

COUNTRY PROFILE

THE NETHERLANDS

Last profile update: January 2014

This profile was prepared and updated by **Ms. Lisa VAN WOERSEM (Amsterdam)**.
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
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1. Historical perspective: cultural policies and instruments

Cultural policy in the Netherlands is based on the premise that the state should distance itself from value judgements on art and science. 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). Ever since then, there has been a department for arts and culture, 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 cultural system in 2013, especially in the field of media (see chapter 4.2.6). Since 2012, Minister Jet Bussemaker (Social Democrats) is responsible for cultural affairs, assisted by State Secretary Sander Dekker (Liberals), who is responsible for media affairs.

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.

From 1960, the ideological pillars gradually became less important in Dutch society. Diversity in artistic expression became more important. 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 standardised quality. To this end, the government changed the nature of its financing of the arts and cultural supply 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 tasks 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. 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.

The 1990s witnessed a change in the attitude of the Ministry of Welfare, Public Health and Culture, which became the Ministry of Education, Culture and Science (OCW) in 1994. Cultural organisations were encouraged to become more independent financially and to look to 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 the contributions of the state, private initiatives and private funding were welcomed.

Because of economic recession, a relatively long period of gradual and general growth in the state budget for culture and media came to an end. 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 therefore now 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, government expenditure needed to be reduced. 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 to culture funding. Zijlstra aimed to reduce the dependence of cultural institutes on state funding and to increase both cultural entrepreneurship and the role of private sponsorship and donation (see chapter 4.1).

Since November 2012, the Minister of Education, Culture and Science, Jet Bussemaker has been responsible for the cultural portfolio, while media affairs are the portfolio of State Secretary Sander Dekker. In June 2013, Bussemaker revealed her vision for culture in a policy letter which stresses the social value of culture and creativity in a changing society (see chapter 4.1).

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, 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 culture minister 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.

A new balance

In June 2011, Halbe Zijlstra, the then State Secretary for Culture of the Rutte I Cabinet (2010-2012), published the policy memorandum for the period 2013-2016. It had the title, More than Quality [*Meer dan kwaliteit*]. In this memorandum, Zijlstra detailed the announced budget cuts on culture. From 2013 on, the cultural budget would be reduced by 200 million EUR.

The memorandum contains four main priority areas: (1) internationalisation; (2) cultural education and participation; (3) innovation and talent development; (4) philanthropy and entrepreneurship in the cultural sector (see chapter 4.1; for more information click [here](#)). Due to the effects of a changing society and the economic recession, the state secretary made some sharp choices in the focus of cultural policy: (1) the international top institutes, like the Royal Concertgebouw Orchestra, the Rijksmuseum and the Netherlands Dance Theatre will be strengthened by making targeted choices within the basic national infrastructure; (2) libraries and cultural heritage will be spared as much as possible in the budget cuts; (3) arts producers will receive a higher priority than arts-supporting institutions (cultural intermediaries); and (4) the government will put extra effort into supporting the creative industries (see chapter 4.2.3).

In 2012, the Minister of Education, Culture and Science Jet Bussemaker presented her vision for culture in the policy letter Culture Moves [*Cultuur Beweegt*] (click [here](#) for the English policy version). Unlike her predecessor Halbe Zijlstra, Bussemaker paid specific attention to the social value of arts and culture (see chapter 4.1). But although the tone of her vision for culture is different, a large proportion of the changes and budget cuts in the cultural sector initiated by Zijlstra remained unchanged.

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 basic infrastructure. The Funds gained more responsibility; besides structural subsidies, they can also acquire project-based subsidies.

2.2 National definition of culture

As is also the case with most other European countries, the Netherlands has no national definition 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 (click [here](#) for the report).

In the Netherlands, the term "culture", as well as the terms "cultural sector" and "creative industry", can be interpreted in many different ways. For example, there are different definitions of the term "creative industry". In some cases, this term is used to designate the cultural and creative sector as a whole. In other cases, it is confined to the "applied arts", the specific cultural segment which includes architecture, fashion and design. In this Dutch contribution to the compendium, the term "creative industries" will be used to indicate the applied arts. In most cases, the term "cultural sector" is used to indicate the sector as a whole. This term is subdivided into three specific sectors:

- **Arts and cultural heritage.** Visual arts, performing arts, amateur arts, arts education museums, historic buildings and sites, archaeology, archives, libraries, literature.
- **Media and entertainment.** Broadcasting, printed media, film.
- **Creative industries.** Design, architecture, urban development, landscape architecture, graphic design, fashion, new media, gaming.

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.

2.3 Cultural policy objectives

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 (click [here](#) for the English website). 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.

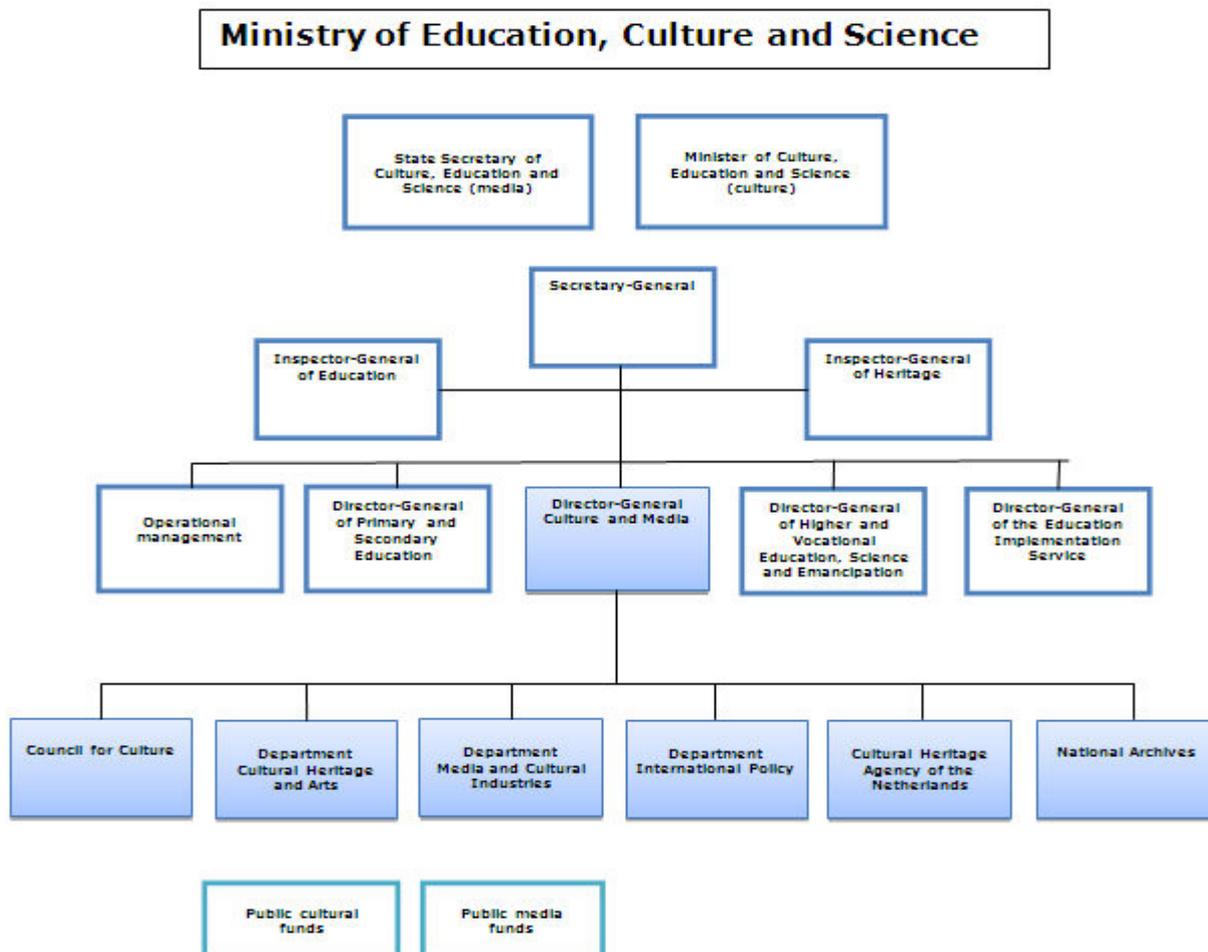
Although Dutch cultural policy is being reformulated every four years, there is a high degree of continuity in practice. Internationalisation, participation, education, innovation, talent development, entrepreneurship and the preservation of cultural heritage have long been priority areas. Recently however,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

State Secretary Zijlstra made some targeted choices with his policy memorandum for the period 2013-2016, *More than Quality*. These choices have had a major impact on the cultural sector. In 2013, the current culture minister Jet Bussemaker presented her cultural vision, *Culture Moves: The Meaning of Culture in a Changing Society* [*Cultuur beweegt; de betekenis van cultuur in een veranderende samenleving*] (see chapter 4.1). Even though the tone in Bussemaker's vision for culture is different from the tone of her predecessor, the big changes and budget cuts as initiated by Zijlstra remain mostly unchanged. The consequences of the earlier budget cuts still limit the development of new policy objectives.

Besides cultural policy, 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 chapter 4.2.6 and chapter 5.3.7).

3. Competence, decision-making and administration

3.1 Organisational structure (organigram)



3.2 Overall description of the system

Public governance in the Netherlands is organised as a three-tier system consisting of central, provincial and municipal government. In each tier, a system of dual responsibility prevails: parliament, county councils and local councils have the right to amend the financial and governmental recommendations of the cabinet, provincial deputies and 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, 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 in this field is to take responsibility for subsidised arts and cultural institutes and companies. Central government subsidises those museums with a collection of national importance, symphonic orchestras, opera, theatre and dance companies, plus some other organisations. Central government is also responsible for the national digital library, monuments of national importance, and the national public broadcasting system. Another important task of central government 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 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).

In 2011, the total culture budget was over 3.4 billion EUR, of which 987 million EUR were provided by the central government, 340 million EUR by the provincial governments and almost 2 billion EUR by the municipal governments (see chapter 6).

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

The Netherlands has a long tradition of decentralised public services concerning culture. In principle, the provinces and municipalities get the responsibility for everything they are able to do, rather than central government. Hence the provinces are given the task of spreading, regulating and maintaining the supply of culture at the provincial level. The municipalities are responsible for maintaining the various venues and facilities and for scheduling performances. Central government has the task of creating conditions within which the other levels of government and the cultural organisations can function at their best. In 2010, the Rutte I Cabinet (2010-2012) reconsidered the government's large role in cultural support. His aim was to open up the sector to the private market, to create an enabling environment for a market system in the cultural sector, and to stimulate cultural entrepreneurship. This, in combination with the economic crisis which began in 2008, led to budget cuts and targeted choices in awarding subsidies.

In this way, central government created more distance between itself and the cultural sector. The immediate consequence was increased responsibilities for the municipalities and provinces, with associated pressures. However, these institutions are also subject to budget cuts. Consequently, municipalities and provinces will not be able to fill the financial gap left by central government. In the period 2011-2013, the gross expenditure on culture by the 35 largest municipalities decreased by 4%, while the expenditure from the 12 provinces decreased by 23% (*Cultuur in Beeld* 2013: p. 87).

Inter-administrative relations

All three tiers of government pursue relatively autonomous cultural policy objectives. For this reason, cooperation between central government, the provinces and the municipalities is of crucial importance. 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", as they are known, 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*]; that for the municipalities: Association of Netherlands Municipalities [*Vereniging van Nederlandse Gemeenten, VNG*]; and 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.

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 Basic National Infrastructure (BIS). For the period 2013-2016, the BIS comprises 84 institutions and six 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. In 2011, the Council for Culture presented the Dutch government recommendations for the cultural policy agenda in the coming years (2013-2016), under the title, Recommendation for Cuts in the Culture Budget 2013-2016: Necessary Choices [*Advies bezuinigingen voor de Cultuur 2013-2016 Noodgedwongen keuzen*] (for an English summary, click [here](#)). They also provide recommendations on the government-subsidised institutions that are part of the BIS: Succeeding in Culture [*Slagen in cultuur, de culturele basisinfrastructuur 2013-2016*] (for an English summary, click [here](#)). Advisory bodies also exist at municipal and provincial level including, for example, the Amsterdam Arts Council.

The Minister of Culture frequently appoints external committees and private consultants to advise politically and administratively on reorganisation issues.

Minorities

In the current cultural system, the central government does not pursue specific policy regulations regarding ethnic minorities. Policy regarding target groups has long been implemented by central government. Recently however, it was decided to reduce policy-targeting groups. Instead, policy now includes all Dutch citizens, without any division between minority groups.

In society, however, there are several initiatives and institutes concerning all different kinds of minorities. Members of minority groups are represented in all kinds of advisory committees, usually on the basis of personal qualities and expertise. Since 1997, the National Ethnic Minorities Consultative Committee [*Landelijk Overleg Minderheden, LOM*] represents minority organisations.

The minorities represented in LOM include the Chinese, Turkish, South European, Caribbean, Moluccan, Surinamese and Moroccan communities, as well as political refugees (click [here](#) for the English website). Within the committee, they represent the interests of their members, and discuss policy matters concerning minority groups with the cabinet at least three times a year. The consultations take place under the minister responsible for the issues of integration and immigration, at present Lodewijk Asscher, Minister of Social Affairs and Employment (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 responsibility of central government goes no further than furnishing money and determining the specific conditions under which the funds must operate. Parliament has the final word when it comes to the size of the budget. Funds include the Dutch Foundation for Literature, the Mondriaan Fund [*Mondriaan Fonds*] and the Performing Arts Fund NL [*Fonds voor de Podiumkunsten*]. The Council for Culture [*Raad voor Cultuur*] evaluates these public cultural funds every four years (for a complete list of public cultural funds, see chapter 8.1.1). Furthermore, there are several private foundations that support the arts, such as the VandenEnde Foundation (click [here](#) for English website), Prince Bernhard Cultural Foundation [*Prins Bernhard Cultuurfonds*] and Buma Culture [*Buma Cultuur*] (click [here](#) for the English website). The media has its own funding bodies: the Dutch Cultural Media Fund [*Mediafonds*], the Co-production Fund National Public Broadcasting [*Co-productiefonds Binnenlandse Omroep*], and the Stimulation Fund for the Press [*Stimuleringsfonds voor de Pers*] (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 aspects of cultural policy, such as the government's obligation to submit a cultural policy plan to parliament every four years. This four-year plan 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. In 2009, an amendment was added to the Cultural Policy Act to the effect that subsidy requests from smaller cultural institutions and companies would no longer be part of the four-year cultural policy cycle, but would be submitted to the public cultural funds (see chapter 5 for a complete overview of the cultural legislation).

3.3 Inter-ministerial or intergovernmental cooperation

Cultural affairs are only a minor issue within central government. The Ministry of Education, Culture and Science is highly dependent on cooperation with other ministries. Consultations with the Ministry of Finance and the Ministry Economic Affairs must be undertaken constantly in order to safeguard the interests of arts and culture. In principle, all kinds of contacts between ministries are possible. In some cases, committees for interdepartmental cooperation are installed – the duration of their existence may vary enormously.

Some examples of inter-ministerial or intergovernmental cooperation are:

A number of ministries work together on "top-sector" policy, rolled out nationwide in 2011. The creative industries are 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 design, architecture, urban development, landscape architecture,

graphic design, fashion, new media, and gaming) to society and the economy. To kick-start the process, money is provided by earmarking national research funds, creating public-private partnerships and allocating financial means through the new Creative Industries Fund, in which pre-existing funds are merged, which has an annual budget of 11.4 million EUR (see chapter 4.2.3 and chapter 8.1.2).

- The Dutch Ministry of Foreign Affairs makes a limited contribution to cultural events and projects related to export and the promotion of tourism.
- 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 Dutch 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 concerning the matter of cultural heritage and spatial planning. Together, the ministries formulated the 2011 policy letter Choosing for Character [*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 Dutch Ministries of Foreign Affairs and Education, Culture and Science share responsibility for international cultural relations. 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. Both ministries cooperate in stimulating international cultural projects, the HGIS funds, as they are called (see chapter 2.4.1, chapter 2.4.2 and chapter 8.1.1). These funds are used for projects that strengthen the position of Dutch culture in the international market.

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 contacts with other cultures, and to allow foreigners to acquaint themselves with Dutch arts and culture. Dutch contributions to international cultural events are often of high quality and reinforce the idea of the Netherlands as an innovative country.

International cultural policy

A culture must develop, present and measure itself internationally. A few years ago, the main objective of Dutch international cultural policy was to make Dutch culture more recognisable on the international map. Compared to earlier policy plans, current international cultural policy has a stronger focus on the economic perspective. Just as most culture is created without government support most international exchanges and cooperation take place without government intervention. The government plays a modest role as far as international cultural exchanges are concerned.

It is first and foremost the responsibility of cultural organisations themselves to give their international ambitions and activities form and content, which is facilitated by the government.

Dutch international cultural policy was last formulated in 2012 by the then State Secretary Zijlstra in a specific policy letter on international cultural policy (Zijlstra and Rosenthal 2012). The main objective is the aim to improve links between culture, diplomacy and the economy. To achieve this, four objectives have been set:

- to strengthen the international level of top Dutch cultural institutions by making targeted choices within the basic cultural infrastructure;
- to strengthen the international market position of Dutch artists and organisations;
- to strengthen the economic benefits of the internationalisation of culture; and
- to strengthen cultural diplomacy: to use culture as a part of international relations.

Implementation of the four objectives

The Ministry of Education, Culture and Science and the Ministry of Foreign Affairs are responsible for the implementation of the above-mentioned objectives. This involves a clear division of labour. The Ministry of Foreign Affairs determines the geographical strategic priorities, coordinates bilateral and intergovernmental celebrations and events, and coordinates cultural affairs with the diplomatic posts abroad. The Ministry of Education, Culture and Science manages the funds and supporting organisations, is responsible for sectoral cultural policy, and enables organisations to develop international activities via the basic cultural infrastructure. The Ministry of Economic Affairs is also involved in specific cases, e.g. in connection with the creative industries.

To implement the four objectives, the ministries have decided to focus on the following specific areas:

- **Geographically.** The countries involved in the Dutch international cultural policy were selected on the basis of a more economic vision: Germany, Belgium (Flanders), the United Kingdom, the United States of America, Italy, France, Spain, Brazil, Turkey, Russia, China, India, South-Africa, Indonesia and Japan. The government also stimulates cooperation with the Arabian world and Central and Eastern Europe.
- **Bilateral years.** In 2012, for example, special attention was devoted to the anniversary of 400 years of diplomatic relations between Turkey and the Netherlands. In 2013, 400 years of economic, social and cultural relations with Russia were celebrated with the Dutch-Russian bilateral year.
- **Creative industries.** One of the nine top sectors of the government's top-sector policy. To strengthen the international market position of Dutch architecture, design, new media and gaming, the earlier programme, entitled Dutch Design, Fashion and Architecture, will be continued.
- **Shared cultural heritage.** Over the course of time, the Netherlands has maintained intensive relationships with a number of countries in the context of a shared cultural heritage. During past years, efforts were made to maintain the shared cultural heritage. It is important both from the scientific perspective, and from the perspective of the heritage field itself, that the innumerable and multifarious acquisitions of this shared cultural heritage continue to be preserved and remain accessible at a central location. The focus lies on the connection with heritage programmes from other countries, the connection with economic and foreign policy and the recognisability of the Netherlands.

Recent programmes

The international market is important for both subsidised and non-subsidised top cultural institutes and artists. The Royal Concertgebouw Orchestra [*Koninklijk Concertgebouw Orkest*] started a world tour in 2013 (click [here](#) for the website), and Amsterdam theatre company TA [*Toneelgroep Amsterdam*] is undertaking an international tour as well (click [here](#) for the website). Dutch artists and designers were present at the design fair Salone del Mobile in Milan, ARCO 2011 in Madrid (visual arts), the Beijing International Bookfair 2012, and the Bienal de São Paulo 2012. Dutch exhibitions were held in a number of countries, for example the exhibitions about the Dutch Golden Age in Prague and Istanbul, which were organised in cooperation with the Dutch Rijksmuseum. In 2012, a number of paintings from the Dutch Mauritshuis were exhibited in the Tokyo Metropolitan Art Museum, including the famous *Girl with a Pearl Earring*. It was a great success: in just three months, almost 1.2 million people visited the exhibition, which will also travel to New York, Atlanta and San Francisco.

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. The Homogenous Budget for International Cooperation (HGIS) is responsible for a part of the budget available for international cultural policy. Due to budget cuts, the HGIS has seen its available funding for the coming years reduced by 20%.

Since 1999, the Service Centre for International Cultural Activities (SICA) has been acting as a platform for the cultural arena and a link to the government. It collects and disseminates information on policy and activities, provides advice and surveys Dutch international activities. January 2013 marked the start of DutchCulture, the centre for international cooperation (click [here](#) for the website). This is the new supporting organisation of Dutch international cultural policy and a merger of SICA, Trans Artists and Media DESK Netherlands. In order to promote mobility, the Transartist desk at DutchCulture is directly funded from the Basic National Infrastructure. This desk advises organisations and artists on working in other countries and participates in EU programmes and in international networks.

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

3.4.3 European / international actors and programmes

The Netherlands participates in multilateral cultural relationships through its membership of Benelux, the European Union, the Council of Europe and the United Nations (UNESCO). 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 (click [here](#) for the website). The Netherlands also participates in the European Audiovisual Observatory (click [here](#) for the website). 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 are opened to numerous monuments and sites, allowing people to enjoy free visits and learn about national heritage (click [here](#) for the website).

European Union

The Cultural Contact Point (CCP) is a part of DutchCulture, and is responsible for promoting, and facilitating participation in, the European Commission Culture programme (2007-2013). The CCP offers advice for organisations that want to apply for the programme. Its information sessions are often organised in collaboration with Dutch sector institutes and umbrella organisations (for more information click [here](#)). For the new EU programme, Creative Europe (2014-2020), the Dutch contact points, the CCP and the media desks, will merge into new Creative Europe desks. The Creative Europe desks are part of DutchCulture.

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, 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 (click [here](#) for the English website). EUNIC Netherlands is an initiative of the British Council and the Goethe Institute.

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 nine natural and cultural sites on the World Heritage List. The canal ring [*grachtengordel*] in Amsterdam is the most recent site to be placed on the heritage list: it was added in 2010 (click [here](#) for the full list). 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 the policy, society and professional organisations of the Netherlands. The commission also seeks to collaborate with relevant partners at both national and international levels (click [here](#) for the website).

As a result of the increasing demand for arts and cultural heritage, illicit traffic in cultural goods has also increased. The margins are ample and, so far, the chances of getting caught are minimal. In 2005, the then State Secretary of Education, Culture and Science and the then Minister of Justice, Medy van der Laan, choose to ratify the UNESCO Convention (1970) to combat the illegal traffic, instead of the UNIDROIT treaty (1995), since the Dutch law system is better aligned with the convention and also because many more countries support it. The First and Second Protocol of The Hague Convention have been in effect since 2007. A central registration of stolen properties is foreseen, based on the central guidelines and standards which Europol is developing for this kind of European databank.

Cultural heritage does not end at monuments and collections of objects. It 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 2011. In 2005, UNESCO also came up with a convention to promote and protect cultural diversity. The Convention on the Protection and Promotion of the Diversity

of Cultural Expressions 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 2013, the World Heritage Podium opened its doors in Amsterdam. The podium provides information about the UNESCO world heritage sites found in the Netherlands and their unique background (click [here](#) for the website).

3.4.4 Direct professional cooperation

The public cultural funds for the production of arts and culture pay specific attention to the international promotion of Dutch arts and artists. The Performing Arts Fund NL, for example, had 950 000 EUR available in 2013 for international projects. Subsidies have been allocated for programming Dutch artists abroad, for exchange with other countries and for international presentations in the Netherlands (for more information, click [here](#)). Private foundations, like the Prince Bernhard Cultural Foundation, grant subsidies for (culture) students and artists for exchange programmes or education / special courses abroad.

Another example of professional cooperation is the Los Angeles Artists in Residence programme, initiated by DutchCulture and the Netherlands Consulate-General New York / Los Angeles. The programme is developed for performing artists from the Netherlands or the Netherlands Antilles specialised in dance, music, musical or theatre. The programme is designed for the promotion of international cultural exchange between Los Angeles, the Netherlands and the Netherlands Antilles.

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 of many cultures. Together, they created the Flemish-Dutch House, which opened in June 2004. In Brussels, the house, called The Neighbours' [*De Buren*], 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 (click [here](#) for the website) (see also chapter 4.2.2).

Prince Claus Fund for Culture and Development

The Prince Claus Fund, set up in 1996 by His Royal Highness Prince Claus, operates on an intercontinental scale and aims at increasing cultural awareness and promoting the exchange between culture and development, thereby focussing especially on developing countries. As well as granting subsidies and giving awards to mainly non-European artists and intellectuals, the Prince Claus Fund creates platforms for debate and stimulates creative processes and artistic productions.

As a platform for intercultural exchange, the Prince Claus Fund works jointly with individuals and organisations mainly in Africa, Asia, Latin America and the Caribbean on the realisation of activities and publications which reflect a contemporary approach to the themes of culture and development. The Ministry of Foreign Affairs and the National Postcode Lottery support the Prince Claus Fund (click [here](#) for the website).

3.4.6 Other relevant issues

Information is currently not available.

4. Current issues in cultural policy development and debate

4.1 Main cultural policy issues and priorities

Entrepreneurship, Internationalisation and Participation

In June 2011, the then State Secretary Halbe Zijlstra presented *More than Quality: a New Vision of Cultural Policy [Meer dan kwaliteit; een nieuwe visie op cultuurbeleid]*, the policy memorandum for the period 2013-2016. In this document, he revealed his plan for achieving close to a 25% cut in the cultural-spending budget. The aim is to reduce the dependency of the cultural sector on state funding and thereby increase the role of private funding and entrepreneurship. The current priority areas for the period 2013-2016 are:

- **Cultural participation and 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, on a professional or amateur basis. The main policy concerns in this regard are the quality of cultural education, the expertise of teachers, and cooperation between schools and cultural organisations.
- **Innovation and talent development.** The Netherlands ranks fifth among the most innovative economies in the European Union (click [here](#) for the full list). In order to stimulate new innovations and talent development, the government is focussing on: (1) higher arts education; (2) talent development within large institutes instead of within small ones; and (3) specific project-based subsidies from the public cultural funds. Additionally, there is a strong focus on strengthening the social and economic added value of the creative industries (see chapter 4.2.3).
- **Philanthropy and entrepreneurship.** The aim of stimulating entrepreneurship and "giving to culture" is to reduce the gap between the cultural sector (artists and organisations) and potential funders (individuals and businesses). In the first place, this is the responsibility of the cultural sector. The government will support this process until 2016.
- **Internationalisation.** The main responsibility for the improvement of the international position of the cultural sector lies with artists and cultural organisations themselves. The government plays a modest role in facilitating the cultural exchange: it creates an enabling environment. The government focuses on the economic perspective in the international cultural policy plan (see chapter 3.4.1).

Within the context of these four priority areas, the government has formulated four specific objectives in order to translate its policy and the anticipated budget cuts into operational terms:

- the international top institutes, like the Royal Concertgebouw Orchestra, the Rijksmuseum and the Netherlands Dance Theatre, will be strengthened by making targeted choices within the basic national infrastructure of institutions and artists funded by the government;
- libraries and cultural heritage will be spared in the budget cuts as much as possible;
- arts producers will get a higher priority than supporting institutions; and
- the government will put extra effort into supporting the creative industries.

Culture Moves

Minister of Culture Jet Bussemaker has presented a vision letter, *Culture Moves: The Meaning of Culture in a Changing Society [Cultuur beweegt; de betekenis van cultuur in een veranderende samenleving]*, in which she reveals her vision of culture in an evolving world (click [here](#) for the English version). As a result of substantial cuts in public budgets

during the Zijlstra administration, the debate on the importance of arts and culture for society suffered from a lack of perspective. This changed for the better after Jet Bussemaker took up her position as culture minister in 2012. She set out to canvass social support for the arts and cultural activities, by demonstrating their added value for society and the economy. Choosing Culture Moves as a motto, she argues that the arts have the power to invigorate both individuals and society as a whole. In her policy document, she addresses the future of culture, in which what she calls 21st-century skills will help to fulfil the needs of our evolving society.

Essential to the recent cultural policy approach is a balance between the intrinsic value of culture and the instrumental benefits for economic and social processes. Dynamic developments in society presuppose the powerful contribution of museums, music, theatre and similar cultural forms. 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.

However, taking into account the fact that no extra money will be available for the arts and culture in the near future, choices are inevitable. Bussemaker stresses the importance of individual developments and of allowing room for creativity and connectedness. Arts education, the creative industries, artistic excellence and digitisation should therefore be prioritised.

As a first step, Bussemaker has decided to maintain the Culture Pass [*Cultuurkaart*] for the next ten years, in order to stimulate participation in culture. With this pass, secondary school students receive a discount on cultural activities (see chapter 8.2.2). The former Rutte I Cabinet had wanted to stop subsidising the scheme in 2012. Furthermore, Bussemaker has presented a document concerning museum policy, in which she accentuates the importance of cooperation between museums and of strengthening their educational mission, plus the need to reach a wider audience (see chapter 4.2.2). She accentuates the importance of a strong connection between culture and other sectors. In order to reduce the complexity of the cultural system, Bussemaker aims to improve cooperation between the three governmental tiers and the cultural funds.

4.2 Specific policy issues and recent debates

4.2.1 Conceptual issues and recent debates

In 2011, the then State Secretary of Culture Halbe Zijlstra (Rutte I Cabinet 2010-2012) presented his policy memorandum, More than Quality [*Meer dan Kwaliteit*]. This was marked by projected cuts to the culture budget of 200 million EUR (see chapter 4.1). The policy memorandum and the budget cuts caused a huge commotion in the cultural sector. Because Zijlstra decided to make targeted choices instead of equally distributed reductions, the Basis National Infrastructure (BNI) was reshaped as a compact number of institutions with an outstanding national scope. Outside the BNI, a lot of institutions became dependent on public or private culture funds, or alternative financial means. Many smaller institutions became dependent on the private market.

The decisions stoked a heated debate between politicians and among citizens about the government's role in the cultural sector. On one hand, it was felt that cultural institutions had been dependent on subsidies for too many decades. On the other hand, members of parliament stated that key functions like talent development and "the space to experiment" would be undermined were a large number of institutions to become totally dependent on the private market. Furthermore, 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 maintain their activities on the level they were used to.

4.2.2 Heritage issues and policies

Approach to cultural heritage issues

Cultural heritage in the Netherlands includes museums, historic buildings and sites, monuments, archaeology and archives and libraries. 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 artefacts, rather than on the artefacts themselves.

Cultural heritage policy

The Netherlands has various rules, regulations and laws concerning cultural heritage. On behalf of the Ministry of Education, Culture and Science, the Cultural Heritage Agency of the Netherlands (RCE) [*Rijksdienst Cultureel Erfgoed*], identifies buildings that have to be preserved on account of their cultural and historic value (click [here](#) for the English website). 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 Minister of Education, Culture and Science about the quality and effectiveness of cultural-heritage legislation (click [here](#) for the English website).

The Government Buildings Agency [*Rijksgebouwendienst*] owns, manages and develops governmental monuments such as the Rijksmuseum in Amsterdam. The Governmental Buildings Agency is part of the Ministry of Interior and Kingdom Relations (click [here](#) for the English website).

The Ministry of Education, Culture and Science is responsible for compliance with international treaties, such as those of UNESCO (see chapter 3.4.3). In 2009, the Ministry of Education, Culture and Science formulated the policy letter, Modernising Monumental Care. 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 Choosing for Character [*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. Central government expects that the vision of Choosing for Character 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 emphasises the economic value of cultural heritage. There is an inherent danger that the intrinsic and aesthetic value may receive correspondingly less attention.

Museum policy

The government subsidises 49 museums, of which 31 are part of the Basic National Infrastructure, while 18 receive subsidies from different departments of the Ministry of Education, Culture and Science. Together, these museums have over 20 million visitors a year, 4.5 million of whom are younger than 18 years of age. On an annual basis, over 10 million tourists visit the Netherlands, 40% of whom visit one or more museums.

In June 2013, Minister of Culture Jet Bussemaker presented the museum policy letter *Strength through Cooperation* [*Samen werken, Samen sterker*], 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. Basically, this approach is based on two notions: firstly, the ambition to improve cooperation in order to increase profitability for museums, the public and society in general; and secondly, the conviction that museums themselves know best how to achieve this.

Museums play an important role in the Dutch arts and culture sector. They provide a valuable contribution to knowledge generation and help raise historical awareness. Nevertheless, 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 2 million EUR a year until 2017 in order to stimulate this. The minister also intends to formulate a Cultural Heritage Act, which will protect museum collections at a national level. This comprehensive future act will incorporate a number of existing cultural laws.

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 (click [here](#) for the English website). In the period 2013-2016, DEN is being incorporated into the Basic National 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, culture minister Jet Bussemaker emphasises the importance of further digitisation in this sector. By making collections digitally accessible, outreach can be increased tremendously and a broader audience enticed to make a physical visit. Such digital development is paramount for scientific research and the wider availability of collections.

4.2.3 Cultural / creative industries: policies and programmes

Top-sector policy

Some parts of the creative industries belong to the fastest growing sectors in the Dutch economy. In cooperation with creative companies and science and education institutes, 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, central government started its "top-sector policy", whereby the government invests in the nine most promising innovative sectors in the Netherlands.

The creative industries comprise one of these nine top sectors. The top-sector policy focuses on seven specific areas within the creative-industry cluster, which are assumed to be the most promising:

- Media and ICT;
- Next Fashion;
- GATHER (serious) gaming;
- Built Environment, Architecture, Urbanism (BEAU);
- Smart Design Solutions;
- Creative Industries Next: Creative Business Innovation; and
- Cultural heritage.

In order to achieve the goals set in the top-sector policy, the Ministry of Education, Culture and Science started the Creative Industries Fund NL [*Stimuleringsfonds*] (click [here](#) for the English website). The Netherlands Architecture Fund was integrated into the new fund. As of 2013, the fund has six different programmes. Creative institutes or artists can submit a grant application to these programmes. 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 merged into the New Institute, which organises exhibitions, lectures and fellowships, carries out research and development projects, and publishes outcomes within the programmes of landscape and interiors, objects and materials, and annual themes (click [here](#) for the English website).

It is of great importance that all the actors in the creative industries become connected so they can benefit from each other. CLICKNL is the creative industries' knowledge and innovation network, which connects researchers to creative people and vice versa. Another important goal of the CLICK network is to stimulate crossover cooperation with other (top) sectors. CLICK stands for Creativity, Learning, Innovation, Co-creation, Knowledge (click [here](#) for the English website). The agenda of the Dutch top-sector policy explicitly links up 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 ageing of the population (click [here](#) for information about the European Horizon 2020).

4.2.4 Cultural diversity and inclusion policies

In April 2013, the Netherlands' population was just over 16.8 million inhabitants. The population is ageing, with approximately 16.8% already in the over-65 age group. By 2040, the population is expected to be 17.8 million people, 26% of whom will belong to the over-65 age group (source: Statistics Netherlands, click [here](#) for the English page about the Dutch population).

The Frisians

The only official minority group in the Netherlands is the Frisian minority. In 2005 a covenant was signed concerning the Frisian language and culture. The covenant includes agreements concerning education in the Frisian language; 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.

The covenant also implies that the country now complies with the conditions set by the Council of Europe's Framework Convention for the Protection of National Minorities, which the Netherlands signed in 2005.

Immigrants

Like many other countries in Western Europe, the Netherlands is effectively an "immigration country". The trend began soon after World War II, with a wave of immigrants from the former Dutch East Indies, now Indonesia. One special group of immigrants are the Moluccans, 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. In the 1960s, Dutch companies, which were having trouble filling their low-paid vacancies, recruited Turkish and Moroccan workers. 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 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 2012 at almost 3.5 million (not including illegal immigrants), or about 20% of the total population. People from Morocco, Surinam and Turkey outnumber the other groups of immigrants by far (source: Statistics Netherlands, click [here](#) for website). In official terms, people are defined as immigrants when at least one parent was born in another country. 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.). In the policy memorandum *More Than Quality* (2010), there is no specific policy regarding immigrants and cultural diversity. This responsibility lies with the cultural institutions themselves.

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. A code of conduct, it is a practical tool, both a framework as well as a specific guidance, to assist organisations in formulating and putting into practice ambitions and objectives in the area of cultural (ethnic) diversity. 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".

Minorities, groups and communities in the media

A number of television channels and radio stations focus specifically on a diverse cultural group of people. The radio station FunX is a municipal public channel for urban youth with a dual background. FunX broadcasts in the four large cities: Amsterdam, Rotterdam, The Hague and Utrecht.

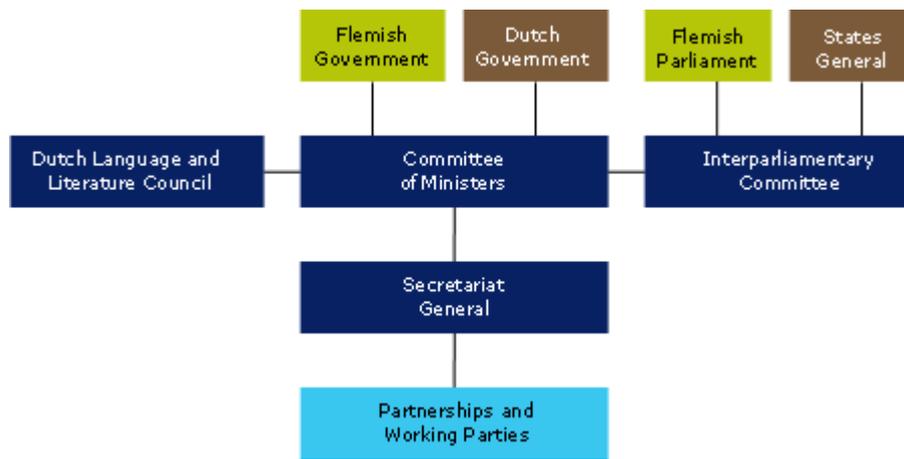
Until 2013, the production company MTNL (Multicultural Television in the Netherlands) produced multicultural programmes for the Dutch broadcasting system. Due to the budget cuts from central government for the period 2013-2016, the organisation was dissolved at the end of 2012. The mission, the objectives and some of the programme directors of MTNL have been integrated within AT5, the local broadcasting station of Amsterdam.

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. A language historically related to Dutch (Afrikaans) 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] (click [here](#) for the English website).



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. The "Cultural Commission Treaty Flanders-Netherlands" [Commissie Cultureel Verdrag Vlaanderen-Nederland CVN] monitors the implementation of the cultural treaty and provides advice to the Dutch government and the government of Flanders. In 2004, another step was taken by the opening of the Flemish-Dutch House [Vlaams-Nederlands Huis deBuren] 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 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 aims to make Dutch and Flemish public-service television in the Dutch language for viewers around the world. BVN has become a major international channel with a coverage that is increasingly global.

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 central government make 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 (click [here](#) for the agreement). The Fryske Akademy determines the spelling in the Frisian language and preserves the cultural and literary value of the language-related Frisian heritage.

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 independency. Following the constitution, the government is obliged to guarantee plurality, accessibility and affordability [betaalbaarheid] 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. 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. On top of that, media services should be accessible and affordable for everyone in the Netherlands. 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 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. Just 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 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 (click [here](#) for more information).

Netherlands Public Broadcasting (NPO)

The Netherlands Public Broadcasting [NPO, Nederlandse Publieke Omroep] 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 Netherlands Broadcasting Corporation [NOS, Nederlandse Omroep Stichting], the umbrella organisation for public broadcasters. Differently from most other countries, 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. In 2013, the NPO had a budget of 743 million EUR. A third of that amount is generated through advertising income.

Reorganisation of the Dutch media system

In common with most other sectors, the NPO has had to cope with budget cuts. During the Rutte I administration (2010-2012), the public broadcast budget was cut by around 127 million EUR. Under the coalition agreement of the Rutte II Cabinet (2012-), further budget cuts were announced. The State Secretary of Culture, Sander Dekker, announced three steps to reform the Dutch media system and implement the budget cuts:

- By 2016, only eight broadcasters will be admitted to the Netherlands Public Broadcasting System, instead of the 21 that are active now. State Secretary Dekker submitted a "modernisation" bill to parliament that provides for the merger of broadcasting associations. This bill is meant to facilitate the reorganisation plans initiated by the Rutte I Cabinet (2010-2012).
- The public broadcasting 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 TV advertising via the STER advertising organisation. 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 TV advertising.
- The regional and the national public media will be integrated. This should improve efficiency of operations and save expenditure on regional broadcasting. Local broadcasting remains connected to the municipalities.
- The Council for Culture has been asked to carry out a foresight study to clarify the best way for the public broadcasting system to continue to perform its societal function. The current media system is under pressure due to changes in society and the media landscape, as well as budget reductions.
- At the request of the government, the Council for Culture has the task of answering the following questions: what can, and should, the public broadcasting system do, given the new financial reality and the rapid changes in the media landscape, to continue to perform its societal function, and how is this to be achieved? The council will present its findings early in 2014.

With the above-mentioned measures, central government will implement budget cuts of around 127 million EUR initiated by the Rutte I Cabinet (2010-2012). With effect from 2016, the Rutte II Cabinet (2012-) wanted to reduce the state media contribution by an additional 100 million EUR. However, in the latest budget agreement (autumn 2013), it was decided that this cut would be reduced from 100 to 50 million EUR. Early in 2014, the government intends to make further decisions about the reorganisation and cuts, based on the study to be presented by the Council for Culture.

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. There are eight national daily newspapers with a paid distribution in the Netherlands. These daily papers are suffering from a decline in subscribers. Young people are less inclined to read them than the older generation, 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. There is fierce competition between the subscription newspapers and those which are financed purely through advertising and handed out for free. For temporary financial support, a press fund is available (see chapter 7.3).

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 the politician and Rotterdam City Council member Pim Fortuyn in 2002, and that of columnist, filmmaker and film director Theo van Gogh in 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 tension that resulted in society has led to a search for new ways of stimulating social cohesion and intercultural dialogue. Although there is no specific policy regarding intercultural dialogue in the policy memorandum *More Than Quality* (2011), cultural diversity is still an important issue in the Netherlands (see chapter 4.2.4). 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. Interconnectedness between different migrant groups and Dutch society is the main concern of FORUM, the Institute for Multicultural Affairs (click [here](#) to visit the site), which brings together migrant representatives on a regular basis to discuss policy matters.

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. Being proud of a national singer at the Eurovision Song Contest, for example, connects people in a positive way. In order to give shape to the social function of culture, education in an early phase of the life curriculum is crucial.

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

As of 2010, around 256 000 people were employed in the cultural sector (employees and free lancers), giving it a 3.3% share of the total job market. The number of jobs available in the cultural sector increased by 8.2% in the period from 2004 to 2008, but declined by 4.1% in 2009, 0.4% in 2010 and 1.8% in 2011. Compared with other sectors, the cultural sector has a large percentage of freelancers. In the period from 2004 to 2008, the number of freelancers increased by 37.2% but this is probably partly due to better registration. (Ministry of Education, Culture and Science: *Cultuur in Beeld* 2013, pp 74-75)

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

Another important objective of the Culture Entrepreneurship Programme is 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 organisation Culture-Entrepreneurship [Cultuur-Ondernemen] (click [here](#) for the English website). 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.

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 34.9%, 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. The visibility of women in mass media is often based on stereotypical images of what is feminine and masculine. 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 (click [here](#) for more information).

LGBT community

The government aims to foster the emancipation of the lesbian, gay, bisexual and transgender (LGBT) community by developing a specific emancipation policy (click [here](#) for 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 and 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 2012, IHLIA received approximately 300 000 EUR from the Ministry of Education, Culture and Science to support its work.

4.2.11 New technologies and digitalisation in the arts and culture

Digitisation in cultural policies

Nowadays, it is impossible to imagine a society without the internet and advanced technology.

Digitisation is intertwined with almost every form of contemporary policy-making regarding the arts and culture. Minister of Culture Jet Bussemaker explicitly designates digitisation as one of five action points in her policy letter, Culture Moves (see chapter 4.1; click [here](#) for the full English document).

The minister believes that the growing use of digital tools in the cultural sector can increase quality and public outreach, as well as improving the sectors' productivity. In order to achieve more tangible results, three main objectives have been established in digitisation policy:

- the digitisation of content (archives, books, museum collections etc.) to ensure its long-term preservation and its public accessibility;
- the improvement of the cultural sector's ability to deal competently with digital content; and
- the improvement of the connectivity between the data, people and networks required to utilise digital information more efficiently.

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, the minister has initiated closer cooperation between the National Archives of the Netherlands, the Cultural Heritage

Agency, the National Library, the Netherlands 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 culture minister aims to optimise the interaction between physical and digital content. In order to gain more speed in these processes, she announced a bill concerning collaboration and coordination between the national digital library and physical library facilities.

Images for the future

In 2007, the government decided to spend 154 million EUR from the so-called Fund for the Reinforcement of the Economic Structure (FEZ) for the digitisation of the Netherlands' audiovisual memory. This project, called Images for the Future [Beelden voor de toekomst], runs until 2014. During this time, 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 will be restored, preserved, digitised and distributed through various services. This material should be easily accessible for target groups such as schools and other educational institutions, as well as for the general public and the creative sector (click [here](#) for the English website).

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 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*] and the new *Library Act*, to be launched shortly.

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, and the minister decides only the quantity of money reserved for them. 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 always 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. In the *Dutch Unemployment Insurance Act* [*Werkeloosheidswet*], a special regulation was added in favour of freelance artists. Acceptance criteria for inclusion in the *Unemployment Insurance Act* (based on the period of unemployment) were less severe for freelance artists than for other professions. However, this situation was due to come to an end on the 1 January 2014. In the meantime, the concerned parties are considering alternative solutions.

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 5 000 EUR spent on cultural gifts. Under this ceiling, individual persons can deduct up to 125%, while companies can deduct up to 150%.

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

Monuments

Expenses for monuments and gardens are deductible if the buildings in question are listed on the Monuments Register [*Monumentenregister*]. Expenses are then deductible up to 80%. The Dutch tax administration has a specific section regarding tax issues concerning monuments [*Belastingdienst Bureau Monumentenbouw BBM*].

Volunteers

Volunteers may earn a tax-free extra income of 150 EUR a month maximum, up to 1 500 EUR maximum a year. Up to this amount, they do not need to account for their expenses. 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.

In 2011, central government (Rutte I Cabinet, 2010-2012) decided to raise the rate on performing arts (concert tickets etc.) from the low rate (6%) to the high rate (19% in 2011, and 21% as of 2012). The higher VAT rate caused a lot of commotion in the sector, because cultural institutions were already suffering from the economic recession and subsidy cuts.

The very next year, in 2012, the Rutte II Cabinet (2012-) decided to overrule the earlier decision, and to reduce the rate back to 6%.

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. In 2012, CAO-determined wages rose on average by 1.6%.

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, central government and the employers' organisations, with respect to work and related conditions.

Volunteers

Over 5.5 million people (44% of adults) are involved in volunteer work in the Netherlands. Volunteering plays an important role in the cultural sector. 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 1 500 EUR 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 *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 (click [here](#) for the English website). In addition, the BOIP offers the possibility to formally record the existence of ideas, concepts, design prototypes etc. Industrial rights accrue to the creator for 20 years. In 2012, 25 of the 27 European Union countries decided to implement unitary patent protection. In 2015, the first European patent will be granted (click [here](#) for more information).

Copyright

The *Copyright Act* 1912 [*Auteurswet 1912*] protects "literary, scientific or artistic works". Copyright accrues to the creator until 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, for instance: a text, a work of art, user manuals, brochures, videos and other promotion material, photographs, jewellery, 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 Minister of Security and Justice Teeven wants to abolish this rule. The cabinet also made a legislative proposal to change the *Copyright Contract Law*. They want to strengthen the contractual position of authors and performing artists towards those who exploit their work (click [here](#) for more information). 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 will be enshrined in the constitution as article 23a, and it will come into force in 2015.

Frisian laws and agreements

In 2011, the 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 contacts with the government. In addition, a council for the Frisian language is 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; click [here](#) for the English agreement).

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 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).

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 visual and applied arts. The Fund awards grants in order to stimulate the interest in and the 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 purchases of art. Where building costs are between 1 and 7 million EUR, the budget for arts is 2% of total building costs; where building costs are between 7 and 10 million the budget for arts is 1% of the total costs plus 70 000 EUR. When the costs are more than 10 million, the arts budget amounts to 0.5% of the total costs plus 120 000 EUR. When the total building costs are less than 1 million EUR, 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]. 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]. This act aims to prevent the export of objects that are significant to Dutch cultural history. These objects are placed on a list, protecting 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.

The Minister of Education, Culture and Science, Jet Bussemaker, intends to formulate an overall Cultural Heritage Act, protecting all kinds of heritage collections at a national level. This comprehensive act will in the future incorporate a number of existing cultural laws.

5.3.4 Literature and libraries

In January 2015, a new Libraries Act will be implemented. This new act will concern regulations regarding the social value of libraries; the digitisation of the sector; and the specific responsibilities of the different parties and levels of government in the library sector. Digitisation has a major impact on the library sector and central government has initiated the development of a nationwide digital library. On the website <http://www.bibliotheek.nl> (Dutch only) every person has access to the collection of all public libraries in the Netherlands.

The 2005 Act on Fixed Booked Prices [*Wet op de Vaste Boekenprijzen*] regulates the pricing of books and music publications in the Dutch and Frisian languages. Publishers are obliged to fix a price for every new book and report it to the Media Commission. The fixed book price can be dissolved after one year.

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, the long-existing censorship system was replaced by a new approach to protect minors from violence and related issues on the screen. A system of self-regulation was developed by the Netherlands 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 as well as for TV programmes, video clips, computer games and internet sites. Over 1 600 institutes are connected to NICAM (2013). The indicator age categories are laid down in Article 240a of the Criminal Code (click [here](#) for more information).

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 is accessible to every person; and (4) the media provides quality. A provisional law intended to avoid too much media concentration was axed recently, after a debate in parliament. The most recent media ruling, the Media Act 2008 [*Mediawet*], came into force in 2009. A major change compared with previous versions of the act is that the public broadcasters are now formally responsible for websites, digital channels, and services offered by mobile platforms as well as for radio and television. 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; click [here](#) for 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). Providing almost 60% of the public expenditure for the arts and culture, municipalities are the most important contributors financially speaking. Central government is responsible for almost 30% and the provinces for less than 10% of public expenditure on the arts and culture. In 2011, the total budget for arts and culture of all three levels of government together was approximately 3.4 billion EUR (see Table 1 in chapter 6.2.2).

The total government budget in 2010 amounted to 272 billion EUR in total. The Ministry of Education, Culture and Science received 36.5 billion EUR. Within this ministry, education and science receive by far the biggest amount. Culture expenditure by central government encompasses less than 0.5% of the total governmental spend (source: Vinkenburg: Boekman 95).

In 2000, the central government budget for the arts and culture (excluding the media) was 525 million EUR. Over the ten years that followed, the total budget for the arts and culture grew by more than 400 million EUR, up to 991 million EUR in 2010. The 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 changed to 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).

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 200 million EUR. Instead of spreading the reduction of the budget equally over the total number of cultural institutes, the cabinet made targeted choices in allocating the reduced funds. For the years 2013 and 2014, central government earmarked additional money for "friction costs" which resulted from the budget cuts. In 2010, the structural budget for culture was 991 million EUR; in 2013, it was an estimated 746 million EUR, with a one-off amount of 100 million EUR 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. In 2011, the total budget for the media was 1.1 billion EUR. Central government is the most important subsidy source for the media. It provides almost 85% of all grants to this sector, followed by the provinces with over 13%. The municipalities provide only 1.8% 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 100 million EUR from the budget of Netherlands Public Broadcasting, or the NPO [*Nederlandse Publiek Omroep*]. In 2013 however, Cabinet Rutte II (2012-) decided to reduce the (additional) budget cuts from 100 million to 50 million EUR.

6.2 Public cultural expenditure

6.2.1 Aggregated indicators

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

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%. Compared with the last 15 years, this represents a decrease.

6.2.2 Public expenditure broken down by level of government

Table 1: Public cultural expenditure: by level of government, in million EUR, in %, 2005-2011 (gross)

| | Exp. 2005 | % | Exp. 2007 | % | Exp. 2009 | % | Exp. 2011 | % |
|--|--------------|------------|--------------|------------|--------------|------------|--------------|------------|
| Total arts & cultural heritage* | 2 769 | 100 | 3 008 | 100 | 3 349 | 100 | 3 378 | 100 |
| State | 842 | 30.4 | 913 | 30.4 | 990 | 29.6 | 987 | 29.2 |
| Provinces | 220 | 7.9 | 261 | 8.7 | 301 | 9 | 340 | 10.1 |
| Municipalities | 1 669 | 60.3 | 1 748 | 58.1 | 1 986 | 59.3 | 1 988 | 58.9 |
| Joint regulations** | 40 | 1.4 | 88 | 2.9 | 72 | 2.1 | 60 | 1.8 |
| Total media* | 972 | 100 | 926 | 100 | 1 058 | 100 | 1 075 | 100 |
| State | 845 | 86.9 | 783 | 84.6 | 902 | 85.3 | 912 | 84.8 |
| Provinces | 116 | 11.9 | 129 | 13.9 | 141 | 13.3 | 144 | 13.4 |
| Municipalities | 11 | 1.1 | 13 | 1.4 | 14 | 1.3 | 19 | 1.8 |

Source: Statistics Netherlands (CBS) 2013.

* The 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.

6.2.3 Sector breakdown

Table 2: Public cultural expenditure by sector, in million EUR, 2011

| | Total | State | Provinces | Municipalities | Joint regulations |
|--------------------------------------|--------------|------------|------------|----------------|-------------------|
| Arts & cultural heritage | 3 378 | 987 | 340 | 1 988 | 60 |
| Total arts* | 1 720 | 514 | 168 | 1 029 | 8 |
| Performing arts | 375 | 286 | 12 | 77 | 0 |
| Visual arts | 268 | 177 | 9 | 82 | 0 |
| Accommodations for (performing) arts | 435 | 0 | 37 | 398 | 0 |
| Cultural education | 307 | 4 | 30 | 264 | 8 |
| Other arts | 271 | 36 | 76 | 158 | 0 |
| Amateur arts | 64 | 10 | 3 | 50 | 0 |
| Total cultural heritage* | 1 658 | 473 | 172 | 959 | 52 |
| Public libraries | 650 | 95 | 46 | 508 | 0 |
| Archives | 200 | 51 | 5 | 96 | 48 |
| Museums | 495 | 214 | 46 | 231 | 4 |
| Monuments | 313 | 113 | 75 | 124 | 0 |
| Media (incl. broadcasting) | 1 075 | 912 | 144 | 19 | 0 |

Source: Statistics Netherlands (CBS) 2013.

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

6.3 Trends and indicators for private cultural financing

With the increased focus on cultural entrepreneurship, private financing has become a very important income source for cultural institutions and artists. In order to stimulate "giving to culture", 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 1995-2011, giving to culture increased by 246%, up to 287 million EUR in 2011 (GIN in *Cultuur in Beeld* 2013: p. 80). This is a remarkable growth when related to other sectors like healthcare or development aid. In the period 2005-2009, the private financial contribution to arts and culture increased by 30%. However, from 2009 onwards, the private financial contribution to culture decreased substantially (see Table 3). The most important reason for this decrease was the economic recession. Companies and enterprises (the largest financers) in particular stopped subsidising culture due to their economic circumstances.

Table 3: Private financial contributions to arts and culture in the period 2005-2011

| | Million EUR | | | | %* of the total sum of donations to culture** | | | |
|--------------|-------------|------------|------------|------------|---|------------|------------|------------|
| | 2005 | 2007 | 2009 | 2011 | 2005 | 2007 | 2009 | 2011 |
| Households | 31 | 24 | 33 | 26 | 10 | 6 | 7 | 9 |
| Legacies | 2 | 7 | 2 | 6 | 1 | 2 | 0 | 2 |
| Funds | 125 | 82 | 76 | 69 | 38 | 21 | 17 | 24 |
| Companies | 135 | 235 | 296 | 124 | 41 | 61 | 65 | 43 |
| Lotteries | 33 | 38 | 47 | 62 | 10 | 10 | 10 | 22 |
| Total | 326 | 386 | 454 | 287 | 100 | 100 | 100 | 100 |

Source: Theo Schuyt and René Bekkers.

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 Basic National 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, to 84 in total. 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 were instead to be submitted to the public cultural funds (see chapter 5 for more information about legislation on culture). For the period 2013-2016, a total of 120 cultural institutions are being subsidised by one of the six funds in a multi-annual cycle. The funds also grant project-based subsidies (*Cultuur in Beeld 2013*: p. 91).

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, 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 Basic National Infrastructure (BIS) 2013-2016

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 2013-2016, however, this number fell to 84 cultural institutions and six public cultural funds (see chapter 7.2 for an overview of the BIS institutions for this period). Moreover, the criteria for public funding by the Basic National Infrastructure for the period 2013-2016 have been tightened considerably in the following areas:

- **Audience.** Cultural institutions have to reach a differentiated audience. The connection between supply and demand has to be balanced.
- **Entrepreneurship.** Cultural institutions applying for the Basic National Infrastructure have to raise a certain percentage of their income themselves. For institutions like museums, the percentage has been set at 17.5% of total income, while for the performing arts it is 21.5%. Actions plans regarding cultural entrepreneurship are decisive for any institutions applying to the BIS.
- **Participation and education.** Education and talent development have become more important issues. In order to receive a subsidy, the institutions need to cooperate with the educational sector and develop a vision of cultural education. Furthermore, every cultural institution has to be accessible for children and young people.
- **(Inter)national significance.** The government only subsidises cultural institutions with an (inter)national reach. Institutions with a smaller reach can apply to the other levels of government or to the public cultural funds.
- **Focus on main regions.** The government focuses only on certain main areas throughout the country. Not every area has to be provided with the same cultural supply.

Cultural institutions wishing to apply for a position in the Basic National Infrastructure are required to submit an application to the Council for Culture [*Raad voor Cultuur*]. The Council for Culture decides content-wise on which cultural institutions should be part of the BIS. For the period 2013-2016, the council received 118 applications of which 84 were included (see more on advisory committees in chapter 2.3).

Media funds

There are three public funds regarding media affairs: the Dutch Cultural Media Fund [*Mediafond*], the Co-production Fund National Public Broadcasting [*Co-productiefonds Binnenlandse omroep*] and the Press Stimulation Fund [*Stimuleringsfonds voor de pers*]. These funds are not included in the Basic National Infrastructure, but are managed using different policy and cash flows (for more information see chapter 7.3).

7.2 Basic data about selected public institutions in the cultural sector

For the period 2013-2016, the government is directly subsidising 84 cultural institutions and six public cultural funds (see Table 4).

Table 4: Basic National Infrastructure (BIS) 2013-2016

| Basic National Infrastructure 2013-2016 |
|--|
| 9 theatre companies |
| 8 youth theatre companies |
| 4 dance companies |
| 9 symphony orchestras |
| 3 opera companies |
| 3 festivals (2 film / 1 performing arts) |
| 30 museums |
| 6 exhibition spaces for the visual arts |
| 12 support organisations for different sectors |
| Public cultural funds |
| Performing Art Fund NL |
| Cultural Participation Fund |
| Mondriaan Fund |
| Creative Industries Fund NL |
| The Netherlands 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 these 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 a great many sub-genres, including opera, popular music, musicals, ballet, mime, etc. The Performing Arts Fund NL is the most important subsidy source for the performing arts (click [here](#) for the English website). In 2013, 82 performing arts institutions received multi-annual funding from the fund, which also grants project-

based subsidies (see chapter 8.1.2). With the focus on talent development, it also funds young producers (art directors, choreographers etc).

The Cultural Participation Fund stimulates participation and talent development in culture. A number of the cultural institutions subsidised by this fund are performing arts institutions (click [here](#) for the English website).

For the period 2013-2016, 34 performing arts institutions are included in the Basic National Infrastructure, or BIS (see chapter 7.2). Production companies, or institutes that facilitate the development of (experimental) arts, are no longer a part of the BIS. Of the 21 production companies that were part of the BIS in the period 2009-2012, 19 still exist. As of 2013, the Performing Arts Fund NL was subsidising six production companies, with 14 other production companies receiving subsidies from local government. 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; click [here](#) for the English website). Many of the Mondriaan Fund's grants are aimed at encouraging 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 at over a hundred galleries spread across the Netherlands. The artwork can then be paid for in monthly instalments instead of all at once.

For the period 2013-2016, six exhibition spaces and three support organisations for the visual arts are part of the Basic National Infrastructure.

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; click [here](#) for the English website).

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

For the period 2013-2016, three support organisations for literature and one for libraries are part of the Basic National Infrastructure.

Archives

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 (click [here](#) for the English website of the National Archive).

Cultural heritage

The central government subsidises 48 museums, of which 30 are part of the Basic National Infrastructure (BIS). The 18 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. The Van Gogh Museum, for example, generated 70% of its 2012 income through ticket sales, sponsorship, private gifts and commercial activities. In addition to the BIS, a great number of museums is subsidised by local government. The Minister of Education, Culture and Science, Jet Bussemaker, presented a Museum Letter in 2013, in which she reveals her vision on the museum system and proposes some measures in order to improve the system. She particularly stresses the need for more cooperation between museums across the country.

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 Monuments and Historic Buildings Act. It takes action whenever the cultural heritage comes under threat (see chapter 4.2.2 and chapter 5.3.3; click [here](#) for the English website).

Media and entertainment

Films

Most of the national budget for film is distributed through the Netherlands 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; click [here](#) for the English website).

At the end of 2013, the government decided to earmark an additional 20 million EUR to improve the competitiveness of the Dutch film industry, and to stimulate foreign filmmakers to move to the Netherlands. The Netherlands Film Fund will be responsible for distributing the additional grants. The share of Dutch films in Dutch cinemas has increased over the last few years. In 2007, 14% of the films showing in Dutch cinemas were Dutch; by the first six months of 2013, this proportion had increased to 17.4%.

For the period 2013-2016, three film festivals and one support organisation for film are part of the Basic National Infrastructure. The support organisation is the Eye Film Institute Netherlands, the Dutch centre for film culture and heritage, which is dedicated to developing a vigorous film culture in the Netherlands (click [here](#) for the English website).

Media

Media affairs are supported by the Ministry of Education, Culture and Science. State Secretary Dekker of the VVD (Liberal Party) is responsible for the media portfolio. Legislation on media is laid down in the Media Act 2008 (see chapter 5.3.7). The media is not incorporated in the Basic National 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 three funds regarding media affairs: the Dutch Cultural Media Fund [*Mediafonds*], the Co-production Fund for National Public Broadcasting [*Co-*

productiefonds Binnenlandse omroep] and the Press Stimulation Fund [*Stimuleringsfonds voor de pers*]. The Dutch Cultural Media Fund is the largest of the three. It promotes the development and production of high-quality artistic programmes by the national and regional public-broadcasting corporations. The fund provides more than 16 million EUR in subsidies annually for radio and television programmes in the fields of drama, documentary, feature film, youth, new media and performing arts. The fund also stimulates new genres, like video clips and games, in collaboration with other organisations and funds (click [here](#) for the English website).

Following the earlier decision to reduce the budget for public broadcasting by 200 million EUR, the Rutte I Cabinet (2010-2012) announced a further cut of 100 million EUR. However, the new Rutte II Cabinet was subsequently forced by parliament to limit the second cut to 50 million EUR. The Media Fund will be dismantled and its tasks will be taken over by the public broadcast service.

Creative Industries

For the period 2013-2016, a new cultural fund was created: the Creative Industries Fund NL (click [here](#) for the English website). 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" in its "top-sector policy" (see chapter 4.2.3).

The three sector institutes concerning the creative industries (the Netherlands Architecture Institute, Premsele: the Netherlands Institute for Design and Fashion, and the Virtual Platform, the e-culture knowledge institute) have now 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 themes of the three programmes are Landscape and Interiors, Objects and Materials, plus a changing annual theme (click [here](#) for the English website). The New Institute is part of the Basic National Infrastructure for the period 2013-2016.

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 central government, the board members formed the governance structure of a non-profit foundation [*stichting*].

Towards the end of the 20th century, these public-private organisation models returned to prominence. In the 1990s, both 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 and the growing focus on the "value" debate, 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. Especially in the so-called "participation society" (a term introduced by the Rutte II Cabinet in September 2013 during the announcement of the Budget Memorandum 2014), private initiative and private income moved to the centre of the cultural policy system.

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 one of the largest private cultural foundations 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 (click [here](#) for English website).

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 Concertgebouw has a friends' society with over 20 000 "friends". Friends are important, both for the additional money they bring and the social support they generate. About 250 000 people are in one way or another related to the many museums in the Netherlands (source: Smithuijsen and Van Woersem [2013] Boekman 97, p 86).

In times of economic recession, cultural institutions are more dependent on volunteers. In the museum sector, the number of volunteers increased by 59% between 2001 and 2011. In 2011, the total number of volunteers in museums was 28 364, while paid employees numbered 10 549. Volunteers therefore represent 73% of the total labour force in museums (in terms of people, not in terms of working hours). In the library sector, the proportion of volunteers had increased to 44% by 2011; in pop music venues, volunteers grew to comprise 63% of all staff as of 2011 (source: *Cultuur in Beeld* p 52-54). In general, smaller institutes attract a relatively larger number of volunteers. In the amateur arts sector, volunteers play a highly important role as well. As of 2009, one million volunteers were active in this sector, in which they organise exhibitions and performances, make costumes or even play a leading role as they do in amateur arts organisations. In 2009, volunteers spent between four and 28 hours a month on activities related to amateur arts. On average, 28 hours a month were spent on voluntary activities related to new media (photography, film), 21 hours on instrumental music and 19 hours on the visual arts. Men spent twice as much time on voluntary work in the amateur arts as women did (source: *Kunstfactor 2009*, factsheet 1).

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 banks, including ABN AMRO and Rabobank, have their own departments dealing with culture sponsorship.

Recently the American practice of buying a position on the board of trustees has been introduced to 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.

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 and helped with 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.

Giving to culture helps to increase the public's engagement with the cultural sector. In 2009, the Dutch gave approximately 4.7 billion EUR to good causes. About 10% of that amount, 454 million EUR, went to culture. Since 2009 however, donations to culture have been declining. In 2011, the Dutch gave approximately 4.3 billion EUR to good causes. Approximately 7% of that amount, 287 million EUR, went to culture (see chapter 6.3).

With the Gift and Inheritance Tax Act [*Geefwet*], which was implemented in the Netherlands on 1 January 2012, the government hopes 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 5 000 EUR. 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). Since the act was implemented only in 2012, the effects have yet to be measured. An audit will take place in 2014.

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, albums, plays etc. In the Netherlands, with its wide range of digital crowdfunding platforms, the amount of money collected in this way has increased exponentially, from 0.5 million EUR in 2010, to 2.5 million EUR in 2011 and 14 million EUR in 2012. Of the 14 million EUR collected in 2012, 1.9 million EUR went to creative projects. In 2012, 262 out of the 570 projects and institutions financed by crowdfunding were of a creative nature.

Investments and loans

Investments

In 2006, the first general investment fund in 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 103.6 million EUR. 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 10 000 and 50 000 EUR, Culture-Entrepreneurship cooperates with the Triodos Bank. The loan is intended for durable investments, like the financing of musical instruments or the renovation or building of an atelier. For larger cultural institutions, it is also possible to request a larger credit from the Triodos Bank (click [here](#) for the English website).

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. Central government funds a number of cultural institutions listed in the Basic National Infrastructure, or BIS [*Basis Infrastructuur*] (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. Since public budgets will not increase in the coming years, 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; click [here](#) for the English website).

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.

Here is an overview of the six existing public cultural funds subsidised by central government:

- **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 over the last few years, while the budget available has decreased by 40%, to a total of 43 million EUR for the period 2013-2016. In 2013, 82 performing arts institutions received structural funding. The fund pays special attention to internationalisation, cultural diversity and entrepreneurship amongst artists, companies, festivals and venues. The stimulation of innovation in the chain of creation, production, distribution and programming is one of the fund's priority tasks. Quality has always been the most important indicator for the granting of subsidies. Since central government now focuses on cultural entrepreneurship, the entrepreneurial accomplishments of the institutions and artists are important indicators for the granting of subsidies (click [here](#) for the English website).
- **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. For the period 2013-2016, the following programmes and budgets are available: (1) Quality cultural education: 14 million EUR; (2) Amateur arts innovation: 3.5 million EUR; and (3) Talent and event development: 3 million EUR (click [here](#) for the English website).

- **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 (yet) exist. 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 artwork can then be paid for in monthly instalments. The Mondriaan Fund is also responsible for Dutch entries for the Venice Biennale. It is the result of a merger between the Mondriaan Foundation and the Netherlands Foundation for Visual Arts, Design and Architecture, or BKVB (click [here](#) for the English website).
- **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 links 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. In 2013 the Fund had a total budget of approximately 15 million EUR (click [here](#) for the English website).
- **The Netherlands 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 film-makers, the fund intends to ensure the quality of Dutch films. It has three programmes for the support, development and distribution of film projects: (1) New Screen NL is the programme for talent development, experimental films and short (animation) films; (2) Screen NL supports full-length movies and documentaries; and (3) Screen NL Plus focuses on the distribution of films and on reaching a large and broad audience. In 2013, the fund had a total budget of approximately 27.3 million EUR (click [here](#) for the English website).
- **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 grants for literary events. In 2013, the fund had a total budget of approximately 10 million EUR (click [here](#) for the English website).

Apart from the public cultural funds, a number of private foundations also award subsidies to cultural institutions, projects and artists (see chapter 7.3 for examples). Media issues are covered by the following three funds: the Dutch Cultural Media Fund [*Mediafonds*]; the Co-Production Fund National Public Broadcasting [*Co-Productiefonds Binnenlandse Omroepen*]; and the Press Stimulation Fund [*Stimuleringsfonds voor de Pers*] (see chapter 7.3).

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 for special groups like students, women or elderly persons; from national, provincial and regional or municipal prizes, to prizes named after a person with exceptional merits in a specific area; from large to 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 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 (click [here](#) for the English website). 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 (click [here](#) for the English website). 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

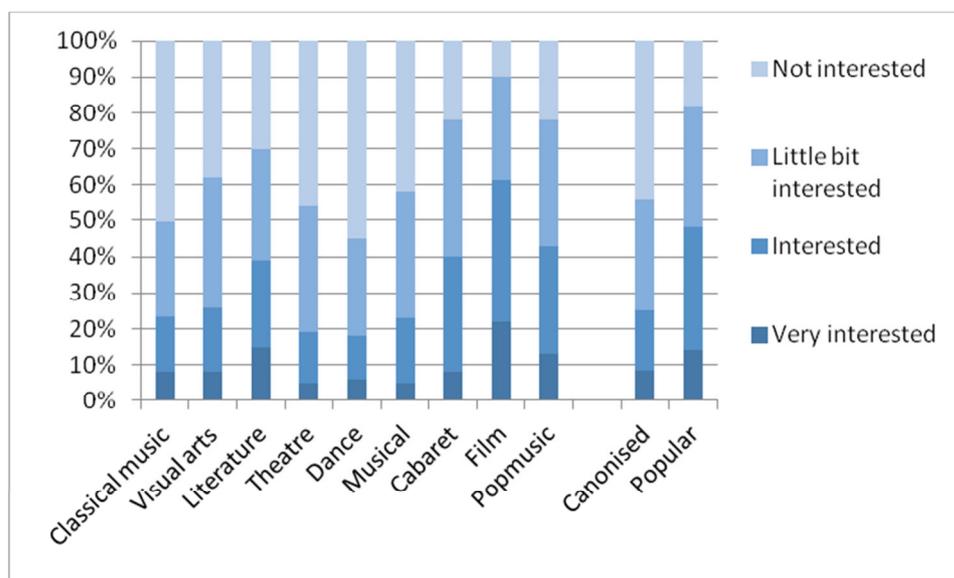
Compared to other European countries, the Netherlands has a high level of cultural participation. In the Netherlands, 58% of citizens actively participate in culture, the fourth highest rate according to the European rankings.

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 (click [here](#) for Eurobarometer 2013). As in most other European countries, overall cultural participation has declined since the economic recession in 2008.

The Netherlands Institute for Social Research, or SCP [*Sociaal en Cultureel Planbureau*] 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 (click [here](#) for the English website). In its latest report (*The Netherlands: 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 the 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 |
|-----------------|------|------|------|------|------|
| Opera | 6 | 6 | 5 | 6 | 4 |
| Classical Music | 19 | 19 | 17 | 20 | 18 |
| Ballet | 8 | 7 | 7 | 7 | 6 |
| Theatre | 25 | 28 | 28 | 29 | 27 |
| Museum | 44 | 49 | 47 | 50 | 48 |
| Musical | 25 | 27 | 26 | 26 | 24 |
| Cabaret | 22 | 24 | 25 | 25 | 22 |
| Film | 55 | 56 | 54 | 61 | 61 |
| Pop music | 25 | 27 | 31 | 29 | 27 |

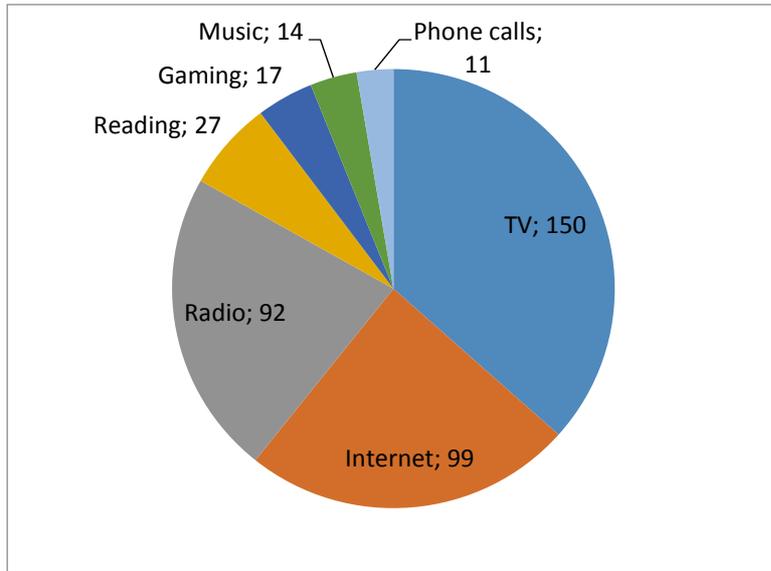
Source: SLI Index SCP.

In the period 2010-2012, cultural participation declined for all the sectors except for film (see Table 5). This is possibly the result of the economic recession.

Media

The use of media is the most dominant leisure activity of Dutch citizens. In 2012, the average use of media was approximately seven hours a day. With a share of 46%, watching television is the most popular medium, followed by the internet (30%) and the radio (28%); because these media forms can overlap, the total is more than 100%. On a daily basis, the Dutch population spends approximately 150 minutes watching TV, 99 minutes using the internet and 92 minutes listening to the radio (see figure 2).

Figure 2: Media use in minutes on a daily basis (2012)



Source: TBO research (leisure activity) by SPOT.

During 25% of the time spent using media, consumers are multitasking – for example, reading a newspaper while the radio is on. Compared to the other media forms, television has the highest share of single-tasking users (for whom watching excludes other activities).

Obviously, not all television programmes are arts or culture-related. The Netherlands Public Broadcasting, or NPO [*Nederlandse Publieke Omroep*] is responsible for a large part of the cultural content on national television. The public broadcasters receive funding from 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 (see Table 6).

Table 6: Reach of cultural programmes NPO (2012)
Dutch population, aged six years and older

| | Reach (x1000)* | Average frequency** | Number of broadcasts | Number of contact moments*** (x1000) |
|-----------------|----------------|---------------------|----------------------|--------------------------------------|
| Classical music | 8 366 | 2.9 | 117 | 24 031 |
| Popular Music | 13 988 | 11.5 | 1 225 | 160 267 |
| Art information | 14 252 | 21.2 | 1 860 | 302 779 |

Source: Cultuur in Beeld 2013, Ministry of Education, Culture and Science and Stichting KijkOnderzoek.
 * Reach: number of persons of six years or older who watched the programme for at least five minutes.
 ** Average frequency: average number of times a programme in the referred category has been watched.
 *** Contact moments: reach multiplied by average frequency.

As shown in Table 6, on average programmes featuring popular music have a larger reach than programmes featuring classical music. However, the number of programmes on popular music is ten times higher than those on classical music. In 2012, programmes about art information had the largest reach.

8.2.2 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:

- **Passport** [*Cultureel Jongeren Paspoort, CJP*]. In order to promote public participation in cultural life, the government has introduced the Cultural Youth Passport. The idea is that lower entrance fees will stimulate public participation in the arts. People under the age of 30 receive discounts on entrance fees for theatres, cinemas, museums and concerts, and on DVDs, magazines, clothing, travel and health insurance. A CJP costs 15 EUR a year.
- **Culture Card** [*Cultuurkaart*]. In 2008, the Culture Card was introduced in order to stimulate cultural participation among secondary school students. 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. Although former State Secretary of Culture Zijlstra (2010-2012) decided to stop the Culture Card subsidies, the present Minister of Culture Jet Bussemaker has decided to earmark 4.7 million EUR 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 five euros will be available for each student. Schools participate voluntarily and must contribute ten euros per student themselves. Schools that make this investment are exempt from paying the actual Culture Pass fee.
- **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. The 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. The City Pass is free.
- **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 49.95 EUR a year.
The distribution of the Museum Pass has increased tremendously over the past few years. In 2005, 315 000 people possessed a Museum Pass; by 2011, that number had risen to 805 000.
- **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 foundations and institutes, concerns cultural participation and the amateur arts. The involved parties will implement 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.

8.3 Arts and cultural education

8.3.1 Institutional overview

Cultural education is considered very important in the Netherlands. It has been a main objective in cultural policy plans for several years now. Cultural education is one of the legal tasks for primary and secondary education. The Dutch population also considers cultural education as an important value. Research shows that almost four out of five people think that cultural education is a necessary part of education programmes.

In the first place, cultural education is the task of the school boards, but central government also takes steps to facilitate and stimulate the improvement of the quality of cultural education. Former State Secretary Halbe Zijlstra (2010-2012) stressed the development of cultural education in his policy memorandum *More than Quality 2013-2016* [*Meer dan Kwaliteit*]. He initiated the Cultural Education with Quality programme [*Cultuureducatie met Kwaliteit*], which aims to give schools and cultural institutions a firmer footing in cultural education. Present Minister of Culture Jet Bussemaker is continuing the programme, adding some new objectives. The most important programme measures are the following:

- In most cases, cultural education in (primary) schools is project-based instead of structural. With the Cultural Education with Quality programme, the ministry aims to construct a cultural-education learning pathway in order to improve the quality of education. The ministry is working closely with the municipal and provincial authorities on this programme.
- In order to improve the quality of cultural education, a sum of €10.90 is available for each primary school pupil from the so-called Performance Box budget. This budget has to be spent on the development of cultural education.
- For the period 2013-2016, cultural education is a criterion for cultural institutions applying for a place in the Basic National Infrastructure (see chapter 7).
- The Cultural Participation Fund and the Dutch Knowledge Institute for Cultural Education and Amateur Arts, or LKCA [*Landelijk Kennisinstituut Cultuureducatie en Amateurkunst*] have an important task when it comes to the implementation of the programme. By cooperating with the Cultural Participation Fund and the LKCA, the government wants to ensure the consistency of the programme at nationwide level.
- The Education Inspectorate will report on cultural education in 2015 in order to review whether the programme has been helpful so far.

8.3.2 Arts in schools (curricula etc.)

Cultural education in primary school

Former State Secretary of Culture Halbe Zijlstra (2010-2012) initiated the Cultural Education with Quality programme for the period 2013-2016 (see chapter 8.3.1). Minister of Culture Jet Bussemaker (2012-) is continuing this programme. 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 only 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 (central government); on a decentralised level (provinces and municipalities); and by the education institutes.

Cultural education in secondary school

Cultural education is a key instrument to promote cultural participation. Since 1945, students of secondary education institutions visit museums, theatres and concerts, mostly as a part of voluntary extra-curricular activities. In 1998, the Arts and Cultural Education, or CKV course [*Culturele en Kunstzinnige Vorming*], was introduced in the highest classes of the HAVO (senior general secondary education) and VWO (pre-university education) curricula. In VMBO, pre-vocational secondary education, a similar subject was implemented in 2003. The Rutte I Cabinet (2010-2012) later wanted to abolish it, but the Rutte II Cabinet (2012-) decided to maintain the course.

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 Netherlands 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 have been restructured to improve the efficiency and the quality of higher education in the arts (click [here](#) for the English website). 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.)

Umbrella organisation for cultural education

The Dutch Knowledge Institute for Cultural Education and Amateur Arts, or LKCA [*Landelijk kennisinstituut Cultuureducatie en Amateurkunst*], is the most important sector institute concerning cultural education and amateur arts (click [here](#) for the website). It aims to encourage both children and adults to participate in culture. Together with professionals from the field, it aims to improve facilities and activities concerning cultural education and the amateur arts. Furthermore, LKCA functions as an overarching knowledge centre for cultural education, stimulating cooperation between the levels of government and the cultural institutes. By doing so, the LKCA aims to bring the supply of cultural education in schools in line with the out-of-school arts and cultural education.

In the larger municipalities, art centres provide education for visual arts, music, dance, theatre etc. Kunstconnectie, the Dutch national association for employers in the amateur arts education, brings together these amateur art schools, music schools, and provincial

support institutes for art & culture (click [here](#) for the website). Kunstconnectie has 150 members, and covers 90% of the relevant organisations.

Reading promotion programme and media awareness

Since 1994, the Dutch Reading Foundation [*Stichting Lezen*] promotes reading among children and young people aged up to 18, thanks to a budget provided by the Ministry of Education, Culture and Science. The foundation focuses on both Dutch and Frisian literature. It aims to ensure that all children and young people get the opportunity to enjoy reading books that suit their interests – so stimulating them to become lifelong readers (click [here](#) for the English website).

In 2008, the Ministry of Education, Culture and Science and the Ministry for Youth and Families initiated the National Expert Centre for Media Wisdom [*Mediawijzer.net*]. The aim of the expert centre is to equip children and young people, and their parents and teachers, with skills in media images and messages. Media awareness involves developing the skills, know-how, and attitude to cope effectively with the media from different perspectives. It aims to improve media wisdom at all layers of society, with a special focus on youngsters between the ages of 10 and 14. The centre functions as a network organisation with over 800 partners, which provide workshops, information, tutorials and material for schools.

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: 7.3 million practitioners in 2012, representing 48% of the Dutch population. The Dutch Knowledge Institute for Cultural Education and Amateur Arts, or LKCA [*Landelijke kennisinstituut Cultuureducatie en Amateurkunst*], is the most important sector institute concerning amateur arts. It monitors the development of the sector on a yearly basis (see Table 7).

Table 7: Percentage of the Dutch population aged six years and older practising amateur arts

| | 2009 | 2010 | 2011 | 2012 | 2013* |
|--|------------|------------|------------|------------|------------|
| Total | 52% | 52% | 48% | 48% | 41% |
| Visual arts | 21% | 21% | 21% | 21% | 20% |
| Music | 21% | 21% | 16% | 20% | 18% |
| Dance | 12% | 15% | 11% | 10% | 9% |
| Theatre | 6% | 5% | 5% | 5% | 4% |
| (Creative) writing | 12% | 11% | 13% | 13% | 6% |
| Photography / film / video / new media | 14% | 16% | 15% | 15% | 12% |

Source: Amateur Arts Monitor LKCA.

* In 2013, the phrase of questioning changed. For example, "writing" became "creative writing". This may have partly influenced the rather steep decline in 2013.

In 2012, more women than men practiced amateur arts, with a percentage of 58% (women) against 42% (men). Children aged between 6 and 11 years old formed the largest group of amateur artists, with a percentage of 73%. Children and young people aged between 12 and 19 years old were the second largest group, with a percentage of 59%, followed by those aged between 20-34 (51%). People of 65 years and older are next with 46%. The group of

people aged between 35 and 64 participate the least in amateur arts (see Table 8). Busy jobs and childcare responsibilities might help to explain this.

Table 8: Share of amateur arts practitioners in Dutch society 2011

| | Total | Visual arts | Music | Dance | Theatre | Writing | New media |
|--|------------|-------------|------------|------------|-------------|------------|------------|
| <i>% of Dutch population (6 years and older)</i> | 48% | 21% | 20% | 10% | 5% | 13% | 15% |
| Total in million | 7.3 | 3.2 | 3.1 | 1.5 | 0.76 | 1.6 | 1.4 |
| Age 6-11 | 73% | 56% | 28% | 22% | 9% | 16% | 14% |
| Age 12-19 | 59% | 23% | 31% | 18% | 11% | 11% | 26% |
| Age 20-34 | 51% | 19% | 21% | 14% | 5% | 19% | 13% |
| Age 35-49 | 40% | 15% | 14% | 6% | 3% | 8% | 15% |
| Age 50-64 | 40% | 16% | 18% | 7% | 2% | 18% | 15% |
| Age 65+ | 46% | 15% | 18% | 6% | 4% | 10% | 13% |

Source: Amateur Arts Monitor 2012, LKCA.

On average, 31% of amateur artists follow courses in arts education. Among children, that percentage is considerably higher (59%). In general participation figures are going down. This indicates mainly a loss of membership in the field of organised amateur art courses provided by municipal cultural centres and music schools. It is generally assumed that amateur artists increasingly use the internet for training. A more personalised training package is preferred above joining an organised group lesson. In fact, nowadays 33% of amateur artists learn their practice from tutorials on the internet and 18% follow online lessons or workshops. About 54% of all amateur artists spent more than 50 minutes per week on their art. In spite of decreasing figures, most practitioners get lessons from teachers in art centres, or private tutors. The municipalities are the most important parties facilitating the practice of amateur arts. As of 2010, a special Week for the Amateur Arts (WAK) is organised on a yearly basis. In 2013, 63 municipalities participated in this event, and over 80 000 people visited the activities. The activities varied from performances and exhibitions to information days in the music schools and art centres.

Policies

Cultural education and participation have been key objectives in Dutch cultural policy for a long time. Amateur arts can be seen as a part of this. For the period 2013-2016, "cultural participation and education" is 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. Most municipalities and provinces intend to cut their culture budgets considerably in the coming years. In 2011, 49% of the municipalities had already implemented budget cuts on culture. In the following years this proportion will rise to 70%. Libraries, cultural education, amateur arts, performing arts and museums will be especially affected. Minister of Culture Jet Bussemaker aims to improve the connection between the three levels of government regarding cultural education and amateur arts. The Council for Culture [*Raad voor Cultuur*] will provide advice early in 2014.

8.4.2 Cultural houses and community cultural clubs

Most larger cities host artists' societies. There is a long tradition of such organisations, which were mainly founded in the 18th and 19th centuries. Examples are the Amsterdam visual arts society *Arti et Amicitiae*, or its counterpart in The Hague, *Pulchri*. A limited number of non-artists are taken in as members; however, they pay a higher membership fee. Smaller cities or 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, etc. Municipalities are the main source of funding for cultural houses.

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, to build up 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, or 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, *Kunsten92* (click [here](#) for the website).

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9.2 Key organisations and portals

Cultural policy making bodies

Association of Netherlands Municipalities (VNG)

<http://www.vng.nl> (Dutch only)

Central Government

<http://www.overheid.nl/english>

Council for Culture

<http://www.cultuur.nl/english/item138>

Ministry of Education, Culture and Science (OCW)

<http://www.government.nl/ministries/ocw>

Interprovincial coordination for culture (IPO)

<http://www.ipo.nl> (Dutch only)

Professional associations

Culture-Entrepreneurship

<http://www.cultuur-ondernemen.nl/en/web/co-en/index>

DutchCulture

<http://www.dutchculture.nl/>

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

<http://www.lkca.nl> (Dutch only)

UNESCO

<http://unesco.nl/unesco/english>

Grant-giving bodies

Creative Industries Fund NL

<http://www.stimuleringsfonds.nl/en/>

Cultural Participation Fund

<http://www.cultuurparticipatie.nl/english/>

Dutch Foundation for Literature

<http://www.letterenfonds.nl/en/>

Mondriaan Fund

<http://www.mondriaanfonds.nl/>

The Netherlands Film Fund

<http://www.filmfonds.nl/nieuws/extra-pagina-s/english>

Performing Art Fund NL

<http://www.fondspodiumkunsten.nl/english/>

Cultural research and statistics

Boekman Foundation

<http://www.boekman.nl/en>

Central Bureau of Statistics (CBS)

<http://www.cbs.nl/en-GB/menu/home/default.htm?Languageswitch=on>

Social and cultural Planning Office (SCP)

<http://www.scp.nl/english/>