

# MODELO62

Stichting Ensemble Modelo62

BELEIDSPLAN 2024

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## Introduction

Stichting Ensemble Modelo62 is the foundation that hosts the activities of The Hague based Ensemble Modelo62. It was registered as such by a notary in 2008 and since then scaled to position itself as one of the leading contemporary music groups in The Netherlands.

The main goal of Ensemble Modelo62 is to produce exciting concerts and performances of the newest created music and share it with a broad audience. With every new project we aim to reinvent the ritual of the concert with surprising performances. We are dedicated to developing new perspectives in contemporary music, expanding the relationship between musicians, composers and public.

We achieve that by forming close collaborations with composers, taking risks to develop new work and talent, and placing an emphasis on combining the commissioning of young upcoming composers with those from more established generations. These commissions form a good part of the ensemble's growing repertoire, already accumulating to hundreds of tailor-made premieres over the current lifespan of the ensemble.

Ensemble Modelo62 has not only collaborated with composers, but shows a strong versatility through their many interdisciplinary projects; performing in musical theatre, operas, dance, videos, installations, solo works, chamber music, and large ensemble works.

This policy plan focusses on the activities as from 2024.

## Mission

Our mission is reaching new audiences with contemporary music and offering them a transformative experience. Our core values are Freedom, Adventure, Curiosity, Quality and Invention.

The Modelo62 laboratory model for new artistic experiments is a safe space where new talent – young composers, makers and creators working with sound and music or young players - can explore ideas, take artistic risks and build their confidence and technique.

We don't follow trends or fit into 'boxes'. We have developed a strong and resilient practice as an independent ensemble in finding ways to produce; consistently surprising and engaging collaborators and audiences.

As performers and cultural managers, we too are committed to continuous learning with a focus on interdisciplinary work, participation and community building.

## Vision

In 20 years of existence M62 developed a strong artistic identity. The current times we live in are enormously complex and fast moving. We know it is necessary to remain agile, building strong relations and active dialogue with new generations of makers and audiences and, at the same time, be ready to constantly reinvent. Some questions are front of mind for us:

- What are the urgencies of a contemporary music ensemble in these times?
- Is it possible to continue developing and expanding our interdisciplinary practice?
- How can we strengthen our connection and visibility with the new generation?
- How can we consider the different perspectives of all our stakeholders to add value to the different layers of our field and local community in new ways?
- How can a new model of collective leadership impact how we work?

Our values coupled with our commitment to remaining bold, relevant, engaged and accessible are at the heart of our plans in the period 2025 -2028.

Three pillars will form an integrated model of programmatic and artistic activity:

- Pillar 1: Ambitious artistic production or project (one each year)
- Pillar 2: Talent development
- Pillar 3: Public Programmes: participation projects, education, concert series, talks, panels, process sharing

Each year an ambitious artistic project created under the first pillar will anchor our activities. Societal topics incorporated in these projects will include consumerism, the climate emergency, technology and immersive experiences, dignity and creativity in later life. Around this will be interconnected programmes of talent development and public programmes including participation and educative projects. A curatorial team will focus on the curation of concert series, including selecting composers for Intercity Sessions. Different pillars will be fully integrated in two of the four annual artistic projects. In 2026 talent development project will lead to the creation of a scenic work using music, sound, technology, and the body will be created by new maker Sól Ey. In 2028 participation work will lead a devised performance project co-created with people living with dementia. This will be in collaboration with artistic, health, research and social care partners coordinated by Modelo62 trumpet player and founding member of the ensemble Justin Christensen. These three integrated pillars of activity will enrich and deepen the experience and involvement of our players, participants and creative partners, continuously reaching broad, diverse and engaged audiences across the whole of the Netherlands.

## Organisation + Structure

EM62 will create a new structure from 2024 to build a sustainable organisation that can implement our artistic vision and underpinning talent and participatory activities. In line with this goal, structural funding will underpin the work of the ensemble and bring significant and sustainable benefits:

- *Artistic*: a longer lifespan and greater spreading of our repertoire and projects. The ability to invest in the long tail of development for makers.
- *Talent*: The new makers subsidy has created a figurehead to our ladder of formal and informal professional support to composers and makers. Structural funding will embed and give this work an extra impulse. We will be able to share knowledge and practices in a more structured way. We will seek out and nurture underrepresented voices. For example, with the Opera Spanga project focusing on young female composers.
- *Team*: a solid base ensuring the artistic team and a permanent Managing Director are properly compensated and can work structurally, will ensure better long-term planning and the opportunity to build secure long term partnerships. They will be supported by a community builder/marketeer, line producer for specific projects and part time operations coordination (finance and administration) as well as our network of freelance players, makers, artistic, production and participation collaborators.
- *Financial + Partnerships*: the organisation's financial position and stability has improved, however we have remained reliant on project funding for all our activities. This is not sustainable. The platform of public subsidy coupled with a dedicated management team will make it possible to focus on investing in long-term partnership and fundraising. We want to build on our burgeoning success in co-production partnership and philanthropic engagement, and create healthy income ratios to fully support artistic growth and development. Our strategy in the first two years is to focus efforts on distribution of *Pay to Destroy*, not only in the Netherlands but internationally, and co-production partnerships for *Pleasure + Survival*.
- *Audience and Education*: Diverse and engaged audiences and participants requires continuous and long term investment in relationship building. For more excluded or

vulnerable groups this long-term commitment is especially vital to create trust. Structural subsidy will allow us to commit, for example, to a 2 year trajectory for the devised work with individuals living with dementia, their carers and families. We will be able to build our marketing capacity engaging a community builder and marketer.

## **The Codes**

*Fair Practice:* We are committed to implementing the Fair Practice Code. To maintain financial and planning flexibility team members and artists will continue to work on a zpp basis. We ensure adherence to the following principles: remuneration according to CAO guidelines, discussed transparently well before the start of the work period and reflecting artistic, strategic, financial and task based responsibilities; agreements on working periods made well in advance and set out in writing; safe conditions for musicians and artists. We seek out opportunities to give paid assignments to people who have had less privilege - whether this is composers, makers, players or, for example, those collaborating with us on marketing, graphic design, website etc. Furthermore, we will continue our practice to gather our players, associated makers and creative partners at least once a year to discuss forthcoming planning and share ideas. We will review honoraria annually and in line with sector advice, to ensure our outstanding players, artists and team are properly compensated for their skills, expertise and commitment.

*Governance:* The choice of the current governance model, of a board business and artistic management, is well-considered and suited to the organisation. As we expand the board and build the structure, this will ensure a better split between governance and management and the roles and responsibilities of the board and team. The board currently meets twice a year and we will review an increase to quarterly meetings with quarterly and annual reports. We will strengthen and diversify the board. We are actively identifying and seeking new members, and will increase the size of the board by 2025 to 5 people, supplementing the outstanding artistic and music knowledge that exists with members who can support the ensemble with financial management, strategic development, entrepreneurship, and inclusion and participation. We have confirmed a new penningmeester who will join us in Spring 2024, Leo van de Ketterij. Leo has a background in economics and management. After studying Business Economics (Masters Degree Hogeschool Rotterdam) with a speciality in accounting he is now an operational manager and part-store owner in the Praxis Group. We had agreed in principle that Henk Heulemans would join us as an artistic member, however health issues prevented this coming to fruition. Laura Carmichael will step down in 2025. We have started the process to identify potential candidates including Adi Hollander, a Dutch, audio impaired, artist, Lebanese-British composer and educator, Bushra El-Turk and Romanian, Dutch based cultural anthropologist Adina Nistor. A due process will be undertaken to make final selections during 2024 and early 2025 and approved by the board prior to appointment. New board members will be invited to join us in stages to ensure continuity for the ensemble during this period of change. We expect the new board to be fully embedded by KW2 2025.

*Diversity and Inclusion:* We are familiar with and welcome the Cultural Diversity Code and the 4 P's. We strive for diversity among staff, project staff and board, and explore opportunities to appeal to our audiences as diverse and wide as possible. We are aware of the need to prepare and coordinate projects involving diverse participants in a sensitive way, with attention to pastoral care and safeguarding. Our projects and approach to community building continuously diversify our audience through their participative and open approach and embedded process and the variety of topics and themes with which people from the most diverse backgrounds can identify, challenge stereotypes, attract young and diverse audiences and initiate activities to bridge the gap between amateurs and professionals. We spread our love of music making to all layers of society. Furthermore, Modelo62 remains committed to providing a safe and inclusive working environment for all its team members. The new collective model we will transition to will allow for increased

opportunities for professional development for players, makers and other artistic collaborators within our structure and we will continuously ensure that there is diverse representation in this model. We will organise two trainings for the team and players in DEI, to ensure those undertaking leadership roles (including the curatorial team) are aware and able to apply the current best practices.

*Sustainability:* Whilst there is not yet a formal code for sustainability and climate action, we are committed to implementing small actions that can make a difference. For example, travelling as much as possible via sustainable methods such as train and bus, principles of reuse and recycling for materials and equipment, planning procedures to ensure sustainable touring. We include sustainability and climate change as relevant and important topics in our artistic programme including the first big production of the period, *Pay to Destroy*. We will draw on tools and resources created by, amongst others, Julie's Bicycle (Music Top Tips (2021) and Creative Climate Tools) and IETM to inform our strategy and action.

## **Stichting Ensemble Modelo62**

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## **Board of the foundation**

The board of Stichting Ensemble Modelo62 is constituted by top-level artists that have a vast experience and knowledge both in the Dutch cultural sector and abroad, not only limited to the scope of artistic topics but moreover to cultural entrepreneurship.

The board meets twice per year with the staff and together they revise all the aspects of the organization, which after is approved by the board. These include the financial status, the artistic vision and the institutional developments, besides all other ongoing matters. The board have shown an unconditional support and provided very valuable feedback and advice that was reflected in the enormous development that we experienced as a cultural institution in the past four years.

The board is constituted by:

Voorzitter: dhr. Peter Stewart Adriaansz

Secretaris/penningmeester: dhr. Jose Garcia Rodriquez, Secretaris

Bestuurslid: mevr. Laura Renée Carmichael