



**ART FOR** DUTCH CULTURAL  
POLICY IN OUTLINE  
**LIFE'S SAKE**

O N D E R  
U C S U M  
L T U R  
N E T E M  
S C H A P

It gives me great pleasure to present *Art for Life's Sake: Dutch Cultural Policy in Outline*. This document describes the cultural policy agenda of the Netherlands for the coming years. It is my response to the recommendations of the Council for Culture in its advisory report *Innovate, participate!* The present document is divided into two sections. The first looks at the full spectrum of what we refer to as "culture": the arts, cultural heritage and the media. The section on the media is not exhaustive; it is my intention to publish a separate document on the public broadcasting system. The second section looks at the division of responsibilities between the Culture Minister and the cultural funds, the 2009-2012 application procedure, and the structure of the external review process, all part of our reassessment of cultural policy procedure. I have consulted the culture sector – for example the platform for professional arts [*Cultuurformatie*] – about the content of this document and have also discussed it with the local and regional authorities, which are responsible for defining cultural policy jointly with central government. An account of these consultations is included in this document.

The Minister of Education, Culture and Science

A handwritten signature in black ink, reading "Ronald Plasterk". The signature is written in a cursive, flowing style.

Dr Ronald H.A. Plasterk

## INTRODUCTION:

### A LOFTY PEAK ON A BROAD BASE

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## INTRODUCTION: A LOFTY PEAK ON A BROAD BASE

“What the government does in the arts and culture only takes on a clearly defined character and shape when it ceases to regard the arts as something entirely divorced from all the other interests for which it is responsible, but recognises that it is in fact bound up with a number of these. From this perspective, the arts are no longer barricaded within the boundaries of a museum or concert hall, but can be found on the streets, in a random building, in a simple utensil...

It is in this sense that the arts cannot become exclusively or predominantly a government affair. On the contrary. The role of government is merely to actively encourage, to promote; its job is to rouse the vibrant forces of society – the artists, those sensitive to art, those who long for art – and bring them closer together. Here is also where the limits to its task lie. Should it exceed those limits, then its actions would no longer be a blessing to the arts and the people, but an evil. Within those limits, however, its task is large and ambitious enough... Art must find its way to the people and the people must find their way to art.”

Thus wrote Emanuel Boekman, executive councilor and representative of the Social Democratic Workers Party in Amsterdam.<sup>1</sup> Art does not serve any political objective or authority. It serves only itself, or, at most, a benefactor and ultimately the reader, audience, or viewer. Art can only play a significant role in society – a significance that goes well beyond the enjoyment or usefulness it may have for an individual – if it is pursued in freedom. Art does more than please or entertain; it also

disrupts, shocks, reveals things that we would rather close our eyes to. As the Dutch writer and poet Gerrit Komrij once noted: “*There is basically always something about art that undermines, that makes us feel uncertain, that we would be better off without.*” Art can break through inertia because it is averse to platitudes.

Why does the government subsidise culture? It is illuminating to go through the arguments one by one.

To begin with, culture is a **collective good**. Take the example of a piece of statuary in a park. It is there for all to enjoy, but you cannot ask people to pay a fee every time they walk past it. So the government steps in. Then there is the **external effects** argument. Locating a museum or a theatre in an area has a positive effect on neighbourhood restaurants and cafes or on local shops. Government also supports the arts out of a sense of pride, a wish to project a particular international image, and because cultural facilities benefit the tourist industry. The third argument is that culture is a **merit good**. It is quite simply a good thing for people to have access to it. Most people think that children should be encouraged to go to the theatre, visit museums, and read serious books. There is also the long-held belief that art can ennoble a people. The fourth argument concerns **conservation**. It may be important to preserve works of art or objects of cultural heritage for future generations, even if they are unpopular at present.

The government’s involvement in science is based on similar arguments. Like science, art explores the boundaries of the unknown. It is important for

<sup>1</sup> Emanuel Boekman, *Overheid en kunst in Nederland*, 1939, p. 213-214.

It is precisely by encouraging as many people as possible to participate in cultural life that we can create scope for excellence and innovation. Lofty peaks need a broad base.

there to be an internationally competitive climate that challenges it to do its utmost. As in science, the aim in the culture sector is to promote excellence, support outstanding performance, and encourage innovation. Finally, it is important for as many people as possible to participate, and for the sector itself to be sufficiently strong. One important challenge in this respect is for artistic and cultural programmes to reflect the ever-growing diversity of the public.

Another similarity between science and the arts and culture is the way in which the limited funding is distributed. In science, funding is distributed based on peer review, rewards for past successes, recognition of talent, and the professionalism of the research group concerned. The same considerations play a role when awarding funding in the arts and culture sector.

Another underlying factor for a successful cultural policy is to encourage critical mass. For too long, the basic policy principle was “everyone gets a small slice of the cake”. But if we are to really foster excellence, innovation and public participation in the arts and culture, our basic premise will need to be: “more money for fewer projects”.

*Creating opportunities for undiscovered talent requires us to make critical choices.*

In its advisory report *Innovate, participate!*, the Council for Culture has presented inspiring and persuasive arguments. The present government's cultural policy is based, in part, on the Council's recommendations. An unrestricted, multifaceted, accessible, and internationally respected arts and

culture sector is of intrinsic value. The arts, cultural heritage, and the media represent the country's intangible riches. In its policy programme, the government acknowledges their value and undertakes to draw as many people as possible to the arts, cultural heritage, and the media. It therefore considers itself responsible for a basic national infrastructure of cultural facilities.

The present document discusses the government's policy on a theme-by-theme basis. The themes covered are:

- ⌘ **Excellence:** Guiding and encouraging talented and outstanding individuals. The idea is to create opportunities for advancement, to develop and apply new insights, to participate in international debate and reflection, and to reinforce the ties between public broadcasting and the culture sector.
- ⌘ **Innovation and E-Culture:** Closer integration and fewer barriers between the various sectors so as to encourage innovation, experimentation, and renewal. Focus on the contribution of public broadcasting to the culture sector, specifically in relation to the new media.
- ⌘ **Participation:** Increasing the public appeal of culture. This involves a ten-point cultural participation plan that focuses on education, the amateur arts, digitisation, access, and free admission to museums for children aged 12 and under.
- ⌘ **A More Beautiful Country:** The aim is to enhance culture's contribution to beautifying the Netherlands by pursuing an ambitious architectural policy and by modernising efforts to preserve historic buildings and monuments.

- ⌘ **A Strong Culture Sector:** A sector that can stand on its own two feet, that has firm roots in society, that pursues good governance, and that generates more of its own income.

The financial underpinnings of this policy will be announced in the budget. As you know, the present government has set aside an extra EUR 100 million for culture and an extra EUR 100 million for the media. The coalition agreement also earmarks EUR 50 million for the “Cultural Profit Principle”. This has led to some concern, and I have discussed this issue with the culture sector. The specific financial implications will be identified in the period ahead, in consultation with the sector. The results will be presented in the budget.

To conclude this introduction, I would like to emphasise that I do not see a contraction between encouraging excellence – spurring people on to reach for the loftiest peaks – and creating a broader base for culture. On the contrary.

*It is precisely by encouraging as many people as possible to participate in cultural life that we can create scope for excellence and innovation. Lofty peaks need a broad base.*

The Council for Culture published its advisory report on the agenda for cultural policy and the basic national infrastructure on 6 March. In its report, the Council identifies six themes that it recommends placing on the national agenda. The present document refers to these themes in the following manner.

Council for Culture advisory report Innovation, participation!	The government's cultural policy themes
<b>Developing Talent</b>	<b>Excellence</b>
<b>E-culture</b> (media awareness, citizen 2.0, copyright, public domain)	<b>Innovation and E-culture</b>
<b>Innovation</b> (experimentation and renewal, innovation, the creative industry)	<b>Innovation and E-culture</b>
<b>Culture Transfer</b> (education, accessibility, digitisation)	<b>Cultural Participation</b>
<b>Continuity</b> (historical awareness, National History Museum)	<b>Cultural Participation, A More Beautiful Country</b> (architecture, heritage)
<b>Measures</b>	<b>Making a Difference</b> (basic infrastructure, funds)



**Bernard Wesseling**  
Winner of the 2007 C. Buddingh Prize



# 1. The culture agenda

## 1.1 SCOPE FOR THE BEST: EXCELLENCE

**Talent is going to waste, and there is too little concern for excellence. All too often, we choose to do “a bit of everything”. By setting clear priorities and making choices, we can create more scope for the best and give talent the space it needs to flourish.**

The government's cultural policy aims to create more scope for talent in the coming years. The government wants the Netherlands to be able to attain, maintain, or improve its leading position in the international arts scene. Various publications have made clear that – although the Netherlands is respected internationally for its talented artists and cultural facilities – we make insufficient use of these advantages. The collection entitled *All That Dutch*, for example, claims that the international standing of Dutch art and culture is weakening.<sup>2</sup> In *Second Opinion*, a recent volume on funding for the fine arts, various authors argue that more critical choices must be made.<sup>3</sup> More than in the past, the emphasis should be on excellence and on fostering talent. There are widespread calls to create more scope for the best.

Excellence and innovation are often too easily associated with major, renowned cultural institutions, figureheads that have an international reputation to uphold. But in fact, **innovation in the arts frequently takes place elsewhere, in places where awkward, innovative, and talented artists first move into the spotlight.** That is why I wish to create more scope for unseen excellence and undiscovered talent. How can we promote excellence? We need to give talented artists – and outstanding institutions – better support through-

out their careers, starting with their initial efforts and continuing for as long as they evolve and develop in their profession.

### International cultural policy

Having a solid international cultural policy that makes artistic and institutional exchanges a top priority allows artists and artistic institutions to rise to the highest levels. They can draw inspiration and follow examples from abroad, for example during the Holland Festival. That requires bringing many different foreign cultural programmes to the Netherlands, and improving the range of appealing Dutch programmes presented in other countries.

⚡ Increasing the number of **international programmes** presented in the Netherlands makes it possible for us to acquaint ourselves with valuable forms of cultural expression. It also allows us to reflect on our own achievements. I therefore intend investing more in international programmes and foreign exchanges. I shall introduce a separate function within the basic national infrastructure for this purpose: the international platform function. I also see an important role for funds and sector institutions. The Service Centre for International Cultural Activities (SICA) plays an overarching role in implementing the government's strategic international cultural policy.

⚡ I intend providing more scope for the **ongoing development of artistic disciplines** in which the Netherlands has a strong or highly promising international position. I am referring specifically to the fields of design and architecture. I invite all the various disciplines to submit plans along with their applications for funding explaining

<sup>2</sup> Chris Dercon, Johan Simons, Catherine David, Bas Heijne, Rick van der Ploeg, Aaron Betsky, Els van der Plas et al., *All That Dutch. Over internationaal cultuurbeleid*, 2005.

<sup>3</sup> Lex ter Braak, Gitta Luiten, Taco de Neef, Steven van Teeseling e.a., *Second Opinion. Over beeldende kunstsubsidies in Nederland*, 2007.

how they can continue to develop their art form internationally. In anticipation of these plans, I will ask the Council for Culture to provide me with recommendations this autumn on strategic choices in international cultural policy.<sup>4</sup>

- ⌘ The **European Union's** programmes are of vital importance for international cooperation and exchanges. Even funds that are not specifically intended for culture, such as the European Social Fund, make provision for cultural projects. In cooperation with the culture sector, I will develop new strategies to ensure that Dutch institutions make good use of the EU's programmes.
- ⌘ The cultural heritage that the Netherlands shares with other countries – archives, shipwrecks, forts – is referred to as the **common cultural heritage**. Long-term plans are being drawn up with partner countries such as Suriname, South Africa, and Indonesia. The government is also working with our overseas territories and promoting cohesion by establishing links with other policy fields, such as science. The result is an improvement in the way our common heritage is managed and the development and dissemination of new knowledge about our shared past.

### National prizes for artists

Scientific researchers who receive the prestigious Spinoza Prize for outstanding achievement have an opportunity to continue their research and increase their level of knowledge. There are virtually no comparable prizes in the culture sector rewarding internationally outstanding quality. One of the few is the Dutch Music Prize.

- ⌘ I wish to establish similar prizes in other disciplines to encourage talented artists. The **Vermeer Prize**, which takes the form of a scholarship, enables talented artists to enrol in outstanding international programmes or to set up special projects.

### Daring to choose the best

One common complaint is that the funding provided by central government and the arts funds does not do enough to help artists and institutions achieve the quality that they have envisaged. **Too often, the motto is "everyone gets a small slice of the cake"**. Artists should not remain "promising" their whole lives. There is an inherent clash between the principle of fair distribution (which is basically a good idea) and the fact that when it comes to art, choices are often intensely personal and subjective. It is precisely those choices to which we must give adequate financial support.

- ⌘ I invite the funds to propose ways of creating **more scope for outstanding artists**. The underlying principle should be that it is preferable to give larger sums of money to a smaller number of projects. One example would be theatre managers who make new and exciting choices.

### Boosting production houses and presentation institutions

Production houses offer experimenters and innovators a safe haven. They also provide an organisational context for initiatives that in the past would have had to devote a large amount of time to their own organisation. Presentation institutions play the same role in the fine arts and design.

<sup>4</sup> More detailed information about the agreements between the Ministry of Foreign Affairs and the Ministry of Education, Culture and Science is included in the document on international cultural policy by the State Secretary for Foreign Affairs and the Minister of Education, Culture and Science, which you will receive shortly.

A flourishing fine arts sector depends on dynamic interchange between artists, collectors, commissioning bodies, and exhibition organisers.

- ⌘ I wish to give **production houses and presentation institutions** a firm position in the arts sector: they perform the development function within the basic national infrastructure. Production houses are alert to talented individuals in the performing arts and challenge them to create unique, high-profile performances.

#### Professional arts education programmes

Professional arts education programmes serve to cultivate and encourage talent in most of the artistic disciplines. Such programmes must be designed to allow students to enter the labour market on a firm footing. The Council has pointed out that too few students pursue a career in the arts after graduation.

- ⌘ The **production houses** in the performing arts, the **presentation institutions** in the fine arts, and post-graduate institutions (for example workshop centres) play an important role in **encouraging excellence and helping talented individuals to develop**. I am therefore designating a separate development function within the basic national infrastructure.
- ⌘ I believe that Kunstenaars&Co can play an important role in improving the match between **young arts graduates and culture-makers** and the labour market. This foundation helps artists to develop cost-effective professional practices by offering them guidance, training and education, work experience, and loans. Professional arts programmes and employers in the arts share responsibility for aligning education and professional practice. I expect these parties to reach more specific agreements as part of their new covenant.

#### Art and culture in the picture

Everyone can access the public broadcasting system without leaving the house. It does not throw up any barriers. [In my opinion, public broadcasting has an important role to play in our country's cultural policy. It is perhaps the largest cultural institution in the Netherlands](#) and unites a broad range of different functions. The public broadcasting system produces and distributes art and culture, for example film, drama series, documentaries, and music. It also presents performances originally intended for other venues, such as opera, ballet or dance, cabaret, and film. Public broadcasting also functions as a guide; its programmes inform the public – sometimes explicitly, sometimes in passing – about the latest events in the theatre, at festivals, or in literature. Many of its activities are directly related to those of other cultural institutions. For example, the orchestras associated with the Netherlands Broadcasting Music Centre also perform at concert halls, and public broadcasters have co-financed numerous feature films.

- ⌘ The public broadcasting system makes a valuable contribution to our cultural life, but it **must develop a closer relationship with the culture sector**. It is in any event high time to improve the range of quality television drama after years of good intentions. I am therefore planning to earmark a considerable portion of the extra funding intended for the public broadcasting system for cultural programmes. I will make agreements with the public broadcasters about arts and culture programming.

## Fine arts

One particular artistic discipline – the fine arts – is a prime example of a battleground for those who believe that the Dutch funding system produces mediocre rather than good art. The Council has pointed out that the sector has grown distant from the market, that its international position has been weakened, and that the fragmented distribution of funding has undermined its effectiveness. The Mondriaan Foundation and The Netherlands Foundation for Visual Arts, Design and Architecture have also emphasised the need for a policy review in the volume *Second Opinion*.

- ⌘ This autumn, I will present proposals to **revise the government's policy** on the fine arts. The changes should entail the following: clearly choosing to support outstanding talent, ensuring that the sector is more in tune with the public, and boosting its international outlook. More specifically:
  1. The funds and the Council for Culture must look **more critically at quality** when making their selections. Instead of distributing the funds equally to all and dividing up the resources, they should make conscious choices with respect to both individual artists and institutions.
  2. **The fine arts sector should be more in tune with the public.** [A flourishing fine arts sector depends on dynamic interchange between artists, collectors, commissioning bodies, and exhibition organisers.](#) Presentation institutions can play an important role in enhancing the relationship between an artist and his or her public.
  3. **International trends** in the fine arts offer an important frame of reference, certainly for

top Dutch artists. They require artists to enhance the standing of their discipline. I invite the funds and the sector to make further proposals in this respect.

- ⌘ The current Funding Programme for the fine arts and design will come to an end in late 2008. This dedicated funding programme is distributed to the twelve provinces and fourteen local authorities, which in turn distribute it to the two sectors. Because the government plans to reduce the number of special grants, and because the Council recommends changes in the Funding Programme, I advocate changing the way these funds are allocated. The change will also help to clarify the separate responsibilities of the various public authorities. The present Funding Programme will be distributed across the budget for the basic national infrastructure and between the various urban population centres. After all, cities play an important role through their ties with professional arts education. In other words, the budget within the basic infrastructure will help to develop a well-distributed network of leading presentation institutions and to enhance the sector's international standing.

## Performing arts

The power of the performing arts in the Netherlands lies in the dense network of large, medium-sized, and small concert halls and theatres that have something for everyone. From major musicals to experimental compositions, there is a repertoire to suit every taste – and not only in the major cities. [This dense network of venues throughout](#)

the country, combined with an equally broad and varied range of theatrical, dance, and musical performances, gives the Netherlands a unique climate for the performing arts. This achievement can be attributed largely to the cities (which have invested heavily in upgrading their theatres and concert halls), the many ambitious artists in our country, and the producers, programmers, and impresarios on the commercial side. Central government makes only a modest contribution, with a mere 15% of all performances receiving state funding. Government support mainly goes to artistic efforts and experiments that have yet to attract a large audience, or to productions that are simply too expensive to put on otherwise, such as grand opera.

- ⌘ It is important to consider the position of the institutions in cultural life when awarding funding. The **new system will make it possible to make different demands** on different functions and to assess applications accordingly. A distinction will be made between functions that are the direct responsibility of central government and grants that are awarded via the funds. Funds may also award multi-year grants.

## Film

Last year's policy memorandum on film heralded an important change in the government's approach to film. The priorities now are to select more exceptional projects, to focus more on the international market, to encourage entrepreneurship among producers, to bring about closer coordination between the film fund and public broadcasting, and to bolster the sector by founding a film institute. A number of these changes have already been

effected, while others require closer attention or have yet to be developed in detail.

The most striking change of the past year is the new funding scheme intended to encourage the production of films for a wider audience. This Supplementary Regulations Subsidy will replace the film-related tax facilities and enter into force once it has been approved by the European Commission. The Netherlands Film Fund is in charge of implementing the new scheme. In accordance with the recommendations of the Brakman Committee, I have instructed the board of the Film Fund to arrange matters in such a way that the Supplementary Regulations Subsidy organisation is strictly separate from the organisations of other funding schemes.

- ⌘ I am still engaged in discussions with the Netherlands Film Fund about making improvements to the assessment system, introducing a quality hallmark for producers, and developing more transparent rules and working methods. The purpose is to arrive at a more professional relationship between the Film Fund and producers, and to boost the **cultural entrepreneurship** of producers. We must also look more closely at the cooperation between public broadcasters and the Film Fund. My aim is arrive at a clear separation of roles and closer coordination. I am therefore asking the Netherlands Film Fund to reach agreement with public broadcasters on these points.

- ⌘ I will be receiving an advisory report shortly from the Council for Culture on how to **enhance the quality** of Dutch film projects and cultivate talent. I will also ask the Council to advise me on the potential impact of technological advances – particularly in the area of digitisation – on the production, distribution, and dissemination of Dutch films and the protection of film-makers' intellectual property rights.

This dense network of venues throughout the country, combined with an equally broad and varied range of theatrical, dance, and musical performances, gives the Netherlands a unique climate for the performing arts.



**Michiel van der Ros**  
Interaction Designer  
Waag Society Amsterdam



## 1.2 INNOVATION AND E-CULTURE

**Culture contributes to making the Netherlands an innovative country. That contribution has become even more significant thanks to digitisation and mediatisation. It is important, however, that parties in the culture sector work with one another and with others outside the sector.**

The Council considers two topics in its advisory report that have a huge impact on the production and consumption of culture: e-culture and innovation. These topics are interrelated in many different respects. E-culture is one of the drivers of innovation. In its report, the Council refers to the impact of digitisation and mediatisation on all the various segments of the culture sector, i.e. the arts, cultural heritage, libraries, and the media. **The potential for self-expression and reflection in the digital domain is unlimited.**

Digitisation therefore offers the culture sector opportunities in abundance for artistic innovation and experimentation, for creating a digital range of products, for opening up access to culture, and for enhancing its public appeal, with the younger generation using existing cultural resources in new ways. The computer, mobile telephony, digital ether, and other digital technologies increase the economic and social potential of culture and creativity in a way that would have been previously unimaginable.

The Council has expressed its views on the value of the arts, cultural heritage, and media for innovation policy. The opportunities represented by digitisation and the new media can only enhance

the contribution that the culture sector makes to innovation. The Council believes that the quality, reliability, and authenticity of public information and culture must be guaranteed in the “digital domain”. I support the study that the Council intends to conduct into related issues (the role of copyright, and the accessibility and management of the digital infrastructure).

The Council has also pointed out the drawbacks to mediatisation and digitisation. A certain media awareness – the ability to take conscious, critical and energetic action in a mediatised world – is required in order to deal effectively with both the old and the new media. Media awareness is one of the issues to be considered in relation to cultural participation (see Section 1.3).

How do we plan to encourage greater innovation and to see that better use is made of the opportunities offered by digitisation? The Council believes that this will require more solidarity and fewer barriers between the various sectors. Only then can we expect to see the innovation, experimentation, and renewal envisaged by the Council. We will be looking specifically at innovation and the effects of digitisation and mediatisation in a number of different areas in the next few years.

### **New media**

The new media play a key role in artistic innovation and the relationship between the arts and other sectors of society.

☒ In line with the Council's arguments, the **budget for new media and e-culture** projects will be increased. I intend to increase the budget for

new media in the basic infrastructure. Specifically, I will increase the budget for new media within the development function, which focuses on promoting exploration, experimentation, and innovation. One proposal that I am considering is to set up a matching funds arrangement in the basic infrastructure for new media institutions.

### Preservation, management, and digital access to cultural heritage

Digital cultural content created by means of digitisation encourages people to participate in and to learn about culture.

⌘ During the term of the present government, a huge proportion of the Netherlands' **audio-visual collections** will be **digitised** as part of the cross-sector "Images for the Future" programme. The project will key into the more recent history of the "Canon of the Netherlands", a kind of core curriculum of Dutch history. A consortium of parties in the field is investigating the mass digitisation of other sources of cultural heritage, including archive documents.

⌘ I will review the technical and organisational infrastructure, partly in the light of the **nascent National Digital Heritage Collection**. The monies earmarked for heritage digitisation programmes, including the funding arrangement "Policy-Driven Digitisation", will be evaluated in the coming years. There will be a follow-up in the year ahead to the digital culture study carried out by the Social and Cultural Planning Office.<sup>5</sup> The follow-up will look closely at the users of digital culture. I will continue the current Culture and ICT programme and the associated funding.

<sup>5</sup> Jos de Haan, Renée Mast, Marleen Varekamp, Susanne Janssen, *Bezoek onze site. Over de digitalisering van het culturele aanbod*, SCP 2006.

<sup>6</sup> See Lower House of Dutch Parliament, *Proceedings 2005-2006, 30300 VIII*, no. 256.

### Archives

Digitisation can increase the extent to which archives are actually used. It is important, however, to work with other sectors in this area.

⌘ The temporary Archives Task Force has been charged with the task of **improving the public appeal** of archives by means of digitisation. The members of the Task Force, which will continue until 2008, include the National Archive, Dutch Heritage, Digital Heritage Netherlands, and other government bodies. I will consider a follow-up to the Task Force in the period ahead.

⌘ The Council has also drawn attention to **archives training**. As resolved at an earlier date, archives training and research will be fully integrated into mainstream higher professional and university education programmes in 2009.<sup>6</sup> This will make it possible, for example, to extend the remit of archives training programmes to include institutions that manage archives and their cultural tasks.

### Media

The media are becoming increasingly significant as the drivers of innovation, not only in terms of technology but also with respect to creative programme content and services. As a result, people are no longer passive consumers but are becoming active users and even media producers themselves. Nowadays, press policy concerns itself more with the pluriform nature of journalistic content, news, and information supply than with the state of printed publications and their publishers. The Council is right to urge the government to promote innovation in cross-media activities, the supply of news at regional level, and access to new target groups.

The potential for self-expression and reflection in the digital domain is unlimited.

<sup>7</sup> NESTA, *Reaching out from the creative silo: the arts, creativity and innovation policy briefing*, 2007.

- ⌘ **Public broadcasters** will be given the scope to evolve **in the digital domain** along with their partners without having to neglect their core task. The government will reach long-term performance agreements with public broadcasters concerning the investment to be made in programme quality. These agreements will cover all publicly accessible and theme channels, including radio and the Internet. I wish to look in particular at the specific contribution that the public broadcasting system can make to the culture sector through the new media.

### Modernising libraries

Libraries have been modernising for several years now in order to anticipate and adapt to changes in the use of media. New ICT services are an attractive way of making library collections more accessible and user-friendly. [The significance of innovation and ICT will only increase in the years ahead.](#)

- ⌘ I agree with the Council that it is desirable to concentrate the management of ICT-related projects and programmes within the **library sector**. In consultation with the Association of Netherlands Municipalities (VNG) and the Association of Netherlands Provinces (IPO), I will be determining our library policy for 2009-2012 midway through 2008, based on the final report of the Libraries Steering Committee and a study by the Social and Cultural Planning Office of the position of public libraries in 2015.

### Creative industry: recognising and exploiting creative branches of industry

[The culture sector and the creative industry are of growing economic significance.](#) Most European countries are showing a great deal of interest in this phenomenon, and the UK's National Endowment for Science, Technology and the Arts is outspoken on the subject, stating: "*Creativity is a core skill for the innovation economy and creates economic value for businesses*".

- ⌘ The current Creative Industry Programme (2005-2008) will be evaluated this year. With the market having clearly failed to exploit the economic potential of creativity and culture, and with the dissemination of knowledge being crucial, I have good reason to continue the government's support for the creative industry. This support will take the form of a temporary, specific, bottom-up investment, in partnership with the sectors, research organisations, central government, and local and regional authorities. The aim is to arrive at a **broad research programme** for the **creative industry**. A programme of this kind also responds to the Council's recommendation to introduce programmes supporting non-technological innovation.

The significance of innovation and ICT will only increase in the years ahead.



**Nicolien Opdam**  
Koorenhuis Centre for Art & Culture,  
The Hague

### 1.3 A BROADER BASIS FOR CULTURE: CULTURAL PARTICIPATION

**Cultural life is made up of individuals who experience and engage in culture. The amateur arts are of immense importance in this respect. It is particularly vital for young people to grow up with culture; this is how they will come to appreciate and be receptive to it later on in life. Barriers must be removed and historical awareness raised.**

The government must ensure that everyone is given the opportunity to participate in society as “cultural citizens”. *“The government’s policy on art must focus on enhancing the public’s interest in art and – where that interest does not yet exist – arousing it in the first place. If that policy is to target the public as a whole, or at least the largest possible section of the public, then it can only succeed if it is part of the government’s social policy in the broadest sense,”* wrote Boekman.<sup>8</sup>

In its coalition agreement, the present government has announced firm ambitions with respect to the amateur arts and cultural education. It considers a broad cultural basis a prerequisite for the unfolding of talent.

How can we increase public participation in culture and broaden this basis? What we must do is to give the amateur arts more support, root cultural education firmly in our education system, and ensure that everyone has easier access to culture. These aims have been worked up into a ten-point cultural participation plan.

#### **Ten-point plan and programme fund for cultural participation**

Every young person up to the age of 18 must become acquainted, either actively or passively, with one or more art forms. Every Dutch person must have access to good facilities that allow him or her to engage in art and culture, either at and around school or outside of school. To make these things possible, I intend to implement a broad, ten-point cultural participation programme, which will follow up on the Cultural Outreach Action Plan and continue the Culture and School scheme. I have based the ten points on the recommendations of the Council and the report issued by the Cultural Outreach Committee,<sup>9</sup> as well as on interviews with amateur and professional artists and representatives of municipal and provincial authorities, schools, museums, and other cultural institutions.<sup>10</sup> The ten points also satisfy various wishes expressed by the Lower House of Parliament.

A new fund will play an important role in implementing the various parts of this ten-point plan. Rather than allocating the amateur arts to the new performing arts fund (Fund for Music, Dance and Theatre), the Council has advised setting up an independent cultural education and amateur arts fund. I am adopting this recommendation and will set up a **cultural participation programme fund**.<sup>11</sup> My decision reflects the thinking behind the Van Vroonhoven-Kok/Leerdam motion, which calls for the position of the amateur arts to be clarified.<sup>12</sup> This government’s sizeable investment in cultural participation leads me to go a step further and to set up a separate fund in which the amateur arts play a key role. I am allowing myself to be persuad-

<sup>8</sup> Emanuel Boekman, *Overheid en kunst in Nederland*, 1939, p. 187.

<sup>9</sup> Cultural Outreach Committee, *Van stolling naar stroming*, 2007.

<sup>10</sup> See also administrative consultations (Section 2.1).

<sup>11</sup> In the policy programme, the fund is referred to as the *Fund for Cultural Participation and the Amateur Arts*.

<sup>12</sup> Van Vroonhoven-Kok/Leerdam motion, Lower House of Parliament, *proceedings 2006-2007*, 30 847, no. 14.

The government must ensure that everyone is given the opportunity to participate in society as cultural citizens.

ed by my conviction that we must link the tasks related to the amateur arts and those related to cultural education. In addition, I do not believe it would be sensible to make the new Fund for Music, Dance and Theatre – which already covers a broad field – responsible for the amateur arts as well.

A cultural participation programme fund offers good opportunities to clarify the position of the amateur arts vis-à-vis the other arts. Once again, the underlying principle is that the new fund should not be an “extra service desk” but have its own circle of applicants. The fund will be based on the existing amateur arts schemes currently run by the Amateur Arts and Performing Arts Fund. I consider this programme fund a tool that the national, provincial, and municipal authorities can use to achieve their common aims. It has become clear to me in my discussions with representatives of the other tiers of government that they are very much in favour of a joint approach. I will ensure that the municipal and provincial authorities are closely involved in developing the programme fund.

### At school

In education, I wish to improve the underlying conditions for schools so as to enable them to meet the key targets and attainment aims for art and culture by:

1. Exploring the possibility and desirability of a **culture “credit card”** for all secondary school pupils. The culture credit card would replace the present Arts & Culture vouchers. An annual sum of money will be credited to the card that can be spent either by individuals or by groups. The

card essentially makes money available to young people to participate in cultural activities, regardless of what year of school they are in, and to see the relationship between, for example, art, culture, geography, and the history of literature. It also encourages a continuous learning pathway.

2. Helping schools introduce the **Canon of the Netherlands**. [The Canon is a valuable educational tool for improving pupils' knowledge of history](#). I will make money available to the cultural participation programme fund allowing cultural institutions to present the fifty windows of the Canon to the education sector in a way that is appealing and inspiring in an educational setting. Because the Canon can be accessed digitally, it is possible to reach a new group by new means. The government will shortly be publishing a detailed response to the recommendations of the Van Oostrom Committee.
3. Increasing the opportunities for **cultural education in teacher training programmes** for primary and secondary level and post-graduate teacher training. I am doing this by continuing to roll out the successful Internal Cultural Education Coordinator course and by introducing programmes to boost the quality of the programmes. I am building on what was achieved in the Culture and School Programme in the past few years.

### Around school: the community school

By linking culture lessons at school with extra-curricular art education and the amateur arts, we



Cultural citizenship depends on whether people have the chance to study their past or to express themselves in an artistic discipline.

<sup>13</sup> Van Vroonhoven-Kok motion, Lower House of Parliament, Proceedings 2006-2007, 30 800 VIII, no. 68.

<sup>14</sup> Council for Culture, Innoveren, participeren! Advies cultuurbeleid & culturele basis-infrastructuur, March 2007, p. 129.

<sup>15</sup> Leerdam/Nijs/Vergeer motion, Lower House of Parliament, Proceedings 2005-2006, 27 470 and 30 300 VIII, no. 11.

can ensure that anyone who becomes enthusiastic about art and culture at school will continue to be so for the rest of his or her life. Together with the municipal and provincial authorities, I intend to investigate how we must bring about the changes in extra-curricular art education recommended by the Council. I will also involve the national support structure in this investigation. The community school can serve as the link between school, library, theatrical group, museum, and music school. I therefore wish to expand the opportunities to engage in art and culture offered by the community school. I will do this by:

4. encouraging **cultural institutions and community schools** to work together. The government has indicated in its policy programme that community schools in problem neighbourhoods are to be given priority. I will join the state secretaries for Health, Welfare & Sport and Education, Culture & Science in investing in sports and culture at these schools.

### Outside school

Cultural citizenship depends on whether people have the chance to study their past or to express themselves in an artistic discipline. To ensure that they can take advantage of extra-curricular cultural facilities tailored to their needs, I will provide specific support by:

5. Making more money available for the **amateur arts and popular culture**, by increasing the current budget of the Cultural Outreach Action Plan. I will make this part of the cultural participation programme fund. The amateur

arts play a vital role in society. The Van Vroonhoven-Kok motion draws attention to the amateur arts, and with good reason.<sup>13</sup> I will therefore invest in supporting talented amateurs and volunteers. I will also encourage activities intended to acquaint the public with cultural heritage.

6. **Making admission to state-funded museums free of charge for children up to twelve years of age. I will also work to make admission to all other museums (approximately 440 registered) free of charge for this age category.** I hope in this way to make museum visits appealing to primary schools throughout the country. As the Council for Culture has stressed, free admission for children is "an excellent way of bringing museums and education closer to one another".<sup>14</sup> I also expect that free admission will have an effect on cultural participation outside of school, in particular on families. In introducing this measure, I am satisfying an earlier wish of the Lower House of Parliament to make museum admission free of charge.<sup>15</sup>
7. Carrying out a **reading promotion programme.** I share the Council's view that competence in reading literary texts helps to engender cultural citizenship. Promoting reading also helps combat the problem of low literacy. The Council has correctly observed that the ability to read literary texts is related to the policy on reading and writing education. Reading and literacy are essential if one is to develop media awareness. Public libraries will play an important role in the programme.

8. Setting up a **media awareness network organisation**, in consultation with organisations that are already concerned with media awareness. As stated in the coalition agreement, it is important to support children, parents, teachers, and others as they learn to deal with the media. Media awareness involves developing the skills, know-how, and attitude to cope effectively with the media from three different perspectives: functional (a prerequisite for participation and personal development), inspirational (discovering new opportunities), and critical (looking critically at the media).

As I have indicated above, the cultural participation programme fund will play an important role in implementing the above points. It will, for example, help to reinforce the amateur arts and popular culture, but will also assist in introducing the Canon and improving heritage education.

9. The **National History Museum**. As indicated in my memorandum of 25 April to the Lower House, I have asked three municipalities – Amsterdam, Arnhem and The Hague – to develop plans for a National History Museum. [Such a museum should provide a broad target group with an overview of the history of the Netherlands, based on the Canon.](#) I will announce the city where the National History Museum will be located before the summer recess. Digitisation can increase the museum's public appeal.

10. Providing more long-term funding for **art and culture projects** that appeal to a broader public, and boosting the **cultural dialogue** in urban areas. Kosmopolis House for Cultural Dialogue has an important role to play in this respect. In this way, I am responding to the Cultural Outreach Committee's recommendation to devote more attention to diversity.



Julica Grzybowski and Kyo Suk Lee  
students  
Berlage Institute, Rotterdam

## 1.4 A MORE BEAUTIFUL COUNTRY

The Netherlands is perhaps the only country in the world that has been planned right down to the last tree. The landscape is an artefact, a man-made work of art. The Netherlands is a beautiful country, and can become even more so if we respect the quality of its cities and landscapes and enhance that quality with twenty-first century architecture.

Spatial planning is an intrinsic part of our culture. After all, the Netherlands was reclaimed from the sea. The way we use our land – from our polders to our historic cities to our modern housing developments – elicits admiration and astonishment both here and abroad. The international fame of Dutch architects, urban planners, designers, and landscape architects demonstrates our skill in these disciplines.

But there are still concerns about the impact of spatial planning and architecture on our country. The Netherlands is changing rapidly, and our people believe that their living environment is deteriorating in quality and being altered beyond recognition. Something must be done. Physical planning in the Netherlands must once again become a task entrusted to the cultural domain. I would prefer to leave cultural pessimism behind and view architecture and spatial planning as an opportunity rather than as “damage control”. I do not agree with the view that new is ugly and that we cannot make our own living environment. It is, as the Board of Government Advisers have commented, strange and un-Dutch not to take pleasure in “makeability” – the conviction that man can create his own physical and social context: “How

*can anyone who lives in a country in which every square kilometre has been planned – and often consists of multiple historically created layers – not believe in makeability?”<sup>16</sup>*

How can we achieve this aim of creating “A More Beautiful Country”? Architecture and planning have become more daring and ambitious here in recent years. I believe that is a positive development. We must not be afraid to seek out innovative opportunities to add new features and preserve existing ones. I intend to enhance the culture sector’s contribution to creating a more beautiful country by pursuing an **ambitious architectural policy and by modernising our heritage conservation work.**

### An ambitious architectural policy

The quality of architecture, urban planning, and landscape design is determined by the interplay between clients, project developers, designers and architects, and users. These parties cannot allow themselves to be limited by obstacles and impossibilities; they must get down to work by applying their combined ingenuity and creativity. The challenge facing clients and designers/architects is to combine the art of creation with a commitment to the community. That involves taking the historical and spatial context into account, keying into the people’s wishes and requirements, and contributing to sustainable development.

Many of today’s architectural challenges can be found at local and regional level. It is up to central government to take up the challenges at national level by setting the rules, indicating more specifically what tasks must be coordinated centrally, and

<sup>16</sup> Board of Government Advisers, A2008+, *Advies over het architectuurbeleid na 2008*, 19 June 2006, p. 14.

The quality of architecture, urban planning, and landscape design is determined by the interplay between clients, project developers, designers and architects, and users.

contracting out road construction, hydraulic engineering, and area-specific development projects. I agree with the Council for Culture that central government must take part in the debate about the quality of the living environment, doing so from the cultural perspective. I believe that the government must present its vision as to how we can augment makeability and increase the sustainability of our existing cultural quality. As indicated in general consultations with the Lower House on the government's space and culture/architectural policy (31 May), the Minister of Housing, Spatial Planning & Environment and I intend to submit a comprehensive outlook paper to the House concerning the design quality of the Netherlands, doing so on behalf of the government.

<sup>17</sup> Emanuel Boekman, *Overheid en kunst in Nederland, 1939*, p. 183.

The policy priorities "excellence" and "participation" apply in full to architecture. Dutch architecture is successful around the world and improving what is already of excellent standing will be an immense challenge. Cultivating outstanding talent requires us to continue pursuing excellence and an international focus in education (including at tertiary level), a good climate for architectural projects (for example awards and competitions), and an international outlook and presentation. Urgent spatial planning problems require **innovative and sustainable design**. Such innovation should increasingly be encouraged at regional and local level. The public must be able to involve itself in decision-making and the debate concerning the design of the living environment.

<sup>18</sup> Board of Government Advisers, *A2008+, Advies over het architectuurbeleid na 2008*, 19 June 2006, p. 31.

I wish to tackle the topic of architectural policy from a cultural and policy perspective that highlights visibility, makeability and optimism.

### Modernising heritage conservation work

The Netherlands has a rich cultural heritage made up of landscapes, cities, buildings, and archaeological sites.

*"It is in the nature of the state to preserve, maintain and present the national treasures left to us by our ancestors for the benefit of the entire population. It is this element of conservation and continuity entrusted to the state that has charged it with a duty to the beauty of the past, regardless of the form it takes, and to the beauty of landscapes and cityscapes that is no way subordinate to its duty towards the fine arts".<sup>17</sup>*

Our country is a highly dynamic one when it comes to spatial planning. The major changes wrought by the twentieth century have given rise to a policy of preserving and protecting historical buildings and monuments. That was a valuable development, because it meant that much of our cultural heritage could be preserved. But it is also a policy that poses certain risks. Conservation efforts can get in the way of creating beautiful new structures. I support the view of the Board of Government Advisers: Modesty does not produce beauty, nor does conservatism produce innovation".<sup>18</sup> **The challenge facing heritage conservation is to link pride in the past with the innovativeness that society requires for economic reasons and to achieve sustainability and social cohesion.**

I wish to change the course of heritage conservation, and have already outlined my plans during the parliamentary debate on the backlog of restoration projects.

⌘ **From focusing on structures to focusing structures in their surroundings.**

The immediate surroundings of an historic building or monument determine the extent to which justice can be done to that structure's cultural and historical significance. Indeed, whole areas can be significant as a result of their history and their internal harmony. Heritage conservation policy should give more consideration to the quality of the surroundings. [In order to ensure that it does so, I wish to bring about closer coordination between heritage conservation and spatial planning.](#) I also intend to reconsider the division of responsibilities between the national and local authorities.

⌘ **From conservationist to development-driven.**

The need for "preservation by means of development" has long been acknowledged. The Belvedere policy has highlighted the importance of cultural history in decisions concerning spatial planning. This approach must be applied more often, including by heritage conservation professionals. [I also want heritage conservation to be more responsive to important social issues, such as urban renewal and water management.](#)

I will submit my plans to modernise heritage conservation to the Lower House in early 2009. These plans will involve amending the law and the financial arrangements. My plans will be based in part on the evaluation of the BRIM Decree (State Funding for the Preservation of Historic Buildings and Monuments) and on the recommendations that the Council for Culture will issue this year concerning the heritage conservation system. I will not be led by sector considerations alone, but also by the question of how heritage conservation can contribute to sustainable area-specific development. In order to solve various problems in heritage conservation and to reinforce the culture factor in all-round area-specific development, I will make extra funding available for the BRIM (for example for religious heritage), green heritage (including historical country estates), and area-specific policy (including post-war reconstruction architecture, part of the district approach of the Minister for Housing, Communities, and Integration).

I would prefer to leave cultural pessimism behind and view design as an opportunity rather than as "damage control".



**Claudia Junge**  
Limburg Conservation Institute,  
restoration of the interior of the Rijksmuseum



## 1.5 A STRONG CULTURE SECTOR

**A flourishing cultural life depends on having a strong culture sector with deep roots in society. The basic premise is that the sector should be able to establish links with other sectors of society and generate more income on its own.**

Starting in the 1990s, the government's good governance, patronage and entrepreneurship programmes focused on professionalising the culture sector. There are numerous examples of successful cultural entrepreneurship. Institutions have been able to increase their financial and organisational strength. The funds raised by "Friends of ..." societies make special concert recordings possible. In addition, the culture sector has shown itself highly capable of adopting the principles of good governance. By setting up the Cultuurformatie organisation – a broad federation of cultural institutions – the sector has taken an important step towards concentrating its forces.<sup>19</sup> It is now up to the sector to continue to professionalise.

How can we make the culture sector stronger? I believe it is important to do this in partnership with the sector itself, but there are a number of points that I wish to raise. I intend to set up an independent committee and instruct its members to consider two issues:

1. The way in which **the culture sector and other social sectors can be linked**, based on the intrinsic value and power of culture;
2. The possibility that culture-producing institutions can make **commercial improvements**. This would both partially replace and partially

comply with what is referred to in the coalition agreement as the "profit principle", and indeed involves improving marketing, more efficient production, and so forth. The Committee will advise on the retrenchment targets and on a major investment.

### Clearly defined roles

One of the key challenges in the period ahead is to clarify the roles of the Council for Culture, the culture sector, and the political arena. **It is up to the sector to continue to professionalise and to lobby on its own behalf.** I wish to emphasise that it is important for institutions to join a representative organisation that can help them professionalise, adopt good cultural governance practices, and display conduct befitting a good employer. The government acknowledges its responsibility for a basic national infrastructure, including a well-equipped support structure. The Council for Culture advises the government and the Lower House and assesses applications related to the basic infrastructure. The Council will tend to act as a strategic policy adviser within this context.

### Increasing financial and public support

Increasing financial and public support for cultural institutions will require the sector to continue to **professionalise** and to focus on **entrepreneurship**. Financial and public support will be greater if institutions adopt good governance practices, make more efficient use of their resources, and utilise alternative sources of funding. Subsidised cultural institutions will be expected to forge closer relationships with their audiences in the next few years; in doing so, they can boost financial and pub-

<sup>19</sup> The Cultuurformatie issued its *Mauritshuis Manifesto* in February 2007, giving it the title *Reinforcing robust relationships, a cultural and political agenda for 2007-2010* [Vitale verbandingen versterken, een cultuurpolitieke agenda voor 2007-2010].

lic support for their activities. Institutions can also reach a wider audience and obtain greater support by reflecting the breadth and diversity of the public's interests. That will require their managements to take a professional approach, one that involves identifying their specific target audience, defining precisely where their institution stands in the entire spectrum, and appealing successfully to their target audience by developing interesting productions and programmes, with effective communication and marketing.

### Support structure

The support structure provides the most appropriate platform for developing and channelling new opportunities for production, sales, and promotion.

- ⚙️ It will be boosted by a number of **new sector institutes**. A more detailed description of the support structure can be found in the section entitled "Making a Difference" (2.6). The Service Centre for International Cultural Activities (SICA) will concentrate on implementing cross-sector programmes and projects within the context of our international cultural policy.

### Income derived from games of chance

Like its predecessor, the new Act on Games of Chance [*Wet op de kansspelen*] provides for donations to cultural causes.

- ⚙️ In the new Act, the Minister of Justice will once again leave the responsibility for **distributing the proceeds of games of chance** to the gaming licensees. Licensees whose proceeds go to good causes may be compelled by ministerial regulation to donate a minimum percentage to causes that are potentially less popular with the public. This is to prevent such causes from being disadvantaged when the proceeds are distributed. With respect to financing the culture infrastructure, the Minister of Justice plans to introduce a regulation similar to the one that will apply in the field of sport.

Institutions can also reach a wider audience and acquire greater support by reflecting the breadth and diversity of the public's interests.

## 1.6 FINANCES

The policy intentions presented in this document will be financed largely from the budget that the present government has earmarked for Culture and Media.

Culture and Media budget (policy programme)					x € mln
	2008	2009	2010	2011	Long-term
<b>Investment in culture and heritage</b>	25	50	75	100	100
<i>Of which National History Museum</i>	2	3	5	12	12
<i>Excellence, innovation and e-culture, cultural participation, a more beautiful country and a strong culture sector</i>	23	47	70	88	88
<b>Investment in media</b>	50	50	50	100	100
<b>Retrenchment (profit principle)</b>	-15	-20	-35	-50	-50

The government believes it is important to offer a broad audience a wide range of cultural programmes and facilities. Funds drawn from the Culture and Heritage budget will be used to promote excellence, to create more scope for innovation and e-culture, to foster cultural participation (including via a programme fund for cultural participation) and to prepare for the founding of a National History Museum, which will raise awareness of Dutch history. Extra funding will also be made available for heritage policy, "A More Beautiful Country", and a stronger culture sector.

The policy programme emphasises the importance of pluriform, easily accessible, and good quality public broadcasting services. Funds drawn from the Media budget will be used to revitalise standard programming, to explore the new media, to improve programming, and to increase cultural programming.

With respect to investments and targets, the 2008 budget will clarify the financial implications of this outline document.

More scope for  
innovation and  
e-culture, cultural  
participation, and  
a National History  
Museum.



## 2. Making a Difference

One of the changes introduced in the most recent Cultural Policy Document (2005-2008) was an overhaul of the funding system. The overhaul was necessary because the current system was regarded by both the Lower House and by cultural institutions as unnecessarily complicated and bureaucratic. The set of proposals to alter the system – entitled “Making a Difference” – was discussed with the culture sector and the Lower House (on 16 October 2006). The Lower House proceeded to pass the relevant bill on 23 April 2007, and the Upper House did so on 12 June 2007. Essentially, the system now distinguishes between functions that continue to be the direct responsibility of the Minister – and that are subject to administrative as well as artistic assessment – and functions that are assessed by the funds and are the responsibility of the state only indirectly. This distinction means the following changes:

- ⚡ Only cultural institutions that fall within the basic national infrastructure are funded directly by the Ministry of Education, Culture and Science.
- ⚡ A number of cultural institutions and the funds qualify for continuous funding. These institutions will be reviewed as from the start of the 2009-2012 funding period. Appendix 2 contains a list of institutions that will receive long-term funding.<sup>20</sup>
- ⚡ Institutions may apply to the cultural funds for multi-year funding.

<sup>20</sup> In other words, these institutions qualify for continuous funding.

In its advisory report *Innovate, participate!* of 6 March 2007, the Council for Culture indicated sector-by-sector which functions should be counted as part of the basic national infrastructure for the 2009-2012 funding period. The Council, other public bodies, and the culture sector have commented on the concept of a “basic national infrastructure”. I discuss this in more detail following the section on administrative consultations. I then describe the basic national infrastructure and the underlying principles for the 2009-2012 funding period. I base my description on the Council’s advice, which I have followed as closely as possible. The functions defined by the Council will be dealt with in the following order: maintenance, development, international platform, and support.



## 2.1 ADMINISTRATIVE CONSULTATIONS

**In order to prepare this policy outline, I consulted representatives of other tiers of government, namely the Association of Netherlands Provinces (IPO), the Association of Netherlands Municipalities (VNG), the executive councillors of the major cities, and their regional counterparts. Based on these consultations and the advice of the Council for Culture, I can conclude that all the parties still greatly value the cooperation between the state, the cities, and the regions.**

The Council advocates transferring tasks to the funds, but emphasises central government's overall responsibility for the cultural domain. Both the Council and our administrative partners wish to continue cooperating in programmes and retain the system of concluding four-year covenants. At the same time, it was also thought that the administrative cooperation should be revised on a number of points. Those points include the form consultations take and the substance of the policy (in particular the support structure for historical monuments, the Fine Arts and Design Funding Programme, and cultural participation).

The IPO has drawn attention to the distribution of state cultural funding.<sup>21</sup> It was also suggested that the funding for youth theatre should be allocated to the provinces. Cities see the development function as highly valuable. The administrative partners worry that transferring tasks to the funds may deprive them of much of their influence on funding decisions affecting institutions that play an important role in their cities and regions. Taking the Council's advice as my point of departure, I

have looked closely at the input of the other public authorities in defining the basic infrastructure and my instructions to the funds. I will ask the new Fund for Music, Dance and Theatre in particular to consider the aims of the covenant partners in its decisions.

To begin with, I wish to indicate that an institution may receive funding from the state or from a fund, but not from both. The basic aim is to not complicate matters any further for institutions and the administrative partners. Covenants are concluded between administrators, and not between funds and administrative partners. The new fund may, however, take part in the discussions leading up to a covenant where necessary. The instructions issued to the funds will be coordinated with the other public bodies, as agreed with the IPO and the VNG. This will encompass the proper distribution of funding across the country, as well as an ongoing form of monitoring.

With respect to the basic infrastructure, the consultations have led to the following emphases:

- ⌘ Central government will continue to share responsibility for ensuring good quality, diverse performing arts programming for children and young people. At this stage, I wish to open up the relevant application procedure to a wider field than the Council has advised. There is room in the basic national infrastructure for a broad range of children's and youth theatre, dance, music, and musical theatre.
- ⌘ The Council has indicated a number of development functions in the performing arts by discipline and covenant district. At the cities'

<sup>21</sup> *De provincies: Kijk zo zit dat*, IPO publication, 22 February 2007

urging, I wish to open up the applications for this function to a wider field than the Council has suggested.

In terms of the geographical distribution of state funding, the aim is to find a good balance between quality and distribution. I would like to continue programme-based cooperation. With respect to administrative cooperation in the area of cultural participation, it has been agreed that the tasks, scope, and working methods of the new cultural participation programme fund will be discussed and decided on jointly. We will explore the potential for decentralising the support function for heritage conservation and archaeology and for the Regional Historical Centres. During my consultations with the covenant partners, I also announced that I wish to continue our discussions on the theme of A More Beautiful Country this autumn.

The Visual Arts and Design Funding Programme will be discontinued as from 2009, as the government's policy is now to reduce the number of special grants. I will distribute the monies currently allocated to the Funding Programme to a number of urban population centres. The remainder will be used to improve the basic infrastructure for the fine arts. The focus here is on excellence and an international outlook. In addition to the points mentioned, the IPO and the VNG have both drawn attention to the following topics: comprehensive cultural covenants, future cultural programmes within the context of social, spatial, and economic policy, and an increase in state funding after 2007 for the library modernisation programme.

Discussions will take place in the autumn with the IPO and the VNG. After the Council publishes its advisory report in May 2008, discussions will proceed with the regions and major cities concerning the covenants.

## 2.2 FUNDS AND BASIC NATIONAL INFRASTRUCTURE

**Both the Council and the lower tiers of government have urged me to redefine the term “basic national infrastructure”. The Council proposes using a broader definition and advises counting the funding tasks of the funds as part of the basic national infrastructure. The cities and provinces have indicated that in their view, the cultural infrastructure encompasses the entire set of amenities in a city or region, ranging from libraries to the amateur arts and from rock music venues to concert halls.**

There are sound arguments for both lines of reasoning, but I use the term “basic national infrastructure” merely to indicate that central government is responsible for a number of functions in the culture sector, and that it finances institutions to carry out specific tasks. Institutions funded directly by central government within that context are part of the basic national infrastructure. They are institutions that receive four-year institutional funding by ministerial regulation (based on Article 4a of the bill), institutions that qualify for continuous funding (Article 4b of the bill) and the funds (Article 4c).

There is also a broad range of companies, production centres, and ensembles that have their own artistic profile, unique productions and, very often, an international presence. They are usually referred to as a group as the “artistic middle segment”. Central government does not need to be directly responsible in such cases. It is in fact the funds that can play an important role in supporting the activities developed and undertaken by this category of institution. The funds have the neces-

sary expertise and network to track and assess artistic trends in the middle segment. The larger role assigned to the funds is compatible with the tasks allocated to the cultural funds on their establishment. During the deliberations concerning the new Cultural Policy (Special Purpose Funding) Act [*Wet op het specifiek cultuurbeleid*], it was stated that: “These are decisions that lie beyond the reach of direct political control and responsibility, because they primarily involve assessing artistic, historical, or other cultural values or performance”.<sup>22</sup>

The funds have long been responsible for assessing the middle segment in the film and fine arts sectors. The new Fund for Music, Dance and Theatre will do the same in the performing arts.

My intention is to require institutions funded directly by central government to generate higher revenues than is now the case. That is because I expect institutions that receive direct state funding to have sufficient public support. I also expect all state-funded institutions to adhere to the standards of good governance. The cultural governance code drawn up by the sector should be taken as a starting point in this respect.

<sup>22</sup> Lower House of Parliament, Proceedings 1991-1992, 20 987, no. 12.

## 2.3 MAINTENANCE FUNCTION

**In its advisory report, the Council considers the various performing arts disciplines and the associated funding measures. The Council believes that the administrative aspects, in particular, offer good reasons to entrust a number of specific tasks to the direct responsibility of central government, within the context of the maintenance function. Museums with a national collection are also funded under the maintenance function.**

### Music and musical theatre

I have already indicated that the symphony orchestras and two national opera companies qualify for continuous funding. They receive funding for performing their tasks within the context of the maintenance function. The Council has advised adding Opera Zuid to this category in order to ensure uniformity within the sector. The Dutch National Touring Opera and (to a lesser extent) Opera Zuid perform in large halls throughout the country. In addition to offering an artistically superior repertoire, they must also consider which operas municipal theatres around the Netherlands wish to put on and the public appeal of their productions. The Council's advice gives me reason to reconsider the relationship between the three institutions that receive funding for their opera productions. I will ask the Council to make further recommendations concerning the division of tasks between the opera organisations.

The Council indicates in its advisory report that a number of ensembles may qualify in future for direct state funding within the context of the maintenance function. At the same time, however,

the Council does not provide any clear indication of how to distinguish these ensembles from those that should be subsidised by the fund. Because it is the artistic assessment that takes precedence in this case, it is not necessary to make the funding of ensembles the direct responsibility of the Minister. Political control and responsibility are not at issue here, and in that sense it is better for the ensembles to be subsidised by a fund. I also believe in the value of a comprehensive assessment of this vigorous segment of the music sector, which often operates internationally. I will therefore ask the new Fund for Music, Dance and Theatre to oversee funding of the music ensembles and to focus on such elements as a broad range, public appeal, and audience composition (including regional distribution), and international performance. The Ministry's and Council's expertise concerning the ensembles will be transferred to the new fund.

### Theatre

The Council advises funding eight municipal or regional theatre companies and a Frisian-language company. The institutions qualifying for funding are responsible for a set of demanding tasks. The Council also notes that each of these companies is required to perform all of these tasks, the extent to which they do so depending on the city or region in which they operate and the relative size of their organisation. There is no guarantee that a sufficient number of eligible applications are being submitted for all the cities and regions. I have decided to take this into account in the application procedure for the 2009-2012 funding period. In essence, any institution that satisfies a limited number of requirements may submit an applica-

tion. I would then expect the Council for Culture to decide which theatre companies are best qualified to perform these tasks in the 2009-2012 funding period. The application requirements are:

- ⌘ the applicant has access to its own medium-sized or large venue or is affiliated with the municipal theatre in the place where it is located;
- ⌘ the applicant is located in one of eight designated places: the cities of Amsterdam, Rotterdam, or The Hague, the regions North, East, South, or Utrecht, or (in the case of Frisian-language companies) the Province of Friesland;
- ⌘ the applicant's articles state that continuity is one of its objects, regardless of the number of makers involved.

### Dance

In addition to the Dutch National Ballet and the Dutch Dance Theatre, which receive continuous funding, the Council recommends funding five repertory dance companies within the context of the maintenance function. In the same manner as in the theatre sector, dance companies that function as municipal or regional companies are responsible for a set of demanding tasks. I will ask the Council to assess the applications submitted by regional companies by considering the ties they have with their region and the extra tasks they are expected to undertake in that connection. As in the theatre sector, I do not expect the applicants to be fully equipped to perform these tasks to the necessary level when they submit their applications. It will therefore be possible for dance companies that satisfy a limited number of requirements to submit applications. I will ask the

Council to advise me on which dance companies are best qualified to perform these tasks in the 2009-2012 funding period. The application requirements are:

- ⌘ the applicant has access to its own venue or is affiliated with the municipal theatre in the place where it is located;
- ⌘ the applicant is located in one of five designated places: the cities of Amsterdam or Rotterdam or the regions North, East, or South;
- ⌘ the applicant's articles state that continuity is one of its objects, regardless of the number of makers.

### Performing arts for young people

According to the Council, the performing arts system for young people is anything but evenly balanced. Youth theatre has a relatively long history and has consequently had the time to develop its facilities to a scale and level that may be regarded as a system. Youth theatre is ahead of dance and music for young people in that respect. The Council advises funding a number of youth theatre and dance companies within the context of the maintenance function. In the juvenile music sector, the Council considers the number of state-funded institutions too few to refer to them as a system that can be included in the basic national infrastructure.

Central government shares responsibility for ensuring sound and diverse performing arts programming for children and young people. At this stage, I wish to open up the relevant application procedure to a wider field than the Council has advised. I would like to see a broad range for

children and young people in the basic national infrastructure, based on the tasks that the Council advises allocating to youth theatre and dance institutions within the basic national infrastructure. In addition to their artistic content, these tasks include developing educational programmes, performing at schools, cultivating a relationship with the public, and playing a role in local and regional school and performing arts networks.

Because there is still a considerable gap between the disciplines of youth theatre, dance, and music, I wish to use the 2009-2012 funding period to work on developing a unified performing arts system for young people. I will proceed as follows with respect to funding applications for this period. Institutions whose core activity has children and young people as their target group may submit their applications to the Ministry for the 2009-2012 funding period. The applications will subsequently be assessed not only on artistic grounds but also for their potential to make, within the foreseeable future, a valuable contribution to a balanced performing arts system for children and young people. Finally, either the Ministry or the fund will award the funding in the appropriate cases. I will install a joint committee of youth sector experts to advise me on these matters; the committee members will be drawn from the Council for Culture and the new Fund for Music, Dance and Theatre. I will ask the committee to carry out a more detailed analysis of the overall juvenile performing arts system. The committee will indicate which institutions should receive funding within the context of the basic national infrastructure (and to what extent), and which should be subsidised by the fund. In doing so, it

must consider the various age categories (repertoire for children and teenagers), public facilities, regional distribution, and the institution's location (municipality).

### Museums

In the Council's view, the essence of a museum is that it *"endows art and cultural heritage with meaning and makes the origins and continuity of a society visible."*

I share the Council's view that each museum must seek out ways of discharging its duty to society within its specific context. A major part of that duty involves managing the national collection and making it accessible.

Museums that manage a national collection, or a collection for which the state is responsible, are eligible for long-term funding. These are institutions with which central government has concluded a management agreement, for example. As a result, a number of museums still receiving funding under the Cultural Policy Document will not be eligible for continuous funding. In keeping with the Council's advice, we will be exploring other funding modalities for these institutions, in consultation with other public authorities.

I believe it is crucial to promote innovation at museums and to make them more accessible. I have therefore taken steps to promote diversity in the heritage sector in general and in the museum sector in particular. One example is the funding awarded to Netwerk CS's Building Stones project, which is contributing to increasing staff diversity in

## 2.4 DEVELOPMENT FUNCTION

the heritage sector and the level of expertise concerning this topic. With respect to the national collection and other collections for which I am responsible, I wish to invest mainly in making their presentation more attractive and in cultural education. This will make museums more appealing to the public, and enable them to increase the income that they generate on their own. In addition, improving the educational function of museums makes them more worthwhile places for schools to visit. I wish to encourage schools to visit museums by making admission free of charge for children up to the age of twelve (see also Section 1.3).

**Central government has introduced the development function because it wishes to create an innovative infrastructure, one that offers scope for talent, experimentation, exploration, and innovation within sectors and disciplines. The state is not the only party to support institutions in this regard; the cultural funds also play an important role.**

The following institutions are eligible to apply to the Ministry for funding within the context of the development function:

1. post-graduate institutions that provide follow-up training to professional arts education programmes;
2. production houses in the performing arts;
3. presentation institutions in the visual arts;
4. institutions focusing on development in the fields of architecture, design, new media, literature, and heritage.

Activities in the education sector are not eligible for funding.

### 1.

Post-graduate institutions in all the various disciplines may submit applications. They offer talented graduates the opportunity to continue developing in the broadest sense after obtaining their Bachelor's or Master's degree. In the performing arts, the emphasis is on cultivating or fine-tuning special skills. The added value of post-graduate institutions in the performing arts vis-à-vis the work of production houses is that the former serve a specific national interest. In other sectors, the emphasis is on exploring the bounda-

ries of the particular discipline, based once again on individual progress. It is important for all post-graduate institutions to contribute to excellence and to operate within an international context.

## 2.

Central government has a special responsibility for a nationwide network of production houses. The basic principles consist of the duties and characteristics specified by the Council in its advisory report. I see production houses as places for talent to grow and develop and as centres of experimentation and innovation. Because there are several production houses in the field that do not restrict their activities to a single discipline, I will not categorise them by discipline. Production houses may submit applications in all the various performing arts disciplines. In addition, in keeping with what the Council notes in its advisory report on theatre, I will no longer distinguish between production houses and workshop centres. The approach taken by the production houses reflects that of the younger generation of performing artists, who tend to explore cross-overs and integrate the new media into their work, and are inclined to operate in networks rather than in long-term, more permanent working relationships. In order to give the younger generation the space to develop and advance in its profession, central government wishes to embed the production house function firmly in the basic infrastructure by co-financing such institutions in cooperation with the cities. The production houses are therefore the direct responsibility of the Minister. The Council has specified the existing number of performing arts production houses per covenant district and discipline. At the

cities' urging, I wish to open up the applications for this function to a somewhat wider field than the Council has suggested. In addition to production houses, the music sector also accommodates several institutions that offer young professionals the opportunity to train up to the highest possible level. The Council advises funding national production houses in a number of specific fields. I will adopt this recommendation. Production houses should preferably be located in cities or regions that also have a performing arts college.

## 3.

I consider it the responsibility of central government to ensure a well-distributed network of presentation institutions in the fine arts. There should be no more than ten institutions in that network. I invite presentation institutions that serve a national interest to submit an application. Presentation institutions should have their own presentation space and preferably be located in cities or regions that also have a fine arts college. Their role is analogous to that of production houses in the performing arts in that they too offer a safe place for experimentation and innovation, one where talent can grow and develop. I am following the advice of the Council by making more targeted use of the state funds involved in the Fine Arts and Design Funding Programme. In other words, I will be providing direct funding to presentation institutions that operate nationally and internationally and have duties that fall within the scope of the development function.



## 2.5 INTERNATIONAL PLATFORM FUNCTION

4.

In the architecture, heritage, design, new media, and literature sectors, applications may be submitted by institutions that operate nationally and internationally and that focus on in-depth study of the discipline. Funding can be provided for experimental and elementary investigations and for development activities, for example within the domain of heritage management and conservation.

Finally, the Council also recommends that institutions entrusted with duties related to the development of talent and participation in the amateur arts and cultural education sectors should remain the responsibility of the Minister within the context of the development function. At the same time, the Council advises setting up a fund for the amateur arts and cultural education – a fund for cultural participation. As indicated above, I intend to follow that advice. I believe that in future, this fund can play a role in administrating the funding for institutions in the amateur arts and cultural education sector that are involved in talent development and cultural participation. But that is still in the future, and such institutions can therefore submit their application for multi-year funding for the 2009-2012 funding period to the Ministry of Education, Culture and Science. These applications will then be submitted to the Council for its advice. I intend making the new fund for cultural participation responsible for administering the funding.

**In addition to the development function, the Council considers it important to introduce a separate function for internationalisation: a platform for exclusive international programming and international exchanges (including co-productions). I share the Council's view that international exchanges and encounters are an important source of inspiration for innovation and professionalisation in the arts and cultural heritage.**

International specialist festivals offer practical opportunities for international exchanges in most disciplines. Such festivals have a unique dynamic and are therefore clearly important for developments in the relevant discipline. I therefore wish to add festivals of special international standing to the group of institutions for which central government bears responsibility. They will be given the opportunity to submit an application within the context of the international platform function. Such festivals may focus on any creative or performance-based artistic discipline (architecture, fine arts, literature, film, design, new media, and the performing arts of dance, theatre, and music) or on any of the various subdisciplines of, for example, film (such as animation, feature films, documentaries) or the performing arts (such as early music, pop and rock, youth theatre). As part of its task of advising on applications within the context of the ministerial regulation, I will ask the Council to assess whether a festival that applies in fact has such an exceptional position that funding should be provided directly by central government. Not every discipline actually has a specialist festival of this kind.

In some sectors, for example architecture and heritage, the relevant sector institute is responsible for the associated duties. That will remain possible.

Besides the specialist festivals that qualify as international platforms, there are also major public festivals and events in the various disciplines. Festivals play an important role in drawing in new audiences for the performing arts, particularly in the summer. They are often vital to the image of a city or region. Many budding artists often get their first opportunity to perform before a large audience at such festivals, and the arts are presented on location in abundance. Applications for these festivals may be submitted to the funds. I will ask the new Fund for Music, Dance and Theatre to make special arrangements in this respect.

The international platform function involves:

- ⌘ exclusive international programming;
- ⌘ international exchanges and co-productions;
- ⌘ international encounters with fellow professionals (seminar function).

## 2.6 SUPPORT FUNCTION

**Support tasks have their origins in everyday artistic and cultural practice. Their purpose is to tackle specific aspects of that practice, either collectively or generally. This may be because it is not efficient for separate institutions to do so – for example in the case of internationalisation – or because collective action is clearly more effective, for example in joint promotional campaigns. The effective aim of support is to improve and promote the autonomous and independent functioning of institutions.**

Long-term support tasks are basically carried out by the sector institutes in the various sectors. They have the following duties:

- ⌘ national and international representation and promotion;
- ⌘ education, information, reflection;
- ⌘ surveying and valuing heritage items and making them accessible;
- ⌘ documentation and archiving;
- ⌘ coordination.

The music, heritage, and amateur arts sectors have almost finished setting up their institutes. Five support institutions will merge to form a single music institute next year. At the same time, the sector is studying whether – as part of its efforts to create a sound support structure – the Dutch Rock and Pop Institute should continue as an independent entity or become part of a new music institute for all the musical genres. Kunstfactor and Dutch Heritage are the sector institutes for the amateur arts and heritage sectors respectively. The Netherlands Public Library Association is the designated

sector institute in the library sector. In the design sector, that is Premsele/Dutch Platform for Design and Fashion, and in the new media it is the Virtual Platform.

I recently instructed the film sector to set up a sector institute by the start of the new funding period, drawing particular attention to the governance model (with the possibility of eventually linking the Film Museum to the sector institute) and to the connection with relevant organisations and institutions that carry out related and/or supplementary tasks. An agreement will also be made with the Film Museum stipulating that central government is responsible for managing and preserving the Film Museum's collection. In those sectors where a sector institute does not yet exist, the application procedure for long-term support tasks is open to institutions that carry out a combination of the tasks mentioned.

The sector institutes play a key role in international cultural policy. I wish to use the coming funding period to ensure that the international tasks undertaken by the sector institutes are more closely coordinated with international cultural policy.

Publishing professional journals is primarily the task of a sector institute (information and reflection), insofar as such publications are government funded. I will therefore not consider any separate applications to finance the publication of a journal in the 2009-2012 funding period. I prefer journals to collaborate with the relevant sector institute. In keeping with the Council's comments on this topic,

I attach great importance to rules and procedures that guarantee the editorial independence of the publication's editorial board. In addition, and where necessary, I will ask the funds concerned to amend their rules such that professional journals currently receiving funding from the Ministry of Culture can apply to the fund.

The Council for Culture emphasises in its advisory report that the position of the Service Centre for International Cultural Activities (SICA) must be commensurate with the role that it has long played, namely as the implementer of cross-sector programmes and projects related to international cultural exchanges. It is my intention to formalise the position of the SICA as the implementer of our strategic international cultural policy in agreements to be concluded between it, the Ministry of Education, Culture and Science, and the Ministry of Foreign Affairs. The agreements will be based on the principle that the sector institutes implement the sector's international policy and that the SICA works as a cross-sector organisation. Based on the arrangements to be made, the SICA will have a fixed set of duties within the context of international cultural policy. In addition, the SICA may implement cross-sector programmes at the behest of the two ministries.

## 2.7 CULTURAL FUNDS

<sup>23</sup> As from 1 January 2009, the number will be reduced to eight: a fund in the performing arts (Fund for Music, Theatre and Dance); the cultural participation programme fund; a film fund (Netherlands Film Fund); a fund that provides individual funding in the fine arts/design/architecture (Fund for Fine Arts, Design and Architecture); two funds focusing on projects in the field of architecture (Architecture Incentive Fund) and the fine arts/design/heritage (Mondriaan Foundation); and two funds in the field of literature (one focusing on grants for writers and translators – the Foundation for Literature – and one on promoting Dutch literature abroad – Foundation for the Production and Translation of Dutch Literature).

**In accordance with the Cultural Policy (Special Purpose Funding) Act [*Wet op het specifiek cultuurbeleid*], a number of different funds have been set up, each one with its own set of duties.<sup>23</sup> These funds play a vital role in implementing central government's cultural policy. The cultural funds are closely allied to the sector for which they work. They are therefore able to key into artistic trends in that sector.**

The cultural funds are foundations (operating under private law) set up by the Minister of Culture as independent managerial bodies for the purpose of allocating funding for specific cultural activities, based on rules approved by the Minister. The funds are therefore responsible for assessing individual applications, in keeping with the basic cultural policy principle that it is not a government task to evaluate the quality of a cultural activity in the substantive sense.

It was already possible for institutions to apply to the funds for project grants. As from 2009, the relevant funds will be given the official task of issuing multiple-year funding for a maximum period of four years. The government will restrict itself to indicating the policy context within which the funds operate.

### Cultural funds code

With central government restricting itself to the basic national infrastructure from 2009 on, the funds will acquire a more important role. It is therefore a good idea to look more closely at the Culture Minister's powers vis-à-vis the funds. The concern expressed in the Vroonhoven-Kok motion,<sup>24</sup>

which argues in favour of a Cultural Funds Code, raises the question of whether the funds are monitored closely enough. Before discussing this motion, I will first describe how the funds are currently monitored and governed.

To begin with, the Minister of Culture has special powers arising directly from Sections 9 and 10 of the Cultural Policy (Special Purpose Funding) Act. The Minister appoints, suspends and dismisses managing directors;<sup>25</sup> approves all funding schemes; may issue instructions concerning the content of the funding schemes; and must approve any changes to the articles.

Secondly, the Minister has general powers arising from the funding relationship. These powers are grounded in the General Administrative Law Act [*Algemene wet bestuursrecht*] and specific regulations in this area (Cultural Funding Decree and Cultural Grants and Benefits Scheme [*Bekostigingsbesluit cultuuruitingen en Regeling subsidies en uitkeringen cultuuruitingen*]). The Minister decides on the activities for which he will provide the funds with money. Every four years, he draws up instructions within that context which he issues to the funds in the form of a funding decision. After the end of each calendar year, the funds submit a management report and annual accounts describing their activities. If the results do not comply with the agreements made, the Minister can hold the fund's Board accountable.

Thirdly, the Minister has general powers arising from the Autonomous Public Authorities Framework Act [*Kaderwet zelfstandige bestuursorganen*],

which entered into force in 2007. It must be determined within a year of the Act's effective date whether all existing autonomous public authorities will be subject to the Act's regime. The Framework Act provides for a number of situations for which no explicit arrangements had been made until now. These are: the duty to inform (merely an informal duty at present) and the authority to intervene when tasks are being neglected (at the moment it is only possible to suspend or dismiss Board members). I therefore believe the Framework Act is a valuable supplement to the existing cultural funds policy, and will be informing the Lower House accordingly. It is also worth noting that the funds are subject to the General Administrative Law Act. An applicant can have the courts review a decision that it does not agree with.

As will be evident from the foregoing, I believe that the existing legislation and regulations provide sufficient guarantees that the funds will operate properly. At the same time, however, I share the Lower House's view that the significant role accorded to the funds in cultural policy makes it absolutely essential to show the outside world that the funds' decision-making is properly grounded. Because the essence of what the funds do – issue a qualitative assessment – is only open to objectification to a limited extent, topics such as due care and transparency are exceptionally important. I will therefore consult the funds about the possibility of drawing up a code of conduct in this regard.

Leaving aside the actual powers, I would also like to look at how I intend to exercise the aforementioned powers. In my perception, the funds are not only

contractors and implementers for the Ministry of Education, Culture and Science when it comes to their public tasks, but also trusted partners who are given the leeway to act, within closely defined boundaries. This implies that monitoring will follow the principles of good governance and go beyond monitoring the lawful allocation of funding. The funds and the Ministry will consult one another closely within this context.

### External reviews

It is essential to have an independent assessment of how the funds are performing their tasks. That holds true for all institutions, but even more so for the funds as public authorities responsible for distributing funding. We are therefore working to introduce a system of external reviews for this group of institutions. One major advantage of an external review is that the relevant external review committee can provide a much broader assessment than is possible in the current procedure. In order to ensure that external reviews are thorough, well-organised, and result in independent assessments, I am drawing up specific requirements that are currently being developed within the context of the implementation rules for the Cultural Policy (Special Purpose Funding) Act. The requirements are related to the organisation of the external review. It is the Culture Minister who commissions the external review and appoints the members of the external review committee, all this being in keeping with the Nicolai motion.<sup>26</sup> I expect the external reviews to contribute to the quality assurance and public accountability of the funds. I would also like to clear up the misconception that the external reviews will undermine the role of the

<sup>24</sup> Van Vroonhoven-Kok motion, Lower House of Parliament, Proceedings 2006-2007, 30 847, no. 13.

<sup>25</sup> All of the existing funds are currently organised according to the classic management model. If a Supervisory Board is introduced, as recommended for the new Fund for Music, Theatre and Dance, I will appoint the members of that Board.

<sup>26</sup> Nicolai motion, Lower House of Parliament, Proceedings 2006-2007, 30 847, no. 15.

Council for Culture. That is not the case. Every four years, the Council for Culture publishes a comprehensive report on the state of affairs in the various sectors. That report looks at all the various aspects of our cultural policy, including the funds. Because the Council will have fewer institutions to advise on in future, it will be able to focus more on its strategic role as government adviser.<sup>27</sup>

<sup>27</sup> The joint secretary-generals' memorandum *De verkokering voorbij... en het beleidsprogramma* discusses modifications to the knowledge and advisory function. This may have implications for the position of the Council for Culture.

## 2.8 APPLICATION PROCEDURE 2009-2012

**What is the application procedure for the 2009-2012 funding period? Where should institutions submit their application?**

I have already indicated which institutions can apply to the Ministry of Education, Culture and Science for funding. The same information is summarised at functional level in the table in Appendix 3. The ministerial regulation setting out the application options will be published by 1 November 2007 at the latest. At the same time, the relevant funds will announce the categories of application that they will be accepting. Cultural institutions that wish to apply to the Ministry of Education, Culture and Science for funding will then have until 1 February 2008 to submit their application. They should only apply to the Ministry if they decide to join the basic national infrastructure; otherwise, they should apply to the relevant fund. Immediately after the 1 February 2008 deadline, the Ministry will assess whether the application satisfies the official requirements set out in the ministerial regulation for the basic national infrastructure. If it is immediately apparent that an application does not meet the requirements for direct state funding, the relevant application will be forwarded to the appropriate funding body, with notice being sent to the applicant. The Council for Culture will advise on the applications being considered for a place in the basic national infrastructure on 1 May 2008. After administrative consultations with the other public authorities, the Ministry will announce the funding decisions for the 2009-2012 period in September 2008.

## 2.9 FORECAST FOR BUDGETARY IMPLICATIONS OF "MAKING A DIFFERENCE"

The basic principle is that central government will only award operational funding to museums for heritage tasks if the institution qualifies for continuous funding, if it is a sector institute, or if it is another supporting institution responsible for implementing the long-term support task "surveying and valuing heritage items and making them accessible". The funds have not been allocated a role in this respect. Awarding operational funding for performing arts venues is a responsibility of the other public authorities. The funding tasks of the Performing Arts Programming and Marketing Fund (FPPM) related to such venues will be transferred to the new Fund for Music, Dance and Theatre.

Institutions that do not fall into one of the categories described above must submit their application to a fund. The institutions concerned are small and medium-sized dance and theatre companies, ensembles, film distribution organisations, independent journals, performing arts venues, and literary events. The application deadline for the funds is 1 February, unless a particular fund specifies a later deadline. Like the Ministry, the funds will forward any applications submitted in error to the appropriate funding body. The funds' decision-making procedure parallels that followed by the Ministry. The Ministry and the funds will coordinate their decisions.

The table below indicates how the culture budget will be allocated under the new system. It is based on the situation during the 2005-2008 funding period, and the amounts and number of institutions are therefore indicative. Allocation will be finalised in the 2008 budget and when the Ministerial Regulation is published (1 November 2007); account will also be taken of the conclusions of the independent committee (Section 1.5) concerning possible retrenchment measures.

Current situation: Cultural budget period 2005-2008		
	number of institutions	budget x € m
Ministry of Education, Culture and Science:		
Culture budget	410 <sup>*2</sup>	350
Culture funds (9) <sup>1</sup>	to be confirmed <sup>*3</sup>	80 <sup>*4</sup>
<b>Total</b>	<b>410</b>	<b>430</b>

Forecast of new situation after implementation of "Making a Difference"		
	number of institutions	budget x € m
<b>Ministry of Education, Culture and Science:</b>		
of which long-term funding <sup>*6</sup>	52	230
of which four-year funding dismantlement/merger based on Cultural budget 2005-2008 <sup>*8</sup>	140-150	75-85
transfer to other public authorities <sup>*9</sup>	20-30	to be confirmed
<b>Cultural funds</b>		
transfer to performing arts institutions <sup>*7</sup>	100-110 <sup>*2</sup>	26-34 <sup>*5</sup>
transfer to other institutions <sup>*10</sup>	30-40	4-6
existing cultural funds budget (8) <sup>*1</sup>	to be confirmed <sup>*3</sup>	85
<b>Total</b>	<b>410</b>	<b>430</b>

\* Explanation see page 54

**Explanation**

- <sup>\*1</sup> The Creative Music Fund and the Performing Arts Programming and Marketing Fund (FPPM) will be merged with the performing arts section of the Amateur Arts and Performing Arts Fund (FAPK) to form a new Fund for Music, Dance and Theatre; a cultural participation programme fund will be set up at the same time.
- <sup>\*2</sup> Excluding the number of institutions (41) that have already been transferred to the cultural funds during the 2005-2008 culture budget period.
- <sup>\*3</sup> The number of institutions and individuals currently receiving funding from the nine cultural funds runs into the thousands every year; it would be pointless to produce a single figure to stand for them all because the categories of funding vary enormously.
- <sup>\*4</sup> Total cultural funds budget, including overheads.
- <sup>\*5</sup> Funding amount to be transferred to the cultural funds for institutions, excluding overheads (i.e. staff that will be transferred from the Ministry to the cultural funds). More than 100 institutions (approx. EUR 30m) will be transferred from the Ministry to the new Fund for Music, Dance and Theatre. The 41 institutions that have already been transferred have not been included in this figure.
- <sup>\*6</sup> List of institutions that have been or will be eligible, see Appendix 2.
- <sup>\*7</sup> The final number depends on the advice of the Council for Culture, for example in the case of children's and youth activities for which it has yet to be decided which portion will be transferred to the funds. The current number does not include such activities (see Section 2.3).
- <sup>\*8</sup> Including approx. 25 institutions in the amateur arts and the cultural education sector. Because the new cultural participation programme fund will not have been set up at the start of the application procedure (November 2007), these applications will be submitted to the Ministry and transferred at a later stage.
- <sup>\*9</sup> The Ministry is consulting the other public authorities about the possibility of transferring institutions. These consultations have not yet been concluded.
- <sup>\*10</sup> There will be a further reduction in the number of institutions financed by the Ministry in line with earlier decisions taken within the context of the 2005-2008 Culture Budget. These concern the dismantling of funding relationships (approx. 20) and mergers, in particular mergers resulting in new sector institutes (approx. 30).



# Appendices

## APPENDIX 1: INSTRUCTIONS TO THE FUNDS

The document's general remarks provide for a reassessment of the funding policy in terms of how applications are dealt with by central government and (from now on) by the funds. In the case of the latter, I anticipate that the funds will take steps to modify their methods or extend them in the manner proposed. Below is a description of the tasks and responsibilities of each fund and of the tasks that will be transferred to them from central government. The tasks given for the new Fund for Music, Dance and Theatre will go beyond the general description to include a more detailed specification of the requirements, objectives, and criteria. This is important because it is this fund in particular to which the Ministry will transfer its tasks. The transfer has been discussed with the other public authorities. No tasks will be transferred in the case of the other funds, or the institutions concerned are relatively few in number and have a very small budget. The funds will continue to support international cultural policy by deploying the HGIS Cultural Resources, also known as the Netherlands Culture Fund.<sup>28</sup> The Ministry of Foreign Affairs and the Ministry of Education, Culture and Science will discuss this matter with the relevant funds this summer.<sup>29</sup> No information has been included on the new cultural participation programme fund. I will return to the topic of this fund's tasks at a later date.

### Fund for Music, Dance and Theatre

The task of the Fund for Music, Dance and Theatre is to boost the dynamic quality of the performing arts by encouraging interaction between a wide-range of top-quality products and a large, broad audience. The fund will play an important role in

linking creativity, production, presentation, and demand in the performing arts. The fund must resolve the current imbalance between supply and demand by offering support throughout the chain (makers, venues, audiences).

The purpose of the fund is:

- ⚡ to encourage individuals and institutions to develop a varied musical, dance, and theatrical range of superb quality, intended for both children/young people and adults and performed throughout the country (and internationally) ;
- ⚡ to boost the demand for musical, dance, and theatrical performances and to appeal to as large and broad an audience as possible.
- ⚡ to encourage new talent to develop;
- ⚡ to encourage professionalism and entrepreneurship in the performing arts;
- ⚡ to encourage innovation, both on the supply side and on the demand side.

The fund will make project-related and multi-year (four years maximum) funding available to individuals and institutions for activities that would not be possible without government support.

The fund offers various categories of financial support (for example individual grants, project-related and multi-year funding, matching grants, scholarships, commissions, loans) to artist and institutions (for example choreographers, composers, playwrights, librettists, ensembles, companies, performing arts venues, festivals) for various activity/product categories (for example international presentations and performances, compositions, opera, cross-over projects). The fund will pay

<sup>28</sup> HGIS: *Homogene Groep Internationale Samenwerking* [Homogenous Group for International Cooperation].

<sup>29</sup> More detailed information about the agreements between the Ministry of Foreign Affairs and the Ministry of Education, Culture and Science is included in the document on international cultural policy by the State Secretary for Foreign Affairs and the Minister of Education, Culture and Science, which you will receive shortly.

special attention to music ensembles. A special scheme will be set up for summer festivals.

In order to offer the market an appealing and varied range, the method adopted must be carefully selected and differentiated. The fund should be receptive to fresh young talent and to established professionals. The fund avoids dividing up the funding unduly and uses its policy and schemes to encourage professionalism and entrepreneurship. The fund's schemes and working methods are transparent and non-bureaucratic.

The fund assesses applications according to the following criteria:

- ⌘ Quality, originality, craftsmanship, professionalism, social and cultural significance, target groups, public appeal, geographical distribution, and innovation.

The fund develops various forms of assessment and calls in the necessary expertise to help it do so. For example, it can work with committees and artistic directors who represent a particular point of view, or with public opinion.

The fund has the following position vis-à-vis the public authorities and other parties:

- ⌘ The fund's tasks do not overlap with those of the Ministry.
- ⌘ The fund's tasks do not overlap with those of the sector institutes in the performing arts.
- ⌘ The fund coordinates its contribution with that of other funding bodies.

I am asking the fund to participate in the youth

theatre committee. This may have implications for the fund's tasks.

### Fund for the Visual Arts, Design and Architecture

The task of the Fund for the Visual Arts, Design and Architecture is to promote the advancement of the relevant disciplines by providing individual funding. Funding is awarded mainly on the basis of a quality assessment. The fund should therefore design its methods in a way that helps to enhance the professionalism of artists, designers and architects. The fund is responsible for setting up and implementing funding schemes that offer financial support to artists in the fine arts, design, and architecture. The fund awards international scholarships, stipends, and production and publication funding within that context. It is also responsible for awarding prizes for entire oeuvres.

The fund will not take over any tasks from the Ministry.

### Mondriaan Foundation

The task of the Mondriaan Foundation is to promote interest in and the demand for the fine arts, design and cultural heritage, both in the Netherlands and internationally. The fund therefore designs its methods so as to promote revitalisation, innovation, and progress in the field as much as possible.

The Mondriaan Foundation is responsible for setting up and implementing funding schemes for institutions, in particular for activities that may increase public interest. It is also responsible for financing purchases in contemporary and pre-modern art, design, and cultural heritage.

The Mondriaan Foundation also carries out a number of long-term support tasks. For example, it organises state events (biennales) and fact-finding missions.

The basic principle is that operational funding for museums is provided directly by central government or by other public authorities. For the time being, no such tasks will be transferred to the Mondriaan Foundation.

#### Netherlands Film Fund

The task of the Netherlands Film Fund is to encourage the production top-quality films in many categories and genres, from feature films to documentaries and from animation to experimental films. Funding is awarded mainly on the basis of a quality assessment. The fund should therefore design its methods in a way that helps to boost the professionalism of film makers and enhance the film sector and the general climate for film. The fund is responsible for setting up and implementing funding schemes that offer adequate financial support in all the various phases of the film-making process. For a more detailed description of the requirements that I have set in this respect, I refer to the Ministry's film policy document of 31 March 2006.<sup>30</sup>

I have also instructed the Film Fund to implement a new funding scheme for popular films, the Supplementary Regulations Subsidy for Dutch Film, which will continue after 2009. The Film Fund's current long-term support tasks (national and international promotion, education, and public information) will no longer be part of its tasks and will be transferred

to the new sector institute as soon as it has been founded. I may ask the sector institute to consider taking over one or more film journals that are currently financed by central government.

#### Netherlands Architecture Fund

The task of the Netherlands Architecture Fund is to encourage the professional advancement of architecture, promote interest in architecture and spatial planning, and draw attention to cultural history in spatial planning projects. The fund should therefore design its methods in a way that helps to deepen and broaden our knowledge in this field. The fund is responsible for setting up and implementing funding schemes for architectural design and spatial planning issues. It encourages design research, workshops and symposiums and a wide range of media, including publications, audio-visual productions, digital media, and exhibitions. It also finances innovative area-specific developments. The fund promote projects focusing on international knowledge transfer in all these areas.

The fund will not take over any tasks from the Ministry.

#### Foundation for Literature

The main task of the Foundation for Literature is to award grants to talented authors and translators in all genres in order to encourage a high-quality, differentiated range of literary works in the Dutch language. The Foundation also has more specific tasks: providing travel and accommodation grants, funding authors' biographies, and awarding prizes to authors and translators for outstanding achievement in literature. Funding is awarded mainly on

<sup>30</sup> Parliamentary document, Lower House of Parliament 2005/2006 25434, no. 26.

the basis of a quality assessment. The Foundation is responsible for developing a well-balanced system of funding. At my request, the Fund for Literature also implements special programmes in collaboration with the Foundation for the Production and Translation of Dutch Literature; these are related to intercultural literature policy and the continuing professional development of translators.

The Foundation will not take over any tasks from the Ministry.

### **Foundation for the Production and Translation of Dutch Literature**

The Foundation for the Production and Translation of Dutch Literature has two key tasks. The first is to support publications that increase diversity in Dutch literature. Within that context, the Foundation awards grants to publishers supporting the publication of expensive, less easily marketable, but culturally significant books. It also finances literary periodicals. The Foundation's other task is to promote Dutch literature abroad. It is responsible within that context for organising and attending literary events abroad, subsidising translations, representing the Dutch literary sector at major international book fairs, publishing brochures, and visiting publishers.

The Foundation will take over the funding of literary events from the Ministry. I am asking it to set up a scheme offering financial support for literary events. I ask that the Foundation involve the Foundation for Literature in its assessments.

## APPENDIX 2: INSTITUTIONS ELIGIBLE FOR CONTINUOUS FUNDING

In accordance with Section 4b of the amended Cultural Policy (Special Purpose Funding) Act, I intend to designate the institutions listed below as eligible for continuous funding as from 1 January 2009. I have based my selection on the following criteria, as set out in the Act:

- ⌘ the mutual relationships within a group of institutions;
- ⌘ the continuity of the activities of a group of institutions; or
- ⌘ the specific importance that the activities of an eligible institution or group of institutions represent for Dutch culture.

In “Making a Difference” and the explanatory notes to the Act, three groups of institutions are identified as being eligible for continuous funding.

They are:

- ⌘ the museums that manage a national collection or a collection for which the State is responsible for preservation;
- ⌘ the symphony orchestras and the two national opera companies, which together constitute the national system for symphonic music and opera; and
- ⌘ the sector institutes, which together make up the infrastructure that supports cultural life.

Following a motion submitted by the Lower House of Parliament during the legislative consultations held on 28 November 2005,<sup>31</sup> the National Ballet and the Dutch Dance Theatre were added to the second category of institution. The institutions so designated will be reviewed every four years. During these external reviews, the quality, productivity, public appeal, and operational management

of the relevant organisation will be assessed in the light of its mission and objectives. The external reviews will be carried out on the Minister's instructions by independent external review committees whose members will be appointed by the Minister after consulting the institution or institutions subject to the external review. The external review committees will be charged with the task of assessing the way in which the institution carries out its tasks. They will record their assessments in a review report, which will be made publicly available.

### Museums and heritage

- ⌘ Africa Museum [*Afrika Museum*]
- ⌘ Film Museum [*Filmmuseum*]
- ⌘ Dutch Photo Museum [*Nederlands Fotomuseum*]
- ⌘ Money and Banking Museum [*Het Geld- en Bankmuseum*]
- ⌘ Historical Museum of The Hague [*Haags Historisch Museum “De Gevangenpoort”*]
- ⌘ The Dutch Theatre [*Hollandsche Schouwburg*]
- ⌘ Doorn Manor [*Huis Doorn*]
- ⌘ Jewish Historical Museum [*Joods Historisch Museum*]
- ⌘ Princessehof Ceramics Museum [*Keramiekmuseum Het Princessehof*]
- ⌘ Kröller Müller Museum
- ⌘ Museum of Literature [*Letterkundig Museum*]
- ⌘ Mauritshuis Royal Picture Gallery [*Het Mauritshuis*]
- ⌘ Meermanno Museum (Book Museum)
- ⌘ Boerhaave Museum
- ⌘ Catharijneconvent Museum
- ⌘ Loevestein Castle Museum [*Slot Loevestein Museum*]

<sup>31</sup> Lower House of Parliament, Proceedings 2005-2006, 30 300 VIII, no. 146.

- ⌘ Naturalis National Museum of Natural History  
*[Nationaal Natuurhistorisch Museum Naturalis]*
- ⌘ Netherlands Open Air Museum *[Het Nederlands Openluchtmuseum]*
- ⌘ Netherlands Maritime Museum Amsterdam  
*[Nederlands Scheepvaartmuseum Amsterdam]*
- ⌘ Het Loo Palace National Museum  
*[Paleis Het Loo Nationaal Museum]*
- ⌘ Press Museum *[Persmuseum]*
- ⌘ State Institute for Documentation of the History of Art *[Rijksinstituut voor Kunsthistorische Documentatie]*
- ⌘ The Rijksmuseum (Nats Museum)
- ⌘ Muiderslot Castle National Museum  
*[Rijksmuseum Muiderslot]*
- ⌘ Rijksmuseum Twenthe Museum of Fine Arts and Modern Art
- ⌘ National Museum of Antiquities  
*[Rijksmuseum van Oudheden]*
- ⌘ National Museum of Ethnology  
*[Rijksmuseum voor Volkenkunde]*
- ⌘ Teylers Museum
- ⌘ Van Gogh Museum
- ⌘ Zuiderzee Museum

### Symphony orchestras, opera and dance companies

- ⌘ The Brabant Symphony Orchestra  
*[Het Brabants Orkest]*
- ⌘ The Arnhem Philharmonic Orchestra  
*[Het Gelders Orkest]*
- ⌘ Dutch Ballet and Symphonic Orchestra  
*[Holland Symfonia]*
- ⌘ Royal Concertgebouw Orchestra  
*[Koninklijk Concertgebouworkest]*
- ⌘ Limburg Symphony Orchestra

- [Limburgs Symphonie Orkest]*
- ⌘ Dutch National Touring Opera  
*[De Nationale Reisopera]*
- ⌘ Dutch National Ballet *[Nationale Ballet]*
- ⌘ Dutch Dance Theatre *[Het Nederlands Danstheater]*
- ⌘ Netherlands Philharmonic Orchestra  
*[Nederlands Philharmonisch Orkest]*
- ⌘ The Netherlands Opera *[De Nederlandse Opera]*
- ⌘ North Netherlands Symphony Orchestra  
*[Noord Nederlands Orkest]*
- ⌘ The Netherlands Symphony Orchestra  
*[Orkest van het Oosten]*
- ⌘ Residentie Orchestra of The Hague  
*[Residentie Orkest]*
- ⌘ Rotterdam Philharmonic Orchestra  
*[Rotterdams Philharmonisch Orkest]*

### Sector institutes

- ⌘ Dutch Heritage *[Erfgoed Nederland]*
- ⌘ Kunstfactor Sector Institute for the Amateur Arts
- ⌘ Netherlands Architecture Institute  
*[Nederlands Architectuur Instituut]*
- ⌘ Netherlands Music Institute  
*[Nederlands Muziekinstituut]*
- ⌘ Premsela/ Dutch Platform for Design and Fashion *[Premsela Stichting]*
- ⌘ Dutch Theatre Institute  
*[Theater Instituut Nederland]*
- ⌘ Netherlands Public Library Association  
*[Vereniging Openbare Bibliotheken]*
- ⌘ Virtual Platform *[Virtueel Platform]*

### In the process of being set up:

- ⌘ Film sector institute
- ⌘ Music sector institute

## APPENDIX 3: DIAGRAM OF MINISTERIAL REGULATION

Performance-based/performing arts			Creative/non-performing arts		
Theatre	Dance	Music/musical theatre	Architecture	Fine arts	Design
Preservation					
<b>Company</b> ⌘ Venue requirement ⌘ Region requirement ⌘ Articles (continuity) requirement	<b>Company</b> ⌘ Venue requirement ⌘ Region requirement ⌘ Articles (continuity) requirement	Not applicable	Not applicable		
Youth company					
international platform					
<b>Specialist festival</b> ⌘ International programming ⌘ International exchanges ⌘ International encounters			<b>Specialist festival</b> ⌘ Int. programming ⌘ Int. exchanges ⌘ Int. encounters	<b>Specialist festival</b> ⌘ Int. programming ⌘ Int. exchanges ⌘ Int. encounters	<b>Specialist festival</b> ⌘ Int. programming ⌘ Int. exchanges ⌘ Int. encounters
Development					
<b>Production house</b> ⌘ Venue requirement ⌘ Region requirement ⌘ Articles (continuity) requirement			<b>Development institution</b> focusing on talent, experimentation, exploration, and innovation	<b>Presentation institution</b> ⌘ Venue requirement ⌘ Region requirement ⌘ Articles (continuity) requirement	<b>Development institution</b> focusing on talent, experimentation, exploration, and innovation
<b>Post-graduate institution</b> ⌘ After completing professional arts education programme ⌘ Strict selection criteria ⌘ International scope			<b>Post-graduate institution</b> ⌘ After completing professional arts education programme ⌘ Strict selection criteria ⌘ Int. scope	<b>Post-graduate institution</b> ⌘ After completing professional arts education programme ⌘ Strict selection criteria ⌘ Int. scope	
Support					
1 sector institute		2 sector institutes	1 sector institute	No sector institute Only existing supporting institutions	1 sector institute



The table below indicates how the various sectors will implement the various functions. Institutions that meet the requirements mentioned may submit an application for

funding within the basic infrastructure. Institutions may submit applications for multiple disciplines. Institutions eligible for continuous funding are not included in the table.

Creative/non-performing arts			Heritage		Non-sector		
New media	Film	Literature, Media Libraries	General heritage	Museums	Amateur art and cultural education	Inter-cultural	International
Maintenance							
			Not applicable		Not applicable		
International platform							
<b>Specialist festival</b> ⌘ Int. programming ⌘ Int. exchanges ⌘ Int. encounters	<b>Specialist festival</b> ⌘ Int. programming ⌘ Int. exchanges ⌘ Int. encounters	<b>Specialist festival</b> ⌘ Int. programming ⌘ Int. exchanges ⌘ Int. encounters	Not applicable		Not applicable		
Development							
<b>Development institution,</b> focusing on talent, experimentation, exploration, and innovation	<b>Development institution,</b> focusing on talent, experimentation, exploration, and innovation	<b>Development institution,</b> focusing on talent, experimentation, exploration, and innovation	<b>Development institution,</b> focusing on talent, experimentation, exploration, and innovation		<b>Development institution,</b> focusing on talent, experimentation, exploration, and innovation	<b>Development institution,</b> focusing on talent, experimentation, exploration, and innovation	Not applicable
	<b>Post-graduate institution</b> ⌘ After completing professional arts education programme ⌘ Strict selection criteria ⌘ Int. scope	Not applicable	Not applicable		Not applicable		
Support							
<b>1 sector institute</b>	<b>1 sector institute</b>	<b>1 sector institute</b> libraries  Literature: only existing supporting institutions	<b>1 sector institute</b>		<b>1 sector institute</b> amateur arts  Otherwise, only existing supporting institutions	<b>No sector institutes</b> Only existing supporting institutions	<b>1 cross-sector institute</b>

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**It is precisely by encouraging as many people as possible to participate in cultural life that we can create scope for excellence and innovation. Lofty peaks need a broad base.**