



Country profile

The Netherlands

Last profile update: October 2018 (partial) by **Mr. VAN DER LEDEN**

This profile was prepared and updated by **Mr. Jack van der Leden (Boekman Foundation)** in cooperation with the **Dutch Ministry of Education, Culture and Science**.

It is based on official and non-official sources addressing current cultural policy issues. The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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THE NETHERLANDS¹

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1. Historical perspective: cultural policies and instruments

Dutch cultural policy is based on the premise that the state should distance itself from value judgements on art. Artistic development has therefore been the result of the activities of private citizens and a large number of foundations, many of them related to culture. Over the years, the government has gradually assumed the role of a moderator of cultural activities, apart from being the largest patron of public art and culture. The arts and culture were introduced into the governmental portfolio in 1918, with the formation of the Ministry of Education, Arts and Science (OKW). There has been a department for arts and culture ever since, with a minister and/or a state secretary responsible for the cultural portfolio.

In 1930, the government began to implement a policy regarding the media. Until the 1970s, Dutch society was characterised by "pillarisation" (*verzuiling*). Different social groups, or "pillars" – liberals, socialists, Catholics, Protestants – expressed their ideology via their own means of transmission, including specialised newspapers, broadcasting channels and amateur art organisations. Pillarisation had a major influence on the media system. Its impact is still evident in the fields of culture and media (see chapter 4.2.6).

Following the period of German occupation (1940-1945), there was an extension of government support to new areas such as film, theatre and literature. Financial support was a token gesture intended to repair the disrupted relationship between the artist and society. At that time, it was generally assumed that state aid to art and culture should be for a limited period of time only. In the early 1950s, the cabinet established the Dutch Arts Council (now Council for Culture).

From 1960, the ideological pillars gradually became less important in Dutch society while the importance of diversity in artistic expression grew. In order to support as many different individual expressions of culture as possible, the government began to subsidise works based on new criteria: artistic quality. The definition of quality was left to advisory committees. The goal was to achieve a nationwide cultural infrastructure to support a cultural supply of a standardized quality. To this end, the government changed the nature of its financing of arts and culture from a temporary to a more permanent basis. Municipalities were involved in building local facilities.

In the 1970s, cultural policy became an increasing part of the government's welfare policy. The benefits and relevance of culture to society as a whole became a priority, notably in terms of cultural participation. The social role of culture was perceived both on the level of social class and in the context of geographical spread.

The economic stagnation of the early 1980s meant that the government had to reconsider its public responsibilities and ambitions in various fields, including culture. The government still focused on high artistic quality and professionalism, but at the same time budget cuts had to be made and many cultural institutions were stimulated to acquire extra earnings in order to reduce their dependence on subsidies. At the end of this period, the government committed itself to preparing a cultural policy plan every four years (*Wet op het Specifiek Cultuurbeleid*, [Cultural Policy Act], 1993).

In the 1990s, cultural organisations were privatised and encouraged to become more independent financially and organisationally and to focus on their market, i.e. their audiences.. They were particularly called upon to cater to the needs of a fresh, young audience, and to an increasing population of ethnic minorities. In addition to contributions of the state, private initiatives and private funding were welcomed.

In 2003, State Secretary Medy van der Laan (Democratic Liberals) called for more (financial) responsibility from cultural institutions. She also made some structural changes in the cultural policy-making system. From 2006, subsidy requests for smaller cultural institutions and companies were no longer a part of the four-year cultural policy document (planning) cycle, but were instead submitted to the public cultural funds (see chapter 8.1.2).

Over the following period, the Minister of Culture Ronald Plasterk (Social Democrats) switched the main focal point of cultural policy from the social value of arts and culture to their intrinsic value. Participation in culture and better facilities for the guidance and encouragement of outstanding talent were the main objectives in this policy period. The next governmental period (that of the Rutte I Cabinet, 2010-2012), saw a separation of the portfolio for media affairs from the cultural portfolio. The then Minister for Education, Culture and Science, Marja van Bijsterveldt (Christian Democrats), was responsible for media affairs, assisted by the then State Secretary Halbe Zijlstra (Liberals) who was responsible for cultural affairs.

Due to the economic crisis of 2008, a relatively long period of gradual and general growth in the state budget for culture and media came to an end. The coalition agreement of the Rutte I Cabinet determined the outlines for subsequent budget cuts. In 2011, State Secretary Zijlstra published the policy memorandum for the period 2013-2016, which detailed the cuts on culture funding (see chapter 4.1).

In June 2013, Minister Jet Bussemaker (Social Democrats) revealed her vision for culture in the policy letter *Cultuur beweegt: de betekenis van cultuur in een veranderende samenleving*, 2013 [*Culture moves*] which stresses the social value of culture and creativity in a changing society. Her letter *Ruimte voor cultuur* [*Space for Culture*, 2015] contains the principles for cultural policy in the period 2017-2020 and for the national basic infrastructure, meaning the cultural institutions which receive state funding (see chapter 4.1).

In May 2016, a policy framework on international cultural policy was published by the Ministries of Education, Culture and Science and of Foreign Affairs (see chapter 3.4.1). Also in May 2016, the Council for Culture presented its recommendations on the grant applications for the cultural policy period 2017-2020.

In the light of a possible review of the subsidy system after 2020, the Council for Culture published, in 2017 and 2018, a number of sector-related recommendations with developments and trends per sector (visual art, literature and libraries, the audiovisual sector, monuments and archeology, museums, the design sector (architecture, design, e-culture) and performing arts (dance, music, music theater, theater). Source: Council for Culture

In September, Minister Bussemaker published *Besluiten culturele basisinfrastructuur periode 2017-2020*. In this document, she explains how she divides subsidies among the institutions in the national infrastructure for the period 2017-2020. In total, 88 cultural institutions and 6 funds receive an amount of EUR 379,91 million per year. EUR 10 million extra is spent in the national basic infrastructure, including on the six cultural funds. This amount mainly benefits the development of talent, cultural education and public outreach, especially in the regions (see chapter 3.2 and 4.1).

Since October 2017, Ingrid van Engelshoven (Democratic Liberals) has been the Minister of Education, Culture and Science, which makes her responsible for culture (as well as higher education, science and emancipation). Arie Slob (Christian Democrats) is Minister for the Media (in addition to primary and secondary education, and archives) (see the Coalition Agreement *Confidence in the Future* and chapter 4).

In her letter *Cultuur in een open samenleving* [*Culture in an open society*] (2018), Minister Van Engelshoven sets out her cultural agenda. Her priorities are: encouraging openness and curiosity from a young age onwards, the development of new culture and makers; an inspiring environment (heritage and creative industries; culture without borders (international cultural policy); and a strong cultural sector. The Rutte III government invested EUR 325 million in heritage and EUR 80 million in culture and historical-democratical awareness.

2. General objectives and principles of cultural policy

2.1 Main elements of the current cultural policy model

A planning system

According to the Cultural Policy Act 1993 (Special Purpose Funding) [*Wet op het specifiek cultuurbeleid*], the Minister of Education, Culture and Science is obliged to present a policy memorandum every four years. This policy plan reviews all foreseen and completed cultural policy activities. The predecessor of these cultural policy documents, the Arts Plan [*Cultuurnota*], was drawn up in 1988. It was extended to become today's Culture Memorandum, a four-year planning document on cultural policy spending, to include the arts, museums, monuments, heritage, archives, libraries, performing and creative arts, film and literature, architecture and urban planning. According to the government, the financing system allows art and cultural institutions to adopt long-range programmes in the knowledge that they have sufficient financial support. The Minister of Culture is, by law, responsible for creating conditions conducive to maintaining, developing, and disseminating (both socially and geographically) cultural expression, or expanding it in any other way.

Cultural policy

Cultural institutions wishing to apply for a structural subsidy for four years (within the cultural policy period) are required to submit an application one year before the start of a new cultural policy period. Since 2006, the subsidy requests from smaller cultural institutions are submitted to the public cultural funds (see chapter 8.1.2). A rearrangement of cultural institutions was realised, redesigning the dividing line between institutions that were allocated to the national basic infrastructure. The funds gained more responsibility; besides project-based subsidies they can also allocate structural two and four year-subsidies.

2.2 National definition of culture

In the Netherlands, the term "culture", as well as the terms "cultural sector" and "creative industry", can be interpreted in different ways. For example, there are several definitions of the term "creative industry". In a broad sense it is used to indicate the cultural sector as a whole; the narrow definition refers to commercial design disciplines (the applied arts), sometimes also including the media and film, or pop and dance. In most cases, the term "cultural sector" is used to indicate the sector as a whole, including:

- **Arts and cultural heritage:** visual arts, performing arts, amateur arts, arts education, museums, historic buildings, landscapes and sites, archaeology, archives, libraries, literature and intangible heritage;
- **Media and entertainment:** broadcasting, (publishers of) printed and other media, bookshops, cd and dvd shops, film and photography;
- **Creative commercial design disciplines (applied arts):** graphic and industrial design, architecture, urban development, landscape design, fashion, e-culture, gaming and dance.

The Department of Education, Culture and Science has commissioned Statistics Netherlands (CBS) to elaborate a proposal for a culture satellite account, in order to develop a coherent framework for gathering and analysing statistical information on the economy of culture. In 2012, the working group called the European Statistical System Network on Culture (ESSnet-Culture) presented a report concerning European statistical cooperation. With this report, ESSnet-Culture also aims to develop an international definition of culture.

2.3 Cultural policy objectives

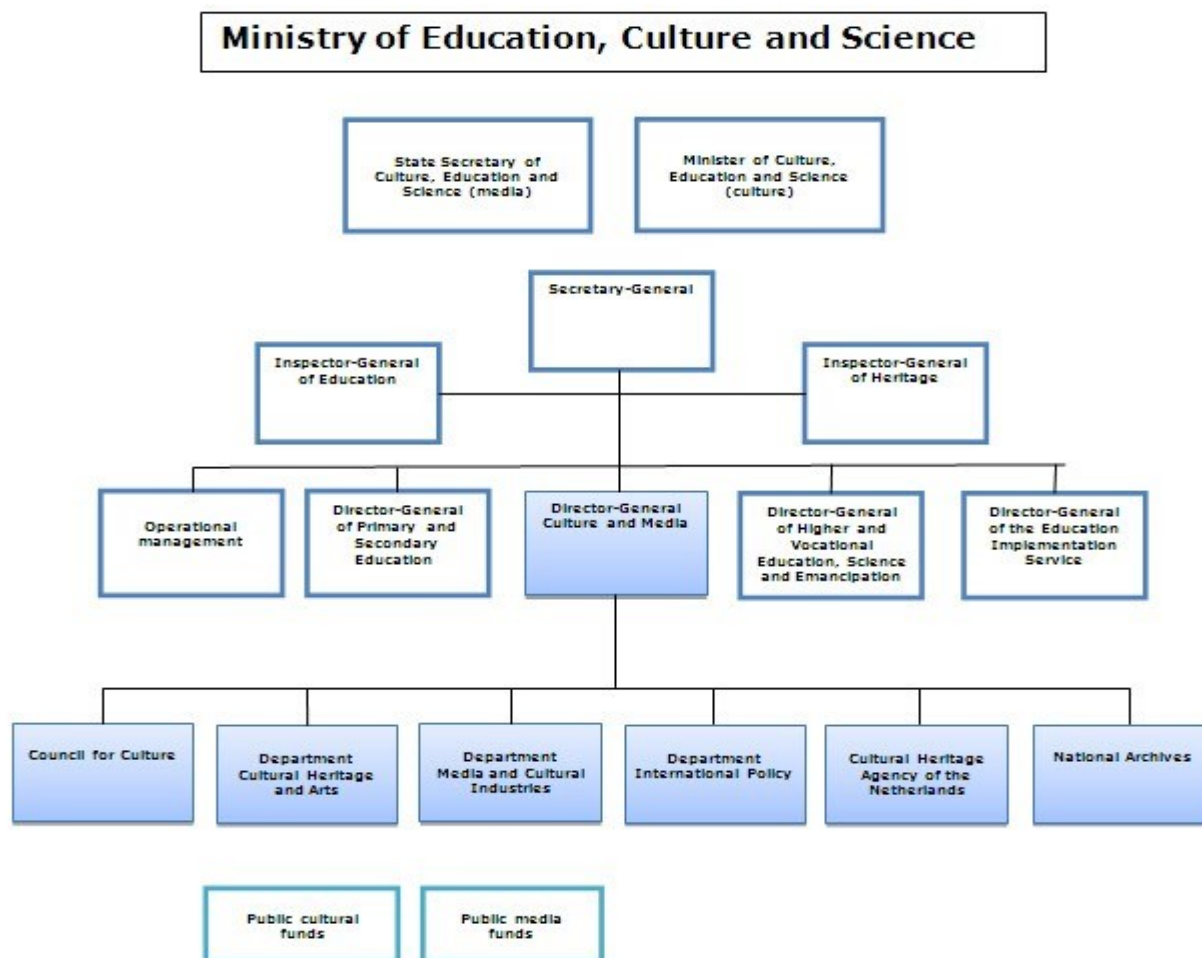
Although Dutch cultural policy is being reformulated every four years, there is a high degree of continuity in practice. Internationalisation, participation, education, innovation, talent development, entrepreneurship and the preservation of cultural heritage have been priority areas. From 2011 onwards, the main focal points shifted to participation, entrepreneurship and philanthropy (see chapters 8.3, 8.4, 4.2.9 and 6.3).

Besides cultural policy, the central government also develops policy concerning media affairs. The Dutch media is based on freedom of speech and independence, and is obliged to offer high-quality content that is varied and balanced. The central government may not interfere in this content, but has to create an enabling environment for a varied and representative media system (public broadcasters). The principles governing the organisation, funding and tasks of these public broadcasters are laid down in the *Media Act* (see chapters 4.2.6 and 5.3.7).

The Council of Europe has four main principles in cultural matters: 1) respect for identity and promotion of cultural diversity and intercultural dialogue; 2) respect for freedom of expression, association and opinion; 3) support for creativity; and 4) promotion of cultural participation, democratisation of culture and cultural democracy. The Dutch policy objectives reflect these principles, particularly the principles referring to freedom of expression and the support for creativity and participation in cultural life.

3. Competence, decision-making and administration

3.1 Organisational structure (organogram)



3.2 Overall description of the system

In order to understand the Dutch cultural policy system, it is important to bear in mind four key issues:

- the relationship between state and other levels of government;
- the role of advisory committees;
- the role of funding bodies in the arts;
- and law-based regulations for planning cultural policy.

The relationship between state and other levels of government

In the Netherlands, public governance is organised as a three-tier system consisting of central, provincial and municipal government. In each tier, a system of dual responsibility prevails: parliament, provincial councils and local councils have the right to amend the financial and governmental recommendations of the cabinet, provincial deputies, mayors and aldermen. All three tiers pursue their own cultural policy with their own funding and advisory streams. In collaboration with the other tiers, they attempt to create an effective cultural environment throughout the country.

In preparing and fixing regulations, laws and cultural policy programmes, the central government takes the lead, although it covers only one-third of all expenses related to art and culture. The main role of central government is to take responsibility for subsidised arts, cultural institutes and companies. The central government subsidises those museums with a

collection of national importance, symphonic orchestras, opera, theatre and dance companies, plus some other organisations of (inter)national importance. The central government is also responsible for the national digital library, monuments of national importance, and the national public broadcasting system. Another important task is the drafting of laws concerning cultural and media-related issues. Examples of these laws are the *Copyright Act* 1912, the *Media Act* 2008 and the *Fixed Book Prices Act* (see chapter 5.2 for an overview of the legislation on culture).

Municipalities and provinces are primarily responsible for the implementation of their own cultural policies. Moreover, they are both responsible for cultural interactions between the local and the regional levels. The majority of Dutch museums and libraries are financially dependent on municipalities. Municipalities also play an important role providing and subsidising facilities concerning education in the arts and culture (see chapter 8.4.1). They are responsible for maintaining the various venues and facilities and for scheduling performances. The provinces are given the task of spreading, regulating and maintaining the supply of culture at the provincial level.

The central government also has the task of creating conditions in which the other levels of government and the cultural organisations can function best.

The total government budget in 2018 amounted to EUR 277 billion. The Ministry of Education, Culture and Science will receive EUR 35.4 billion (*Miljoenennota 2017*). Within this Ministry, education and science receive the biggest amount.

In 2017, the total annual government expenditure on culture was around EUR 2.8 billion (municipalities 61%, central government 29%, provinces 10%). In 2016, the contribution of the cultural and creative sector to GDP was 2,3%. In 2017, 285 institutions received a multi-year subsidy with a total budget of EUR 387.2 million.

Expenditure on culture by the provinces was EUR 46.9 million in 2017, averaging EUR 14 per inhabitant (on cultural heritage and libraries). Municipalities jointly spent more than EUR 1.7 billion per year on culture; an average of EUR 101 euros per inhabitant (on cultural accommodation, collections, local availability, music schools and libraries) (*Cultuur in beeld 2017*) (Table 1 in chapter 6.2.2).

Inter-administrative relations

All three tiers of government pursue relatively autonomous cultural policy objectives. Therefore, cooperation between central government, the provinces and the municipalities is considered to be important. This prevents bureaucracy and fragmentation, and stimulates effective policy-making. Shared responsibility has been embodied in joint financing agreements (covenants) between central government, regions and cities for co-financed activities. The partners involved are the eight "covenant partners", namely the three largest cities (Amsterdam, Rotterdam and The Hague) plus five clusters of provinces and larger cities: the Central, Northern, Eastern, Southern and Western Netherlands.

The framework for policy coordination between the regions, the three major cities and the three governmental tiers is laid down in the General Framework for Intergovernmental Relations with respect to Culture.

This framework is based upon consultation between the umbrella organisation for the provinces, Interprovincial Coordination for Culture [*Interprovinciaal Overleg Cultuur, IPO*], the umbrella organization for the municipalities, Association of Netherlands Municipalities [*Vereniging van Nederlandse Gemeenten, VNG*], and the central government. The framework includes policy priorities and the distribution of finances over the cultural sectors, funds and programmes. It forms the basis for the cultural covenants to be made between the partners involved. The framework also elaborates on the division of tasks between the three governmental tiers. All matters that deal with linking central government policy to the policies of provinces and municipalities are discussed on an annual basis.

The agreements and the policy plans for the period 2013-2016 are incorporated in the latest general framework. The framework includes joint principles concerning cultural heritage and cultural education. In both cases, central government is responsible for the financial and the legislative framework while the provinces take responsibility for regional distribution and the maintenance of institutions beyond municipal borders. The municipalities have the task of: 1) enabling the institutions to function; 2) providing policy directions; and 3) ensuring diversity and high quality. During this period, Minister Bussemaker, aimed to improve cooperation between the three governmental tiers and the public cultural funds, in order to reduce the complexity of the cultural system.

The role of advisory committees

A basic principle of the Dutch government is to remain neutral in assessing arts issues. The government is expected to focus solely on policy issues, which is the reason why the government leaves decision-making about the arts mainly to various committees of independent experts. The cultural institutions and the cultural funds directly funded by the central governmental are part of the so-called national basic infrastructure (BIS). For the period 2017-2020, the BIS comprises 88 institutions and six public cultural funds (see chapter 7.1 and chapter 7.2). The advisory committees provide advice.

The Council for Culture [*Raad voor Cultuur*] is a separate body that advises the government on the principles and implementation of policy plans. Advisory bodies also exist at municipal and provincial level, for example the Amsterdam Arts Council.

In order to advise Minister Bussemaker for the period 2017-2020, the Council produced a *Cultural survey: developments and trends in the cultural life in the Netherlands* (2014). In this document, the current trends are summarised: the arts form new connections, amongst others with science; cities are the focal point of cultural activity and cultural policy should bear that in mind; digitisation changes cultural production, distribution and access; artists and cultural institutions are becoming more internationally oriented; while regulation increases, the cultural field is increasingly informally organised; new financial sources and models are scarce; knowledge and expertise are under pressure in the heritage sector; artists are often self-employed; the roles of creation, professional, expert, amateur or audience are starting to blend; and the development of talent of young professionals increasingly takes place off the beaten track. The cultural survey was the basis for the *Agenda voor cultuur 2017-2020 en verder* [*Agenda for Culture 2017-2020 and further*, 2015, *summary*].

In *Advies culturele basisinfrastructuur 2017-2020* [Recommendations for the national basic infrastructure 2017-2020], the Council motivates which cultural institutions in the national basic infrastructure qualify for a four-year state subsidy from 2017 onwards. 118 applications were assessed by the Council based on the criteria of quality, education and participation, social value (including public outreach and entrepreneurship) and geographical distribution. The Council for Culture has given positive recommendations to 77 grant applications from cultural institutions and 14 institutions are given a second chance; they must submit a new plan before the start of the new funding period.

The Council is positive about the institutions' attention for talent and education, aimed both at

students and pupils and at adults or senior citizens. The Council believes that the institutions should make a greater effort to attract an audience that better reflects the changing demographics in the Netherlands. This also applies to the often unbalanced composition of the supervisory boards. In their plans, most institutions pay not enough attention to diversity. The implementation of the Cultural Diversity Code is often limited as well.

According to the Council, the Dutch 'cultuurbestel' is due for a re-evaluation. Trends and developments within and outside the cultural sector make it necessary to redefine the function of the BIS and cultural funds, and the relationship with regional cultural policies.

In light of a possible review of the subsidy system after 2020, the Council for Culture published, in 2017 and 2018, a number of sector-related recommendations with developments and trends per sector (visual art, literature and libraries, the audiovisual sector, monuments and archeology, museums, the design sector (architecture, design, e-culture) and performing arts (dance, music, music theater, theater). Source: [Council for Culture](#)

Minorities

In the current cultural system, the central government does not pursue specific policy regulations regarding ethnic minorities. Instead, policy includes all Dutch citizens, without any division between minority groups. (see chapter 4.2.4 for more information about cultural diversity).

The role of funding bodies in the arts

There are six government-subsidised cultural funds: the Performing Arts Fund NL [*Fonds Podiumkunsten*], Dutch Foundation for Literature [*Nederlands Letterenfonds*], Mondriaan Fund [*Mondriaan Fonds: visual arts and cultural heritage*], Cultural Participation Fund [*Fonds voor Cultuurparticipatie*], Dutch Film Fund [*Nederlands Filmfonds*], and the Creative Industries Fund NL [*Stimuleringsfonds Creatieve Industrie: applied arts*] (see chapter 8.1.1). The responsibility of central government is to distribute money to the funds and determine the conditions under which the funds must operate. The Minister has to approve the regulations and these cultural funds are evaluated every four years.

Furthermore, there are several private foundations that support the arts, such as the VandenEnde Foundation, VSB Fonds, Prince Bernhard Cultural Foundation [*Prins Bernhard Cultuurfonds*] and Buma Culture [*Buma Cultuur*]. The media has its own funding bodies: the Co-production Fund National Public Broadcasting [*Co-productiefonds Binnenlandse omroep*] and the Dutch Journalism Fund [*Stimuleringsfonds voor de journalistiek*]. The Dutch Cultural Media Fund [*Mediafonds*] ceased to exist on January 1st, 2017 and the tasks of the fund were transferred to the Dutch Foundation for Public Broadcasting (NPO) and the Dutch Journalism Fund (see chapter 7.3).

Law-based regulations for planning cultural policy

In 1993, the Cultural Policy Act [*Wet op het specifiek cultuurbeleid*] was introduced. This act determines crucial aspects of the Dutch cultural policy, such as the government's obligation to submit a cultural policy plan to parliament every four years. This four-year plan provides sustainable financial support and outlines activities for the forthcoming period, as well as reviewing achievements from the previous period. Furthermore, it regulates the government's option of issuing subsidies to provinces and municipalities. Since 2009, a group of smaller cultural institutions and companies is no longer part of the basic infrastructure, but is funded by the public cultural funds (see chapter 5 for a complete overview of the cultural legislation).

3.3 Inter-ministerial or intergovernmental cooperation

The Ministry of Education, Culture and Science depends on cooperation with other ministries. Consultations with the Ministry of Finance and the Ministry of Economic Affairs must be undertaken constantly in order to safeguard the interests of arts and culture. In some cases, committees for interdepartmental cooperation are installed – the duration of their existence may vary. Some examples of inter-ministerial or intergovernmental cooperation are:

- Several ministries work together on “top sector” policy, which was implemented nationwide in 2011. The creative industries are (next to agriculture & food, chemicals industry, energy, high tech industries, life sciences and health, horticulture, logistics and water) one of the nine top sectors. In this policy field, the Ministries of Education, Culture and Science, Foreign Affairs and Economic Affairs cooperate together. The aim is to increase the added value of the creative industries (encompassing dance, pop, broadcasting, printed and other media, design – including fashion and gaming –, architecture, urban development, landscape architecture and e-culture) to society and the economy (see chapter 4.2.3 and chapter 8.1.2).
- The Ministries of Security and Justice, Finance and Education, Culture and Science initiated a Gift Inheritance Tax Act [Geefwet] to stimulate philanthropy for culture by making it fiscally more attractive (see chapter 5.1.5).
- The Ministry of Security and Justice is responsible for copyright legislation. The Copyright Act 1912 and the Neighbouring Rights Act protect literary, scientific and artistic works, and the creative achievements of artists. The Ministry of Justice implements the Acts (see chapter 5.1.7).
- The Ministry of Interior and Kingdom Relations has established a subsidy scheme which aims to allocate a certain percentage of the construction costs of government projects to the purchase of works of art (see chapter 5.3.1).
- The Ministry of Infrastructure and Environment cooperates with the Ministry of Education, Culture and Science on cultural heritage and spatial planning. Together, the ministries formulated the 2011 policy letter *Character in focus: vision for heritage in spatial planning* [*Kiezen voor Karakter*]. With this letter, they aim to stimulate and improve the modernisation of monumental care and its incorporation in spatial planning (see chapter 4.2.2 and chapter 5.3.3). The government wants to ensure that heritage management not only takes account of the monument itself, but also its setting and the area around it. Local authority zoning plans must reflect the cultural heritage present in the area. The government has identified five priorities within ‘area-based heritage policy’ where heritage management plays a role in spatial planning.
 1. World heritage. The economic significance of world heritage in the Netherlands can be enhanced by promoting tourism.
 2. Flood defences and characteristic properties of the sea, coast and rivers.
 3. Redevelopment as an urban challenge: focus on population growth and depopulation. Historic buildings play an important role in maintaining the attractiveness of areas subject to depopulation.
 4. Living landscape. The government wants to link development of the cultural heritage to challenges like biodiversity and the energy transition.
 5. Reconstruction era. The period 1940-1965 must remain a visible feature of the Netherlands. Many innovations stem from that period – large-scale housing developments, standardisation of the construction process, separation of functions. These innovations require care and protection.
- Since 1997, the Ministry of Foreign Affairs and the Ministry of Education, Culture and Science share the responsibility for international cultural relations, one of the priorities of Dutch cultural policy. The Ministry of Foreign Affairs is responsible for cultural attachés in embassies, representing Dutch culture abroad, activities carried out within the Council of Europe and UNESCO, and for the geographically strategic regions. The Ministry of

Education, Culture and Science takes responsibility for cultural policy and the funding of BIS institutions with international potential. There is also cooperation in a programme on internationalisation of the creative industries and the performing arts. Both ministries support the organisation DutchCulture. This centre for international cooperation supports the implementation of Dutch international cultural policy and contributes to the foreign agenda and cultural image of the Netherlands.

3.4 International cultural cooperation

3.4.1 Overview of main structures and trends

Globalisation, increasing migration and mobility, media developments and European integration have all contributed to the need to make contact with other cultures, and to allow foreigners to acquaint themselves with Dutch arts and culture.

International cultural policy

A culture must develop, present and measure itself internationally. The main objective of Dutch international cultural policy is to make Dutch culture more recognisable within the international arena.

The government helps artists, cultural institutions and the creative sector to widen their market abroad, especially in neighbouring countries and emerging economies. International cultural policy is also used to improve the Dutch image, and to support its political and economic interests abroad. International cultural policy focuses on the following objectives: helping leading Dutch institutions achieve international standards, by making considered choices within the basic national infrastructure; strengthening the international market position of Dutch artists and institutions; strengthening Dutch economic interests by emphasising cultural, trade and economic ties; and cultural diplomacy by using art and culture to benefit foreign relations.

In particular, international cultural policy focuses on: priority countries, the creative industry sector and shared cultural heritage. Priority countries are Germany, Belgium (Flanders), the United Kingdom, the United States, Italy, France, Spain, Brazil, Turkey, Russia, China, India, South Africa, Indonesia and Japan. Within the parameters of foreign policy, the central government is also looking to stimulate cultural cooperation in the Arab region. The total budget for international cultural policy is EUR 18,3 million, of which EUR 1 million goes to shared cultural heritage and EUR 1 million to the Creative Industries Internationalisation Programme.

Creative industry sector

The creative industry sector is one of the nine leading "top-sectors". The Creative Industries Internationalisation Programme strengthens the international market position of the following sectors: architecture, design (including fashion), new media and gaming (see 8.1.1). These sectors consist mainly of small businesses and self-employed people without employees – groups which have a lot to gain from a joint approach.

Shared cultural heritage

Throughout history, the Netherlands has left tangible tracks all over the world. Buildings and archives housed in every corner of the globe contain a wealth of knowledge about our country. The government is seeking to conserve this shared heritage by: encouraging partnerships between Dutch and foreign institutions; exchanging experts and knowledge; supporting foreign initiatives; expanding the circle of parties interested in shared heritage. This partnership often forms a base for bilateral relations. To this end, the Netherlands is supporting activities in Australia, Brazil, India, Indonesia, Japan, Russia, South Africa, Sri Lanka,

Suriname and the United States.

Recent programmes

Brazil has been designated by the Ministry of Education and the Ministry of Foreign Affairs as one of the priority countries within Dutch international cultural policy. In 2015 and 2016, six joint cultural funds implement this priority position with a special programme financed by the Ministry of Foreign Affairs. The new programme focused on consolidating existing relationships, but also on encouraging new cultural collaborations between the two countries.

In the run-up to the Frankfurt Book Fair, hosted by the Netherlands and Flanders in 2016, publishers made deals with German publishers on translating more than 250 Dutch book titles.

In 2015, an agreement with China was made to provide better access for Dutch films to the Chinese cinemas. In March 2016, millions of Chinese viewers watched Dutch films during the annual online film festival One Touch, a collaboration between the EYE Film Institute, the Dutch Embassy and Tencent (a Chinese technology conglomerate).

In May 2016, Minister Koenders (Foreign Affairs) and Minister Bussemaker (Education, Culture and Science) published their Policy frame international cultural policy 2017-2020 [*Beleidskader internationaal cultuurbeleid voor de periode 2017-2020*]. In this document, they note that responsibility for determining the form and content of international activities primarily lies with individual artists and cultural institutions. The principle of international cultural policy is that the government supports this process.

3.4.2 Public actors and cultural diplomacy

Apart from the Ministry of Education, Culture and Science and the Ministry of Foreign Affairs, a number of cultural funds and umbrella organisations have responsibilities for administering international cultural policy.

DutchCulture supports the implementation of Dutch international cultural policy and contributes to the foreign agenda and cultural image of the Netherlands. The organisation, funded by the Ministry of Education, Culture and Science and the Ministry of Foreign Affairs, connects culture, economy, society and government policy by working together with artists, diplomats, designers, producers, researchers, consumers, promoters, funds and universities.

Cultural attachés within the Dutch embassies also play an important role in implementing international cultural policy abroad.

Ambassador for International Cultural Cooperation

The post of ambassador for International Cultural Cooperation (ACC) has existed since 1980. In 2018, Arjen Uijterlinde holds this position.

3.4.3 European / international actors and programmes

The Netherlands participates in multilateral cultural relationships through its membership of the Benelux, the European Union, the Council of Europe and the United Nations (UNESCO). The Dutch membership of the World Trade Organisation (WTO) is also relevant when the cultural aspect of international trade is at stake.

Council of Europe

The Council of Europe's vision, that freedom of expression is paramount as a fundamental right, plays an important role in Dutch media policy. Since the start of the programme in 1988, the Netherlands participates in Eurimages, the Council of Europe Fund for the co-production, distribution and exhibition of European cinematographic works. The Netherlands also participates in the European Audiovisual Observatory. The observatory's task is to improve the

transfer of, and access to, information on the four areas of film, television, video/DVD and new media. The Netherlands also participates in the Heritage Open Days that take place in the 50 member countries of the European Cultural Convention. On a designated day in September, the doors of numerous monuments and sites are opened, allowing people to enjoy free visits and learn about national heritage. The Netherlands has ratified the Granada Convention, the Valletta Convention and the European landscape Convention. These Conventions form the backbone of the Dutch care for (archaeological) monuments and cultural landscape in its environment.

HEREIN is the European Cultural Heritage Information Network that brings European public administrations in charge of national cultural heritage policies and strategies together. At present, 44 Council of Europe Member States lend impetus to this project and form a unique co-operation network. HEREIN is part of the Council of Europe programme of activities 2016-2017.

The Compendium of Cultural Policies and Trends is a web-based and permanently updated information and monitoring system of national cultural policies and related development. Compendium cultural policy country profiles are mainly drawn up and updated by independent cultural policy experts (i.e. 'expert authors'), in consultation with their respective ministries. Since its establishment in 1998, the Compendium was coordinated from the European Institute for Comparative Cultural Research (ERICarts) in Bonn. As of April 2018, the Compendium has found a new home at the Boekman Foundation in The Netherlands, in consultation with the Ministry of Education, Culture and Science.

European Union

The Creative Europe Desk (2014-2020), part of DutchCulture, is responsible for promoting and facilitating participation in the European Commission Culture programme Creative Europe. It offers advice for organisations which want to apply for the programme. DutchCulture also informs the Dutch cultural and heritage sector on other opportunities for cooperation in the EU outside of the Creative Europe programme.

In the first half of 2016, the Netherlands held the Presidency of the European Union for the twelfth time. The Presidency was accompanied by the cultural programme Europe by People: the Future of Everyday Living. This programme was commissioned by the Ministry of Foreign Affairs and examined current social issues through art and design.

European Union National Institutes for Culture (EUNIC)

EUNIC creates partnerships and networks between national cultural institutes in order to improve and promote cultural diversity and understanding between European societies, and to strengthen international cultural dialogue and cultural cooperation with countries outside Europe. EUNIC is a partnership of national institutions for culture, engaged beyond their national borders and operating with a degree of autonomy from their governments.

UNESCO

In 1992, the Netherlands signed the UNESCO World Heritage Treaty 1972, to protect and stimulate knowledge of and respect for natural and cultural World Heritage. The Kingdom of the Netherlands (which includes the Netherlands Antilles and Aruba) has ten natural and cultural sites on the World Heritage List. The canal ring [*grachtengordel*] in Amsterdam and the Van Nellefabriek (a modernist factory complex) in Rotterdam are the most recent sites on the heritage list, added in 2010 and 2014 respectively.

The Dutch World Heritage Sites tell us something about the Netherlands and its place in the world. The Netherlands is above all a country of water, being the best protected delta in the world. The Netherlands also has a very strong trading tradition and civil society. Finally, the Netherlands is a country that believes in its ability to shape society: everything has been

designed, from the layout of the polders and urban expansion to the modernist architecture of the Rietveld-Schröder House. As such, three overlapping themes characterise the Netherlands:

- The Netherlands as a country of water
- The Netherlands as a civil society
- The Netherlands as a designed country

The Netherlands National Commission for UNESCO was established in 1947 and is part of a worldwide network of nearly 200 commissions. Every two years, the commission provides a working programme based on the policy cycle of UNESCO, the added value that UNESCO can provide to the Netherlands in certain areas and vice versa, and the relevance of its themes to Dutch policy, society and professional organisations. The commission also seeks to collaborate with relevant partners at both national and international levels.

As a result of the increasing demand for arts and cultural heritage, illicit traffic in cultural goods has also increased. Conflicts in the Middle East have shown an increase in damage and looting of (archaeological) heritage. In 2009, the Netherlands ratified the UNESCO Convention (1970) to combat the illegal traffic. The First and Second Protocol of The Hague Convention have been in effect since 2007. The Cultural Heritage Inspectorate cooperates with both customs and police to fight the illicit traffic in cultural goods. With regards to stolen cultural goods, the Dutch police works with the Interpol network, especially using the Database of stolen works of arts.

Cultural heritage also includes traditions or living expressions inherited from ancestors and passed on to descendants. In order to protect the intangible heritage, UNESCO drafted the Convention for the Safeguarding of Intangible Cultural Heritage (ICH) in 2003. The Netherlands ratified the Convention in 2012. The Dutch Centre for Intangible Cultural Heritage [Kenniscentrum Immaterieel Erfgoed Nederland], funded by the Ministry of Education, Culture and Science, is coordinating the establishment of a national inventory of the Dutch intangible heritage based on nominations drawn up by communities that safeguard this heritage.

In 2005, UNESCO introduced the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which is a legally-binding international agreement that ensures artists, cultural professionals, practitioners and citizens worldwide can create, produce, disseminate and enjoy a broad range of cultural goods, services and activities, including their own. The convention was ratified by the Netherlands in 2010.

In May 2016, Minister Bussemaker (Education, Culture and Science) and Minister Koenders (Foreign Affairs) confirmed that the Netherlands intent to ratify the international UNESCO Convention on the Protection of Underwater Cultural Heritage.

In 2013, the World Heritage Podium opened its doors in Amsterdam. The podium provides information about the UNESCO World Heritage Sites in the Netherlands and their historical background and universal value.

In June 2018, the Netherlands was selected to be a member of the Intergovernmental Comity of the UNESCO Convention on the Protection of Intangible Heritage, for a period of four years.

Source: Rijksoverheid

3.4.4 Direct professional cooperation

Most of the public cultural funds (see chapter 8.1.1) pay specific attention to the international promotion of Dutch arts and artists. The Performing Arts Fund NL, for example, had EUR 960.000 available in 2016 for international projects. Subsidies have been allocated for programming Dutch artists abroad, for exchange with other countries and for international presentations in the Netherlands. Private foundations, like the Prince Bernhard Cultural

Foundation, grant subsidies for (cultural) students and artists for exchange programmes or education/special courses abroad

3.4.5 Cross-border intercultural dialogue and cooperation

Flemish-Dutch House

In 2004, the governments of Flanders and the Netherlands set up a joint venture in order to ensure that Dutch-Flemish culture would be firmly rooted in the concept of a Europe with many cultures. Together, they created the Flemish-Dutch House, which opened in June 2004. In Brussels, the house, called The Neighbours' [*Huis deBuren*], was given the task of presenting and documenting the culture of the Low Countries on a permanent basis, as well as providing a platform for debate on culture, society and politics in the Netherlands, Flanders and Europe (see also chapter 4.2.2).

Prince Claus Fund for Culture and Development

The Prince Claus Fund, set up in 1996 by the late Royal Highness Prince Claus, operates on an intercontinental scale and aims at increasing cultural awareness and promoting the exchange between culture and development, focusing especially on developing countries. The fund grants subsidies and gives awards to mainly non-European artists and intellectuals. It also creates a platform for debate and stimulates creative processes and artistic productions.

As a platform for intercultural exchange, the Prince Claus Fund collaborates with individuals and organisations in Africa, Asia, Latin America and the Caribbean. The goal is to realise activities and publications that reflect a contemporary approach to the themes of culture and development. The Ministry of Foreign Affairs and the *Nationale Postcode Lotterij* [National Zip code Lottery] support the Prince Claus Fund.

3.4.6 Other relevant issues

In February 2016, the Netherlands and France signed a treaty over Rembrandt's twin portraits of Maerten Soolmans and Oopjen Coppit. With the acquisition of the two paintings, EUR 160 million was involved. The pact between Minister Bussemaker and her French counterpart, Fleur Pellerin, includes arrangements for the works to be restored in the Netherlands and then exhibited in the Rijksmuseum. Because French law prohibits joint ownership, each nation has bought one of the paintings (The Netherlands has acquired Maerten Soolmans). To ensure that they stay together, the new accord contains firm formal agreements between the two countries. The works will always be exhibited together, alternately at the Rijksmuseum in Amsterdam and the Louvre in Paris.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

Cultural policy 2013-2016

In 2013, the social-democratic Minister of Culture, Jet Bussemaker, presented a vision letter, *Cultuur beweegt; de betekenis van cultuur in een veranderende samenleving* [*Culture moves: the meaning of culture in a changing society*], the policy memorandum for the period 2013-2016 in which she reveals her vision of culture in an evolving world. The priority areas for the period 2013-2016 are: cultural education, talent development, creative industries, digitalisation and social dialogue. The Minister stresses the importance of arts and culture for society and their added value for society and the economy.

Essential to the recent cultural policy approach is a balance between the intrinsic value of culture and the instrumental benefits for social and economic processes. Dynamic developments in society presuppose the powerful contribution of museums, music, theatre and other cultural domains. To support this dynamism, Bussemaker selects focus points and instruments to empower artists, as well as audiences, in order to create an effective interface between culture and society. She stresses the importance of individual developments, creativity and cultural education. Artistic excellence, the creative industries and digitisation are prioritised.

Cultural education

The government aims to introduce children and young people to culture in the course of their formal education, and to give them the opportunity to develop their talents in the area, as creators or consumers, as a professional or amateur. In this regard, the main policy concerns are the quality of cultural education, the expertise of teachers and the cooperation between schools, cultural organisations and amateur arts. In a policy document about music education, the minister described her plans for music education for all children in the age from 4 to 12. An important instrument for cultural education is the Culture Card [*Cultuurkaart*], which gives secondary school students a discount on cultural activities (see chapter 8.2.2). Furthermore, Bussemaker has presented a document concerning museum policy, *Museumbrief: samen werken, samen sterker*, in which she accentuates the importance of: the cooperation between museums and schools; the strengthening of the museums' educational mission; and the need to reach a wider audience (see chapter 4.2.2).

The programme 'Cultural education with quality 2013-2016', carried out by the Fund for Cultural Participation, continued in the period 2017-2020. The aim is to strengthen the quality of cultural education in primary education by:

- Sustaining the quality of cultural education through collaboration between primary education and the cultural field;
- Strengthening cultural education in schools who participated in the scheme in 2013-2016;
- Increasing the number of participating schools.

The Ministry invested another EUR 10 million through the Fund for Cultural Participation annually. Municipalities and provinces will match this amount (see chapter 8.3).

Artistic excellence

In the policy documents *Ruimte voor talent in het cultuurbeleid* (2014) [*Room for talent*] and *Uitwerking visie op talentontwikkeling* [*Vision on talent development*], Minister Bussemaker set out her plans for talent development.

Space for Culture

In June 2015, Minister Bussemaker presented her letter *Ruimte voor Cultuur* [*Space for Culture*, 2015]. It contains the principles for cultural policy in the period 2017-2020 and for the national basic infrastructure, meaning the cultural institutions which receive state funding. After the cuts in the cultural sector in 2012, instigated by Secretary of State Halbe Zijlstra (Liberals), Bussemaker's budget was increasing slightly. Over EUR 18 million was made available to artists and cultural institutions for the development of young talents, innovation and cooperation.

The national basic infrastructure expanded with a symphony orchestra for jazz and pop (EUR 3 million per year). EUR 5.5 million was made available for national museums, partly in order to keep the Tropenmuseum open. Museums receive EUR 1 million extra in 2017-20 for mutual collaboration with other institutions. The public cultural funds have the possibility to subsidise journals again, as they are important for debate and reflection, and for developing the talent of young writers. For the youth companies in the national basic infrastructure and the Performing Arts Fund [*Fonds Podiumkunsten*], EUR 0.8 million extra was made available for dance, music, theatre and film.

Creative industry

In a letter to the House of Representatives in November 2015, Minister Bussemaker and Minister Kamp (Economic Affairs) outline the developments that the creative sector has undergone in recent years and describe how they want to work together with entrepreneurs, institutions and other authorities to further strengthen the creative industry. A professional creative industry focuses on permanent learning, seizes opportunities abroad and invests in public-private collaborations in the field of research, which is all supported by the government.

Cultural policy 2017-2020

In March 2016, the policy letter *Een investering in popmuziek* [*An investment in pop music*] was published, in which Minister Bussemaker stimulates pop talents to look beyond their national borders.

In September 2016, Minister Bussemaker published *Besluiten culturele basisinfrastructuur periode 2017-2020* [*Decisions cultural basic infrastructure period 2017-2020*]. She explains how subsidies are divided among the institutions in the national basic infrastructure in the period 2017-2020. Bussemaker focuses on stability in the sector. With an additional investment of over EUR 18 million, she gives artists and cultural institutions more possibilities for innovation, cooperation and development of young talents. She announces an additional investment of EUR 10 million. Priority areas are talent, reaching a diverse audience and regional distribution. Bussemaker wants to encourage collaboration within as well as outside of the cultural sector. The cultural funds are allowed to provide funding for four years instead of two years. Cultural institutions will be judged on quality, social values, education and participation. The Minister argues that all Dutch people should be able to enjoy a rich and varied cultural expressions, and that cultural education is essential for young people to develop their creativity and shape their identity.

In total, 88 cultural institutions and 6 funds receive an amount of EUR 379.91 million per year. EUR 10 million extra is spend on the basic infrastructure, including the six cultural funds. This amount mainly benefits talent, cultural education and public outreach, especially in the region (see chapter 3.2 and 4.1).

Cultural policy 2018

Vision

In spring 2018, current Minister Van Engelshoven published a vision statement, *Cultuur in een open samenleving* [Culture in an open society] in which she sets out her cultural agenda. She outlines the following policy themes, based on the Coalition Agreement: culture makes curious; space for new makers and culture; an inspiring environment; culture without borders; and a strong cultural sector. According to the vision statement: creative and artistic talent will be stimulated; everybody (irrespective of age, cultural background, income, place of residence) needs access to arts and culture; there should be a broad availability of known and unknown forms of art; and there will be a safe place for art as a reflexion on society and its citizens.

The government will increase its focus on new creators of culture instead of only providing funds for renowned companies, symphonic orchestras and museums. New art forms need the chance to be at the forefront as well, such as digital culture, virtual reality art, fashion and urban arts. Children must be encouraged to enjoy culture at a young age, which is why all children will be able to visit the Rijksmuseum in Amsterdam (or another museum) during their school years. The Coalition Agreement announced that every Dutch child should get the chance to see Rembrandt's *Nachtwacht* [Night Watch] in the Rijksmuseum.

The culture budget did not increase in recent years, but now there is room for growth. The government is investing EUR 80 million in culture structurally. An additional EUR 325 million will be made available for heritage and monuments in the coming years. In June 2018, the Minister confirmed the investments in heritage in the policy plan *Erfgoed telt: de betekenis van erfgoed voor de samenleving* [Heritage counts: the meaning of heritage for society].

Urban regions will get the opportunity to profile themselves with culture more than before in cooperation with the different governments. Further investments will be made in a fund for museum purchases, talent development and strengthening the Dutch international cultural profile.

Regions

The central government, the Council of Culture and the regional authorities are keen to increase coordination and cooperation between the various administrative levels. The municipalities and provinces emphasised the need to cooperate more and to have a closer look at the function and qualities of cultural institutions in the region. In cooperation with provinces, municipalities and the cultural sector, an inventory should be made of what is needed for culture and the associated resources.²

In June 2018, the Minister invited the municipalities and provinces to draw up profiles, together with the cultural sector, setting out their vision on culture and arts in the region. With these profiles, the basic cultural infrastructure can better take into account the composition and the needs of the population, regional identity and the local climate for the makers and artists in the various disciplines (*Cultuurbeleid 2021-2024 Stedelijke en regionale profielen*) [Cultural policy 2021-2014 Urban and regional profiles].

Labour market in the cultural and creative sector

To strengthen the labour market position of artists and workers in the cultural and creative sector, the government made EUR 400.000 available in 2016. Commissioned by the Ministry, Kunsten '92 (the representative organisation for the arts, culture and heritage sector in the Netherlands) has drawn up, in collaboration with the cultural sector, the *Arbeidsmarktagenda culturele en creatieve sector 2017-2023* [Labour Market Agenda for the Cultural and Creative

² The December 2017 letter from the organisation Interprovinciaal Overleg [Interprovincial Consultation] with recommendations for the Minister can be found here: *Bouwstenen voor cultuurbeleid vanaf 2021* [Building blocks for cultural policy from 2021].

Sector 2017 – 2023] with recommendations and proposals for the Minister. Some important points are: improve the position of freelance artists and people in other creative professions; improve the working conditions; and strengthen sector-wide cooperation in order to conduct a social dialogue and to respond to the changes in the labour market. A special group of representatives of the arts and culture sector deals with the distribution of funds.

Heritage

In line with the increased budget for monuments, Minister Van Engelshoven announced in June 2018 that the Dutch government will invest an additional EUR 34 million in monuments throughout the country, such as the Dom Church in Utrecht (EUR 2.1 million), the Monastery of St. Anna in Venray (EUR 3.5 million) and the Church of Our Lady in Breda (EUR 4.9 million).

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues and recent debates

The budget cuts of State Secretary Halbe Zijlstra (of the Rutte I Cabinet 2010-2012) fueled a heated debate between politicians and amongst citizens about the government's role in the cultural sector. The policy memorandum reanimated the pre-existing debate about the connection between supply and demand and, more generally, the legitimisation of public support in the field of arts and culture. The policy prompted cultural institutions and artists to develop creative solutions and initiatives to keep their activities on the same level. Minister for Culture Jet Bussemaker (2012-2017) stresses the value of arts for society. As a result, the programme The Art of Impact came into being which will stimulate art projects with a clear impact on society, for example in the fields of health care and climate or in neighborhoods. For the period 2015-2016, more than EUR 7 million is available for the programme. The Art of Impact is a collaboration between the Ministry of Culture and six public culture funds. Echoing the idea that art influences other domains in society, the Academy of Arts [*Akademie van Kunsten*] of the Royal Dutch Academy of Sciences (*KNAW*) is reinstalled to reinforce the old connection between art and science.

4.2.2 Heritage issues and policies

Approach to cultural heritage issues

Dutch cultural heritage includes museums, historic buildings, sites and landscapes, archeology, monuments and art. Cultural heritage also includes "cultural spatial planning", in which interested parties collaborate with each other on a development-oriented rather than conservation-oriented approach. Cultural heritage policy accordingly focuses more on the public and on the possible uses of artifacts, rather than on the artifacts themselves.

Cultural heritage policy

On behalf of the Ministry of Education, Culture and Science, the Cultural Heritage Agency of the Netherlands (RCE) [*Rijksdienst voor het Cultureel Erfgoed*], carries out government policy, next to the legislation and rules, which the agency develops in cooperation with the government. The Cultural Heritage Agency is involved in listing, preserving, sustainably developing and providing access to (archaeological) monuments, movable heritage, historic landscapes and sites, and shared heritage which have to be preserved on account of their cultural and historic value. The Cultural Heritage Agency is at the heart of the Dutch heritage management. The Netherlands has over 61.000 national listed monuments, including 1500 archaeological sites of national importance and over 440 conservation areas. The Agency also manages the State art collection, comprising approximately 100.000 items. In 2016, the budget for maintaining monuments and sites is over EUR 80 million.

Topical policy issues in cultural heritage policy are the modernisation of the monuments care, cultural spatial policies, the evaluation of the archaeology laws and policies concerning the State art collection and museum infrastructure.

In 2009, the Ministry of Education, Culture and Science published the policy letter *Modernising Monumental Care* [*Beleidsbrief Modernisering Monumentenzorg*]. The document states the following goals: 1) stimulating and supporting work in target areas; 2) integrating the importance of cultural history in regional planning; 3) formulating a vision of heritage; and 4) reducing the administrative burden.

As a follow-up to this policy letter, the policy-vision document *Character in focus* [*Kiezen voor Karakter*] was formulated in 2011 and can be considered as the next phase in modernising monument care. This phase focuses on the connection between caring for cultural heritage as an integral part of regional-development challenges in the fields of economics, safety and sustainability. The central government expected that the vision of *Character in focus* will encourage local governments, instigators, owners, developers and spatial designers to make maximum use of the value of cultural heritage in regional development. The new policy emphasised the economic value of cultural heritage.

In June 2013, Minister of Culture Jet Bussemaker presented the museum policy letter *Samen werken, Samen sterker* [*Strength through Cooperation*], in which she expressed a number of measures to improve the museum system. The leading principle of her approach is to promote the cooperation of museums in order to develop the understanding, conservation and organisation of their public collections, as well as improving public access to them. This approach is based on two notions: the ambition to improve cooperation in order to increase profitability for museums, the public and society in general; and the conviction that museums themselves know best how to achieve this.

There are some challenges to overcome in the sector: a major part of many collections is currently kept in storage, museums are not yet making the most of the digital revolution and sponsorship has decreased due to the economic recession. In order to improve these shortcomings, Bussemaker stresses the importance of cooperation, and she has earmarked EUR 2 million per year until 2017 in order to stimulate this.

Heritage Act

Before summer 2016, the conservation and management of the Dutch cultural heritage was governed by various regulations and laws. Herein, each type had its own specific heritage definitions, procedures and safeguards. This sectoral fragmentation of the heritage legislation and the necessary adjustments to ensure the quality of the work, were the reasons to establish the *Cultural Heritage Act* [*Erfgoedwet*], which integrates specific laws and regulations.

The Act, installed on July 1st, 2016, replaced six laws and regulations in the field of cultural heritage, including the Monuments and Historic Buildings Act 1988 and the Cultural Heritage Preservation Act 1984. The Cultural Heritage Act regulates matters for both movable and immovable heritage and is an integral part of the Environment Act. (see chapter 5.3.3)

From a cultural heritage perspective in general, this Act regulates the national public responsibility for museums and collections. More specifically, this Act provides rules concerning:

- conservation and registration of public collections;
- financial relations with state financed museums;
- de-assessing of objects from public collections;
- protection of public monuments and archaeology;
- restitution of looted art;

- finance and governance;
- and cultural heritage inspection.

Besides the Heritage Act, new measures were taken to stimulate the collaboration between museums and other institutions, education, the housing of museums and digitization.

In this new legal context, state-financed museums are financed concerning the collection and housing based on the Heritage Act. This financial basis is supplemented by subsidies for the public activities like exhibitions regulated by the four year subsidy cycle in the national cultural political level (the so-called *cultuurnotasystematiek* (Bina 2016 et al.)

The Cultural Heritage Inspectorate [*Erfgoedinspectie*] ensures compliance with the law and promotes improvements in the management and care of cultural heritage. In the event of incidents and calamities, the inspectorate takes the necessary action. It also advises the Ministry of Education, Culture and Science about the quality and effectiveness of cultural heritage legislation.

The Ministry of Education, Culture and Science is responsible for compliance with international treaties, such as those of UNESCO (see chapter 3.4.3).

Digitisation

Since 1999, the Digital Heritage Netherlands, or DEN Foundation [*Digitaal Erfgoed Nederland*], has been supporting archives, museums and other heritage institutions in improving their digital strategies and services. In the period 2013-2016, DEN is being incorporated into the national basic infrastructure as a knowledge centre for digital heritage. The foundation encourages, and safeguards the quality of, digitisation and digital services in the heritage sector. In her museum policy letter, Minister Bussemaker emphasises the importance of further digitisation in this sector. By making collections digitally accessible, outreach can be increased and a broader audience will be enticed to make a physical visit. Such digital development is paramount for scientific research and the wider availability of collections.

In 2015, the partnership The Network Digital Heritage (NDE) was launched in order to achieve standardised services. Key players are the Dutch National Library [*Koninklijke Bibliotheek*], the Dutch Institute for Sound and Vision [*Nederlands Instituut voor Beeld en Geluid*], the National Archives of the Netherlands [*Nationaal Archief*], Cultural Heritage Agency [*Rijksdienst voor het Cultureel Erfgoed*] and the Royal Dutch Academy of Sciences (KNAW). In July 2016, NDE published National Digital Heritage Strategy which offers a perspective on developing a national cross-sector infrastructure of digital heritage facilities.

The Netherlands contributes to Europeana.eu, a portal with books, paintings, films, museum objects and archival records from digitised collections of cultural and scientific organisations.

4.2.3 Cultural / creative industries: policies and programmes

Parts of the creative industries belong to the fastest growing sectors in the Dutch economy. In cooperation with creative companies and science/education institutes, the central government invests in the creative industries. By connecting knowledge, creative entrepreneurs and the business world, the Dutch creative-industry sector aims to make the Netherlands one of the most creative economies in Europe by 2020. In 2011, the central government started its "top-sector policy", whereby the government invests in the nine most promising innovative sectors in the Netherlands: creative industries, agriculture and food, chemicals industry, energy, high tech industries, life sciences and health, horticulture, logistics and water. Within the creative industry cluster, the top-sector policy focuses on (pop) music and dance, media and entertainment, film, architecture, design, fashion, gaming, and advertising. For every top sector a top team is appointed. The Ministry of Education, Culture and Science funds the Creative Industries Fund NL [*Stimuleringsfonds Creatieve Industrie*]. The fund has eight

different programmes (see chapter 8.1.1). In 2012, the Dutch Creative Council was established as an advisory body for the creative companies and umbrella organisations. Furthermore, three former institutes concerning the creative industries (architecture, design and e-culture) merged into the New Institute [*Het Nieuwe Instituut*], which organises exhibitions, lectures and fellowships, carries out research and development projects, and publishes outcomes within three programmes: Landscape and Interior, Objects and Materials, and annual themes. The Federation Dutch Creative Industries [*Federatie Dutch Creatieve Industries*] represents eight branches and professional organisations with a total share of over EUR 11 billion to the gross national product (GNP).

The agenda of the Dutch top-sector policy is explicitly linked with the European Horizon 2020 agenda. Both the Dutch creative industries and the European Horizon 2020 agenda have a strong focus on "the great challenges" like climate change, health and population ageing.

4.2.4 Cultural diversity and inclusion policies

In 2017, the Netherlands had slightly more than 17 million inhabitants and the population is ageing. By 2040, the population is expected to be 17.8 million people, 26% of whom will belong to the over-65 age group (Statistics Netherlands).

The Frisians

The Frisians are the only official minority group in the Netherlands. In 2012, a covenant was signed concerning the Frisian language and culture, for the period 2013- 2018. The covenant includes agreements concerning education in the Frisian language and the use of Frisian by the judiciary, in the courts, public administration and the media and for cultural activities and amenities (see also chapter 4.2.5). The covenant implements the commitments made by the Netherlands, when it ratified the European Charter for Regional or Minority Languages in respect of Frisian in 1996. The covenant also implies that the Netherlands now complies with the conditions set by the Council of Europe's Framework Convention for the Protection of National Minorities, which the Netherlands ratified in 2005.

Immigrants

Like many other countries in Western Europe, the Netherlands is an "immigration country". The trend began soon after World War II, with a wave of immigrants from the former Dutch East Indies, now Indonesia. The Moluccans are a special group of immigrants, who had served in the former colonial army and brought their families with them.

Over the past 40 years, the number of immigrant nationalities has increased considerably, with Turkey and Morocco as the main countries of origin. After Surinam became independent in 1975, a large number of Surinamese who had Dutch nationality also decided to take up residence in the Netherlands.

The Netherlands has just over 17 million inhabitants. The last two decades have seen an influx of asylum seekers from various parts of Africa and Asia as well as Europe. Most immigrants live in or near the major cities. Official figures put the foreign population in 2017 at almost 3.8 million (not including illegal immigrants), or about 20.6% of the total population. In 2015, about 57,000 asylum seekers and following family members arrived in the Netherlands. 27,700 of them had the Syrian nationality. Asylum seekers holding a residence permit and those who have stayed in asylum centres for a period of at least six months are allowed to register in a Dutch municipality. They acquire the immigrant status and as such are considered to be official residents of the Netherlands. Following family members also have access to this immigration procedure.

In official terms, people are defined as immigrants when at least one parent was born in another country (Central Bureau of Statistics). The Dutch Constitution [*Grondwet*] provides the

legal basis for the civil rights of immigrants (e.g. citizenship, education, health, social insurance etc.) and for their cultural rights (e.g. to participate in cultural life, to protect and develop cultural and linguistic identities, to create, etc.).

The Cultural Diversity Code

The Cultural Diversity Code was developed in 2010 by the cultural sector itself with support from the Ministry of Education, Culture and Science. Being a code of conduct, it is a practical tool: a framework and a specific guide, to assist organisations in formulating ambitions and objectives in the area of cultural (ethnic) diversity and putting these into practice. The aim of the code is to permanently embed diversity in cultural organisations. It focuses on the following four aspects of cultural organisations: programming, public reach, partners and staff/management policy.

The 2012 coalition agreement states that "state-funded cultural organisations will apply the Cultural Diversity Code". When receiving the recommendations by the Council for Culture on the 2017-2020 national basic infrastructure in May 2016, Minister Bussemaker emphasised the importance of the Code Cultural Diversity. The Minister concluded that there were still many opportunities for cultural institutions to reach a wider audience and to better connect to a cross-section of the population.

Minorities, groups and communities in the media

Over the years, the emphasis within the media policy has shifted from targeted programmes to multicultural programmes and into inclusive programmes. However, the representation of ethnic minority groups as actors, presenters, candidates in gameshows, spokespersons and experts is insufficient. Cultural diversity in Dutch society is not reflected in the media, nor in organisations (less than 10%).

A number of broadcasters focus specifically on a specific group, like the elderly, Frisians, Muslims, Buddhists, or humanists.

Since 2016, the religious and spiritual broadcasters providing media offerings as part of the Dutch Foundation for Public Broadcasting (NPO) are terminated as a result of the change in the Media Act 2008. The NPO has been asked to perform this task. NPO requested that broadcasting organisation NTR provides media content on Hinduism and Islam.

4.2.5 Language issues and policies

There are two official languages in the Netherlands: Dutch and Frisian.

Dutch

The Dutch language is principally spoken in the Netherlands, Flanders and Surinam. Afrikaans is a daughter language of Dutch, which is still spoken by South Africans. Dutch language policy is set by the Committee of Ministers [*Comité van Ministers*], comprising the Dutch and Flemish culture and education ministers and a representative from Surinam. The Interparliamentary Committee [*Interparlementaire Commissie*] oversees language policy, while the Dutch Language and Literature Council [*Raad voor de Nederlandse Taal en Letteren*] advises policymakers. Dutch language policy is prepared and implemented by the Dutch Language Union [*Nederlandse Taalunie*, 1980].

The Dutch Language Union is an intergovernmental organisation, founded by the Dutch and Belgian governments (see chapter 5.1.9). To emphasise their mutual cultural interests, a cultural treaty was concluded in 1995. In 2004, another step was taken by the opening of the Flemish-Dutch House [*Vlaams-Nederlands Huis de Buren*] in Brussels. The objective of the house is to promote Flemish-Dutch culture in Europe and to hold debates on culture, science, cultural diversity, society and politics in an increasingly unified Europe.

Surinam joined the Dutch Language Union as an associate member in 2004. The union also cooperates with the Caribbean islands that have Dutch as an official language: Aruba, Curaçao and Sint Maarten (all of which are separate countries within the Kingdom of the Netherlands) and Bonaire, Sint Eustatius and Saba, three special municipalities. For these municipalities Papiamentu and English are also official languages, which can be used in contact with the government.

BVN (1996), which is the abbreviation of "the best of Flanders and the Netherlands" (*het beste van Vlaanderen en Nederland*) is a satellite and cable television channel – a joint venture of Flemish and Dutch public broadcasting – which broadcasts Dutch and Flemish public-service television in the Dutch language for viewers around the world. BVN has become a major international channel with an increasingly global reach.

Frisian

The Frisian language is recognised as the second official language in the province of Fryslân, both in Dutch law and through the European Charter for Regional Minority Languages [*Europees Handvest voor regionale talen of talen van minderheden*].

The province of Fryslân and the central government made agreements on the development of the Frisian language and culture. For the period 2013-2018, an Administrative Agreement on the Frisian Language and Culture was developed. The agreement outlines a number of steps that aim at stimulating the Frisian language and culture over the next five years, specifically in the fields of education, media and culture. The main focus will be on Frisian-spoken education. The Fryske Akademy determines the spelling in the Frisian language and preserves the cultural and literary value of the language-related Frisian heritage. On December 14th 2016, an update of this administrative agreement specific on the topic of Media in relation to the Frisian language was signed by state secretary of media Dekker and representative Poepjes of province of Fryslân.

Other languages

The Netherlands has recognised Limburgish (since 1997), Low Saxon (since 1996), Romani / Sinti and Yiddish (since 1996) as regional or non-territorial languages under the European Charter for Regional Minority Languages. This recognition enables provinces and municipalities to create policies for these languages.

4.2.6 Media pluralism and content diversity

Broadcasting

The Media Act

The Dutch media is based on freedom of speech and independence. Following the constitution, the government is obliged to guarantee plurality, accessibility and affordability of information. Article 7 of the constitution offers independence to the press and broadcasting. Journalists and writers can publish and broadcast whatever they wish. Public authorities, enterprises and interest groups may not interfere with content. The central government has an obligation to protect the media against all kinds of undesired influences. It must also ensure that the media system represents a sound variety of viewpoints. The organisational structure, funding principles and operational scope of public broadcasters in the Netherlands are laid down in the Media Act. The Media Act also includes a number of basic requirements for commercial broadcasters and cable operators.

The Media Act derived from the Broadcasting Act of 1967 and is based on the anchored dichotomy between electronic and print media. Since media digitization and convergence play a leading role, the law is outdated – the distance between laws and the technological

developments regarding media grows.

The most recent *Media Act*, the Media Act 2008, came into force in 2009. A major change compared with previous versions of the act is that public broadcasters are now formally responsible for websites, digital channels and services offered by mobile platforms, as well as for radio and television. Like the previous Media Acts, the Media Act 2008 instructs public broadcasters to pay special attention to information, youth and culture in their programmes.

The commercial broadcasters do not receive financial contributions from the central government, but the Media Act imposes a number of requirements on them as well. The commercial broadcasters are not allowed to broadcast sponsored news, and at least 40% of the programmes must be produced in the Dutch or Frisian language.

The Dutch Foundation for Public Broadcasting (NPO)

The Dutch Foundation for Public Broadcasting [*Nederlandse Publieke Omroep*, NPO] functions both as the public-service broadcasting system as a whole, and as the web portal coordinated by the NPO on behalf of all the broadcasting associations. NPO is part of the Dutch Broadcasting Corporation [*Nederlandse Omroep Stichting*, NOS], the umbrella organisation for public broadcasters. Dutch public broadcasting organisations are member-based associations sharing common facilities.

This arrangement has its origins in the pillarisation which developed over the previous century, when the different religious and political streams in Dutch society (Catholics, Protestants, socialists, etc.) all had their own separate associations, newspapers, sports clubs, educational institutions and broadcasting organisations. Part of this arrangement was a general agreement that programmes in the field of culture, sport or news should be taken care of by the NOS as a common facility. Both the broadcasting organisations and the NOS are subsidised by the Ministry of Education, Culture and Science.

Reorganisation of the Dutch media system

Like other sectors, the NPO has had to cope with budget cuts. During the Rutte I Cabinet (2010-2012), the budget for public broadcasting was cut with approximately EUR 127 million. Under the coalition agreement of the Rutte II Cabinet (2012-2017), further budget cuts were announced. The then State Secretary of Culture, Sander Dekker, announced the following steps to reform the Dutch media system and implement the budget cuts:

- From 2016 onwards, only eight broadcasters and three candidate-broadcasters are admitted to the Dutch public broadcasting system, instead of the 21 that were active previously. Broadcasters with a candidate status have to work together with one of the merger broadcasters, independent broadcasters or NTR. In this new public media system, NTR and NOS function as specific task broadcasters for respectively arts and culture, and news.
- The public broadcasters have to be more distinctive, innovative and agile. This implicates, for instance, limiting the overlap with the commercial stations. The public broadcasters have the statutory duty to make programmes that inform, educate or relate to cultural identity. In addition, other organisations, like cultural organisations, will have the opportunity to contribute to the programming, as of 2016.
- State secretary Dekker's own 'future proof public media' bill was intended to highlight the public task of the NPO.
- The system's own income must be increased. It receives an annual sum from central government, which is partly based on the income from radio and television advertising through the advertising organization STER. Besides this, public broadcasting generates its own income from contributions from funds, transmission fees, members' subscriptions,

sales of rights and programme guides. The central government wants the public broadcasting system to generate more income by exploiting its media content more effectively, and by increasing income from radio and television advertising.

- The regional and the national public media will be integrated. This should improve the efficiency of operations and save expenditure on regional broadcasting. Local broadcasting remains connected to the municipalities.

In 2013, additional budget cuts by the Rutte II Cabinet (2012-2017) of EUR 100 million were reduced to EUR 50 million.

In March 2016, the adjusted Media Act was adopted following amendments in both Houses of Parliament. The Senate finally passed additional legislation in October 2016, enabling the measures aimed at national broadcasters to take effect. In the future, television and radio programmes should focus on information, culture and education. The Media Act of March 2016 also created one central broadcaster for the regions, with thirteen regional branches. This decision was opposed by the majority of regional broadcasters, who wanted to remain independent.

Newspapers and magazines

The government aims to support and protect freedom of speech through a free and diverse press. It has no say in the form and content of newspapers, magazines and other products that roll off the printing presses. The press has traditionally been a private enterprise; there are no public newspapers. These daily papers are suffering from a decline in subscribers. Young people are less inclined to read them and the internet has taken over a large part of their role of supplying information. In order to survive the process of digitisation, the newspapers now offer online subscriptions.

4.2.7 Intercultural dialogue: actors, strategies and programmes

Policy

Intercultural dialogue has always been an important issue in the Netherlands, especially in the first years of the 21st century. The murder of Pim Fortuyn (politician and Rotterdam City Council member) and Theo van Gogh (columnist and filmmaker) in respectively 2002 and 2004 caused a huge commotion. Both were known for their controversial opinions and statements. They frequently transgressed the rules of established societal and political order.

The resulting tension in society has led to a search for new ways of stimulating social cohesion and intercultural dialogue. The policy focus on multiculturalism in the 1990s, and on integration in the first decade of this century, has triggered a long-term debate on cultural identity and cultural diversity. After 2010, this focus was eclipsed in the policy spectrum, being rephrased in the cultural field as a sensitising concept, to be kept in mind when decisions are to be made in planning programmes, recruiting personnel or filling vacant positions on governance boards (see chapter 4.2.4).

Actors and programmes

The Immigration and Naturalisation Service, which falls under the responsibility of the Ministry of Security and Justice, is the main public actor responsible for immigration issues. The government mainly focuses on the practical issues of immigration.

4.2.8 Social cohesion and cultural policies

In the years following on from the economic crisis of 2008, social cohesion was not a priority in cultural policies.

In the policy memorandum *More than Quality*, projects related to social cohesion are absent. In 2013 however, Minister of Culture Jet Bussemakers' vision document *Culture Moves* stresses the value of culture in a changing society, explicitly mentioning its potential to forge connections. Children need to come in contact with culture, so they can create a vision of what they like and what they dislike. Education is one of the main objectives in the cultural policy of culture minister Jet Bussemaker.

4.2.9 Employment policies for the cultural sector

Former State Secretary of Culture, Halbe Zijlstra has set up the Culture Entrepreneurship Programme (2012-2016), which focused on leadership, patronage, and support for creative professionals and individual culture providers. Minister of Culture Jet Bussemaker is continued this programme. The changes taking place in the cultural sector require better leadership. By developing quality in cultural leadership, the Minister aimed to invest in the future of the Dutch cultural sector. Utrecht University and Kennisland (Knowledge Centre) have run the Leadership in Culture Programme, in cooperation with the Utrecht School of the Arts (HKU).

Another important objective of the Culture Entrepreneurship Programme was support for creative professionals and the individual culture providers. These groups are important for the cultural sector and for economic growth, but their position can be vulnerable, especially in times of economic recession. In order to support them, the Ministry of Education, Culture and Science subsidises the foundation Culture-Entrepreneurship [*Cultuur-Ondernemen*]. Culture-Entrepreneurship stimulates entrepreneurship in cultural organisations and among independent artists and creative people. On the one hand, the foundation gathers information on entrepreneurship and passes it on to its clients by offering training, coaching and consultancy programmes. On the other hand, it supports the sector with a number of financial instruments, such as micro-credits and cultural loans in cooperation with Triodos Bank.

Culture-Entrepreneurship also launched an updated Culture Governance Code in November 2013. The code has been developed to create transparency and accountability in governance. It is especially adapted to the field of organised culture.

Compared with other sectors, the cultural sector has a high percentage of freelancers. Between 2010 and 2017 the labour volume in the total economy increased with 2.1 percent, but it decreased 11.5 percent in the cultural and creative industry.

In 2016, the number of self-employed people was 1.1 million, of which almost 119.000 in the cultural and creative sector. Between 2010 and 2015 the amount of self-employed people in the total economy increased with 17.3 percent, while this amount increased with 27.7 percent for the cultural and creative sector (Cultuur in beeld 2017, p. 22-23).

Research by the Social and Economic Council (SER) and the Council for Culture on the labour market showed a dramatic deterioration in the position of workers in the cultural sector. This conclusion applies to people who are employed, but also to the self-employed. In 2013, self-employed in the cultural sector earned an average EUR 21,908. This is more than EUR 10,000 below the modal gross income in that year (EUR 32,500). (*Verkenning arbeidsmarkt culturele sector*).

By the end of 2015, the House of Representatives decided to release a one-off amount of EUR 2 million for the improvement of the position of the artist in the labour market. At the request of Minister Bussemaker, the Council for Culture published recommendations in April 2016 on how the funds should be spent. One of the recommendations is to invest in measures to support entrepreneurship in the cultural sector, such as replenishing fund(s) from which low-threshold, low-interest loans and/or microcredit can be provided (*Verbetering positie kunstenaar op arbeidsmarkt*).

4.2.10 Gender equality and cultural policies

As of 2007, the Ministry of Education, Culture and Science coordinates equality policies for both women and the LGBT (lesbian, gay, bisexual and transgender) community. The Department for Emancipation [Directie Emancipatie] is responsible for this policy. Some of the continuing main objectives are employment among women, combating LGBT/women-related violence, and equal rights for the LGBT community.

Employment among women in the cultural sector

In the present policy memorandum, there is no specific policy regarding the employment of women in the cultural sector. The most recent connection between employment among women and the cultural sector was made in 2010, when the Ministry of Education, Science and Culture presented a study on women in the cultural sector. Compared to other sectors, the share of women in top functions in the cultural sector is high, at 35%, as opposed to only 9% in the business sector.

Gender equality and media

In July 2013, the Council of Europe Gender Equality Commission organised a conference in partnership with the Dutch Ministry of Education, Culture and Science. The aim of the conference, Media and the Image of Women, was to raise awareness on gender equality issues in the media. Through this conference, the Gender Equality Commission aimed to encourage a gender-sensitive approach in the media. The conference discussed the challenge of how to counteract negative stereotypes, while instead promoting women as leaders, and other developments. Following the conference, the Dutch Minister of Culture Jet Bussemaker explicitly mentioned the issue of women and media in the policy memorandum about emancipation for the period 2013-2016.

LGBT community

The government aims to foster the emancipation of the lesbian, gay, bisexual and transgender (LGBT) community by developing a specific emancipation policy ([more information](#)). The aim of the policy is to promote the social acceptance of the LGBT community and combat violence and discrimination. To this end, the Dutch government provides direct and indirect support for various social/cultural activities during the year, such as the International Day Against Homophobia, National Coming Out Day and Pink Saturday. The emancipation of this group is regarded as a precondition for cultural diversity. In addition to the above, the Ministry of Education, Culture and Science supports the following activities:

- **Jos Brink Gay Liberation Award.** In 2009, the government established the Jos Brink Gay Liberation Award. The Ministry of Education, Culture and Science grants the award once every two years to a person, group or organisation for making an outstanding contribution to the emancipation of the gay community.
- **International Gay and Lesbian Information Centre and Archive.** The International Gay and Lesbian Information Centre and Archive (IHLIA) is a library, archive and information/documentation centre on homosexuality and sexual diversity with offices in Amsterdam and Leeuwarden. The aim of the organisation is to identify and provide access to LGBT material from both national and international sources so that it can be used as, for example, background information for education, policy and public information. In 2013, IHLIA received EUR 300.000 from the Ministry of Education, Culture and Science to support their work.

4.2.11 New technologies and digitisation in the arts and culture

Digitisation in cultural policies

Besides education, talent development, creative industries and the social value of culture, according to former Minister Bussemaker digitisation is a major theme of cultural policies. She believes that digitisation offers a new perspective on the distribution and accessibility of culture. To this end, she has taken various initiatives. In the field of heritage, she launched the Digital Heritage Network, to strengthen cooperation between different heritage sectors. This network presented a National Strategy digital heritage in March 2015 (see 4.2.2).

Another initiative to make digital culture accessible is the new library law [*Bibliotheekwet*], that proposes the creation of a national digital library. Another example is the large-scale digitisation program Images for the future [*Beelden voor de toekomst*] of audio, video, photo and film, which was completed in late 2014. During seven years, a total of 91 183 hours of video, 22 086 hours of film, 98 734 hours of audio and 2.5 million photos from audiovisual archives was restored, preserved, digitised and distributed through various services. In 2007, the government decided to spend EUR 154 million from the so-called Fund for the Reinforcement of the Economic Structure (FEZ) on this project.

Minister Bussemaker granted the EYE Film Institute EUR 800 000 for the digitization of film heritage and the management and accessibility of digital heritage. From 2017 onwards, EYE receives EUR 1 million annually.

Bussemaker follows the advice of the Council for Culture to have sector-wide support for the digitisation function in the national basic infrastructure [*Ruimte voor cultuur*].

Digitisation of content

Heritage institutions and libraries are making enormous efforts to digitise their materials. Examples are Digital Heritage Netherlands, or DEN (see chapter 4.2.2), the digitisation and online availability of the Rijksmuseum collection, and the collaboration between the National Library and Google on digitising books published before 1870. In order to stimulate and increase digital access to cultural content, former Minister Bussemaker has initiated closer cooperation between the National Archives of the Netherlands, the Cultural Heritage Agency, the National Library, the Dutch Institute for Sound and Vision, Data Archiving and Network Services (DANS), Digital Heritage Netherlands (DEN), and other heritage institutions. Digital content can make physical facilities, such as museums and libraries, more attractive and meaningful, and vice versa. The Minister aimed to optimise the interaction between physical and digital content. In order to speed up these processes, she announced a bill concerning the collaboration and coordination between the national digital library and physical library facilities.

In April 2016, an assessment of the current state of affairs regarding the archiving and digitization of culture-producing institutions (national institutions for the performing arts, presentation settings, visual arts, design, e- culture) was published at the request of the Ministry of Education , Culture and Science and the Council for Culture. The report identifies three groups of institutions: a group where archiving and digitization is not a priority, a group with ambitions (yet) to be implemented, and a small group of front runners .

4.3 Other relevant issues

Information is currently not available.

5. Main legal provisions in the cultural field

5.1 General legislation

5.1.1 Constitution

Two articles of the Dutch Constitution [*Grondwet*] are relevant to the cultural field:

- *Article 7*, which protects freedom of speech;
- *Article 22, part 1*, which states that the government is obliged to create adequate conditions for cultural development for all citizens and for their recreation.

5.1.2 Division of jurisdiction

There is no law-based division of responsibilities between the central government, the provinces and municipalities. However, there are some regulations and laws within which the division of specific tasks and competences for municipalities and provinces can be formulated. These include the Monuments and Historic Buildings Act 1988 [*Monumentenwet 1988*], the Library Act [*Bibliotheekwet*] and the Cultural Heritage Act [*Erfgoedwet*] 2016.

Apart from these laws, municipalities are free to develop cultural policy in whatever direction. On the other hand, the culture Minister (or State Secretary) is obliged to consult the provinces and municipalities before sending the four-year cultural policy document to parliament. As part of this process, a covenant system has been developed to coordinate cultural policy initiatives launched by the three levels of government (see chapter 3.2).

5.1.3 Allocation of public funds

The *Cultural Policy Act* 1993 regulates the subsidies based on cultural policy decisions and enables the Minister to create funds to finance the arts and culture. These funds are operated at arm's length. The Minister decides the quantity of money reserved for them and has to approve all arrangements. The *Cultural Policy Act* was subject to alterations in 2012, related to the restructuring of the subsidy system. As of 2013, the law for autonomous administrative bodies [ZBOs] applies to cultural funds subsidised by central government. Autonomous administrative bodies are part of central government, but they are not part of the Ministry. Although they are autonomous, their tasks are laid down in law and the Minister has authority over these organisations. In principle, the Minister is accountable to parliament for their decisions. Apart from the *Cultural Policy Act*, there are some sector-specific laws for implementing arts funding (see chapter 5.3).

5.1.4 Social security frameworks

General laws (including social security legislation) which relate to freelancers also apply to artists.

5.1.5 Tax laws

Gift and Inheritance Tax Act

In order to stimulate cultural entrepreneurship and donations for culture, the *Gift and Inheritance Tax Act* 2012 [*Geefwet*] was implemented.

The Act covers a number of aspects of fiscal law in order to make "giving to culture" fiscally attractive. The act also introduces a new multiplier of 125% which applies to donations made to cultural institutions. Cultural institutions that wish to profit from this ruling have to qualify as a Public Benefit Organisation, or PBO [*Algemeen Nut Beogende Instellingen ANBI*]. An institution qualifies as a PBO only when at least 90% of its efforts are focused on the general good. PBOs are subject to a number of tax advantages:

- a PBO does not pay Dutch inheritance tax or gift tax on inheritances or gifts that the institution allocates to the general good;
- a PBO does not pay Dutch gift tax on gifts that the institution makes for the general good;
- and persons and companies making donations to a PBO may deduct their gifts from their Dutch income tax or corporate income tax. The tax exemption counts for the first EUR 5.000 spent on cultural gifts. Below EUR 5.000, individual persons can deduct up to 125%, while companies can deduct up to 150%.

In accordance with the Ministry of Finance, former Minister of Culture Jet Bussemaker has extended the *Gift and Inheritance Tax Act* til the 1st of January 2018.

Monuments

80% of the costs for the maintenance of monuments and gardens is tax-deductible, for buildings listed in the Register of Monuments [*Monumentenregister*]. In September 2016, Minister Bussemaker announced in the *Miljoennota 2017* that this tax arrangement will be abolished from 2017, but this plan has been postponed for at least a year. The Dutch tax administration has a specific department for tax issues concerning monuments [*Belastingdienst Bureau Monumentenbouw BBM*].

Volunteers

Volunteers may earn a tax-free extra income of EUR 150 a month maximum, up to EUR 1.500 maximum a year (National Expenses Arrangement [*Landelijke Regeling Onkostenvergoeding Vrijwilligers*]). They do not need to account for their expenses if it doesn't exceed the former amount. Additional compensation is possible, provided that the organisation reports the compensation to the tax inspector on a yearly basis.

VAT

The VAT [*BTW*] system is divided into three rates: a high rate of 21%, a low rate of 6% and a 0% rate. EU legislation allows the member states to charge the low VAT rate on tickets for shows, theatres, circuses, funfairs, amusement parks, concerts, museums, zoos, cinemas, exhibitions and similar cultural events and venues. Artists who work on commission, such as writers, composers of advertising jingles, architects and designers, all charge the higher VAT rate.

5.1.6 Labour laws

Collective bargaining agreements

There are many collective bargaining agreements [*collective arbeidsovereenkomst*, or *CAO*] in the performing arts, and more generally in the cultural sector. CAOs are labour agreements between employers and employees. This means that a CAO only applies to employees who are working with an employer. When this is not the case, the national legal agreements are enforced. The existing CAOs are mostly found in architecture, arts education, media (broadcasting, journalism, publishing houses), museums and exhibition halls, performing arts (dance, orchestras, theatre companies, and venues), public libraries, retail musical instruments and sheet music. Special trade unions exist to enforce or monitor these agreements.

Almost all art and cultural labour areas are organised in the Culture Federation [*Federatie*

Cultuur], an umbrella employers' organisation which monitors the results of annual collective bargaining between the large Dutch unions, the central government and the employers' organisations, with respect to work and related conditions.

Volunteers

There is no special legislation for volunteer efforts, but there is a National Expenses Arrangement [*Landelijke Regeling Onkostenvergoeding Vrijwilligers*] which stipulates a maximum tax-free reimbursement of expenses of EUR 1.500 a year (see also chapter 5.1.5).

5.1.7 Copyright provisions

Intellectual property can be divided into two categories: *industrial property*, which includes industrial designs and inventions, and *copyright*, which includes literary and artistic works such as novels, poems and plays, films, musical works, artistic works such as drawings, paintings, photographs and sculptures, and architectural designs.

Industrial property

One of the areas protected by the *Industrial Property Law* [*Industrieel Eigendomsrecht*] is industrial design. The design must have a visual appeal, perform its intended use, and must also be able to be reproduced by industrial means. The Benelux Office for Intellectual Property, or BOIP [*Benelux-Bureau voor de Intellectuele Eigendom, BBIE*] is the official body for the registration of designs in the Benelux countries. In addition, the BOIP offers the possibility to formally record the existence of ideas, concepts, design prototypes etc. The industrial rights accrue to the creator for 20 years.

Copyright

The *Copyright Act 1912* [*Auteurswet 1912*] protects "literary, scientific or artistic works". Copyright accrues to the creator til 70 years after his or her death. It enables the creator of a work of literature, science or art to earn a reasonable income. By creating a work of literature, science or art, one can immediately claim copyright, but a court decision is required to be absolutely certain about such a right. Examples of works on which copyright protection rests are: a text, a work of art, user manuals, brochures, videos and other promotion material, photographs, jewelry, drawings, scale models and building structures. Copyright protection is valid throughout the world: copyright does not end at the Dutch borders.

Two international copyright treaties – the *Berne Convention for the Protection of Literary and Artistic Works* and the *Universal Copyright Convention* – mean that Dutch works are automatically protected by copyright in over 164 countries.

The *Copyright Act* is in the process of being modernised. In the future, the act will only protect creative writing, instead of all writing. With the present *Copyright Act*, documents like tutorials, phone books and catalogues are also protected. The Cabinet also made a legislative proposal to change the Copyright Contract Law [*Wet Auteurscontractenrecht*]. The Senate passed the act which strengthens the position of writers and performing artists under contract of publishing houses, record companies and other operators. The act is active since July 2015. A new scheme for the film copyright contract law is proposed: screenwriters, directors and starring actors are, through their collective management organisation, entitled to a proportional charge of the operator. The maker gets a right to equitable remuneration for the granting of operating capacity. In addition, the maker should be able to claim a higher compensation if his/her work turns out to be an unexpected success, the so-called bestseller provision. Finally, the Act contains a basis for a dispute committee. The process of digitisation is of great influence on copyright issues. In the Netherlands, there is a contact point for copyright relating to the digitisation of state collections [*Meldpunt Digitalisering*].

Neighbouring rights

The *Dutch Neighbouring Rights Act* 1993 [*Wet op de Naburige Rechten*] protects the creative achievements of performing artists, music producers, film producers and broadcasting associations. The name "neighbouring" indicates the relationship that exists between these rights and the copyright. The neighbouring rights are created automatically and are valid for 70 years.

In the Netherlands, the Ministry of Security and Justice is responsible for copyright legislation.

Recovery and distribution of remuneration

In the Netherlands, 17 copyright organisations represent the interests of creators, publishers and producers by ensuring that they receive remuneration for the use of their creations under the *Copyright Act* and *Neighbouring Rights Act*. Together, they deal with all the application areas of the laws, varying from photography to audiovisual works, from the entertainment industry to blank sound and image carriers, and from publication to reproduction. The Association of Organisations that Exploit Intellectual Property, or VOICE [*Vereniging van Organisaties die Intellectueel Eigendom Collectief Exploiteren*], is the umbrella organisation of these 17 organisations. VOICE aims to improve the working methods of the member organisations. In addition, it functions as the contact point for questions and complaints regarding copyright and neighbouring rights.

5.1.8 Data protection laws

In 1996, the European guidelines on databases were adopted. In the Netherlands, these guidelines were incorporated into national legislation in 1999 [*Databankenwet*]. This law can be seen as an extension of copyright regulations.

5.1.9 Language laws

Dutch and Frisian are the official languages in the Netherlands. For the three special municipalities Bonaire, Sint Eustatius and Saba, English and Papiamentu are official languages as well (see chapter 4.2.5). The spelling of the Dutch language is laid down in the Spelling Act [*Spellingwet*].

Constitution

In 2010, the demissionary Balkenende IV Cabinet handed in a legislative proposal to include the Dutch language in the constitution.

As a result of internationalisation and the diversity of the population, other languages are increasingly being spoken in the Netherlands, with English especially gaining ground. The purpose of the proposed amendment to the constitution is to guarantee that the Dutch language will always be the lingua franca in the Netherlands. The provision in the constitution concerning Frisian is to guarantee that the current status of the Frisian language will be maintained. The Dutch language is enshrined in the constitution as article 23a, and came into force in 2015.

Frisian laws and agreements

In 2011, the then Minister of the Interior and Kingdom Relations, Ronald Plasterk, announced a new law concerning the Frisian language. This law offers everybody in the province of Fryslân the right to use the Frisian language in their contact with the government. In addition, a council for the Frisian language was to be formed in order to protect and stimulate the use of Frisian.

In 2013, the Administrative Agreement on Frisian Language and Culture 2013-2018 was signed. This document contains a number of agreements that aim to stimulate the Frisian

language and culture, especially in the fields of education, media and culture. Those involved are the Ministries of the Interior and Kingdom Relations; Education, Culture and Science; Foreign Affairs; Security and Justice; and Social Affairs and Employment (see chapter 4.2.5).

5.2 Legislation on culture

The *Cultural Policy Act* (Special Purpose Funding) 1993 [*Wet op het specifiek cultuurbeleid*] was considered a milestone in the legal basis of Dutch cultural policy. It defined and redefined a number of aspects of cultural policy. This act was needed to ratify specific payments by the government to local authorities and national public cultural funds. It also regulates specific policy and financial relations with the provinces and municipalities (see chapter 5.1.3).

Cultural education is partly rooted in legislation on education: law on primary education (*Wet op het primair onderwijs WPO*), law on secondary education (*Wet op het voortgezet onderwijs*) and law on higher education and research (*Wet op het hoger onderwijs en wetenschappelijk onderzoek*). They define the framework for cultural education in primary and secondary education, and arts education (training of artists and art teachers). The adult and vocational education Act describes the framework for some of the so-called creative vocational training in secondary vocational education (Mbo).

5.3 Sector-specific legislation

5.3.1 Visual and applied arts

In the Netherlands, regulations and acts regarding the visual and applied arts are implemented by the specified public cultural funds. The Mondriaan Fund is the most important fund regarding the visual and applied arts. The Fund awards grants in order to stimulate the interest in and selling of visual and applied arts objects (see chapter 8.1.2).

The Ministry of Interior and Kingdom Relations has established a subsidy scheme which sets aside a certain percentage of the building costs for public buildings to be spent on purchasing art. When the building costs are between EUR 1 and 7 million, the budget for arts is 2% of the total building costs; when the building costs are between EUR 7 and 10 million the budget for arts is 1% of the total costs plus EUR 70,000. When the costs are more than 10 million, the arts budget amounts to 0.5% of the total costs plus EUR 120,000. When the total building costs are less than EUR 1 million, there is no budget for art works. The initiative for this ministerial regulation was taken in 1951.

5.3.2 Performing arts and music

To safeguard the rights of performing artists, the *Dutch Neighbouring Rights Act* [*Wet op de naburige rechten*] came into force in 1993. Neighbouring rights are created automatically and are valid for 70 years (see chapter 5.1.7).

5.3.3 Cultural heritage

Several laws on cultural heritage exist. The most important ones are the following:

- *Monuments and Historic Buildings Act 1988* [Monumentenwet 1988]. Replaced by the Heritage Act on July 1st, 2016. This act is the most important instrument for the protection of cultural heritage. It states how monuments can be identified as protected cultural heritage. On behalf of the Ministry of Education, Culture and Science, the Cultural Heritage Agency of the Netherlands [*Rijksdienst voor Cultureel Erfgoed* or RCE] is responsible for the implementation of the act (see chapter 4.2.2 for more information). In 2007, the Archaeology Act [*Wet op de Archeologische Monumentenzorg*] was added as an amendment to the earlier Monuments Act in order to implement the Valetta Treaty of 1992 [*Verdrag van Malta*]. Within this treaty's framework, archaeological monument care and heritage preservation form an integral part of overall environmental planning practices.
- *Cultural Heritage Preservation Act 1984* [Wet tot behoud cultuurbezit]. Replaced by the Heritage Act on July 1, 2016. This act aims to prevent the export of objects that are significant to Dutch cultural history. These objects are placed on a list that protects their status. As of 2013, the list comprises 240 objects and 23 collections.
- *Public Records Act 1995* [Archiefwet]. Government organisations in the Netherlands have to fulfil a number of legal obligations related to the creation and management of their archives. These obligations also apply to digital information. The outlines for the legal obligations are stated in the Public Records Law. A number of the outline provisions contained in this law are developed in greater detail in its principal executive instrument, the 1995 Decree on Public Records [*Archiefbesluit*]. Various aspects of this decree are developed in even more detail in ministerial regulations.
- Former Minister of Education, Culture and Science, Jet Bussemaker, formulated an integral *Heritage Act* [Erfgoedwet], protecting all kinds of heritage collections at a national level. The Act was installed on July 1st, 2016 and replaced six laws and regulations in the field of cultural heritage, including the *Monuments and Historic Buildings Act 1988* and the *Cultural Heritage Preservation Act 1984*. The *Cultural Heritage Act* regulates matters for both movable and immovable heritage and is an integral part of the Environment Act. Eight issues are addressed: management of the national collection; control of the relationship with national museums; rules for the disposing of objects and collections; protection of national monuments; rules for archaeological heritage; the return of cultural goods; finance; supervision and enforcement.

5.3.4 Literature and libraries

In January 2015, a new *Libraries Act* is implemented [*Wet stelsel openbare bibliotheken* (Wsob)]. This new act defines the five core functions of public libraries as: to promote reading and a taste for literature; facilitate learning; make knowledge and information available; promote art and culture; and organise social encounters and debate. The act also addresses the digitisation of the sector, which started in the late 1990s. To streamline and co-ordinate this process, the Dutch public libraries set up the foundation Bibliotheek.nl (2009). They build a digital infrastructure in order to create one Dutch national digital library by connecting all (digital systems of the) Dutch public libraries. The law finally defines the roles of the various players within the national network. [The National Library of the Netherlands](http://KoninklijkeBibliotheek.nl) [*Koninklijke Bibliotheek, KB*] is coordinating the new system, which will be more efficient, cost effective and user friendly.

The 2005 *Act on Fixed Booked Prices* [*Wet op de Vaste Boekenprijs*] regulates the pricing of books and music publications in the Dutch and Frisian languages. The act is installed to prevent price competition and to enhance a varied offer of books, which is broadly available. In 2017, it was confirmed the Act will remain in force until 2019, after which it will be

reevaluated. In the meantime, players in the book industry need to innovate and join forces and the *Koninklijke Vereniging van het Boekenvak* (KVB) takes the lead. The Dutch Media Authority [*Commissariaat voor de Media* (CvdM)] upholds the rules which are formulated in the Act on Fixed Book Prices. The act only applies to books on paper: e-books are excluded.

At the request of the Minister, the book industry set up its own knowledge and innovation centre, *KVB Boekwerk*, in July 2016. Its objective is to combine all available data, thereby improving the sector's ability to position itself quantitatively, economically, socially and culturally.

5.3.5 Architecture and spatial planning

In the Netherlands, the professional titles of architect, town planner, landscape architect and interior architect are protected by the Architects Title Act 1987 [*Wet op de Architectentitel*]. Only those who are registered in the Architects' Register may use one of these titles.

The aesthetic aspect of the built environment is protected by the Dutch Housing Act 1992 [*Woningwet*], which regulates and controls the aesthetic standard of building activities.

5.3.6 Film, video and photography

In 1997, a system of self-regulation was developed by the Dutch Institute for the Classification of Audiovisual Media [*Nederlands Instituut voor de Classificatie van Audiovisuele Media*, *NICAM*]. A Viewing Indicator [*Kijkwijzer*] shows a series of symbols to indicate whether or not watching a specific programme could be damaging for minors and for what reasons (sex, violence, etc.).

The indicator is used for films, television programmes, video clips, computer games and internet sites. Over 1 600 institutes were connected to NICAM in 2013. The indicator age categories are laid down in Article 240a of the Criminal Code.

5.3.7 Mass media

The government's media policy is meant to ensure that: 1) the media can operate independently; 2) a varied range of information is provided; 3) the media are accessible to every person; and 4) the media provide quality. The current Media Act 2008 [*Mediawet*], came into force in 2009. A major change compared with previous versions of the act is that the public broadcasters (radio and television) are now formally responsible for websites, digital channels and services offered by mobile platforms. Furthermore, they are instructed to pay special attention to information, youth and culture in their programmes. The commercial broadcasters do not receive financial contributions from the central government, but the Media Act imposes a number of requirements on them as well. The commercial broadcasters are not allowed to broadcast sponsored news and at least 40% of the programmes must be produced in the Dutch or Frisian languages (see chapter 4.2.6, [more information](#)).

5.3.8 Other areas of relevant legislation

Information is currently not available

6. Financing of culture

6.1 Short overview

In the Netherlands, the public expenditure for culture is organised at three levels of government: central government (the state), the provinces and the municipalities (see chapter 3.2). In 2000, the central government's budget for the arts and culture (excluding the media) was EUR 525 million. In 2010, the budget was EUR 991 million. This amount should be adjusted, taking into account an overall inflation rate of 22% during this period. In the same decade, a few big governmental heritage institutions were included in the budget of the Ministry of Education, Culture and Science (National Archives, The Cultural Heritage Agency of the Netherlands). In view of the above, the budget for culture remained fairly stable, with the exception of some incidental spending financed by the Dutch gas revenues. (Source: Vinkenburg Boekman 95, p 96.)

The total government budget in 2019 amounts to EUR 295 billion in total. The Ministry of Education, Culture and Science will receive EUR 38.5 billion (*Miljoenennota 2019*). Within the Ministry, the departments for education and science receive by far the biggest amount.

Total annual government expenditure on culture is around EUR 2.8 billion in 2017 (municipalities 61%, central government 29%, provinces 10%). In 2016, the contribution of the cultural and creative sector to GDP was 2,3%. In 2017, 285 institutions received a multi-year subsidy with a total budget of EUR 387.2 million. The number of institutions has increased by almost a quarter compared to the period 2013-2016, while the total subsidy budget has grown less (5 percent).

Expenditure on culture by the provinces is EUR 46.9 million in 2017, averaging EUR 14 per inhabitant (on cultural heritage and libraries). Municipalities jointly spend more than EUR 1.7 billion per year on culture; an average of EUR 101 euros per inhabitant (on cultural accommodation, collections, local availability, music schools and libraries). It is difficult to give a clear picture of how municipal and provincial expenditure has developed. In the past few years there have been several changes to definitions, making it impossible to compare data (*Cultuur in beeld 2017*) (Table 1 in chapter 6.2.2).

Budget cuts

In 2011, the then State Secretary of Culture, Halbe Zijlstra (Cabinet Rutte I 2010-2012), presented the government's cultural budget, marked by cuts of EUR 200 million. Instead of spreading the major reduction of the budget equally over the total number of cultural institutes, the cabinet made targeted choices in allocating the reduced funds. In 2010, the structural budget for culture was EUR 991 million; in 2013, it was an estimated EUR 746 million, with an one-off amount of EUR 100 million to compensate for the so-called friction costs. Compared to 2010, the structural budget declined by 24% in 2013. (Source: Vinkenburg, Boekman 95)

Media

A considerable proportion of the Dutch media is also funded by the three levels of government. The central government is the most important subsidy source for the media. It provides 85% of all grants to this sector, followed by the provinces with over 13%. The municipalities provide only 1.6% of the total media budget (see Table 1 in chapter 6.2.2). The budget cuts established by the Rutte I Cabinet (2010-2012) have fundamentally affected the media. Reductions included a cut of EUR 100 million from the budget of the Dutch Foundation for Public Broadcasting [*Nederlandse Publieke Omroep*]. In 2013, however, Cabinet Rutte II (2012-2017) decided to reduce the (additional) budget cuts from EUR 100 million to 50 million.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

The gross cultural expenditure per capita in 2011 (excluding media) was EUR 203, an increase since 2000 (EUR 137), but a decrease compared to 2010 (EUR 210).

Until 2009, the contribution of culture to GDP always fluctuated at around 2.5%. In 2012, the contribution of culture to GDP declined to 2.3%. In 2016 this figure is the same.

6.2.2 Public expenditure broken down by level of government

Table 1a: Public cultural expenditure: by level of government, in million EUR, in %, 2005-2012 (gross)

| | Exp. 2005 | % | Exp. 2007 | % | Exp. 2009 | % | Exp. 2011 | % | Exp. 2012 | % |
|--------------|--------------|------------|--------------|------------|--------------|------------|--------------|------------|--------------|------------|
| Total | 2 769 | 100 | 3 008 | 100 | 3 349 | 100 | 3 378 | 100 | 3300 | 100 |
| State | 842 | 30.4 | 913 | 30.4 | 990 | 29.6 | 987 | 29.2 | 1004 | 30.4 |
| Provi | 220 | 7.9 | 261 | 8.7 | 301 | 9 | 340 | 10.1 | 307 | 9.3 |
| Muni | 1 669 | 60.3 | 1 748 | 58.1 | 1 986 | 59.3 | 1 988 | 58.9 | 1960 | 59.4 |
| Joint | 40 | 1.4 | 88 | 2.9 | 72 | 2.1 | 60 | 1.8 | 60 | 1.8 |
| Total | 972 | 100 | 926 | 100 | 1 058 | 100 | 1 075 | 100 | 1117 | 100 |
| State | 845 | 86.9 | 783 | 84.6 | 902 | 85.3 | 912 | 84.8 | 952 | 85.2 |
| Provi | 116 | 11.9 | 129 | 13.9 | 141 | 13.3 | 144 | 13.4 | 148 | 13.2 |
| Muni | 11 | 1.1 | 13 | 1.4 | 14 | 1.3 | 19 | 1.8 | 18 | 1.6 |

Source: Statistics Netherlands (CBS) 2015 Statline.

* Expenditure figures are rounded up, so in some cases the total sum differs from the sum of expenditures.

** Joint regulations are regional expenditures financed by collaborating municipalities.

Due to complexities, CBS no longer collects detailed statistics on cultural expenditures. Table 1b shows figures in which expenditures of different local governments (including municipalities and provinces) on "cultural services" are combined. National government covers the state, and general government covers the total of government expenditures on cultural services.

Table 1b: Government expenditures on cultural services in 1995-2016 (in million euros)

| | Government expenditures on cultural services (in million euros) | | |
|------|---|---------------------|-------------------|
| Year | General government | National government | Local governments |
| 1995 | 1.444 | - | 1.081 |
| 1996 | 1.457 | - | 1.113 |
| 1997 | 1.738 | - | 1.142 |
| 1998 | 1.853 | - | 1.266 |
| 1999 | 2.008 | - | 1.366 |
| 2000 | 2.177 | - | 1.493 |
| 2001 | 2.369 | - | 1.634 |
| 2002 | 2.533 | - | 1.811 |
| 2003 | 2.646 | - | 1.960 |
| 2004 | 2.700 | - | 2.002 |
| 2005 | 2.895 | - | 2.133 |

| | | | |
|------|-------|-----|-------|
| 2006 | 3.007 | - | 2.197 |
| 2007 | 2.975 | - | 2.299 |
| 2008 | 3.333 | - | 2.574 |
| 2009 | 3.366 | 877 | 2.655 |
| 2010 | 3.386 | 948 | 2.646 |
| 2011 | 3.259 | 831 | 2.615 |
| 2012 | 3.194 | 850 | 2.568 |
| 2013 | 3.127 | 696 | 2.591 |
| 2014 | 3.033 | 720 | 2.476 |
| 2015 | 3.172 | 706 | 2.615 |
| 2016 | 3.125 | 851 | 2.468 |

Statistics Netherlands (CBS). 2018. *Overheid; uitgaven naar functies*. [Government; Expenditures per Function]. The Hague: Statistics Netherlands. Retrieved 6 March 2018 from <https://opendata.cbs.nl/statline/#/CBS/nl/dataset/82902NED/table?dl=87ED>. Figures on 2016 are provisional.

For 1995-2008, no data are available on the national government's expenditures on cultural services. When the figures on general government expenditures on cultural services in 1996-2016 are adjusted for inflation, based on the price level of 2015, the increase in expenditures in those years is 47 percent. Historically, on average 87.8 percent of local governments' total expenditures on cultural services is covered by municipalities, and 12.2 percent by provinces (Meerkerk et al. 2018, p. 295).

6.2.3 Sector breakdown

Table 2: Public cultural expenditure by sector, in million EUR, 2012

| | Total | State | Provinces | Municipalities | Joint regulations |
|--------------------------------------|--------------|------------|------------|----------------|-------------------|
| Arts & cultural heritage | 3 378 | 987 | 340 | 1 988 | 60 |
| Total arts* | 1706 | 545 | 129 | 1 024 | 9 |
| Performing arts | 363 | 277 | 11 | 74 | 0 |
| Visual arts | 263 | 172 | 8 | 83 | 0 |
| Accommodations for (performing) arts | 427 | 0 | 19 | 408 | 0 |
| Cultural education | 298 | 3 | 28 | 258 | 9 |
| Other arts | 302 | 84 | 60 | 158 | 0 |
| Amateur arts | 54 | 9 | 2 | 43 | 0 |
| Total cultural heritage* | 16244 | 459 | 178 | 936 | 51 |
| Public libraries | 648 | 107 | 47 | 494 | 0 |
| Archives | 201 | 53 | 5 | 96 | 47 |
| Museums | 483 | 205 | 48 | 227 | 4 |
| Monuments | 292 | 94 | 78 | 119 | 0 |
| Media (incl. broadcasting) | 1117 | 951 | 148 | 18 | 0 |

Source: [Statline](#)

* The expenditures are rounded up, so in some cases the total sum differs from the sum of expenditures. CBS no longer collects these statistics.

6.3 Trends and indicators for private cultural financing

With the increased focus on cultural entrepreneurship, private financing has become a very important source of income for cultural institutions and artists. In order to stimulate "giving to culture", the central government has implemented the Gift and Inheritance Tax Act 2012 [*Geefwet*]. With this act, a number of facilities are incorporated into fiscal laws in order to make "giving to culture" fiscally attractive for individual citizens (see chapter 5.1.5).

In 2012, the government also pursued the campaign Care about Culture [*Cultuur, daar geef je om*] in order to stimulate private gifts to culture. In the period 1995-2013, giving to culture increased on the average, but decreased since 2005 (Bekkers and Franssen 2015). The most important reason for this decrease was the economic recession. Companies and enterprises (the largest financiers) in particular stopped subsidising culture due to their economic circumstances.

Table 3: Private financial contributions to arts and culture in the period 2005-2013

| | 1997 | 1999 | 2001 | 2003 | 2005 | 2007 | 2009 | 2011 | 2013 | 2015 |
|----------------------------|------|------|------|------|------|------|------|------|------|------|
| Households | 30 | 32 | 39 | 26 | 37 | 24 | 33 | 26 | 59 | 36 |
| Legacies | | 1 | 5 | 11 | 2 | 7 | 2 | 6 | 3 | 7 |
| Funds | 16 | 25 | 22 | 35 | 125 | 82 | 76 | 69 | 79 | 64 |
| Companies | 49 | 116 | 274 | 516 | 135 | 235 | 296 | 124 | 80 | 219 |
| Lotteries | | | | 26 | 33 | 38 | 46 | 68 | 63 | 59 |
| Total donations to culture | 95 | 174 | 340 | 614 | 332 | 386 | 453 | 293 | 284 | 384 |

Source: Bekkers et al. 2017

Data are compiled by the Centre for Philanthropic Studies in the publication *Giving in the Netherlands* [*Geven in Nederland*]. The authors note that 'for households and companies, these figures are estimates, and therefore it should be emphasised that because of the lack of a complete sampling frame, it is impossible to make generalisations for the entire population of capital funds and bequests' (translated from Bekkers, Schuyt & Gouwenberg, 2018: 241).

A study on the effects of the Gift and Inheritance Tax Act (requested by the Ministry of Education, Culture and Science), by the Philanthropic Studies Working Group of the *Vrije Universiteit* in Amsterdam, showed that the impact of the act on most cultural institutions is minimal. Only major institutions succeed in attracting more money from companies and individuals. The Gift and Inheritance Tax Act appears to be unknown among wealthy Dutch individuals and businesses. Medium-sized and very large institutions which actively informed potential donors about the existence of the Gift and Inheritance Tax Act received more income from fundraising.

7. Public institutions in the cultural infrastructure

7.1 Cultural infrastructure: tendencies and strategies

In accordance with the Cultural Policy Act, the Dutch government guarantees a financial contribution to a wide and varied range of cultural institutions and programmes. The cultural institutions directly funded by central government form the main part of the so-called national basic infrastructure (BIS). The BIS guarantees subsidies for a four-year period. Since 1997, the number of institutions with a four-year subsidy has increased substantially. In 2006, the Ministry of Education, Culture and Science established a number of public cultural funds and provided them with public money. Each fund allocates money to cultural institutions or individual artists according to their specific aims (for a full list of these funds, see chapter 8.1.2). In 2009, an amendment was added to the Cultural Policy Act, concerning smaller cultural institutions and companies, which were now no longer a part of the four-year cultural policy cycle. Their subsidy requests are now submitted to the public cultural funds (see chapter 5 for more information about legislation on culture).

In addition to these subsidies, provinces and municipalities also award grants (see chapter 3.2 for more information about the relationship between the three levels of government). Furthermore, the central government implements policy programmes with other ministries or with public institutions, giving special attention to specific issues like education or philanthropy (see chapter 3.3 for the full list of intergovernmental cooperation).

The national basic infrastructure (BIS) 2017-2020

As a result of the recent economic recession, governmental budget cuts and rapid shifts in political views regarding subsidised art and culture, the number of institutions incorporated in the BIS has decreased enormously. In the period 2009-2012, 172 cultural institutions and seven public cultural funds were funded by central government. In the period 2017- 2020, however, this number dropped to 88 cultural institutions and six public cultural funds (see chapter 7.2 for an overview of the BIS institutions for this period).

As in the period 2013-2016, the criteria for public funding in the national basic infrastructure in the period 2017-2020 are artistic quality and geographical spread. Other criteria are cultural education and participation, and social value.

Cultural institutions wishing to apply for a position in the national basic infrastructure are required to submit an application to the Council for Culture [*Raad voor Cultuur*]. The Council for Culture decides which cultural institutions should be part of the BIS.

Media funds

There are two public funds regarding media affairs: the Co-production Fund National Public Broadcasting [*Co-productiefonds Binnenlandse omroep*] and the Dutch Journalism Fund [*Stimuleringsfonds voor de journalistiek*]. These funds are not included in the national basic infrastructure, but are managed using different policy and cash flows (for more information see chapter 7.3). The Dutch Cultural Media Fund [*Mediafonds*] was dismantled on January 1st, 2017. The tasks of the fund were taken over by the Dutch Foundation for Public Broadcasting (NPO) (see chapter 7.3).

7.2 Basic data about selected public institutions in the cultural sector

For the period 2017-2020, the government is directly subsidising 88 cultural institutions and six public cultural funds (see Table 4).

Table 4: National basic infrastructure (BIS) 2017-2020

| National basic infrastructure 2017-2020 |
|--|
| 9 theatre companies |
| 9 youth theatre companies |
| 4 dance companies |
| 10 symphony orchestras |
| 3 opera companies |
| 8 festivals (4 film/4 performing arts) |
| 26 museums |
| 6 exhibition spaces for the visual arts |
| 4 post-academic organisations |
| 3 production companies |
| 10 support organisations for different sectors |
| Public cultural funds |
| Performing Art Fund NL |
| Cultural Participation Fund |
| Mondriaan Fund |
| Creative Industries Fund NL |
| Dutch Film Fund |
| Dutch Foundation for Literature |

7.3 Status, role and development of major cultural institutions

There is a complex system of subsidies in the cultural sector. The following chapter will explain how the subsidy system works in the following fields: arts and cultural heritage; media and entertainment; and creative industries.

The arts and cultural heritage

Performing arts

The performing arts sector includes music, music theatre, drama and dance. Within these four disciplines, there are many sub-genres, including opera, popular music, musical, ballet and mime. The Performing Arts Fund NL is the most important subsidy source for the performing arts. Since 2017, the Performing Arts Fund provides a multi-annual funding to 84 cultural organisations. Applicants were judged on the following criteria: artistic quality, entrepreneurship, diversity and geographical spread. A fifth criterion applies to festivals and competitions: contribution to the development of the performing arts (see chapter 8.1.2).

The maintenance and management of theatre, music and opera buildings is the responsibility of the local authorities.

Visual arts

The government supports visual arts and cultural heritage through the Mondriaan Fund. The fund aims to encourage innovation and excellence in these fields by supporting outstanding artists, cultural heritage and art organisations and projects, both in the Netherlands and abroad (see chapter 8.1.2). Many of the Mondriaan Fund's grants are aimed at encouraging the cooperation between organisations, artists, mediators, clients and/or other private or

public parties. In order to stimulate the private market for art, the Mondriaan Fund has created the Private Art Buyers Scheme [*KunstKoop*]. Under this scheme, people can buy art on credit (and spread the payment) at over a hundred galleries spread across the Netherlands.

In 2015, the Mondriaan Fund granted EUR 1.4 million to the multiannual programs of 20 museums and other heritage institutions. In 2016, the fund granted EUR 1.9 million to twelve presentation institutions for contemporary art. The total budget for the period 2017-2020 is EUR 24,39 million per year.

Libraries, language and literature

Language and literature are financed through The Dutch Foundation for Literature. This foundation has the task of supporting writers and translators, and of promoting Dutch literature abroad. It invests in the quality and diversity of literature through grants for writers, translators, publishers and festivals, and contributes to the production and distribution of Dutch and Frisian literature in the Netherlands and abroad (see chapter 8.1.2).

In January 2015, a new libraries act was implemented. The government aims to create a centralised comprehensive network of libraries, both physical and digital (see chapter 5.3.4).

For the period 2017-2020, the total budget is EUR 10.15 million per year. Three support organisations for literature and one for libraries are part of the national basic infrastructure. There is also room for supporting the literary magazines. In 2016, Flanders and the Netherlands were the guest countries for the Frankfurt Book Fair, which was of great importance (see chapter 3.4.1).

Archives

The central government, the provinces and the municipalities are cooperating in the development of a digital infrastructure for national and local archives. The National Archive is the archive of central government.

Together with the archives of the larger municipalities, the National Archive is working on the development of a so-called "e-depot". The National Archive aims to make digital archives permanently accessible for citizens.

Cultural heritage

The central government subsidises 48 museums, of which 26 are part of the national basic infrastructure (BIS). The 22 remaining museums funded by central government receive subsidies from other ministries (for example, the Army Museum is subsidised by the Ministry of Defence). In 2012, the museums under the BIS umbrella generated 29% of their income through their own activities. Their private income rates vary widely. In addition to the BIS, a great number of museums is subsidised by local government.

The Cultural Heritage Agency is responsible for the preservation and maintenance of cultural heritage in the Netherlands. The agency, which is part of the Ministry of Education, Culture and Science, awards grants for monuments and historic buildings, archaeology and cultural landscapes, and implements the Cultural Heritage Act 2016. It takes action whenever the cultural heritage comes under threat (see chapter 4.2.2 and chapter 5.3.3).

The Cultural Heritage Agency is also responsible for The Heritage Monitor (Erfgoedmonitor) which presents substantiated facts and figures about cultural heritage in the Netherlands. The Heritage Monitor provides insights into the development and current position of cultural heritage in the Netherlands. The Monitor regularly measures a fixed set of indicators in the areas of archaeology, historic buildings, historic landscapes, museums and collections, thus highlighting trends and developments over the course of time. It also collects data on immaterial and movable heritage. It provides a general picture of the current position of

cultural heritage at the national level. Where possible, data are also supplied for regional levels (province, municipality).

The former Minister of Education, Culture and Science, Jet Bussemaker, formulated an integral Heritage Act [Erfgoedwet], protecting all kinds of heritage collections at a national level. The Act was installed on July 1st, 2016 and replaced six laws and regulations in the field of cultural heritage (see chapter 4.3.3.).

Media and entertainment

Films

Most of the national budget for film is distributed through the Dutch Film Fund. The fund is responsible for supporting film production nationwide. It focuses on the quality and diversity of feature films, documentaries, shorts, animation and experimental films. Its operations cover participation in development, production and distribution. Furthermore, it supports film-related activities such as festivals, co-production markets and individual training for film professionals. It is also responsible for promoting an enabling environment for the national film industry (see chapter 8.1.2).

At the end of 2013, the government decided to earmark an additional EUR 20 million to improve the competitiveness of the Dutch film industry, and to stimulate foreign filmmakers to move their production to the Netherlands. The Dutch Film Fund is responsible for distributing the additional grants. The share of national films in Dutch cinemas has increased over the years. In 2007, 14% of the films showing in Dutch cinemas were Dutch; in 2015, 18,8% (*Bioscoopmonitor 2015*).

For the period 2017-2020, four film festivals and one support organisation for film are part of the national basic infrastructure. The support organisation is the EYE Film Institute, the Dutch centre for film culture and heritage, which is dedicated to developing a vigorous film culture in the Netherlands.

The total budget for the period 2017-2020 amounts EUR 50,18 million per year.

In May 2018, Minister Van Engelshoven has made new agreements with the film industry to promote the production of Dutch films. In exchange for a low VAT rate on cinema tickets, the film distributors and cinema operators will make more money available for the production of Dutch public films.

Media

Media affairs are supported by the Ministry of Education, Culture and Science. Arie Slob (Christian Democrats) is Minister for the Media (in addition to primary and secondary education, and archives) (see Coalition Agreement, *Confidence in the Future* and chapter 4). Legislation on media is laid down in the Media Act 2008 (see chapter 5.3.7). The media is not incorporated in the national basic infrastructure and the actual media funds are not law-based. As explained earlier in this document, the main role of the government vis à vis the media is to safeguard pluriformity, accessibility and affordability (see chapter 4.2.6).

In the Netherlands, there are two funds regarding media affairs: the Co-production Fund for National Public Broadcasting [*Co-productiefonds Binnenlandse omroep*] and the Dutch Journalism Fund [*Stimuleringsfonds voor de journalistiek*]. The Media Fund was dismantled by the government on January 1st, 2017. The tasks of the fund were taken over by the Dutch Foundation for Public Broadcasting (NPO).

Creative Industries

For the period 2013-2016, a new cultural fund was created: the Creative Industries Fund NL . The term "creative industries" encompasses a broad range of different fields, including design, architecture, urban development, landscape architecture, graphic design, fashion, new media and gaming. The government aims to stimulate the development of the creative industries by making the cluster one of its ten "top sectors" of the "top-sector policy" (see chapter 4.2.3).

Organisations concerning the creative industries have merged to form the New Institute [*Het Nieuwe Instituut*]. The activities of the New Institute are grounded in the principles of design and innovation. It organises exhibitions, lectures and fellowships, and carries out research and development projects around three multi-annual programmes. The New Institute is also part of the national basic infrastructure for the period 2017-2020. The total budget amounts EUR 11,63 million per year.

Cooperation models and additional forms of financing

Before state funding came into being, the cultural support system in the Netherlands was built around private initiative and social associations. In the second half of the 19th century, many important Dutch museums were initiated, mostly in cooperation with municipalities. The museums were financed and managed by a small, elite group. After World War II, central government intensified policy-making in the field of the arts and culture. From the 1960s on, almost all major institutions received subsidies from the state. But many of them were still managed by private board members. Together with the central government, the board members formed the governance structure of a non-profit foundation.

Towards the end of the 20th century, these public-private organisation models returned to prominence. In the 1990s, both the central government and the municipalities distanced themselves from museums. The museums were privatised; they became foundations with an autonomous management, separated from the subsidising governments. Due to the economic crisis of 2008, cultural institutions had to devote more energy to obtaining private income. It became a general belief that institutions could show their importance (and hence value) and impact by generating additional private funding.

Private associations and foundations

Next to government subsidies, funding comes from private associations and foundations. Some private foundations, such as the Prince Bernhard Cultural Foundation [*Prins Bernhard Cultuurfonds*] and the VandenEnde Foundation, have specific social and cultural aims as part of their statutes. The Prince Bernhard Cultural Foundation is the largest private cultural foundation in the Netherlands. It stimulates the conservation of nature and culture by supporting over 3 500 initiatives, individuals and projects every year. The VandenEnde Foundation was founded in 2001. Its focus is on stimulating cultural entrepreneurship and increasing the interest of young people in culture. It offers scholarships for talented young people, to enable them to further develop their opportunities.

Friends' societies and volunteers

A growing number of subsidised cultural institutions have friends' societies or private support systems. These allied organisations derive their income from membership fees, gifts and legacies. Especially in the museum sector, friends' societies can play an important role. But this kind of support is also important in other sectors. The Royal Concert Hall in Amsterdam has a society with over 20 000 "friends". Friends are important, both for the additional money they bring in and the social support they generate. About 250 000 people are, in one way or another, related to the many museums in the Netherlands (Smithuijsen and Van Woersem 2013, Boekman 97, p 86).

In 2016, about 4% of all Dutch people is a volunteer in the field of culture (Arends et al 2018, Bekkers et al 2017). There is an significant increase of volunteers within the sectors of museums, libraries and performing arts. In the amateur arts sector, volunteers play an important role as well.

Sponsorship

Another source of cultural funding is the contribution made by commercial enterprises to cultural institutions or facilities: in other words, sponsorship.

In the 1990s, the Ministry of Education, Culture and Science drew up a code for the sponsors of cultural events, called the Culture Sponsor Code [*Code Cultuursponsoring*]. In this code, various rules for a sponsor relationship are defined and the framework for sponsorship agreements is stipulated. The most important aspect of the code is that, in principle, the sponsor is not allowed to influence the actual content of the activity organised by its cultural public partner. Most large Dutch banks, including ABN AMRO and Rabobank, have their own departments dealing with culture sponsorship.

The American practice of buying a position on the board of trustees has also been introduced in the Netherlands. For the time being however, the practice has been restricted to purely private cultural enterprises – in this case the Museum Beelden aan Zee.

Sponsorship spending in the Netherlands has been decreasing since 2010; total sponsorship spending declined by 8 percent between 2010 and 2015. In 2015, the total spending on sponsorship was EUR 778 million – a 3% decrease compared to 2014. The art and cultural sector was hit hardest with -3.6 percent (Sponsor Monitor 2016).

Donations

The government wants the cultural sector to become less dependent on government subsidies and to generate more money from private sources. For this reason, the Ministry of Education, Culture and Science set up the Cultural Entrepreneurship Programme (2012- 2016). Cultural organisations and producers are supported in their entrepreneurial efforts in the form of advice, coaching and supervision to find alternative funding. The main aim is to reinforce entrepreneurship in the cultural sector among both organisations and makers (see chapter 4.2.9). An important part of this policy is to encourage "giving to culture". The government aims to support donations to the arts and culture with its Gift and Inheritance Tax Act [*Geefwet*] and donation campaign.

In 2009, the Dutch population gave approximately EUR 4.7 billion to good causes. About 10 percent of that amount, EUR 454 million, went to culture. In 2013, donations increased to nearly EUR 4.4 billion and approximately 281 million went to culture. In 2015, both figures increased: the Dutch population gave EUR 5.7 billion, and EUR 511 million went to culture (see chapter 6.3) (Bekkers et al. 2018).

With the Gift and Inheritance Tax Act [*Geefwet*], which was implemented in the Netherlands on 1 January 1st, 2012, the government hoped to encourage private individuals to make donations to cultural institutions by offering (additional) income tax benefits. The act also introduces a multiplier of 125 per cent, which applies to donations made to cultural institutions (up to a maximum of EUR 5.000). This means that a larger sum can be deducted and a lower net amount can be paid, while the total donation to the institution stays the same (see chapter 5.1.5 and chapter 6.3). An audit took place in 2016 (see chapter 6.3).

Crowdfunding

Crowdfunding, the practice of funding a project or artist by raising small amounts of money from a large group of people, mostly via the internet, is gaining ground in the Netherlands. Since the state budget cuts to culture were announced in 2011, a lot of artists and institutions have started using the crowdfunding model to (attempt to) finance their projects. In the

Netherlands, with its wide range of digital crowdfunding platforms, the amount of money collected in this way has increased exponentially: from EU 0.5 million in 2010 to EUR 14 million in 2012 and EUR 170 million in 2016, of which EUR 13.8 million went to creative projects (with an average funding of EUR 14.500 per project in 2016). (Source: Douw&Koren 2017)

Investments and loans

Investments

In 2006, the first general investment fund for culture was established by the Triodos Bank. Its Culture Fund has the character of an obligations fund: if the interest on the finance market rises, the exchange rate decreases. The Culture Fund is a semi-open-ended fund, meaning that the issuing of shares passes through a bank, and the purchasing of shares is possible via all the Dutch banks. In 2013, the fund volume of the Culture Fund was EUR 103.6 million. There are other investment trusts which invest at least 70% of their capital in artistic and cultural projects.

Loans

The platform Culture-Entrepreneurship [*Cultuur-Ondernemen*] provides loans to artists, creative people and cultural institutions. For credits between EUR 10 000 and 50 000, Culture-Entrepreneurship cooperates with the Triodos Bank. The loan is intended for durable investments, like the financing of musical instruments or the renovation of a building or an atelier. For larger cultural institutions, it is also possible to request a larger credit from the Triodos Bank.

8. Promoting creativity and participation

8.1 Support for artists and other creative workers

8.1.1 Overview of strategies, programmes and direct or indirect forms of support

Cultural entrepreneurship

Dutch cultural policy stimulates artists and other creative workers through various forms of support. The central government funds a number of cultural institutions listed in the national basic infrastructure, or BIS (see chapter 7 for the full list). The BIS also supports six sectoral public cultural funds, which channel grants to a wider range of institutions, artist, creative workers etc. (see chapter 8.1.2 for an overview). Due to the budget cuts, both the six funds and the BIS itself now have fewer financial resources from which to award grants. The government is stimulating artists and cultural institutes to generate funds themselves. The Rutte I Cabinet (2010-2012) initiated the Cultural Entrepreneurship Programme (2012- 2016). The organisation Culture-Entrepreneurship [*Cultuur-Ondernemen*] develops programmes and training courses to stimulate the entrepreneurship of cultural organisations and artists (see chapter 4.2.9)

8.1.2 Special artists' funds

The public cultural funds play a key role in executing the national cultural policy by distributing structural or project-based subsidies. In 2012, the public cultural funds renewed the Conduct Code for Culture Funds. The code was formulated to ensure a transparent, efficient and precise working process in all the funds.

Public cultural funds in the field of arts and culture:

- The Performing Arts Fund NL [*Fonds voor de Podiumkunsten*] supports professional music, music theatre, dance, theatre and festivals in the Netherlands. It awards four- year support agreements, two-year programmes and project-based grants for composers and performance artists. The number of multi-annual subsidy applications has increased considerably, while the budget available has decreased by 40 percent, to a total of EUR 43 million for the period 2013-2016. *Vital Connections* [*Vitale verbindingen*] is the title of the Performing Arts Fund's Strategic Plan 2017-2020. Since 2017, 84 institutions receive a multiannual grant. The total amount requested by the institutions was more than double the available annual budget (EUR 26.85 million, 30 percent less than in the previous period). The amount requested by festivals exceeded the available budget by four times. Applicants were judged on the following criteria: artistic quality, entrepreneurship, diversity and geographical spread. For festivals and competitions, a fifth criterion applies: their contribution to the development of the performing arts. Five advisory committees of the Performing Arts Fund assessed applications on the basis of these criteria for each discipline: music, dance, theatre, music and festivals.
- The Cultural Participation Fund [*Fonds voor Cultuurparticipatie*] supports innovative initiatives that create cultural participation among all Dutch citizens. The fund aims to build a bridge between Dutch society and culture and to increase and encourage cultural participation. It has developed three programmes to encourage participation in culture and receives an amount of money from the government for each one. Its 2017-2020 policy plan focuses on: better embedding of cultural education in primary education and lower vocational education (EUR 16.1 million); supporting innovation in amateur arts (EUR 5.9 million); and broadening support for cultural participation (EUR 0.5 million).
- The Mondriaan Fund [*Mondriaan Fonds*] aims to stimulate the development and visibility

of the visual arts and cultural heritage in the Netherlands. It provides financial support in areas where a profitable market does not exist (yet). The fund aims to encourage innovation and excellence in these fields by supporting outstanding artists, cultural heritage and arts organisations and projects, both in the Netherlands and abroad. Many of the Mondriaan Fund's grants are aimed at encouraging cooperation between organisations, artists, mediators, clients and/or other private or public parties. It grants funding for various target groups and areas including visual artists, institutions, mediators of clients in the visual arts and/or cultural heritage fields. Furthermore, it organises development programmes for promotion and innovation in the visual arts, such as the Prix de Rome and the Private Art Buyers Scheme [*Kunstkoop*]. Through the latter, people can buy art on credit at over 100 galleries spread across the Netherlands. The Mondriaan Fund is also responsible for the Dutch entries for the Venice Biennale. This is the result of a merger between the Mondriaan Foundation and the Netherlands Foundation for Visual Arts, Design and Architecture, or BKVB. In 2017-2020, the Mondriaan Fund's total annual budget is approximately EUR 26 million.

- The Creative Industries Fund NL [*Stimuleringsfonds*] started operating in 2013 on behalf of the Ministries of Foreign Affairs, Economic Affairs and Education, Culture and Science. The fund awards project-based grants in order to: 1) foster substantive quality in urban, landscape, product and graphic design, architecture, fashion and e-culture; 2) to foster innovation and cross-sector approaches; and 3) to professionalise entrepreneurship. An important concern is the improvement of the relationship between designers/makers and clients/manufacturers. The fund has three basic granting programmes, covering architecture, product design and e-culture (in a broad sense). It also awards grants for multi-disciplinary activities, and grants in collaboration with the Media Foundation through the Game Fund and the TAX Video Clip Fund. The Creative Industries Fund NL also co-finances projects in cooperation with the Mondriaan Fund. The total four-year budget for 2017-2020 is EUR 53 million.
- The Dutch Film Fund [*Nederlands Filmfonds*] is responsible for supporting film production in the Netherlands. It focuses on the quality and diversity of feature films, documentaries, shorts, animation and experimental films. Its operations cover participation in development, production and distribution. Furthermore, the fund supports film activities such as film festivals, co-production markets and individual training for film professionals. It is also responsible for promoting a good climate for the national film industry. By giving priority to scriptwriters and filmmakers, the fund intends to ensure the quality of Dutch films. The creativity and the professional development of filmmakers, 'quality over quantity' and a better balance between supply and demand are among the priorities in the 2017-2020 Strategic Plan of the Dutch Film Fund. In 2014, the budget of the Fund was increased by EUR 20 million per year, especially for the management and implementation of the Dutch Film Production Incentive in conjunction with the Dutch Film Commission. The Production Incentive provides a cash rebate of 30 percent of the production costs of films, which must be spent in the Netherlands. The introduction of this measure has given a boost to the production of films and production activity in the Netherlands and the international position of the Dutch film industry. The total budget for film production and film activities in the period 2017-2020 is nearly EUR 47.9 million.
- The Dutch Foundation for Literature [*Nederlands Letterenfonds*] supports writers and translators and promotes Dutch literature abroad. It invests in the quality and diversity of literature through grants for writers, translators, publishers and festivals, and contributes to the production and distribution of Dutch and Frisian literature in the Netherlands and abroad. Some examples of grants awarded by the fund are scholarships, translation grants for foreign publishers, grants for book illustrations and literary events. Artistic quality, professionalism and social value are the guiding criteria in the fund's policy. In 2017-

2020, the fund had a total budget of approximately EUR 10,7 million.

Public media funds

There are two public funds regarding media affairs: the Co-production Fund National Public Broadcasting [*Co-productiefonds Binnenlandse Omroep*] and the Dutch Journalism Fund [*Stimuleringsfonds voor de Journalistiek*]. These funds are not included in the national basic infrastructure, but are managed using different policy and cash flows (for more information, see chapter 7.3). The Dutch Cultural Media Fund [*Mediafonds*] was dismantled on January 1st, 2017. The tasks of the fund are taken over by the Dutch Foundation for Public Broadcasting (NPO).

8.1.3 Grants, awards, scholarships

Both the government and private institutions award prizes to cultural professionals in various fields. In the last decades, there has been a marked growth in the number of prizes, which has a significant impact on cultural production and consumption. Their number can be estimated at over 700, varying in many ways: from oeuvre prizes to encouragement prizes for young talent or specific groups like students, women or the elderly; from national, provincial and regional/municipal prizes to prizes named after a person with exceptional merits in a specific area; from large or small sums of money to statues or commemorative coins; and from all possible sectors in the field of arts, cultural heritage and media, literature and libraries to trans-sector prizes for arts education, arts criticism or cultural diversity.

The Johannes Vermeer Award and the Prix de Rome are two of the most famous prizes awarded by the central government. The Johannes Vermeer Award rewards exceptional talent in the arts, in order to honour the artist's work and to stimulate future projects. The Prix de Rome is awarded to exceptional artists and architects younger than 40 years of age, in order to trace talent and trends in the visual arts. Grants and scholarships are mostly awarded by the cultural funds (see chapter 8.1.1).

8.1.4 Support for professional artists associations or unions

In the Netherlands, there is no direct support from the government to artists' associations or unions. Artists' unions are financed by their members. There is no official negotiation mechanism between the professional artists' trade unions and the government. Artists and their organisations make themselves heard in public, but their direct influence is modest.

Central government provides support to service organisations for artists, such as Culture-Entrepreneurship [*Cultuur-Ondernemen*] (see chapter 4.2.9 and chapter 8.1.1).

8.2 Cultural consumption and participation

8.2.1 Trends and figures

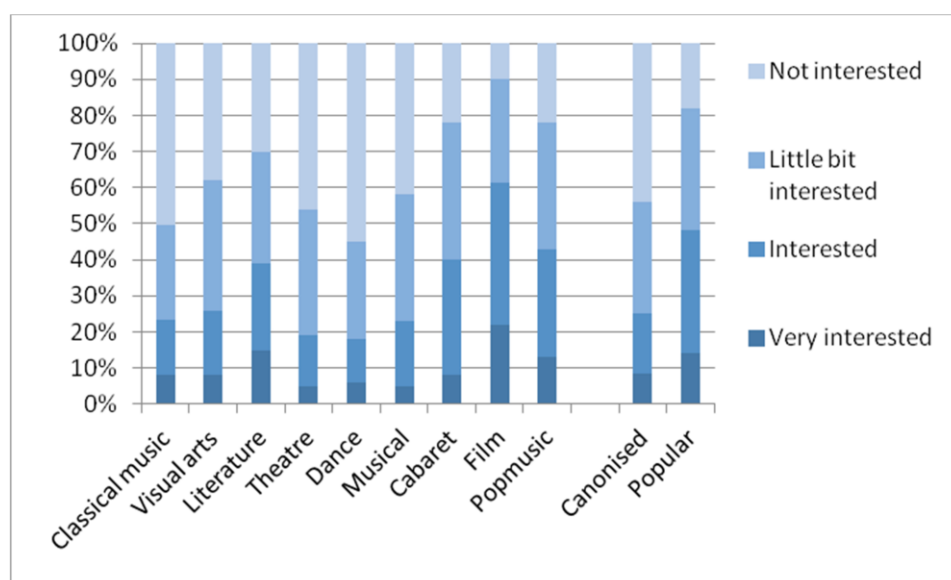
Compared to other European countries, the Netherlands has a high level of cultural participation. In the Netherlands, 58 percent of citizens actively participate in culture, the fourth highest rate according to the European rankings.

Denmark, Sweden and the Netherlands all score highly on the cultural index of the Eurobarometer, which measures how European Union citizens think and behave in the area of culture (Eurobarometer). As in most other European countries, overall cultural participation has declined since the economic recession in 2008.

The Dutch Institute for Social Research [*Sociaal en Cultureel Planbureau, SCP*] conducts large-

scale scientific research regarding social and cultural trends. The SCP operates as an interdepartmental government agency. At the request of the Ministry of Education, Culture and Science, the SCP frequently reports on cultural affairs. In its report *Kunstminnend Nederland: interesse en bezoek, drempels en ervaringen* [The Netherlands: a nation of art-lovers?], the SCP explores the interests, visits, stumbling blocks and experiences of Dutch citizens concerning the arts. The SCP divides the population into non-interested, interested non-visitors (potential audience), and visitors. Furthermore, it distinguishes two dimensions of art: canonised art forms (like opera, classical music, ballet and theatre) and popular art forms (like pop music, cabaret and film). The research shows that, generally speaking, more people in the Netherlands are interested in popular art forms than in canonised art forms (82% versus 53%) (see figure 1). However, not all people who say they are interested in art forms actually go to see a play or visit a museum. Interestingly, the percentage of people interested in culture who actually do visit cultural venues or attend performances hardly differs between the canonised art forms and the popular art forms (36% versus 34%). Overall however, popular art has a greater reach than canonised art (30% versus 19%). The interest in different art forms depends strongly on life phase, educational level, and social environment.

Figure 1: Interest in arts by the Dutch population (16 years and older) for 2009.



Source: SCP: "The Netherlands. Nation of art-lovers?" page 26 (2013).

The SCP also conducts an annual survey on the living conditions of the Dutch population. Participation in culture is one of the topics in the survey (see Table 5).

Table 5: Participation of the Dutch population in culture and arts (18 years and older) for 2004-2012. Numbers indicate the percentage of population to have visited at least once in the last 12 months.

| | 2004 | 2006 | 2008 | 2010 | 2012 | 2014 |
|-----------------|------|------|------|------|------|------|
| Opera | 6 | 6 | 5 | 6 | 4 | 4 |
| Classical Music | 19 | 19 | 17 | 20 | 18 | 17 |
| Ballet | 8 | 7 | 7 | 7 | 6 | 6 |
| Theatre | 25 | 28 | 28 | 29 | 27 | 26 |
| Museum | 44 | 49 | 47 | 50 | 48 | 52 |
| Musical | 25 | 27 | 26 | 26 | 24 | 21 |
| Cabaret | 22 | 24 | 25 | 25 | 22 | 22 |

| | | | | | | |
|-----------|----|----|----|----|----|----|
| Film | 55 | 56 | 54 | 61 | 61 | 64 |
| Pop music | 25 | 27 | 31 | 29 | 27 | 30 |

Source: SCP (SLI'06-'14), *De sociale staat van Nederland 2015*, p. 254

The numbers demonstrate that museums and films welcomed a growing proportion of the Dutch population among their audiences. The other disciplines appear to have struggled to keep up their attendance rates. Opera, classical music, ballet, theatre, musical and cabaret suffered from declining audiences since 2010 (Meerkerk 2018, p. 203 e.v.).

If we look at trends in active cultural participation, active participation was at 72.8, indicating a decline of over 25 percent since 2005. Note, however, that this downward trend is to a large extent caused by the steep decline in the number of students at centres for the arts in 2013, which is a consequence of policy changes at the local level (Meerkerk 2018, p. 204). Many of these students have found alternative places or ways to educate themselves (Ijdens 2015). A more detailed view is given in Table 8.2 (note that not all indicators were available in 2005).

Table 8.2: Trends in active cultural participation in the Netherlands, 2005-2015

| | 2005 | 2007 | 2009 | 2011 | 2013 | 2015 |
|---|--------|--------|--------|--------|--------|--------|
| Students at centres for the arts | 447930 | 475300 | 426573 | 407984 | 271700 | 252042 |
| Members of music, singing or theatre clubs (%) | 8.7 | 10.3 | 10.3 | 9.8 | 9.5 | 8.1 |
| Musical instrument players (%) | | 11.5 | 10.9 | 9.5 | 9.2 | 9.1 |
| Members of choir or informal singing groups (%) | | 9.4 | 8.7 | 8.1 | 7.8 | 7.9 |
| Performers of theatre, musical, ballet (%) | | 14.4 | 12.6 | 9.8 | 8.3 | 8.1 |
| Students of handcraft, painting, drawing, molding (%) | | 21.2 | 17.8 | 15.6 | 16.2 | 14.9 |

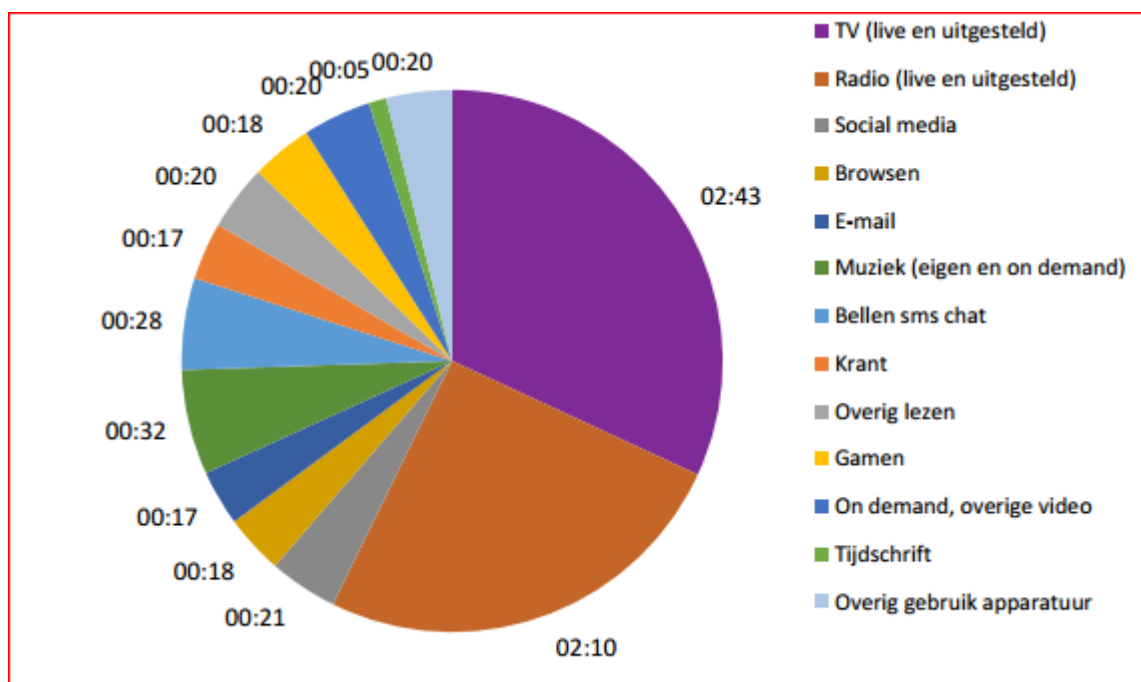
Sources: Arts Index Netherlands, www.cultuurindex.nl.

The most dramatic decline was in the percentage of performers of theatre, musicals or ballet, which dropped from 14.4 percent of the Dutch population in 2007 to 8.1 percent in 2015. There are a number of reasons for this general decrease in active cultural participation. Apart from the decreased number of places where courses can be taken, people have become busier due to the increasing number of possible leisure activities; the economic crisis may have made it harder for people to financially sustain their hobbies or lessons; and some of the learning may have shifted to online environments (Meerkerk 2018, p. 205; Van der Zant & Van Eijck 2015). Thus, we should consider this trend against the backdrop of a more general shift in which media use, including the Internet, has increased (Vinken & Ijdens 2015).

Media

The use of media is the most dominant leisure activity of Dutch citizens. After a long period in which the use of media (TV, radio, print media and Internet) remained stable, it increased between 2006 and 2011 (Sonck et al. 2015). In 2015, the average use of media was approximately more than eight hours a day. On a daily basis that year, the Dutch population (from 13 years old) spends approximately 163 minutes watching television, 99 minutes using the Internet and 130 minutes listening to the radio (Wiegman 2016; see figure 2).

Figure 2: Media-use in minutes on a daily basis 2015



Source: BRO/NLO/NOM/SCP/SKO: Media:tijd TBO 2013/2015

The Dutch Foundation for Public Broadcasting [*Nederlandse Publieke Omroep*, NPO] is responsible for a large part of the cultural content on national television. The public broadcasters receive funding from the central government to produce programmes that are independent in terms of content. Other requirements are a sufficient amount of pluriformity, quality and accessibility to a socially broad public (see chapter 4.2.6). Public broadcasters also have the legal task of broadcasting a certain number of programmes related to art and culture (see chapter 5.3.7 for information about the Media Act 2008). Every year, the NPO presents a report on the reach of its programmes.

In 2015, public service broadcasting reached 6.8 million individuals with classical music on television, with 50 broadcasts. Since 2009 the number of programs devoted to classical music has been cut by half and the range reduced by 60 percent. The range of informative programs about art is roughly unchanged since 2009, the number of programs being reduced by a fifth (Cultuur in beeld 2016, p. 78).

Policies and programmes

One of the government's policy aims is to broaden cultural participation, especially among the young and socially disadvantaged. Resulting initiatives include:

- **Culture Card** [*Cultuurkaart*]. In 2008, the Culture Card was introduced in order to stimulate cultural participation among secondary school students, as part of the newly introduced course Cultural and Artistic Education [*Culturele en Kunstzinnige Vorming*, CKV]. It offers the same discounts as the Cultural Youth Passport. The Ministry of Education, Culture and Science makes a sum of money available for each student. The former Minister of Culture Jet Bussemaker has decided to earmark EUR 4.7 million on a yearly basis, in order to maintain the Culture Card for at least ten years. This means that a basic sum of at least EUR 5 will be available for each student. Schools participate voluntarily and must contribute EUR 10 per student themselves. Schools that make this investment are exempt from paying the actual Culture Pass fee. More than 400 000 students in intermediate vocational education (MBO) (88 per cent) have signed up for the

new MBO Card. With this card, students receive a discount on tickets for museums , musicals, theaters and festivals, since January 1st , 2016.

- **City Pass** [*Stadspas*]. Several municipalities in the Netherlands provide some kind of City Pass. Holders of a City Pass receive a discount on admission fees. This free pass is issued to people with a low income, i.e. those on social security and pensioners who are otherwise in danger of being isolated.
- **Museum Pass** holders receive free admission to more than 400 museums in the Netherlands (special exhibitions are not included). A Museum Pass for adults costs EUR 59,90 a year (EUR 32,45 for under-19s). The distribution of the Museum Pass has increased tremendously over the past few years. In 2005, 315 000 people possessed a Museum Pass; by 2017, that number had risen to 1.35 million. In total, they visited a museum 8.7 million times, an increase of 2.8 percent compared to 2016.
- **Free events**. Since 1977, the final weekend in August has marked the beginning of the new cultural season, which opens with the *Uitmarkt* in Amsterdam. This large-scale event – with free admission – was launched to attract audiences for the upcoming cultural season, and it is especially important for the performing arts. Other cities participate in similar, albeit smaller events such as Museum Weekend and the Open Monuments Day. Entrance to all cultural institutions is free of charge during these events.
- **The Cultural Participation Fund** has been operating since 2009 as a public cultural fund subsidised by central government. It was founded to stimulate cultural participation with programmes concerning cultural education, amateur art and talent development (see chapter 8.1.1 for more information).
- **The Elderly and Culture**: In June 2013, the Ministry of Education, Culture and Science and the Ministry of Health, Welfare and Sport signed the covenant entitled *The Elderly and Culture*. This covenant, initiated by several funds and institutes, concerns cultural participation and the amateur arts. The involved parties implemented a four- year programme entitled Long Live Art, which is meant to encourage cultural institutions to organise events and activities better suited to elderly people, so that they can continue their artistic and cultural development.
- **Addressing the growing number of illiterate people**: together with the Ministries of Social Affairs and Health, Welfare & Sport, former Minister of Culture Bussemaker made EU 18 million per year available in the period 2016-2018 to address language education and promote reading. With the programme Counting in Language, the government urges people to read more or function as language buddy of illiterate people to help break down the language barriers of nearly 1.3 million Dutch citizens.

8.3 Arts and cultural education

8.3.1 Institutional overview

Cultural education (arts orientation) is a statutory learning domain in primary schools, laid down in law. Arts subjects in lower and upper secondary education also have legal status, as does the course Cultural and Artistic Education that was introduced for upper secondary education in 1999. Statutory arts education at school (formal arts education) is funded as part of the general funding of schools by the government. Non-formal, out-of-school arts education is partly privately funded (by consumers) and partly funded – to a diminishing extent – by the local government. Out-of-school arts education is supplied by private arts teachers and amateur arts organisations (choirs, brass-bands, theatre-groups, etc.), by subsidised local "centres for the arts" and by organisations and projects specialising in developing artistic talent. In addition to this, there are various temporary funding programmes for arts education in and out of school with the aim to enhance the quality of arts education or to stimulate participation and involvement in the arts.

At the local level, municipalities, schools, professional arts organisations, "centres for the arts" and amateur arts organisations are the most important institutional actors in the arts education field. Parents and consumers and various other actors are involved in shaping this hybrid field too.

- The National Centre of Expertise for Cultural Education and Amateur Arts [*Landelijk Kennisinstituut Cultuureducatie en Amateurkunst*, LKCA] collects, develops and circulates knowledge on arts and cultural education, and amateur arts. This knowledge is shared through numerous platforms such as websites, newsletters, publications, knowledge communities, presentations and meetings. The LKCA works jointly with or is commissioned by policy makers, board members and directors, researchers, professionals and volunteers in arts and cultural education/participation.
- Due to the autonomy of schools, there is no national, standard curriculum for arts education at primary schools, nor for any other subject. The Dutch Inspectorate of Education has limited its assessment of the quality of primary education to general conditions and to arithmetic, reading and writing (Dutch language). Since 2016, this has changed: the Inspectorate will report on cultural education in primary schools as part of the programme Cultural Education with Quality (see chapter 8.3.2).
- The Education Council [*Onderwijsraad*] is an independent governmental advisory body which advises the Minister, Parliament and local authorities. The Council provides advice, both solicited and unsolicited, to the Minister of Education, Sciences and Cultural Affairs and the Minister of Economy.

8.3.2 Arts in schools (curricula etc.)

Cultural education in primary school

In the Netherlands, primary schools are given full responsibility for educational quality and granted autonomy when it comes to their own curriculum. This applies to all subjects, including the arts and culture. Central government, though, takes steps to facilitate the improvement of the quality of cultural education and in developing the primary school teacher's competencies in this area. For instance, with the programme Cultural Education with Quality [*Cultuureducatie met kwaliteit*] (2013-2016), which aims at strengthening cultural education within primary schools and cultural institutions. The Ministry worked closely with the municipal and provincial authorities on this programme. The Cultural Participation Fund [*Fonds voor Cultuurparticipatie*] and the National Centre of Expertise for Cultural Education and Amateur Arts [*Landelijk Kennisinstituut Cultuureducatie en Amateurkunst*] had a task in the implementation of the programme.

In addition to the core goals, schools must show how cultural and artistic development relates to connected areas of learning such as history, citizenship studies or media awareness. Cultural institutions should provide content geared towards these objectives. The programme marks a shift in the policy regarding arts education: from promoting (receptive) cultural participation through arts education at school and out-of-school (e.g. the Culture Card) to improving conditions for quality arts education at primary school.

The programme includes four main aims regarding the improvement of cultural education in primary schools:

- to stimulate the development of a long-term cultural education pathway instead of merely incidental cultural projects;
- to improve the quality of teaching, as well as the knowledge and skills of the teachers;
- to synchronise the programming of cultural institutes with primary schools;
- and to create an assessment tool to ensure that the programmes at the schools can be evaluated on a regular basis.

These measures are being implemented on a centralised level (the central government); on a decentralised level (provinces and municipalities); and by the education institutes.

For the period October 2015-2020, former Minister Bussemaker made EUR 25 million (to be matched by a private party, VandenEnde Foundation) available for schools to enhance the expertise of teachers in music. Teachers often do not feel competent enough to teach music. The extra funding will enable the schools to train the teachers and to work together with organisations from the music industry, such as music schools, brass bands, orchestras and popmusic venues.

The programme 'Cultural education with quality 2013-2016', carried out by the Fund for Cultural Participation, is continued in the period 2017-2020 with an annual investment of EUR 10 million by the Ministry. The aim is to strengthen the quality of cultural education in primary education by: sustaining the quality of cultural education through collaboration between primary education and the cultural field; strengthening cultural education in schools who participated in the scheme in 2013-2016; and increasing the number of participating schools.

Cultural education in secondary school

Like primary schools, secondary schools are autonomous in shaping their cultural education/curriculum. In secondary school, however, examination requirements for art lessons are in place. For all pupils in upper secondary education (age 15-18), Cultural and Artistic Education (CKV) is compulsory. The general goal of CKV is cultural participation. As part of the programme, CKV students take part in cultural activities and visit cultural institutions. They learn to make a reasoned and informed choice on cultural activities that are meaningful for them. Their choice is based on experience gained from participation in cultural activities, knowledge of culture and the arts, practical activities within the various disciplines, and reflection. In the school year 2017/2018, a new CKV course has started, which aims at an active art experience. A major difference with the old course is that students conduct a research on (parts of) an artistic creative process, which will be examined.

Upper secondary pupils can opt for art as an exam subject. Art is subdivided into general arts and arts (arts visual, arts dance, arts drama, arts music). Pupils select one discipline within arts, provided the school offers this as an elective. There is a national exam for general arts and no school examination. The art course has a practical and a theoretical component, and there is a school examination for both components. In order to further stimulate secondary school pupils to participate in cultural activities, they receive a Culture Card. With this pass, the students of secondary education institutions receive discounts on entrance fees for theatres, cinemas, museums etc. (see chapter 8.2.2).

8.3.3 Intercultural education

In the current cultural system, there is no specific policy on intercultural education.

8.3.4 Higher arts education and professional training

Professional training

The Academies or Schools for the Arts are institutions for vocational education and training (HBO institutions, also called "universities of professional education"). They offer courses in fine art, design, music, dance and theatre, intended to lead to a career as a professional artist.

In order to improve the connection between arts education and the labour market, the Dutch Association of Universities of Applied Sciences [*Vereniging van Hogescholen*] created a Sector Plan in 2011. With this plan, the requirements for admission have been tightened and numerous courses restructured to improve the efficiency and the quality of higher education in the arts. Moreover, an additional aim is to improve facilities for young talent and top talent.

8.3.5 Basic out-of-school arts and cultural education (music schools, heritage, etc.)

Approximately two million children, young people and adults in the Netherlands occasionally or regularly take art classes, courses or workshops as a leisure activity (Ijdens, 2015). Out-of-school arts education is provided by professional arts and cultural institutions (e.g. museums, theatre-companies, etc.), by local arts education centres and music schools, and by many private, independent arts teachers and artists. Part of these out-of-school suppliers also engage in arts and heritage education projects and programmes for and with schools (see paragraph 8.3.2).

Recently, many municipalities cut the budgets for non-formal arts education for adults at subsidised arts education centres and music schools. As a result, many centres and schools were forced to reduce their offers while some had to close their doors altogether or went bankrupt. The impact of these developments has been subject to debate. The first issue is the impact on participation in voluntary arts, including out-of-school arts education. In 2009, the market share of subsidised suppliers of arts lessons, courses and workshops has been estimated at no more than 20 percent. This was confirmed twice in the LKCA Voluntary Arts Monitor, in 2013 and 2015 (Ijdens, 2016). The demand for courses is for the largest part (50 percent) covered by private arts teachers and artists, and for approximately 30 percent by other suppliers including amateur arts associations. A further decrease of subsidised supply may push even more customers to private arts teachers and artists, to amateur arts associations like choirs and theatre-groups and to informal voluntary arts initiatives. The second issue, connected to the first, refers to the affordability of arts lessons for low-income groups. The third issue is quality standards and diversity of supply. There is fear (but not proof) that the quality and diversity (e.g. lessons in playing less popular instruments) will decrease.

Cultuurconnectie is the Dutch national association for subsidised employers in non-formal arts education and for *Volksuniversiteiten* [Institute for Adult Education]. It brings together local arts education centres, music schools and provincial support institutes for arts and culture. Cultuurconnectie has 160 members, covering 90 percent of the relevant organisations. There is no separate association for private arts teachers and artists giving workshops and courses for amateurs. However, there is a private platform that has registered quite many independent arts education suppliers: All Art Professionals.

8.4 Amateur arts, cultural associations and civil initiatives

8.4.1 Amateur arts and folk culture

Characterisation of the amateur arts sector

Amateur arts are an important form of social and cultural activity and constitute an enormous sector in the Netherlands. The National Centre of Expertise for Cultural Education and Amateur Arts [*Landelijk Kennisinstituut Cultuureducatie en Amateurkunst*, LKCA], monitors the development of the sector. Since 2013, LKCA conducts a survey every two years among approximately 5 000 Dutch respondents from the age of six to collect data on artistic and creative leisure activities, which is called the *Voluntary Arts Monitor* (Ijdens, 2016). In the intermediate year, respondents who expressed they were artistically or creatively active, are questioned again on specific issues relating to those activities.

The percentage of persons engaging in the arts and creative leisure activities was estimated at approximately 40 percent in 2013 and in 2015. Over 80 percent of the practitioners is active throughout the year, most of them almost every week or even on a daily basis.

The share of practitioners is higher among women (50%) than men (32%). Visual arts and crafts – in a very broad sense, including making clothes, quilting, etc. – and music are the most popular types of activity (see Table 6).

Table 6: Percentage of the Dutch population aged six years and older practising amateur arts in 2013, according to discipline, in percentages

| Type of activity | 6-11 years | 12-19 years | 20-34 years | 35-49 years | 50-64 years | 65+ | All |
|------------------------------------|------------|-------------|-------------|-------------|-------------|-----------|-----------|
| Visual | 29 | 23 | 20 | 18 | 20 | 20 | 21 |
| Music* | 35 | 36 | 18 | 16 | 14 | 13 | 19 |
| Dance* | 29 | 16 | 9 | 4 | 3 | 3 | 8 |
| Theatre | 9 | 9 | 4 | 3 | 3 | 3 | 4 |
| Creative writing | 6 | 13 | 8 | 5 | 6 | 5 | 7 |
| 'Media' | 8 | 19 | 13 | 11 | 11 | 8 | 12 |
| Total: one or more of these | 61 | 53 | 39 | 36 | 38 | 36 | 41 |

Population of six years and older. Cross-tabulation of each activity (yes/no) by age-group. *V \geq 0,20 (p<0,001). 'Media' includes artistic photography, film/video and computer art. As many people practice more than one activity, sums of percentages per column are higher than total averages.

Source: [Ildens 2016, fig. 7, p. 10](#)

Since 2007, participation in amateur arts activities, including taking classes, appears to have dropped with ten percent or more, depending on the sources. However, participation rates have not decreased further between 2013 and 2015, according to the LKCA *Voluntary Arts Monitor* (41 percent in 2015). Secondary analysis of data on other leisure activities suggests that all 'traditional' in- and outdoor leisure activities (e.g. fishing, playing cards, DIY) have suffered from competition with digital media and communication, the only type of leisure activity that people spend more time on than before.

Policies

Cultural education and participation, of which amateur arts is part, have been key objectives in Dutch cultural policy for a long time. For the period 2013-2016, cultural participation and education was identified as one of the four priority areas in the policy plan (see chapter 4.1). Since 2009, the Cultural Participation Fund has had an important task in implementing this participation policy. The fund supports a number of national organisations and events involving amateur arts. Furthermore, it implements a number of complementary programmes, for example to encourage children to play music and to promote cooperation between professionals and amateurs (see chapter 8.1.2).

Municipalities are the most important subsidy source for amateur arts. In 2011, 49 percent of the municipalities implemented budget cuts on culture. Libraries, cultural education, amateur arts, performing arts and museums are especially affected by municipal or provincial cuts on culture. Former Minister of Culture Jet Bussemaker aimed to improve the connection between the three levels of government regarding cultural education and amateur arts.

8.4.2 Cultural houses and community cultural clubs

Most larger cities host traditional artists' societies that were founded in the 18th or 19th century. Examples are the Amsterdam visual arts society Arti et Amicitiae, or its counterpart in The Hague, Pulchri Studio. A limited number of non-artists are taken in as members; they do pay a higher membership fee. Smaller cities/villages often have culture houses which accommodate activities ranging from language and art courses to exhibitions, performances and films. Culture houses often have facilities for children, cafés, restaurants and rooms for reading societies. Municipalities are the main source of funding.

8.4.3 Associations of citizens, advocacy groups, NGOs and advisory panels

Apart from friends associations, citizens are not yet organised as advocacy groups for the arts and culture. Leading friends associations, however, try to influence the political arena on single issues. The Rembrandt Association, for instance, counts 12 000 members who support the acquisition of new pieces of art to enrich museum collections, and who at the same time act as defenders of the Dutch public collection of sculpture, paintings and applied arts.

Many NGOs are active in the cultural sector. Next to private art funds and private lottery organisations (BankGiroLoterij), larger banks like ABN AMRO and Rabobank purchase art on a regular basis for their private collections. The Dutch Municipal Bank (BNG) runs all kinds of cultural activities and rewards poets, musicians and other artists.

Artists are mainly organised in a special section of the largest labour union, the Federation Dutch Labour Movement (FNV) which lobbies for labour conditions, collective bargaining and copyright interests. All subsidised companies and institutions are united in the advocacy association for the arts and cultural heritage, Kunsten '92.

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9.2 Key organisations and portals

Cultural policy making bodies

Association of Netherlands Municipalities (VNG)

Central Government

Council for Culture

Cultural Heritage Inspectorate

Interprovincial coordination for culture (IPO)

Ministry of Education, Culture and Science (OCW)

Professional associations

Cultuur + ondernemen

Cultuurconnectie

DutchCulture

Dutch Knowledge Institute for Cultural Education and Amateur Arts (LKCA)

Kunsten 92

Federatie Cultuur

Vereniging van Schouwburg- en Concertgebouwdirecties (VSCD)

[Vereniging Nederlandse Poppodia en Festivals \(VNPF\)](#)

[KVB Boekwerk](#)

Public cultural and media funds

[Co-production Fund National Public Broadcasting](#)

[Creative Industries Fund NL](#)

[Cultural Participation Fund](#)

[Dutch Foundation for Literature](#)

[Mondriaan Fund](#)

[The Dutch Film Fund](#)

[Performing Arts Fund NL](#)

[Dutch Journalism Fund](#)

Cultural research and statistics

[Boekman Foundation](#)

[Sociaal en Cultureel Planbureau SCP\)](#)

[Statistics Netherlands \(CBS\)](#)

[Cultuurindex Nederland](#) (comprehensive database of facts and figures on arts and culture in the Netherlands by the Boekman Foundation and Sociaal en Cultureel Planbureau)

[Dutch reading Foundation](#)

[Cultural Heritage Agency](#)