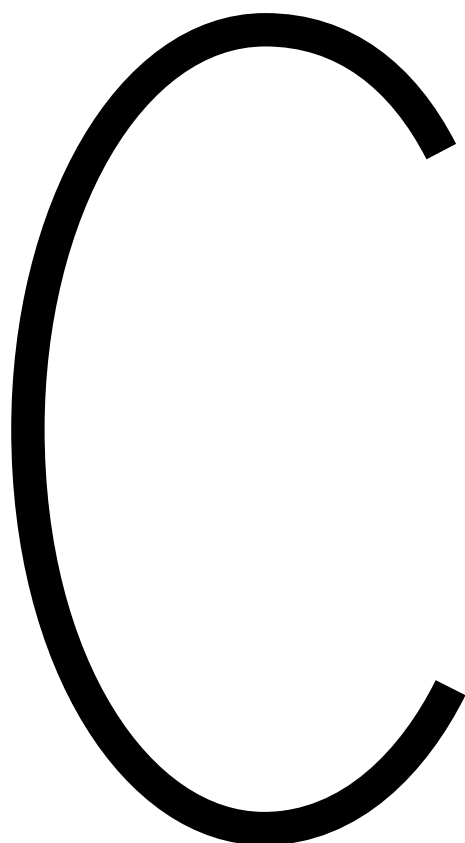


Advisory Committee Procedure Creative Industries Fund NL 2021

Article 7 Prioritizing Design, Architecture and Digital Culture Grant Schemes



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Section 1: Duty and composition of the advisory committees

Article 1. Duty of the advisory committees

- 1 To assess grant applications, the Creative Industries Fund NL engages independent advisory committees.
- 2 An advisory committee is responsible for giving advice to the board about whether or not to award grants to applications.
- 3 An advisory committee issues its advice based on the grant scheme in question or the open call.
- 4 An advisory committee bases its assessment of an application on the data provided by the applicant.

Article 2. Composition and allocation of duties in advisory committees

- 1 An advisory committee consists of at least one, but generally several, independent advisers who each have one vote on the assessment.
- 2 An advisory committee has a chairman who leads the meeting. The chairman does not have a vote on the assessment.
- 3 Where this procedure uses the term 'committee member' or 'committee members', this means both the advisers and the chairman.
- 4 A coordinator or grant scheme manager supervises the advisory committee on behalf of the Fund and is supported, where necessary, by one or more Fund employees.

Article 3. Advisers

- 1 Advisers are appointed by the board, based on a recommendation (after public recruitment) by an external selection committee instituted by the Fund.
- 2 As the occasion arises, the board may appoint an adviser in the interim and/or terminate an appointment.
- 3 When composing each committee, a balance is sought in terms of gender, regional spread, cultural diversity, education and field of work.
- 4 Advisers will initially be appointed for a period of one year. The appointment can be extended in the following year for up to a maximum of four years.
- 5 The Fund works with a group of advisers from which an advisory committee is composed for each meeting. It may be the case that the committee's composition within a round differs each time it meets, for example because different specialisms are needed or because the number of proposals submitted is so large that the assessment of them needs to be divided among different advisers.
- 6 The size and composition of an advisory committee will be such that it is able to provide high-quality advice on the applications presented to it.
- 7 The names and positions and/or ancillary positions of the advisers, affiliated with the grant schemes, will be published on the Fund's website.
- 8 If one adviser objects to the performance of another adviser, the adviser in question will report this to the board. A meeting with the board will then be held within four weeks.

Article 4. Chairman

- 1 The chairman of a committee is appointed to the position by the board.
- 2 For open calls, the role of chairman may also be assigned to a Fund employee.
- 3 The maximum term of four years also applies to the chairman. If an adviser who is already in office takes over the chairmanship, then after the maximum period of four years as adviser, the adviser may act as chairman for another two years or, after two years of committee membership, may act as a chairman for another four years.
- 4 The chairman chairs the meeting and ensures that advice is delivered based on the grant scheme, the scheme objectives or the open call.
- 5 The chairman translates the discussion held into substantiated advice and recapitulates the advisory committee's conclusions on the criteria for each application.
- 6 The chairman is unbiased and does not cast a vote on an application or a project proposal.
- 7 The chairman approves the recommendation letter as drawn up by the coordinator, with which the board is to be informed about the outcomes and course of the meeting.
- 8 In exceptional cases, such as illness or absence, another committee member may temporarily take over the chairmanship.

Article 5. Coordinator, grant scheme manager and Fund employee

- 1 A coordinator or grant scheme manager supervises the advisory committee on behalf of the Fund and is supported, where necessary, by one or more Fund employees.
- 2 For each meeting or grant round, the coordinator or grant scheme manager composes an advisory committee from the committee members.
- 3 The coordinator or grant scheme manager ensures, in collaboration with the chairman, that applications are processed consistently.
- 4 The coordinator or grant scheme manager ensures that the advisory committee's discussion leads to substantiated advice which is in line with the applicable grant scheme or open call. The coordinator assesses, if necessary, whether the substantiation is sufficient to be able to draw up the advice or selection report.
- 5 The coordinator or grant scheme manager ensures that the applications' budgets are reasonable. If the coordinator or grant scheme manager is of the opinion that the budgets need to be reviewed or adjusted, this must be communicated to the advisory committee in a timely manner. If such cases arise, the coordinator or grant scheme manager informs the board of this.
- 6 Per round, the coordinator or grant scheme manager reports the outcome and the main findings to the board by means of an recommendation letter.
- 7 The coordinator or grant scheme manager draws up a report of the yearly evaluation by the committee and shares this report with the committee members and the board.

Section 2: Advisory Committee Procedure

Article 6. Advice

- 1 The advisers receive the applications and the relevant score sheets digitally no later than one week prior to the meeting.
- 2 One or two first readers are assigned per application within the committee. This adviser or these advisers will be informed in a timely manner of the applications for which they are to act as first reader. During the meeting they will be allowed to speak first and will introduce the application.
- 3 The advisers assess the applications prior to the meeting, giving scores per criterion on a five-point scale: 1. unsatisfactory; 2. moderate; 3. satisfactory; 4. good; 5. very good. The manner of scoring may differ for specific schemes and open calls. If so, this will be communicated via the website.
- 4 The advisers will submit their scores per criterion prior to the meeting and a general score based on the average of the scores per criterion to the Fund.
- 5 The coordinator or Fund employee enters the average score for each proposal in an overview document. These initial scores will be the starting point for discussing the substance of the proposal in the committee meeting.
- 6 The advisers will be given the opportunity to adjust their score per criterion based on the substantive discussion
- 7 Together with the committee members and based on the final scores *and* the substantive discussion, the chairman determines whether the committee comes out with positive or negative advice.
- 8 For the advice to be positive, the average of the final scores of all advisers together must be 3 or higher.
- 9 The advisory committee may, if it sees reason to do so, deliver substantiated advice to the board about the amount of the grant to be awarded.
- 10 Proposals that are positively assessed will be ranked based on the final scores. If no written substantiated advice is drawn up per application, the proposals that are assessed negatively will also be ranked.

Article 7. Prioritizing Design, Architecture and Digital Culture Grant Schemes

The procedure described below will be applied to these grant schemes, in addition to the assessment methodology described in the Design, Architecture and Digital Culture Grant Schemes. This procedure only applies to positively assessed proposals with an equal score which have to be prioritized by the committee members when the grant ceiling is reached with these proposals.

- 1 If, based on the average final score, applications end up on the priority list with the same score, and the grant ceiling is reached with these applications, then these applications with the same score will be prioritized as follows:
 - a. the equally scored proposals will first be prioritized based on the score given to the criterion ‘contribution and significance to the area of expertise’;
 - b. those proposals that then still have the same score will be prioritized based on the score given to the criterion ‘the artistic value of the project’;
 - c. if there are then still proposals with the same score, priority is given to the proposal that contributes the most to diversity and inclusion within the particular grant scheme’s field of work.

Article 8. Appeal

The appeal committee affiliated with the Creative Industries Fund NL can request a second advice, which may or not be specified, with respect to a notice of appeal filed with it. In that case, the advisory committee will, at the review committee's request, deliver its advice to the review committee or the board.

Article 9. Evaluation

- 1 Every year, the advisory committee conducts an evaluation in the presence of the board and/or head of grants. The coordinator or grant scheme manager collects relevant information for this purpose. Following on from this, the advisory committee discusses the trends and gaps in applications and grant provisions compared to the objectives and scope of the grant scheme in question and the advice procedure.
- 2 The report on the evaluation will be submitted to the board.

Article 10. Prevention of (the semblance of) conflicts of interest

- 1 A committee member will always make sure that the semblance of prejudice is avoided.
- 2 If a committee member and an applicant are indirectly involved with or related to each other, then this adviser will abstain from giving advice about the application in question. If this relates to the chairman, the chairman's role for processing the file in question will be taken over by another committee member.
- 3 If a business interest is at stake or if a committee member is otherwise directly involved in the grant application, or if a family member up to twice removed, or somebody with whom the adviser has a long-term relationship is involved in the application, the adviser may not take part in the advisory committee's entire round.
- 4 Committee members will be excluded from processing a certain round if they personally want to submit an application to the grant scheme in which they are involved. When the application is awarded, committee members will not be convened to the advisory committee during the course of the subsidized project.

Section 3. Other provisions

Article 10. Information security

- 1 Advisory committee members do not provide information about applications or project proposals to third parties.
- 2 Advisory committee members are to destroy the files the Fund sends them within three weeks of the advisory committee's meeting and remove them from their devices.
- 3 A committee member is obliged to report an incident or breach or suspected incident or breach of the information security, a possible data leak or the loss or theft of devices promptly (within 4 hours) in an email to privacy@stimuleringsfonds.nl. The information provided will be treated confidentially.

Article 12. Attendance fee

- 1 Committee members receive an attendance fee. This is built up of an allowance for the investment of time for preparing (a reading fee), an hourly allowance for the meetings and a travel allowance.
- 2 The rates will be laid down in the appointment letter and may differ depending on

the type of grant scheme or open call.

- 3 The Fund strives to pay the attendance fees three times a year on an invoicing basis. Committee members will receive an overview of their activities in advance.

Article 13. Concluding provisions

- 1 This description of the Creative Industries Fund NL's committee procedure will be provided to all the Fund's chairmen and committee members and to the candidate-members nominated for appointment, prior to their appointment.
- 2 Prior to their appointment, advisers are asked to study the application of the following codes within their advisory position more closely:
 - [Diversity & Inclusion Code](#)
 - [Fair Practice Code](#)
 - [Governance Code Culture](#)
 - [Code of Conduct for Cultural Funds](#)

Any information regarding non-compliance with these codes or other information relating to the integrity of an applicant or a party involved in an application, can always be shared outside the plenary committee meeting with the Fund through the coordinator or grant scheme manager. The Fund will carefully deal with any reports and will only discuss matters with the party concerned when it sees cause to do so. Not complying with the codes may have consequences for the grant provision. The Fund would like to emphasize that if this involves possible criminal offences, it will always act according to the law.

- 3 This description of the committee procedure will be published on the Creative Industries Fund NL's website www.stimuleringsfonds.nl.
- 4 In the event of a lack of clarity or where interpretation is necessary, the text of the Creative Industries Fund NL's grant schemes published in the Staatscourant will prevail over this description of the Creative Industries Fund NL's committee procedure.

Article 14. Effective date

This description of the Creative Industries Fund NL's committee procedure will be effective from the moment of publication on the website, the date on which all earlier descriptions about the procedure, board instructions or howsoever called, will lapse.

Drawn up in Rotterdam, 16 April 2021

S. Groeneveld MA-MBA, Executive-Director

Explanatory notes to the criteria for Architecture, Design and Digital Culture

The Fund presents applications that meet all the formal requirements to be eligible for a grant to an independent advisory committee. When assessing an application for a project grant, the advisory committee applies the criteria specified below. For starting grants, slightly different criteria apply. Therefore, be sure to read the grant scheme carefully.

a. The artistic value of the project

This criterion's application strongly depends on the context. The committees take into account the design challenges connected to the various disciplines/sub-disciplines, the circumstances in which the applicant works and the proposal's approach.

Design

When assessing the artistic value, the relationship between the project's form and substance is examined. What is the substantive objective or principle and how does this translate into research, a design challenge, form or another medium? If the application is submitted by a maker, the committee looks at how the project fits in the personal practice or portfolio and at similar expressions within the genre or area of expertise. If the application is a presentation, event or publication, the artistically relevant principles and the curator, author or programme maker's contemplation of the area of expertise is examined. The committee looks at the step the applicant intends to take with the new project.

Architecture

When assessing the artistic value of a project, the central issue, and how the design adds creative and cultural value in approaching that issue, is examined. Depending on the project's perspective, this criterion may also relate to the extent to which the proposal contributes to the applicant's artistic and professional development. If the application is more contemplative in character, the curator's choices and/or the programme's guiding principles are examined. The cultural scope of a project may also be examined and set against more commercially driven objectives.

Digital Culture

When assessing the artistic value, the relationship between the project's form and substance is examined and in that context the significance of the digital, virtual and/or technological component. How has the project's goal, theme or issue been translated into an interesting form? If the application is submitted by a maker, the committee looks at similar expressions within the genre or area of expertise and compares the portfolio of that maker with them. It looks at the step the applicant intends to take with the new project. If the application is more contemplative in character, the curator's choices and/or the programme's guiding principles are examined. The cultural scope of a project may also be examined and set against more commercially driven objectives.

b. The significance of the selected theme and issue to the area of expertise

This criterion scrutinizes how the proposal is positioned with respect to existing knowledge within the area of expertise and the extent to which it adds value. Is the proposal a response to a familiar or topical issue, or not? Does it ask any unexpected and relevant questions or discuss new perspectives? Does it question prevailing ways of thinking and procedures or does it build on them? How and which course is taken to look for new knowledge and what are the expected results and insights?

c. The degree to which the project is effective in its setup, methods and the expertise involved

The more practical side of the project's execution is examined here. The committee assesses the degree to which the objective and set up accord with each other and the target groups on which the proposal focuses. In doing so, it examines the clarity of the approach, the effectiveness of the selected method and whether the expertise engaged to carry out the project creates confidence that the project will lead to innovative results.

d. The project's level of support, as demonstrated by the partners involved and the method and extent of co-financing and the audience reach expected

This criterion considers the extent to which an applicant involves or would like to involve, from a substantive, technical or strategic point of view, external parties and target groups to broaden the project's level of support. In addition, it is important to the committee to know whether these parties have already promised to cooperate or whether they intend to do so and whether those parties are investing in the project financially or in kind. Lastly, it examines the way in which results are disseminated and target groups are reached.

e. The project's contribution to diversity and inclusion within the area of expertise

The Fund adheres to the Diversity and Inclusion Code and expects applicants to endeavour to meet this code. In the context of the grant scheme, diversity and inclusion may relate to the proposal's substance, the team, the makers involved, partners and/or the audience. Diversity can be understood to mean cultural diversity, but, for example, regional spread or actively involving people of various educational levels, ages, or people with an impairment can also contribute to a diverse field of design. Applicants can therefore substantiate how and in what form they want to and can contribute to diversity and inclusion within the area of expertise through their project.