay. In Cultural Education, due to the matching principle, this will be an additional contribution. For the other multi-annual schemes, the grant ceiling is increased to make the amount available to the applicants. With regard to the other activity expenses, it concerns the grant to be issued on the basis of International Cultural Policy, Fair Pay funds for the project grants, the Werken aan Uitvoering programme and incidental grants. For ICB and Fair Pay, these funds will be added to the schemes in the three programme lines.

FLANKING POLICY

Flanking policy funds focus on supporting schemes. Based on this post, research into the impact of the schemes is conducted, meetings are organised to meet the needs of the sector and key issues such as sustainability and the codes are addressed. The growth on flanking policies compared to previous policy period comes from the need to support the sector more broadly than just grants.





**THERE IS NO  
CULTURE WITHOUT YOU!**

This policy plan, in addition to all policy documents and research, is the result of many conversations with stakeholders, applicants and staff of our Fund.

These conversations have inspired us immensely. This plan is the tangible result of that. Full of enthusiasm, we are hard at work and we want the implementation of this plan to be food for further thought as well. About what culture does with us and what that requires from our Fund. For this reason, we invite everyone to continue contributing, engaging in conversations and participating with us.

A question? A great idea? Want to organise a meeting? Please let us know!

## APPENDICES

# SOURCES USED

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- ⬡ Advice application and review process BIS 2025-2028, Council for Culture, 2023.
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- ⬡ Cultuur voor stad en regio, Council for Culture, 2017.
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- ⬡ Diversiteit in de culturele sector - Een aanzet tot zinvoller definiëren en meten, Boekman Extra 42, June 2023.
- ⬡ FCP x KULT&ACE, final report ‘informele netwerken’, Kult&Ace, 2023.
- ⬡ Hart voor de zaak – Cultural Participation Fund Stakeholder Survey, BMC, 2023.
- ⬡ Huizingalezing, December 2022.
- ⬡ Impact - Van gonswoord naar integrale aanpak. Boekman Extra 41, June 2023.
- ⬡ In de schijnwerpers, groeipotentie voor de culturele sector door bijdragen aan maatschappelijke opgaven, commissioned by the Permanent Committee on Education, Culture and Science of the House of Representatives, Berenschot, June 2023.
- ⬡ Internationaal Cultuurbeleid, Ministry of Education, Culture and Science and Ministry of Foreign Affairs, 2023.
- ⬡ Investeer in cultuur voor iedereen, Council for Culture, 2021.
- ⬡ Krachten bundelen in cultuur, zorg en welzijn, Dilemma's en oplossingen bij samenwerken over sectorgrenzen heen, LKCA, Utrecht, March 2023.
- ⬡ Uitgangspunten-cultuursubsidies-2025-2028.
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- ⬡ Self-evaluation by the Cultural Participation Fund 2018 – 2022, Cultural Participation Fund, 2023.

# COLLABORATION NATIONAL CULTURAL FUNDS

**The six national cultural funds, the Netherlands Film Fund, Cultural Participation Fund, Performing Arts Fund, Mondriaan Fund, the Dutch Foundation for Literature and Creative Industries Fund NL, take care of a significant part of the state-subsidised part of the cultural and creative sector. They collectively serve a wide range of creators, other independent parties and institutions in the cultural and creative sector.**

Based on their substantive knowledge of cultural practice and their relative distance from politics and national policy, the funds are not only expert implementers but also policy planners within their disciplines. Their mission is to intensively share the knowledge of their fields with, among others, the Ministry of Education, Culture and Science and the Council for Culture, and to contribute to the integral national vision and policy development for the arts. By 2021, the established consultation structure between funds and the ministry has been adjusted and intensified. The funds expect this to contribute positively to knowledge sharing in the coming years.

The strategic and policy cooperation between the six state cultural funds is now structurally embedded. They keep each other well informed of relevant developments and find each other in those areas and topics where joint action makes sense and is effective.

This chapter reflects this collaboration and is reflected in the policy plans of the six funds. Every policy period, the funds are audited by an independent review committee. The recommendations of the 2023 Review Committee have been incorporated into the policy plans. For instance, the review committee notes the importance of supporting interdisciplinary applicants and for developing a common framework to better examine the impact of the funds' work.

The funds are tasked with actively responding to developments in their field, arts-wide and in society. An open mind and a willingness to be constantly evolving are in line with this. Where improvements are possible, the funds will implement them so that they are approachable and relevant for applicants now and later.

## SIX FUNDS: CONSULTATION, COLLABORATION AND COORDINATION

### STRATEGIC COLLABORATION, ARRANGEMENTS AND PROGRAMMES

Apart from the list of programmes, schemes and projects in which collaboration takes place, described at the bottom of this chapter, there is structural and close collegial consultation between various departments and staff of the six funds. For example, the directors meet six-weekly in a regular consultation on strategy and policy. Furthermore, different types of fund staff have regular meetings. And under European privacy legislation General Data Protection Regulation (GDPR), the funds jointly use an independent data protection officer to monitor and advise on compliance with the regulation.

### IMPROVING SERVICES WITH REGARD TO WERKEN AAN UITVOERING (WAU)

In 2022, the state culture funds were asked to follow the policy objectives of the Werken aan Uitvoering (WaU) programme, aimed at improving public services. The exceptional nature of this WaU programme compared to other government-driven programmes lay, on the one hand, in the unusually long period for which funds are available (up to and including 2031), and, on the other, in the fact that the funds are primarily intended to strengthen government organisations and their service delivery. In several WaU projects, the funds are pulling together. During the

WaU period, for example, the funds are jointly building a curriculum with a broad training programme developed for or tailored to fund staff, advisers and supervisors.

Other examples include projects aimed at exchanging experiences and knowledge in the field of ICT and a study on improving services for interdisciplinary applicants.

### INTERDISCIPLINARY

The six state culture funds are putting extra effort into the accessibility of interdisciplinary initiatives in the period 2025-2028. They want to ensure that applications that are cross-disciplinary, substantively relevant and become even more eligible for funding. Almost all funds themselves have been operating interdisciplinary for much longer. For some funds, such as Cultural Participation Fund and the Creative Industries Fund NL, this is even embedded in their mission statement because they serve an intrinsically interdisciplinary sector. All six funds have specific schemes for innovative and novel projects within which connections with other categories and disciplines are encouraged. The number of opportunities to support ground-breaking, innovative, hybrid or cross-disciplinary projects at the funds has expanded considerably in recent years. For applicants operating at the intersection of the funds' fields of activity, the funds coordinate their schemes and/or refer to each other. In 2017, the six funds jointly established an interdisciplinary focal point. About 150 potential applicants are guided through the process each year. The Audit Committee 2023 writes that the six funds' efforts on interdisciplinarity could be more

coherent: "Whereas previously the funds seem to have mostly reacted ad hoc with the establishment of joint schemes, it is good that there is now a thorough analysis first that will hopefully lead to more sustainable, structural solutions. This is also true for disciplines and interdisciplinary projects not currently envisaged."

In specific sub-areas, there is demonstrably a need among creators to in a more interdisciplinary manner. With a view to a structural approach, the cultural funds are pooling their expertise and joint schemes and activities are being strengthened and broadened to make this possible. In addition, as this policy plan is being written, three state cultural funds have commissioned research on how they can serve interdisciplinary initiatives even better. The three other funds have already extended their interdisciplinary schemes by 2024. The experiences of the interdisciplinary point of contact are included in this. Which relevant initiatives are currently not sufficiently on the radar of the funds? What are specific needs of applicants and potential solutions? The premise is that this exploration, and the expansion of activities, will generate knowledge and commitments that contribute to targeted, broader cooperation between the six funds. The aim is a sustainable, structural solution, which can respond flexibly to new developments and creators' creative space. In addition, the provision of information on opportunities for interdisciplinary initiatives also deserves attention.

## CARIBBEAN PART OF THE KINGDOM

Improved accessibility of the six funds' schemes and communication to potential applicants from the Caribbean part of the Kingdom remains a central goal for 2025-2028. For the most part, the State Culture Fund schemes have long been open to applicants from the Kingdom of the Netherlands. In the period 2025-2028, the six national cultural funds want to give extra attention to improving the accessibility of activities and schemes for applicants from this part of the kingdom. Indeed, in general, awareness of the funds' possibilities still appears to be too low and, in practice, the schemes do not best match the circumstances of applicants.

The funds are therefore working to improve their communication. A digital platform should make the funds' capabilities more accessible in a simple way. In addition, the funds will engage a coordinator who can contribute to mutual knowledge exchange. In doing so, the funds use the knowledge and experience gained by the so-called Verbindingsloket Caribisch gebied, a collaboration with the Prince Bernhard Cultural Fund Caribbean Region (PBCCG). The funds are taking these steps in addition to their own fund strategy: each fund is also providing sector-specific opportunities on the six islands that meet the needs of different target groups of the funds.



COVERAGE THROUGHOUT THE NETHERLANDS

In the period 2025-2028, the six funds will work both jointly and individually to further improve the coverage of services, representation of all parts of the country and opportunities for creators, institutions and audiences throughout the country. They do so based on the belief that access to art, culture, education and heritage should be possible for everyone in all parts of the country.

Coverage is not just a static matter for the six funds. The political context, as well as the cultural and creative sector itself, have changed considerably in the recent period. In the 2025-2028 period, the six funds therefore want to further engage individually, but also collectively, in the conversation with governments, institutions and creators on how to connect even better to the local context, for example by taking more account of factors such as population density and logistical cultural infrastructure. The funds' commitment in this regard is to improve coordination, cooperate where possible and intensify the exchange of relevant developments.

Regarding their joint conversation with governments, the funds are committed to broadly aligning their role within the culture system. The aim is better alignment of fund policies with other governments and vice versa. Individually, the funds also aim to increase their visibility across the country in the coming policy period and better reach applicants who so far seem less connected to the funds' opportunities. What is required for this differs from fund to fund, as the sectors the funds serve each have specific types of parties and infrastructure. Furthermore, the mandate of the Ministry of Education, Culture and Science in terms of geographical distribution also varies by fund. For the Cultural Participation Fund, for example, a strong spread of activities is self-evident.

INTERNATIONAL

As laid down in the International Cultural Policy Framework 2025-2028, sustainable cooperation, exchange and visibility of the Dutch cultural sector abroad are central goals of international cultural policy. Based on these objectives, the six state cultural funds each pursue their own policies. As in recent years, joint ambitions in internationalisation will shape the funds in the coming period with interdisciplinary residencies and a number of joint programmes.

The commitment and support of Dutch representations abroad is essential as far as the funds are concerned. They also attach great importance to a fruitful cooperation with DutchCulture based on a clear alignment and division of roles. Together with DutchCulture, the funds will strive to further optimise this collaboration in the coming period.

IMPACT AND EFFECT MEASUREMENT

For years, the six national cultural funds have each had a set of instruments tailored to their own sector to identify the results and effects of contributions, programmes and activities: what effect do the projects, grants and other efforts have on achieving the objectives linked to the organisation's mission?

The Review Committee 2023 recommends that the funds continue to work on impact measurement, while making the definition more concrete. In response to this recommendation, the funds are happy to address the term impact at this point.

Funds see impact as the set of effects after output. In the coming period, the funds want to work more closely together to make the so-called outcome(s) of their activities more transparent by exchanging knowledge among themselves on impact research and setting up a more jointly supported set of instruments. Understanding those outcome(s) means examining all the changes or effects caused

by the funds' contributions, beyond the direct results. Often initially with supported applicants and subsequently with their audiences, partners, peers, colleagues, participants, buyers, etc. By structurally making these outcome(s) more transparent, funds not only gain insight into how the schemes work. As the 2023 Visiting Committee points out, this will also help provide clarity to both applicants and other stakeholders about the added value of a fund, and provide insight into how various activities underpin the mission and vision of the funds.

OTHER JOINT THEMES

FAIR PRACTICE, D&I, MORES

The full implementation of the various codes is endorsed and encouraged by all funds. First of all, the funds are closely involved in industry developments on strengthening the cultural labour market. There is strategic consultation with Kunsten '92, guardian of the Fair Practice Code, and with Platform ACCT. The funds are involved in initiatives such as FairPACCT and other pilots and studies. On the one hand, funds are a source of knowledge because they oversee their sector. On the other, as funders they play an important role in enabling fair practice.



When it comes to the Diversity & Inclusion Code, the funds intend to continue working together in various ways with the LKCA, which is in charge of the code. For example, the funds participate in the code's advisory group, and the funds jointly contribute to the so-called &Awards. This is an annual award ceremony held during the Code D&I event for both projects and individuals who have made special efforts to promote a more inclusive cultural sector. In the 2020-2024 period, the funds contributed annually to Mores.online, the hotline for transgressive behaviour, to enable continuation of the hotline. The funds also pushed hard to expand the domain of the hotline, which originally focused exclusively on the film/av and performing arts sectors but now also represents other cultural disciplines. In 2023, the Ministry of Education, Culture and Science indicated it would provide for the continuity of Mores.online in the coming years.

### SUSTAINABILITY

In the Funds' Policy Frameworks 2025-2028, the topic of sustainability is mentioned for the first time as a focus area. The state secretary announced the intention to explore with the funds how sustainability can be implemented in the grant schemes. The six state cultural funds each develop sector-specific policies for their applicants and their own operations. They have also been asked to make a joint effort for a culture-wide inventory of the footprint of multiyear supported institutions, initiated by the Ministry of Education, Culture and Science. The development of a number of joint pilots in the period 2025-2028 is obvious.

### DIGITAL TRANSFORMATION

The theme of Digital Transformation was also mentioned for the first time in the 2025- 2028 policy frameworks. At the request of the state secretary, the funds are in any case making efforts to identify what digital strategies the multi-annual supported institutions have.





OVERVIEW OF FUND PARTNERSHIPS AND SCHEMES

Collaborating funds	Collaboration/ scheme	Description
All six cultural funds	Point of contact for interdisciplinary applications	Joint point of contact for (potential) applicants for projects that combine several cultural fields and projects that have a clear social component.
All six cultural funds	Johannes Vermeer Prijs	The state prize is for a remarkably talented, actively working artist born and/or working in the Netherlands, and aims to provide a deepening impetus to the laureate's artistic practice. The Mondriaan Fund is the sponsor.
All six cultural funds and the Prince Bernhard Cultural Fund Caribbean Region	Collaboration desk to increase outreach to Caribbean part of Kingdom	Together with the PBCCG, the funds established an additional point of contact for the Dutch Caribbean. Sponsor on behalf of the funds is the Mondriaan Fund.
Performing Arts Fund and the Dutch Foundation for Literature	Working contribution theatre text	Joint working contribution for theatre text with the aim of stimulating the quality, diversity and development of the Dutch theatre repertoire.
Performing Arts Fund and the Dutch Foundation for Literature (i.c.w. Literatuur Vlaanderen, Lira and Sabam)	Toneelschrijfprijs	Aims to raise awareness of and encourage Dutch- language playwriting and the performance of Dutch- language plays. The prize is awarded to the author of the best original Dutch-language play.
Performing Arts Fund for all sectors	Slecht Weer Fund	Revolving fund from which festival organisations that have incurred a deficit due to unforeseen circumstances can receive a contribution. It is available for festival from all sectors.
Netherlands Film Fund and Mondriaan Fund	De Verbeelding	Films (feature length) at the intersection of fine art and cinematography, made in a collaboration

Collaborating funds	Collaboration/ scheme	Description
Netherlands Film Fund and the Dutch Foundation for Literature.	Books on Screen	Organisation of international networking meetings for film producers and rights managers of literary publishing houses.
Netherlands Film Fund, Creative Industries Fund NL and the Dutch Foundation for Literature	Immerse\Interact	With the Immerse\Interact collaborative project, the Creative Industries Fund NL, the Netherlands Film Fund and, as of 2025, also the Dutch Foundation for Literature, stimulate projects within the interdisciplinary media landscape, focusing on projects in the field of digital storytelling and the use of interactive or immersive media. Moreover, once every two years, in cooperation with the Dutch Foundation for Literature, space is given to an application round for interdisciplinary applications intertwined with the literature domain.
Creative Industries Fund NL and Mondriaan Fund	Educating talent inside and outside arts education (Get a Grant)	The funds jointly provide information on, among other things, talent development and schemes at the funds. This is done inside and outside art education.
Creative Industries Fund NL and Mondriaan Fund	Residency Arita/ Japan	The Creative Industries Fund NL and the Mondriaan Fund have jointly offered two residency periods in the Japanese ceramics region of Saga since 2016. The working period in Japan offers promising artists and designers the space to conduct research in the artistic and technical fields and develop their own work. A key premise of this residency is to learn special techniques within Japan's oldest ceramic industry and apply them in one's own work.



OVERVIEW OF FUND PARTNERSHIPS AND SCHEMES

Collaborating funds	Collaboration/ scheme	Description
Creative Industries Fund NL, Performing Arts Fund, Netherlands Film Fund, Dutch Foundation for Litearture and Mondriaan Fund	Residency Van Doesburghuis	Since 2017, through open calls, funds have been jointly offering a residency at the Van Doesburgh House in Meudon-Val-Fleury/Paris where professional creators can further develop their artistic practice. Given the target audience of professional creators, the FCP does not participate in this collaboration.
Creative Industries Fund NL, Mondriaan Fund Cultural Participation Fund	Stimuleren Eigentijds gebruik ambachten	The Creative Industries Fund NL and Mondriaan Fund have developed an open call for designers and visual artists in 2020 to collaborate with one or multiple artisans and thus encourage contemporary use of crafts. The Fund is committed to contemporary practice and safeguarding craft knowledge and skills, among others, through the Intangible Heritage scheme. The collaboration will be followed up on in 2023.



COLOPHON

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