

Country profile

The Netherlands

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THE NETHERLANDS¹

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1. Cultural policy system

1.1 Objectives, main features and background

Objectives: Dutch cultural policy is based on the premise that the state should distance itself from judgements regarding the value of art. Artistic development has therefore largely been the result of the initiatives of private citizens and a large number of foundations dedicated to culture. Over the years, the government has gradually assumed the role of a moderator of cultural activities, apart from being the largest patron of public art and culture.

By law, the Minister of Education, Culture and Science is responsible for creating conditions conducive to maintaining, developing and disseminating (both socially and geographically) cultural expression. Dutch cultural policy is reformulated every four years, but there is a high degree of continuity in practice. Internationalisation, participation, education, innovation, talent development, entrepreneurship and the preservation of cultural heritage have been priority areas. From 2011 onwards, the main focal points shifted to participation, entrepreneurship and philanthropy. In her plans for the period 2021-2024, current Minister of Education, Culture and Science Ingrid van Engelshoven prioritises fair pay in the cultural sector, accessibility of culture for as wide a variety of Dutch inhabitants as possible, cooperation between the different tiers of government and a broad range of cultural offerings to reflect the different preferences that exist in both society and the cultural field itself.

Besides cultural policy, the central government also develops policy concerning media affairs. Dutch media operate on the basis of freedom of speech and independence. The government is not allowed to interfere in media. The Dutch government sees it as its responsibility to provide a good climate for media pluralism and access to free, pluralistic, independent and reliable information of high quality. For that purpose, the government enables an independent representative public broadcasting system with the obligation to offer high-quality, varied and balanced content. The principles governing the organisation, funding and tasks of these public broadcasters are laid down in the *Media Act* (2008) (see chapters 2.5.3 and 3.5.3).

Main features: According to the *Cultural Policy Act* (*Wet op het specifiek cultuurbeleid*, 1993), the Minister of Education, Culture and Science is obliged to present a policy memorandum every four years. These policy plans review the past policy cycle, name developments that impact the execution of cultural policy and give the guidelines for cultural policy in the years to come. Thus, in these memoranda, a plan is laid down with regard to public spending on the cultural sector as a whole for a four-year period, providing a number of cultural institutions with a relatively secure basis for management and planning in the knowledge that they have sufficient financial support. The responsibilities that are assigned to the Minister of Education, Culture and Science, are mainly found in providing conditions for the preservation, development and social and geographical distribution of cultural expressions of national significance. To do so, the Minister should follow the principles of excellence and diversity (in disciplines).²

In order to provide a structure for a supply of high-quality art and culture, a national basic infrastructure (BIS) is determined every four years, listing the cultural institutions that are to receive direct state subsidy. The Dutch Council for Culture provides the government with recommendations for this BIS. Because the number of institutions applying for state funding increased substantially after 1997, the Ministry of Education, Culture and Science established a

² Meerkerk, E. van and Q.L. van den Hoogen (eds.). 2018. *Cultural Policy in the Polder: 25 Years Dutch Cultural Policy Act*. Amsterdam: Amsterdam University Press: 19.

number of public cultural funds in 2006 in order for them to distribute means to cultural institutions and artists based on their specific criteria (for a full list of these funds, see chapter 7.2.2).

After an amendment made to the *Cultural Policy Act* in 2009, smaller cultural institutions and companies had to submit their subsidy requests directly to the public cultural funds (see chapter 7.1). With that, the responsibility of these funds increased; besides granting project-based subsidies, they can also allocate structural two and four year-subsidies. In addition to these subsidies, provinces and municipalities also award grants (see chapters 1.2.3 and 1.2.4).

For the policy programmes the central government implements in collaboration with other ministries and public institutions, for instance in relation to education and philanthropy, please see chapter 1.2.6.

Background: The arts and culture were introduced into the governmental portfolio in 1918, with the formation of the Ministry of Education, Arts and Science (then: OKW). There has been a department for arts and culture ever since, with a minister and/or a state secretary responsible for the cultural portfolio. An overview of the most important developments:

1930: The start of the implementation of policy regarding the media. With a resolution on broadcasting time, plans for a single national broadcasting company were abandoned in favour of a system that reflected the 'pillarised' Dutch society.

Until the 1970s: Dutch society was characterised by 'pillarisation' (*verzuiling*). Different social groups, or "pillars" – liberals, socialists, Catholics, Protestants – expressed their ideology via their own specialised newspapers, broadcasting channels and amateur art organisations. Pillarisation had a major influence on the media system. Its impact is still visible in public broadcasting today (see chapter 2.5.3).

1945-1960: Post-war, the government extended its financial support to new areas such as film, theatre and literature; a gesture intended to repair the disrupted relationship between the artist and society. At that time, it was generally assumed that state aid to art and culture should be temporary. In the early 1950s, the Dutch Arts Council (now Council for Culture) was established.

1960-1970: The influence of the ideological pillars decreased in Dutch society, while the importance of diversity in artistic expression grew. Subsidies were given based on a new criterion: artistic quality. The goal was to achieve a nationwide infrastructure to support a cultural supply of a standardized quality. Support of the arts and culture became more structural and municipalities were involved in building local facilities.

1970s-1980: Cultural policy became increasingly important in the government's welfare policy. The benefits and relevance of culture to society as a whole was recognised as a priority, notably in terms of cultural participation and access to all.

1980-1990: Due to the economic stagnation of the early 1980s, budget cuts were made and cultural institutions were stimulated to reduce their dependence on subsidies. In 1988 the systematic (four year) Arts Plan was adopted, in which the Council for Culture assesses the quality of the institutes that receive direct state funding.

1990-2000: Cultural organisations were privatised and encouraged to become more independent and increase their focus on their markets and audiences. They were particularly stimulated to cater to a younger audience as well as to the increasing population of ethnic minorities. The *Cultural Policy Act* of 1993 (*Wet op het Specifiek Cultuurbeleid*) bound itself to the renewal of the

cultural policy plan every four years.

2000-2010: In 2003, State Secretary Medy van der Laan (Liberal Democrats) called upon cultural institutions to become more financially responsible. From 2006 onward, smaller cultural institutions and companies had to direct their subsidy requests to the public cultural funds (see chapter 7.1). Minister of Culture Ronald Plasterk (2007-2010, Social Democrats) switched the main focal point to participation and better facilities for and guidance of outstanding talent. The economic crisis of 2008 brought an end to the relatively long period of gradual growth in the state budget for culture and media.

2010-present: The coalition agreement of the Rutte I Cabinet (2010-2012) determined the outlines for subsequent budget cuts. Media affairs were separated from the cultural portfolio. In June 2013, Minister Jet Bussemaker (Social Democrats) revealed her vision for culture in the policy letter *Culture moves (Cultuur beweegt: de betekenis van cultuur in een veranderende samenleving)*, which stresses the social value of culture and creativity in a changing society. Her 2015 letter *Space for Culture (Ruimte voor cultuur)* contained the principles for cultural policy in the period 2017-2020.

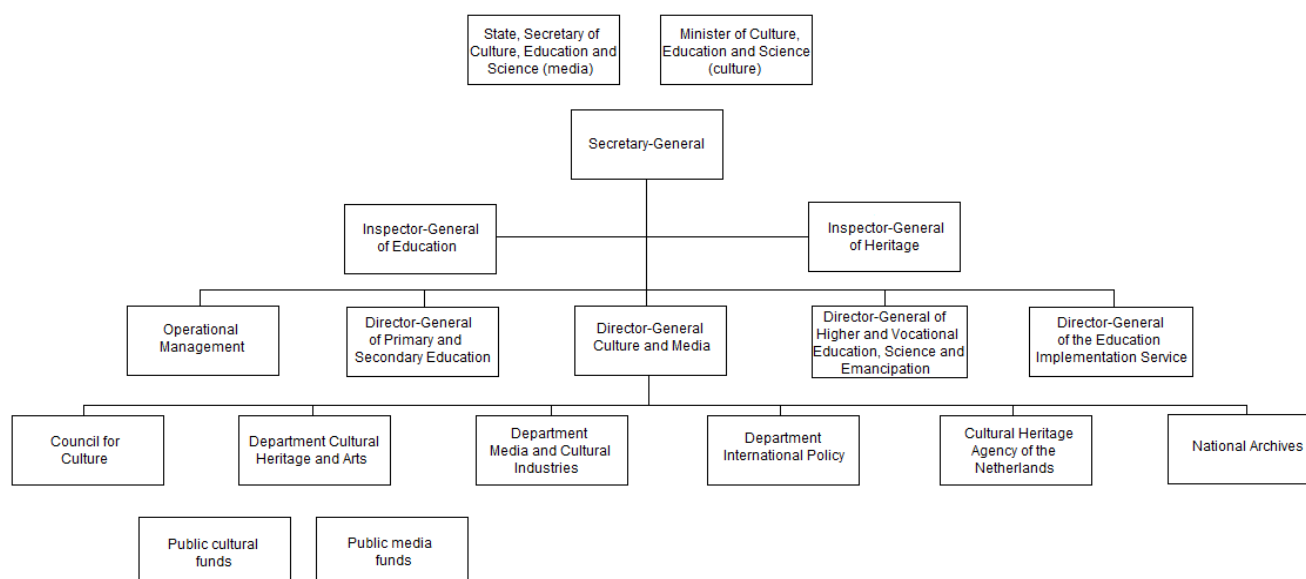
In May 2016, a policy framework on international cultural policy was published by the Ministries of Education, Culture and Science and of Foreign Affairs (see chapter 1.2.6). Followed by *Besluiten culturele basisinfrastructuur periode 2017-2020 (Decisions on the Cultural Infrastructure)* in September. That document explained the division of subsidies among the institutions in the national infrastructure for the period 2017-2020. In total, 88 cultural institutions and 6 funds receive an amount of EUR 379.91 million per year. EUR 10 million extra is spent in the national basic infrastructure, including on the six cultural funds. This amount mainly benefits the development of talent, cultural education and public outreach, especially in the regions (see chapter 1.2.2, 1.2.3, 1.2.4 and 2.1).

Since October 2017, Ingrid van Engelshoven (Liberal Democrats) has been the Minister of Education, Culture and Science, which makes her responsible for culture, as well as higher education, science and emancipation. Arie Slob (Christian Democrats) is Minister for the Media (in addition to primary and secondary education and archives; see the coalition agreement *Confidence in the Future*, chapters 1.5 (culture) and 1.7 (media)).

In her 2018 letter *Cultuur in een open samenleving (Culture in an open society)*, Minister Van Engelshoven sets out her cultural agenda. Her priorities are: encouraging openness and curiosity from a young age onward as well as the development of new culture and –makers and a strong and inspiring cultural environment (in relation to heritage, the creative industries and international cultural policy). The current Rutte III government is structurally investing an additional EUR 80 million in culture and historic-democratic awareness with an additional one-time investment of EUR 325 million in heritage.

1.2 Domestic governance system

1.2.1 Organisational organogram



1.2.2 National authorities

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

The central government has the task of creating conditions in which the other levels of government and the cultural organisations can function best. The cultural policy memorandum that the Ministry of Education, Culture and Science formulates every four years, also includes the distribution of certain subsidies to provinces and municipalities.

In preparing and fixing regulations, laws and cultural policy programmes, the central government takes an important position and often sets the tone. However, it covers only one-third of all expenses related to art and culture and must therefore often deliberate with regional and local governments and motivate them to get behind a shared policy agenda. The main role of central government, through the Ministry of Education, Culture and Science is to take responsibility for the availability of high quality subsidised arts, cultural institutes and companies. The central government therefore subsidises organisations that host collections or performances of (inter)national importance, such as museums, symphonic orchestras, opera, theatre and dance companies, among others.

The central government is also responsible for the national digital library, national monuments and the national public broadcasting system. Another important task is the drafting of laws concerning cultural and media-related issues. Examples of these laws are the *Copyright Act (1912)*, the *Media Act (2008)* and the *Fixed Book Prices Act* (see chapter 4.2 for an overview of the legislation on culture).

Council for Culture

Because it is a basic principle of the Dutch government to remain neutral in assessing arts issues, it leaves decision-making about the arts mainly to various committees of independent experts. The Council for Culture is the most important body to advise the government on the principles and implementation of policy plans.

National basic infrastructure

The cultural institutions and the cultural funds directly supported by the central governmental through the Ministry of Education, Culture and Science, are part of the so-called 'national basic infrastructure' (BIS). This infrastructure consists of the institutions and funds that are selected to receive subsidy from the central government on a quadrennial basis. The Council for Culture acts as the government's advisory body with regard to the BIS.

In the latest *Recommendations for the national basic infrastructure (Advies culturele basisinfrastructuur 2017-2020)*, the Council for Culture qualified 88 cultural institutions and six public cultural funds for the current four-year state subsidy. In April 2019, the Council published its recommendations for the national basic infrastructure 2021-2024 (*Cultuur dichtbij, dicht bij Cultuur*), on which the Minister of Education, Culture and Science Ingrid van Engelshoven will base her cultural policy memorandum for the coming four year

1.2.3 Regional authorities

In the Netherlands, provinces as well as municipalities are responsible for the implementation of their own cultural policies. The central government is responsible for the financial and the legislative framework, while the provinces take responsibility for regional distribution and the maintenance of institutions beyond municipal borders. They are also responsible for the accessibility of arts education facilities in the provincial regions. Because they oversee the cultural interactions between their level and the municipalities, they view themselves as the 'broker' in between (as summarised by the Association of Provinces of the Netherlands (IPO) in their 2005 pamphlet *Choices in Cultural Policy*).

According to the IPO, their provincial tier is the most flexible when it comes to allocating funds and appointing instruments, as opposed to the central government and the municipalities which mostly anchor their investments in national funds, cultural institutions and local facilities. When it comes to providing subsidies, Dutch provinces supply means to cultural initiatives that move beyond regional interest, as they actively support the promotion of regional cultural identities at an (inter)national level. Provinces also monitor the connection of culture to other policy fields, such as spatial planning, the cultural and creative industry and social policies. For regional broadcasting policy, see chapter 2.5.3.

Framework

The framework for policy coordination between the three government tiers is laid down in the *General Framework for Intergovernmental Relations with Respect to Culture* (2012). The framework includes joint principles concerning cultural heritage and cultural education and is based upon consultation between the umbrella organisation for the provinces, the Association of Provinces of the Netherlands (*Interprovinciaal Overleg, IPO*), the umbrella organisation for the municipalities (the Association of Netherlands Municipalities, or Vereniging van Nederlandse Gemeenten, VNG) and the central government.

The framework includes policy priorities and the distribution of finances over the cultural sectors, funds and programmes. It forms the basis for the development of the cultural covenants between the partners involved and elaborates on the division of tasks between the three governmental tiers. All matters that deal with linking central government policy to the policies of the provinces and municipalities are discussed on an annual basis.

In recent years, the Dutch government has been focused on decentralising its tasks by funding cultural amenities spread across the western, northern, eastern, southern and central regions, as well as those in the cities of Amsterdam, Rotterdam and The Hague. In the near future, the focus will be on intensifying the cultural policy cooperation between central government and other levels of government, in particular the nine main cultural centres (the G9; Amsterdam, Arnhem, Eindhoven, Enschede, Groningen, Maastricht, Rotterdam, The Hague and Utrecht).

National and regional synchronisation

Late 2017, the Council for Culture advised Minister Van Engelshoven to add a third cultural policy component to the national basic infrastructure and the cultural funds: the RIS (regional cultural infrastructure). In reaction to this, Minister Van Engelshoven published the letter *Culture in an open society* in 2018, in which she asked the Dutch provinces, municipalities and regional institutions to collaborate on the creation of regional cultural profiles consisting of an overview of the 'basis, chain and top' cultural suppliers that enhance the region's identity. With these profiles, the basic cultural infrastructure can better take into account the composition and the needs of the population, regional identity and the local climate for the makers and artists in the various disciplines: *Cultuurbeleid 2021-2024 Stedelijke en regionale profielen* (Cultural policy 2021-2024 Urban and regional profiles). These profiles were to include a SWOT-analysis of the regional cultural ecosystem as well as suggestions for programmes and funding. The regional profiles were submitted to the Ministry of Education, Culture and Science late 2018 and will be assessed for the country's cultural policy priorities in the 2021-2024 period. In the *guidelines for the cultural policy in 2021-2024* (2019), Minister Van Engelshoven does not opt for constructing a RIS, but does stress the importance of a stronger cooperation and synchronisation between national and regional policy. To this purpose, she wants to expand the basic cultural infrastructure (see chapter 1.1).

1.2.4 Local authorities

Within the general (non-legal) framework for intergovernmental relations with respect to culture, the municipalities have the responsibility for accommodations for performing arts and the financial management of municipal collections.

On a practical level, they are responsible for the provision of education in the arts and the support of amateur arts, i.e.:

- Accommodating performing arts institutions, and local exponents such as theatre groups.
- Providing financial support to municipal museums, libraries, archives and music schools.
- Maintaining various venues and scheduling performances.

(See also: chapters 5 and 7.)

As is the case at the provincial level, the basis of the municipal cultural policies is outlined in the covenants and agreements made between the three governmental tiers. According to the Association of Provinces of the Netherlands (IPO), provinces stimulate the collaboration between their tier and the municipalities and help in the development of sound municipal cultural policies. The bigger cities are more able to act as equal partners in this regard, whereas smaller

municipalities mostly put the developed policies in practice. All tiers benefit from a strong municipal cultural policy, according to IPO, as this 'enables provinces to develop their middle management position'.

Municipal tasks

According to the Association of Netherlands Municipalities (*Vereniging van Nederlandse Gemeenten*), Dutch municipalities dedicate themselves to the accessibility and affordability of culture and sports. They take on a coordinating role, facilitating a broad yet coherent range of cultural activities within and outside of schools. When it comes to local broadcasters and libraries, Dutch municipalities focus on stimulating innovative governance. Dutch municipalities are also the executioners of the Heritage law (see chapter 4.2.2), that includes legislation on museums, archaeology, and monuments.

Municipal councils

In the Netherlands, municipalities are the largest providers of subsidies. Cultural funds and bodies that advise on subsidy matters exist at municipal level, like they do at provincial and national level. The Arts Councils of Amsterdam, Rotterdam and The Hague are just three of the many municipal examples that can be named in this respect.

1.2.5 Main non-governmental actors

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

Many NGOs are active in the cultural sector. Next to private art funds and private lottery organisations, larger banks like ABN AMRO and Rabobank purchase art on a regular basis for their private collections. The Dutch Municipal Bank (BNG) funds all kinds of projects, including an annual award for the municipality with the best policy on cultural heritage. It also tries to stimulate talent by rewarding young poets, musicians and other artists.

Artists are mainly organised in a labour union, the Kunstenbond (Artist's Union), which lobbies for labour conditions, collective bargaining and copyright interests. All subsidised companies and institutions are united in the advocacy association for the arts and cultural heritage, Kunsten '92. Furthermore, most sectors have a professional membership organization, aiming to represent the interests of all institutions within their specific sectors. In recent years, these organizations have taken a stronger lobbying position. The key players in this field are:

- Museums Association (Museums)
- VNPF (Association for Dutch stages and festivals dedicated to popular music)
- VSCD (Association of boards of theatres and concert halls)
- NAPK (Dutch association for producers in performing arts)
- NVBF (Dutch exhibitors associations for cinema's, arthouses and movie houses)
- VOB (Association for public libraries)
- Cultuurconnectie (Membership organisation for institutions for cultural education and amateur arts)
- Netherlands Gallery Association (Membership organisation for Dutch galleries for contemporary art)

- Federation Dutch Creative Industries (Uniting membership organizations of amongst others (interior) architects, designers and photographers)

1.2.6 Transversal co-operation

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

- Several ministries work together on ‘top sector’ policy, which was implemented nationwide in 2011. The creative industries are (next to agriculture & food, chemicals industry, energy, high tech industries, life sciences and health, horticulture, logistics and water) one of the nine top sectors. In this policy field, the Ministries of Education, Culture and Science, Foreign Affairs and Economic Affairs cooperate together. The aim is to increase the added value of the creative industries (encompassing dance, pop, broadcasting, printed and other media, design – including fashion and gaming –, architecture, urban development, landscape architecture and e-culture) to society and the economy (see chapter 3.5).
- The Ministries of Security and Justice, Finance and Education, Culture and Science initiated a *Gift Inheritance Tax Act (Geefwet)* to stimulate philanthropy, including a cultural multiplier for gifts to culture, by making it fiscally more attractive (see chapter 4.1.4).
- The Ministry of Security and Justice is responsible for copyright legislation. The *Copyright Act* (1912) and the *Neighbouring Rights Act* protect literary, scientific and artistic works, and the creative achievements of artists. The Ministry of Justice implements the acts (see chapter 4.1.6).
- The Ministry of Interior and Kingdom Relations has established a subsidy scheme which aims to allocate a certain percentage of the construction costs of government projects to be spent on works of art (see chapter 4.2.4).
- The Ministry of Infrastructure and Environment cooperates with the Ministry of Education, Culture and Science on cultural heritage and spatial planning. Together, the ministries formulated the 2011 policy letter *Character in focus: vision for heritage in spatial planning (Kiezen voor Karakter)*. With this letter, they aim to stimulate and improve the modernisation of monumental care and its incorporation in spatial planning (see chapter 3.1 and chapter 4.2.2). The government wants to ensure that heritage management not only takes account of the monument itself, but also its setting and the area around it. Local authority zoning plans must reflect the cultural heritage present in the area. Linked to this are the efforts of the Ministry of Interior and Kingdom Relations to create a new *Surroundings Act (Omgevingswet)*, compelling municipalities to form a vision that combines all long-term policies affecting the physical living environment.
- Since 1997, the Ministry of Foreign Affairs and the Ministry of Education, Culture and Science share the responsibility for international cultural relations, one of the priorities of Dutch cultural policy. The Ministry of Foreign Affairs is responsible for cultural attachés in embassies, representing Dutch culture abroad, activities carried out within the Council of Europe and UNESCO, and for the geographically strategic regions. The Ministry of Education, Culture and Science takes responsibility for cultural policy and the funding of BIS institutions with international potential. There is also cooperation in a programme on internationalisation of the creative industries and the performing arts. Both ministries

support the organisation DutchCulture. This centre for international cooperation supports the implementation of Dutch international cultural policy and contributes to the foreign agenda and cultural image of the Netherlands.

- The Board of State Advisors (*College van Rijksadviseurs*) advises the cabinet on matters concerning quality of environment. Recently, they launched Panorama Netherlands: a perspective on the future of the spatial design of the Dutch environment, combining issues such as climate change, architecture and housing, renewable energy, population ageing etcetera.

1.3 Cultural institutions

1.3.1 Overview of cultural institutions

In accordance with the *Cultural Policy Act* (1993), the Dutch government guarantees a financial contribution to a selection of cultural institutions and six public funds (see chapter 1.1). These cultural institutions form the so-called national basic infrastructure (BIS) and can be seen as the organisations that ensure the supply and development of high quality cultural output. Especially the museums in the BIS are often former state owned museums that were privatized in the last decades of the 20th century in possession of state collection and therefore sure of their position in the BIS. Since the implementation of the *Heritage Act* in 2015, the preservation of the state collection is ensured and no longer plays a role in selecting museums for the BIS (see chapters 3.1 and 4.2.2). In the guidelines for the cultural policy in 2021-2024 (2019), Minister Van Engelshoven expresses her desire to follow the advice of the Council for Culture to include the public activities of those museums in the *Heritage Act* as well.

Institutions that originated from one of the levels of government, often remain strongly tied to the government they originated from, for instance because (parts of) their collection or the building they reside in is still government owned. On the provincial and municipal level, not all cultural institutions are privatized. Provincial institutions are particularly focusing on cultural education and participation. Several of these institutions joined forces in the Council of Twelve.

Since 2011, cultural institutions were urged by the state government to increase their self-generated revenue and show more entrepreneurship if they wanted to get funded. Since then, several institutions disappeared due to corresponding budget cuts. Especially the museums have proven themselves capable of expanding their own income. However, this focus on entrepreneurship has caused the diminished number of institutions to produce more output, causing negative effects on, amongst others, the cultural labour market and budgets for maintaining archival activities and the care for collections.

Numbers on the solely private institutions are scarcely available. This availability at the moment is not proficient for providing a clear view of the ratio between public and private institutions.

1.3.2 Data on selected public and private cultural institutions

Table 1: Cultural institutions, by sector and domain (oftentimes no clear distinction between the amount of public and private institutions could be made, so the number is given in the sector that is prevalent).

Domain	Cultural institutions (subdomains)	Public sector		Private sector	
		Number (year)	Trend last 5 years (ln %)	Number (year)	Trend last 5 years (ln %)
Cultural heritage (1)	Cultural heritage sites (recognised) (1*)	454 (2012) 482 (2017)	+6,2%		
	Archaeological sites	1433 (2012) 1457 (2017)	+1,7%		
Museums (2)	Museum institutions	799 (2013) 697 (2017)	(2*)		
Archives (3)	Archive institutions	155 (2012) 140 (2017)	-9,7%		
Visual arts (4)	Public art galleries / exhibition halls	75 (2014) 85 (2018)	+13,3%		
Performing arts	Scenic and stable spaces for theatre (5)	530 (2012) 546 (2017*)	+3%		
	Concert houses	(5*)			
	Total number organisations in performing arts (5)	345 (2012) 333 (2017*)	-3,5%		
	Theatre companies	(5*)			
	Dance and ballet companies	(5*)			
	Symphonic orchestras	10 (6)			
Libraries (3)	Public Libraries	175 (2012) 170 (2017)	-2,9%		
Audiovisual	Cinemas/movie theatres (7)			139 (2012) 152 (2017)	+9,4%
	Broadcasting organisations (8)	6 (2018)		12 (2018)	
Interdisciplinary	Socio-cultural centres / cultural houses (9)	154 (2012) 121 (2017)	-21,4%		
Other (please explain)	Obviously, these numbers do not represent all the available institutions and venues. In a more informal infrastructure, cultural capacity is much broader (10)				

Source: (1) [Heritage Monitor](#), (1*) UNESCO world heritage sites plus designated conservation areas; (2) [Statistics Netherlands](#), (2*) the museum definition that was used, changed in 2015, which had an effect on the population used for these figures; (3) [Statistics Netherlands](#); (4) [De Zaak Nu](#), this is an approximation; (5) [Statistic Netherlands](#), (5*) no differentiation can be made in the background of companies and organisations within the performing arts (theatre, music,

dance, etc.), this is only possible in the amount of performances; (6) these are the major symphonic orchestras which applied for funding in the BIS in 2016, so it's an approximation (7) NVBF; (8) for public: these are the broadcasting associations that are acknowledged for public broadcasting: Ministry of Education, Culture and Science; for commercial: the number of organisations behind the different television stations, Stichting Kijkonderzoek; (9) SCP; (10) see for instance Lelieveldt and Boele (2018).

Notes: NA: not available
* provisional data

1.3.3 Public cultural institutions: trends and strategies

In accordance with the *Cultural Policy Act* (1993), the Dutch government guarantees a financial contribution to a wide and varied range of cultural institutions and programmes. The cultural institutions directly funded by the state government, collectively form the so-called national basic infrastructure (BIS). Traditionally, the composition of the BIS does not alter very much from the one policy period to another. However, some changes did recently occur that are closely linked to ideas that concern the functioning of arts and culture.

In the aftermath of the financial crisis, governmental budget cuts and rapid shifts in political views regarding subsidised art and culture, resulted in a strong decrease in the number of institutions that are incorporated in the BIS. In the period 2009-2012, 172 cultural institutions and seven public funds were part of the BIS. In the period 2017-2020, this number fell to 88 cultural institutions and six public funds. This increased a problematic side of the BIS that has been expressed by institutions that are not part of it: the somewhat rigid character that strongly favours the more canonical arts. In its recent series of advice reports that lead up to the next policy period (2021-2024), the Council for Culture has addressed this issue by stating that a wider variety of art forms should be eligible for structural funding by the government. An important part of this argument is that through this, arts and culture would better reflect the Dutch society.

This societal argument has also come into effect in the *Library Act (Wet stelsel openbare bibliotheekvoorzieningen)* of 2015. This new act stressed the role and responsibility libraries have in making available knowledge and information, development and education, advancement of readership, organising meetings and debate and coming into contact with arts and culture. The effect of this act has been that libraries have been organising a growing amount of courses and events. This all corresponds with direct policy choices by the then Minister of Culture Jet Bussemaker following the presentation of her vision letter *Cultuur beweegt: De betekenis van cultuur in een veranderende samenleving (Culture moves: the meaning of culture in a changing society)* (see chapter 2.1).

Next to legitimising cultural institutions by stronger links to the societal dimension, the first two Rutte administrations have also strongly emphasised cultural entrepreneurship. In tandem with budget cuts, cultural institutions were faced with strong incentives to increase their corporate income. This resulted in a clear image showing that not every sector is as well-equipped for accessing a large amount of funds next to subsidies. Museums, especially the bigger ones, were particularly successful in this respect, whereas the art platforms for contemporary art and libraries are examples of institutions that generally proved not as successful.

Furthermore, the central government, the provinces and the municipalities are cooperating in the development of a digital infrastructure for national and local archives. The National Archive is the archive of central government. Together with the archives of the larger municipalities, the National Archive is working on the development of a so-called e-Depot. The National Archive aims to make digital archives permanently accessible for citizens (see chapter 3.2).

1.4 International cooperation

1.4.1 Public actors and cultural diplomacy

The Netherlands' international cultural policy contributes to the quality and international visibility of the Dutch cultural sector. At the same time, the policy furthers the objectives of Dutch foreign policy, and is used for cultural diplomacy. It is a joint policy of the Ministries of Education, Culture and Science, Foreign Affairs, and Foreign Trade and Development Cooperation. The government maintains an infrastructure of institutions that stimulate and facilitate exchange, presentation and cooperation, such as embassies, funds and supporting institutions. Within this infrastructure, DutchCulture functions as a centre for international cooperation and has a coordinating, advisory and informative role. The Dutch diplomatic posts, of the 17 countries that are the specific focus of the current international cultural policy, have a central role in implementing the policy. Together with the Dutch public funds for culture and several institutions that work in international cultural cooperation, they implement multiyear strategies. The country specific strategies can be found on the website of DutchCulture.

On provincial and municipal level, there is also support for international cultural cooperation. For example, the policy plans of the Amsterdam Metropolitan Area and the united cities of Noord-Brabant include a paragraph on international cooperation. Leeuwarden – Fryslân European Cultural Capital 2018 stimulated international cooperation as well.

The Netherlands does not have an own publicly mandated cultural agency outside its borders. Instead, the cultural departments of the Dutch embassies and consulates fulfil this role. DutchCulture supports the cultural attachés at the diplomatic posts abroad. The diplomatic posts and the agencies meet each other in EUNIC clusters. DutchCulture coordinates the EUNIC cluster in the Netherlands.

The international cultural policy has a system of focus countries. Through this selection, time and means are allocated to intensify the cultural cooperation with this country and build a sustainable network and knowledge exchange. The six Dutch public funds for culture offer subsidies for international activities. There are co-production agreements for film with many countries, among others Canada and China. The Netherlands has a memorandum of understanding on cultural cooperation with several countries, for example China. To improve the (international) mobility of collections, there is a loans indemnity subsidy scheme.

The Netherlands actively participates in diverse programs of the European Union like Erasmus+ and Creative Europe. The Dutch Cultural Participation Fund offers subsidies for trans-national exchange and the National Institute for Cultural Education and Amateur Arts participates in international networks.

The 2013-2016 period was characterised by a focus on the expansion of cultural markets and on economic benefits. For the period 2017-2020, there is a broader view on art and international cultural cooperation, which has led to a focus on the intrinsic and social value of culture, next to the economic value. Still, the purpose of international cultural policy is to strengthen the Dutch cultural sector. At the same time, there is also the goal to create more room for the arts to contribute to a safe, just, future-proof world and to use culture effectively as a tool of modern diplomacy. The current Minister of Education, Culture and Science has increased the budget for international cultural cooperation in 2018 with EU 2 million per year.

1.4.2 European / international actors and programmes

The Netherlands participates in multilateral cultural relationships through its membership of, for example, the Council of Europe and the United Nations (UNESCO).

Council of Europe

The Council of Europe's vision, that freedom of expression is paramount as a fundamental right, plays an important role in Dutch media policy. Since the start of the programme in 1988, the Netherlands participates in Eurimages, the Council of Europe Fund for the co- production, distribution and exhibition of European cinematographic works. The Netherlands also participates in the European Audiovisual Observatory. The observatory's task is to improve the transfer of, and access to, information on the four areas of film, television, video/DVD and new media. The Netherlands also participates in the Heritage Open Days that take place in the 50 member countries of the European Cultural Convention. The Netherlands has ratified the Granada Convention, the Valletta Convention and the European Landscape Convention. These conventions form the backbone of the Dutch care for (archaeological) monuments and cultural landscape in its environment.

European Union

The Netherlands currently takes part in the Creative Europe Programme of the European Union (2014-2020) and will also take part in the period 2021-2027. The Dutch Creative Europe Desk, part of DutchCulture, is responsible for promoting and facilitating participation in Creative Europe. It offers advice for organisations that want to apply for the programme. Furthermore, the Dutch Creative Europe Desk takes a leading role in developing new programmes within the Creative Europe scheme for the next period like Music Moves Europe.

UNESCO

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

The National Cultural Heritage Agency is in charge of implementing the World Heritage Convention in the Netherlands. The Dutch World Heritage sites are united in the Foundation World Heritage Netherlands and the foundation's primary goal is to increase the visibility of the Dutch World Heritage sites and to create a platform for exchanging knowledge and experiences.

The Dutch National Commission for UNESCO was established in 1947 and is part of a worldwide network of nearly 200 commissions. Its primary objective is to increase the overall visibility of UNESCO in the Netherlands, to raise awareness about the mission of the organisation and to advise the Dutch government on the implementation of the UNESCO Conventions. It is also partner in various capacity building programs, such as the program for World Heritage site managers. In 2015 and 2018, it (co)organised the international ICCROM training First Aid to Cultural Heritage in Times of Armed Conflict.

In 2009, the Netherlands ratified the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transport of Ownership of Cultural Property. The Information and Heritage Inspectorate cooperates with both customs and police to fight illicit traffic

in cultural goods. With regards to stolen cultural goods, the Dutch police works with the Interpol network, especially using the [database of stolen works of arts](#).

The 1954 UNESCO Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict guarantees the protection of cultural property in the event of armed conflict. The Netherlands played an important part in the establishment of this convention. It was drafted in 1954 in the Peace Palace in The Hague, after which it was ratified immediately by the Dutch government. The same happened in 1999, when a second protocol was added to the convention.

In order to protect the intangible heritage, UNESCO drafted the Convention for the Safeguarding of Intangible Cultural Heritage (ICH) in 2003. The Netherlands ratified the Convention in 2012. The Dutch Centre for Intangible Cultural Heritage (*Kenniscentrum Immaterieel Erfgoed Nederland*), funded by the Ministry of Education, Culture and Science, coordinates the national inventory of the Dutch intangible heritage based on nominations drawn up by communities that safeguard this heritage. In 2017, the craft of the miller operating windmills and watermills was the first Dutch inscription on the Representative List of Intangible Cultural Heritage of Humanity. In June 2018, the Netherlands was selected to be a member of the Intergovernmental Committee of the UNESCO Convention on the Protection of Intangible Heritage, for a period of four years.

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

The Netherlands currently has 16 registrations in UNESCO's [Memory of the World Register](#), for example the *The Diary of Anne Frank*, the VOC/WIC archives and the 1944 documentary on the Dutch transit camp Westerbork.

The Netherlands is also part of the trans-national organisation the [Dutch Language Union](#) (see chapters 2.5.4 and 4.1.8) and the International Federation of Arts Councils and Culture Agencies ([IFACCA](#)).

1.4.3 NGO's and direct professional cooperation

There are several international networks in which the Netherlands plays a role, such as [IETM](#) and [On the Move](#). The Ministries of Education, Culture and Science and Foreign Affairs do not support these networks directly. Instead, the national cultural funds and cross-disciplinary institutions funded by the Ministries take part in these networks where they deem necessary.

The Netherlands takes part in the European network of Mobility Info Points. The Mobility InfoPoints deliver advice to artists on international cultural mobility. [The Dutch Mobility Info Point](#) is part of DutchCulture and collaborates with other European Mobility Info Points and the European Union to set standards for the type of support a Mobility Info Point can deliver.

The Netherlands supports a variety of international cooperation projects through its embassies and consulates in the focus countries (see chapter 1.4.1). Also, international projects are supported by the different national cultural funds. For example, the [Performing Arts Fund NL](#) has a budget of EUR 487 500 available to fund international collaboration projects in 2019. DutchCulture initiates and coordinates various interdisciplinary programmes in the partner

countries of the international cultural policy.

The Netherlands hosts different non-profit organizations that are involved in international cultural collaboration, such as the European Cultural Foundation (ECF), an independent NGO providing funds for European cultural projects.

2. Current cultural affairs

2.1 Key developments

Societal features

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

Essential to the recent cultural policy approach is a balance between the intrinsic value of culture and the instrumental benefits for social and economic processes. Dynamic developments in society presuppose the powerful contribution of museums, music, theatre and other cultural domains. In spring 2018, current Minister of Culture, Ingrid van Engelshoven, published a vision statement, *Culture in an open society* (*Cultuur in een open samenleving*). She outlines the following policy themes, based on the coalition agreement: culture makes curious; space for new makers and culture; an inspiring environment; culture without borders; and a strong cultural sector. According to the vision statement: creative and artistic talent will be stimulated; everybody (irrespective of age, cultural background, income, place of residence) needs access to arts and culture; there should be a broad availability of known and unknown forms of art; and there will be a safe place for art as a reflection on society and its citizens. The government will increase its focus on creators of new forms of culture instead of only providing funds for renowned companies, symphonic orchestras and museums.

The role of the artist

Important developments in choosing focal points for cultural policy, can be recognised in how artists get a stronger position in the policy's description. In the policy documents *Ruimte voor talent in het cultuurbeleid* (*Room for talent*, 2014) and *Uitwerking visie op talentontwikkeling* (*Vision on talent development*, 2014), Minister Bussemaker sets out her plans for talent development. These plans are developed further in her letter *Ruimte voor Cultuur* (*Space for Culture*, 2015). It contains the principles for cultural policy in the period 2017-2020. After the cuts in the cultural sector in 2012, instigated by Secretary of State Halbe Zijlstra (Liberals), Bussemaker's budget was increasing slightly. Over EUR 18 million was made available to artists and cultural institutions for the development of young talents, innovation and cooperation.

The increasingly precarious labour position of those working in arts and culture continues to be a theme in the policy plans of Minister Van Engelshoven. To strengthen the labour market position of artists and workers in the cultural and creative sector, the government made EUR 400 000 available in 2016. Commissioned by the Ministry, Kunsten '92 (the representative

organisation for the arts, culture and heritage sector in the Netherlands) has drawn up, in collaboration with the cultural sector, the *Labour Market Agenda for the Cultural and Creative Sector 2017 - 2023* (*Arbeidsmarktagenda culturele en creatieve sector 2017-2023*) with recommendations and proposals for the Minister. Some important points are: improve the position of freelance artists and people in other creative professions; improve the working conditions; and strengthen sector-wide cooperation in order to conduct a social dialogue and to respond to the changes in the labour market. A special group of representatives of the arts and culture sector deals with the distribution of funds (see also chapter 2.3).

Regional harmonisation

Another important development in current cultural policy is the harmonisation of cultural policy efforts between the different government tiers. The central government, the Council for Culture and the regional authorities are keen to increase coordination and cooperation between the various administrative levels. The municipalities and provinces emphasised the need to cooperate more and to have a closer look at the function and qualities of cultural institutions in the region. In cooperation with provinces, municipalities and the cultural sector, an inventory was made of what is needed for culture and the associated resources.³

In June 2018, the Minister invited the municipalities and provinces to draw up profiles, together with the cultural sector, setting out their vision on culture and arts in the region (see chapter 1.2.3).

2.2 Cultural rights and ethics

The Dutch constitution protects the freedom of speech and states that the central government is obliged to create adequate conditions for the cultural development of all citizens (see chapter 4.1.1). In the coalition agreement for 2017-2021 (*Confidence in the Future*), the current Dutch government stresses the importance of accessibility to the arts and culture: “[...] not just for those living in major cities, but throughout the country.” This widespread accessibility should be stimulated by an improved coordination between authorities on the national, provincial and local level.

The *Cultural Policy Act* (1993) states that the Minister of Culture is responsible for preserving, developing and disseminating cultural expressions (see chapter 1.1). In the policy letter *Culture in an Open Society* (March 12th 2018), Minister Ingrid van Engelshoven sets the cultural agenda for 2017-2021. Because every citizen has the right to cultural engagement (which is seen as an essential aspect of good citizenship), she formulates the following objectives in order to make culture more accessible:

- The Ministry of Education, Culture and Science will stimulate cultural engagement at a young age with additional resources for primary schools in order to visit museums and cultural heritage.
- The digital accessibility of heritage, archives and collections will be supported with extra investments.

³ The December 2017 letter from the organisation *Interprovinciaal Overleg* (Interprovincial Consultation) with recommendations for the Minister can be found here: [Bouwstenen voor cultuurbeleid vanaf 2021](#) [*Building blocks for cultural policy from 2021*].

- To reach a more diverse audience, and with that enlarge the cultural engagement of the Dutch citizens in general, pluriformity within the cultural field should be stimulated. There will be more attention for new generations and other art forms than solely the traditional.

There have been various national debates regarding the limits of the freedom of expression in the Netherlands. For example, the children's feast of Saint Nicholas (*Sinterklaas*) generates an ongoing social discussion on the controversial figure of Black Pete (*Zwarte Piet*). According to the opponents, Black Pete is a racial stereotype in the tradition of black facing and should be altered, while the proponents want to maintain this Dutch cultural tradition as it is. In 2016, the Dutch Ombudsman for Children concluded that the traditional figure of Black Pete can contribute to bullying, social exclusion or discrimination, which is in violation with the Convention on the Rights of the Child. Although the Dutch government does not interfere in the discussion surrounding Black Pete, the Party for Freedom (PVV) – a right-wing populist party in the current opposition – unsuccessfully tried to legally protect the traditional Black Pete.

The leader of the PVV, Geert Wilders, also sparked a national debate regarding the (limits of) freedom of speech when he advocated for 'less Moroccans' in the Netherlands during a campaign meeting in 2014. A total of 6 400 Dutch citizens pressed charges against Wilders because they felt hurt or discriminated against. Wilders was prosecuted and found guilty of group insult and inciting discrimination, but the court decided not to impose a punishment.

Besides the national government and the Ombudsman, the Netherlands Institute for Social Research (SCP) is another important actor in terms of (albeit implicitly) monitoring cultural rights. The SCP is an independent government agency – formally connected to the Ministry of Health, Welfare and Sport -- that conducts academic research on the social and cultural wellbeing of the Dutch citizens.

2.3 Role of artists and cultural professionals

As freedom of expression is one of the main pillars of the Dutch cultural field and society, artistic freedom is secured and not an issue in the Netherlands. However, economic and social problems regarding labour within the cultural field do exist. To strengthen the position of both artists and professionals – a position that deteriorated due to previous government cuts and labour market changes – former Minister of Education, Culture and Science Jet Bussemaker invested EUR 400 000 in the cultural and creative sector in 2016. In response to a report by the Council for Culture and the Social and Economic Council on the worrisome situation of many cultural workers (*Passie gewaardeerd*), the Minister also commissioned the sector to develop an agenda for the labour market.⁴ The resulting *Labour Market Agenda for the Cultural and Creative Sector 2017 – 2023* (*Arbeidsmarktagenda culturele en creatieve sector 2017-2023*) was published in November 2017 and formulated three main goals: structural social dialogue; strengthen the earning capacity; and improve the working conditions.

In the agenda, the sector also presented the Fair Practice Code, which is meant to be applied sector-wide. The code is based on the values of solidarity, trust, sustainability, transparency and diversity. This code offers a normative framework with guidelines for sustainable, fair and transparent employment and practices in the cultural and creative sector. Cultural organisations receive a Fair

⁴ After their first explorative report in January 2016, the Council for Culture and the Social and Economic Council published an official advice regarding the labour market of the cultural and creative sector in April 2017: *Passion Appreciated* (*Passie gewaardeerd*).

Practice Label when they meet the sustainable measures of the code. It should function as an instrument for the creative and cultural sector to improve the cultural labour market and make it future-proof.

In order to stimulate the sector, the Ministry of Education, Culture and Science will support the further development of the labour market agenda (with EUR 500 000 in both 2019 and 2020) and will play a role in the area of professional training and the development of funding guidelines. Cultural funds will receive EUR 1.95 million in both 2019 and 2020 for the continuation or development of compensation schemes (respectively the Mondriaan Fund and the Performing Arts Fund NL) and for pilots regarding specific labour market bottlenecks. To develop and professionalise the HR departments in cultural institutions regarding sustainable employability, EUR 200 000 has been made available for both 2019 and 2020. In 2019, there is a one-off contribution of EUR 1.5 million to improve the earning capacity and the sector also received a wage and price adjustment of 2.5 percent. In 2021, the start of the new subsidy period, a few trajectories will be incorporated within the conduct of business of the sector and the conditions of the subsidy policy (e.g. the Fair Practice Code).

To stimulate the mobility of artists, there are several initiatives in the Netherlands. DutchCulture, a government funded foundation that promotes Dutch culture worldwide, has a Mobility Info Point where they advise Dutch artists who want to work abroad or foreign artists that work in the Netherlands. The Mobility Info Point also participates in On The Move, the international network for cultural mobility. For the funding of their international activities, Dutch artists can apply for grants at many public funds and a few private funds. DutchCulture also publishes an overview of these funds yearly (the Cultural Mobility Funding Guide).

2.4 Digital policy and developments

In 2014, former Minister of Education, Culture and Science Jet Bussemaker launched the Digital Heritage Network. According to Bussemaker, digitisation offers a new perspective on the distribution and accessibility of culture. The Digital Heritage Network is meant to strengthen the cooperation between different heritage sectors regarding the digitisation of collections and archives.⁵ In March 2015, the Ministry of Education, Culture and Science presented the National Digital Heritage Strategy together with the Digital Heritage Network.

Bussemaker followed the advice of the Council for Culture to have sector-wide support for the digitisation function in the national basic infrastructure for culture. In 2017, the Ministry of Education, Culture and Science therefore assigned DEN, formerly known as Digital Heritage Netherlands, to broaden their scope. Since then, DEN functions as the national knowledge institute for digitalisation in the cultural sector. Together with Dutch art institutions and other stakeholders, DEN is currently developing knowledge and methods on how digital technology can support art institutions in terms of artistic creation process, education, public outreach and heritage. The knowledge and experience gained with digitisation in the heritage sector is used as an important reference.

⁵ The founders are large, national institutions (the National Library, the Netherlands Institute for Sound and Vision, the Netherlands Cultural Heritage Agency, the Humanities Cluster of the Royal Netherlands Academy of Arts and Sciences, and the National Archive) that strive to professionally preserve and manage digital data. Heritage organisations and portals (theme based, region based and domain based) are encouraged to take part in the network.

In her 2018 policy letter *Culture in an Open Society*, the current Minister of Education, Culture and Science, Van Engelshoven, stresses the importance of the accessibility of culture. Therefore, the digital accessibility of heritage, archives and collections is supported with extra investments (EUR 12 million for 2019 and 2020). The focus in government policy shifted from the digitisation of content to stimulating the use and re-use of digital content by citizens. This resulted, among others things, in extra attention for the use of digital heritage content for primary and secondary schools, and in funding possibilities for heritage institutions to stimulate access and re-use of their collection. The Digital Heritage Network is coordinating an extensive programme within the network of Dutch heritage institutions to support this focus in line with the principles of the National Strategy Digital Heritage.

In 2018, a second version of the DERA (Digital Heritage Reference Architecture) was published: [DERA 2.0](#). The DERA is a set of digital architectural principles to optimise the digital information process within the cultural domain, which is also one of the principles of the National Strategy Digital Heritage. The Ministry of Education, Culture and Science owns the DERA and the Digital Heritage Network coordinates the use of the DERA.

[Research by DEN](#) shows that museums, archives, libraries and other heritage institutions digitised 35 percent of their collections in 2017, while 46 percent still needs to be digitised. Of their metadata (or catalogue data), 74 percent is digitised and 58 percent is accessible online. In total, 43 percent of all metadata and 13 percent of all heritage objects are available online. [In the EU](#), these numbers are lower: 30 percent of all metadata and 8 percent of all heritage objects are available online for a broad audience.

A major project aimed at improving the digital accessibility of culture was [Images for the Future](#). From 2007 onwards, a total of 91 183 hours of video, 22 086 hours of film, 98 734 hours of audio and 2.5 million photos from the audiovisual sector was restored, preserved, digitised and distributed through various services. The project was completed in late 2014.

In 2016, the EYE Film Museum was granted EUR 800 000 for the digitisation of film heritage and the management and accessibility of digital heritage. From 2017 onwards, EYE receives EUR 1 million annually for digital film heritage.

The new *Libraries Act (Wet stelsel openbare bibliotheken, Wsob)* that was implemented in January 2015 introduced the creation of a national digital library in order to make knowledge and information more accessible (see chapter 4.2.5). In October 2018, the current Minister of Education, Culture and Science, Van Engelshoven, concluded a covenant with publishers, authors, translators and libraries on loaning e-books at public libraries, which includes the introduction of more titles. The budget for the implementation of the covenant will rise to EUR 3 million in 2021.

2.5 Cultural diversity

2.5.1 National / international intercultural dialogue

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

As a platform for intercultural exchange, the Prince Claus Fund collaborates with individuals and

organisations in Africa, Asia, Latin America and the Caribbean. The goal is to realise activities and publications that reflect a contemporary approach to the themes of culture and development. The Ministry of Foreign Affairs and the *Nationale Postcode Loterij* (Dutch Postcode Lottery) support the Prince Claus Fund.

Policy

Intercultural dialogue has always been an important issue in the Netherlands. The policy focus on multiculturalism in the 1990s, and on integration in the first decade of this century, has triggered a long-term debate on cultural identity and cultural diversity. After 2010, this focus was eclipsed in the policy spectrum, being rephrased in the cultural field as a sensitising concept: something to be kept in mind when decisions are to be made in planning programmes, recruiting personnel or filling vacant positions on governance boards. For this purpose, the cultural sector developed the Code Cultural Diversity in 2011 with support of the Ministry of Education, Culture and Science. The code of conduct is a practical tool: a framework and a specific guide, to assist organisations in formulating ambitions and objectives in the area of cultural (ethnic) diversity. The code aims to embed diversity in cultural organisations permanently. It focuses on the following four aspects of cultural organisations: programming, public reach, partners and staff/management policy (4 p's).

When receiving the recommendations by the Council for Culture on the 2017-2020 national basic infrastructure in May 2016, Minister Bussemaker emphasised the importance of the Code Cultural Diversity. The Minister concluded that there were still many opportunities for cultural institutions to reach a wider audience and to better connect to a cross-section of the population. Cultural organisations that are subsidised by the central government are stimulated to implement the Code. In 2018, the directors of the six public cultural funds published a joint letter stating that they would actively stimulate diversity when spending their money.

The *Noordwijk overleg* (Noordwijk consultation) consists of a group of theatre companies that gather every once in a while. In 2017, they started working on a multi-year plan to accelerate the goals of the Cultural Diversity Code. Currently, twenty-two theatres implemented the guidelines of the Noordwijk consultation. A special programme (*Stimuleringsprogramma theater inclusief*) was developed by members and partners of the Noordwijk consultation in collaboration with external experts, which focuses on vision, policy, learning capacity and accountability in the theatre sector. The Noordwijk consultation also created the Diversity Scan in 2018 to measure the 4 p's of the Code and the diversity climate of the organisation.⁶

There are several public initiatives to improve social inclusion in the Dutch society by means of culture. Examples are:

- New Dutch Connections supports Dutch citizens, and in particular refugees, to become participants in the multicultural and religious society. They aim to create a society in which foreigners feel at home by means of art, theatre and training. "With its activities, NDC brings people, organisations and institutions together who otherwise would have never (in all probability) met."
- Refugee Company's mission is "to speed up integration by supporting people with a refugee background in social and economic independency." They try to speed up integration through, among others, artistic and cultural activities. Examples are art

⁶ Mesters, Gabbi and Cecile Brommer. 2018. "Van 'Pas toe, óf leg uit' naar 'Pas toe, én leg uit.'" Boekman 115: 14-17.

exhibitions in collaboration with the Stedelijk Museum Amsterdam and photography museum Foam.

- STUDIO i was established by the Stedelijk Museum Amsterdam and the Van Abbemuseum. The organisation characterises itself as “a cultural platform that wants to share inspiring ideas and inclusive initiatives, organise events for museum workers and offer training programmes around diversity, inclusion and equity.”

Diversity of cultural boards and staff

In 2018, the research institute APE Public Economics published a report on diversity in the Dutch cultural sector, focusing on the composition of boards and staff of cultural institutions:

- In 2016 and 2017, approximately one third of the board members of cultural institutions had a Western migration background (compared to 11 percent in 2008) and 7.8 percent had a non-Western migration background (compared to 5.5 percent in 2008).
- In 2017, 30 percent of the employees of cultural institutions had a Western migration background (compared to 14 percent in 2008) and 8 percent had a non-Western migration background (compared to 8 percent in 2008).
- In 2017, 8 percent of the advisors in cultural commissions, councils and funds had a Western migration background and 14 percent had a non-Western migration background.⁷

For the results regarding the number of women as cultural board members, employees and advisors, see chapter 2.5.5.

2.5.2 Education

Since 2006, citizenship is a mandatory subject at schools for primary, secondary and special education (as laid down in Article 8.3 of the *Primary Education Act*, Article 17 of the *Secondary Education Act* and Article 11.3 of the *Expertise Centres Act*). Within this subject, the starting point is that pupils grow up in a pluriform society. Active citizenship and social integration should be promoted and pupils should be aware of the different backgrounds and cultures of their peers.

Within citizenship education, diversity is a theme in the broad sense of the word: from cultural to sexual diversity. Citizenship is not a separate course, but needs to be integrated in other courses or projects. Therefore, the amount of attention paid to citizenship and diversity differs per school. In 2018, the Minister of Education announced that the current law on citizenship education will be amended in order to specify the schools' tasks regarding this subject. Recent research suggests that most schools regard cultural diversity as beneficial and do address the subject in the classroom.⁸ This is particularly the case if a large proportion of the pupils has an immigrant background.

Schools for secondary vocational education (MBO) also need to teach their students about good citizenship (as laid down in Article 1.2.1 of the *Education and Vocational Education Act*), which includes themes such as democracy, tolerance and freedom of expression. In September 2017, Minister of Culture Van Engelshoven and the Council for Vocational Education and Training (*MBO Raad*) signed the *MBO citizenship agenda (2017-2021)*, which is aimed at improving citizenship education. In December 2018, Van Engelshoven announced a law amendment in order to include

⁷ In 2017, the amount of non-Western and Western migration backgrounds within the Dutch working population is both 10 percent.

⁸ Bulk, Lenie van den. 2019. “Awareness and Consequences of Ethnocultural Diversity in Policy and Cultural Education in the Netherlands.” In *Arts and Cultural Education in a World of Diversity: Yearbook of the European Network of Observatories in the Field of Arts and Cultural Education (ENO)*. Cham: Springer.

the acceptance of ethnic, religious, sexual and gender diversity in secondary vocational education. Diversity is also present in Dutch arts education, both formal and non-formal. Students can learn about world music and international dance, or more modern dance styles like urban and breakdance. At music schools, foreign instruments like the bağlama are also part of the training.

2.5.3 Media pluralism and content diversity

Media policies

Central in the Dutch media policy are freedom of speech and independence. Following the constitution, the government is obliged to guarantee plurality, accessibility and affordability of information. It encourages that the media system in general represents a sound variety of viewpoints and that media are protected against all kinds of undesired influences. [Article 7](#) of the constitution offers independence of all media. Journalists, writers and broadcasters can publish and broadcast whatever they wish. They are fully responsible for the content, any interference from government in advance is prohibited (no censorship). Public and commercial broadcasters are obliged to take measures to ensure editorial independency of their journalists. In 2019, the Netherlands was ranked 4th in the [World Press Freedom Index](#).

In 1967, the *Broadcasting Act (Omroepwet)* was created for the distribution of broadcasting. The act made it possible for public broadcasters to enter the media sector. Criterion for the broadcasters were a philosophical or/and political ideology and a certain number of subscribers. In 1988, the *Broadcasting Act* was replaced by the *Media Act (Mediawet)* with supervision of the [Dutch Media Authority \(Commissariaat voor de Media\)](#). The Dutch Media Authority aims “to protect the independence, the plurality, and accessibility of the audiovisual media in our country.”

As a result of emerging commercial broadcasters and to ensure pluralistic media content, the *Media Act* was adjusted in 1991. The *Temporary Act Media Concentration (Tijdelijke wet mediaconcentraties)* was into force between 2007 and 2011, which included limitations for cross-media ownership. From 2011 onwards, this issue is part of the general rules concerning competition. In 2008, the *Media Act (Mediawet 2008)* was renewed and a major change compared with previous versions of the Act is that public broadcasters are now formally responsible to use all modern media platforms and distribution channels, such as websites, digital channels and services offered by mobile platforms, as well as for radio and television. Like the previous *Media Acts*, the *Media Act 2008* instructs public broadcasters to pay special attention to information, youth and culture in their programmes. Modifications of the *Media Act 2008* took place in 2016, concerning the future of the public broadcasting system in a sector were on-demand watching increases and advertisement income declines. An example of one of the measures is the aim of informative, educational and/or cultural content (see also chapter 4.2.6).

In the [2017 Media Pluralism Monitor Report](#), [the Netherlands](#) scores very well on the criteria for media pluralism. Three areas in the Dutch media sector are at low risk: basic protection risk (13%), political independence of media (23%) and social inclusiveness (32%). The low risk on basic protection is caused by the Dutch legal framework in which the position of journalists and working conditions are recognised. Risk regarding political independence scores low because of “the absence of legislation regulating conflict of interests between owners of media and politics.” Social inclusiveness scores low on risk as well, although three indicators score between 40% and 60%. The Netherlands scores 46% (medium risk) on media plurality, “mainly because of a strong media ownership concentration and a weak transparency of ownership.”

Broadcasters

The Netherlands consists of a dual broadcasting system that includes commercial and public broadcasters. The Dutch Foundation for Public Broadcasting (*Nederlandse Publieke Omroep*, NPO) functions as the umbrella organisation for public broadcasters and is financed by the Ministry of Education, Culture and Science. Dutch public broadcasting organisations are member-based associations sharing common facilities. This arrangement has its origins in the pillarisation of Dutch society in the previous century: different social, religious and political streams all had their own separate associations, newspapers, sports clubs, educational institutions and broadcasting organisations.

Nowadays, the *Media Act 2008* stimulates plurality through the following objective: “Public media services should be concerned with public values and should meet the democratic, social and cultural needs of Dutch society.” (Article 2.1) Most of the broadcasting organisations programme culture, specifically the NTR, which has a designated task to provide programmes on arts and culture. The other national broadcasters that programme culture are: AVROTROS, BNN VARA, KRO/NCRV, VPRO, MAX and EO. In general, according to the report *Het culturele leven* (*The cultural life*), public broadcasting organisations spent more time on culture (7.1%) than commercial broadcasters (3.4%) in 2017.

Commercial broadcasters do not receive financial contributions from the government, but the *Media Act 2008* imposes a number of requirements on them as well. The commercial broadcasters are not allowed to broadcast sponsored news, and at least 40 percent of the programmes must be produced in the Dutch or Frisian language. At least 50 percent of the programmes aired by public broadcasters must be produced in the Dutch or Frisian language. In 2017, 85 percent of the programmes aired by the national public broadcasters were Dutch.

On a regional level, each province has one or two public broadcaster(s) and these regional public broadcasters receive subsidy from the Ministry of Education, Culture and Science. The Netherlands also includes approximately 260 local public broadcasters that receive subsidy from the local government. The common interests of these broadcasters are served by the Foundation of Dutch Local Public Broadcasters (*Stichting Nederlandse Lokale Publieke Omroepen*).

As mentioned, the Dutch media sector has to deal with increasing numbers of on-demand watching and declining advertisement incomes. The Minister of Media also announced that he will not financially compensate the national public broadcast in their loss of incomes. In 2018, the Council for Culture mentioned in their advisory report that this problem will have consequences for the quality and quantity of Dutch audiovisual productions, which will affect media pluriformity.

The top three organisations in each media category with the highest market shares are:

<u>Television broadcasters (2018)</u>		<u>Newspaper publishers (2017)⁹</u>	
NPO	32.0%	De Persgroep	49.8%
RTL Nederland	20.8%	Mediahuis Nederland	39.1%
Talpa TV	14.3%	NDC Mediagroep	6.5%
<u>Radio broadcasters (2018)</u>			
NPO Radio 2	12.6%		
Radio 538	11.6%		
Sky Radio	9.2%		

⁹ There are no public newspapers in the Netherlands, as Dutch press traditionally has been a private enterprise.

2.5.4 Language

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

Dutch

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

The Dutch Language Union is an intergovernmental organisation, founded by the Dutch and Flemish governments (see chapter 4.1.8). To emphasise their mutual cultural interests, a cultural treaty was signed in 1995. In 2004, the Flemish-Dutch House (*Vlaams-Nederlands Huis deBuren*) opened in Brussels. The aim of the house is to promote Flemish-Dutch culture in Europe and to hold debates on culture, science, cultural diversity, society and politics in an increasingly unified Europe.

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

In 1996, the satellite and cable television channel the Best of Flanders and the Netherlands (BVN) was founded. The international channel is a joint venture of a Flemish and a Dutch public broadcaster and airs Dutch spoken television programmes.

Frisian

The Frisian language is recognised as the second official language in the province of Fryslân, both in Dutch law and through the European Charter for Regional Minority Languages.

The province of Fryslân and the central government made agreements on the development of the Frisian language and culture. For the period 2013-2018, an *Administrative Agreement on the Frisian Language and Culture* was developed. The *Fryske Akademy* determines the spelling in the Frisian language and preserves the cultural and literary value of the language-related Frisian heritage. In 2016, an update of this administrative agreement regarding media in the Frisian language was signed. The agreement has been renewed in December 2018 with the *Administrative Agreement on Frisian Language and Culture 2019-2023*, which aims to increase the use of Frisian language in the education system.

Other languages

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

official regional languages. The government has made objectives in collaboration with the representatives of the Limburgish and Low Saxon language by means of covenants.

2.5.5 Gender

Since 2007, the Ministry of Education, Culture and Science has been coordinating policies regarding the emancipation of women and the LGBTI community. The Emancipation Department of the Ministry is responsible for the specific policies. The current Minister of Education, Culture and Science, Ingrid van Engelshoven, has the function of Minister of Emancipation as well. The main objectives of the Emancipation Department are the employment of women, combating violence against women and LGBTI citizens and equal rights for the LGBTI community.

For the coalition agreement 2017-2021 (*Confidence in the Future*), eight parties of the current government signed the *Rainbow Agreement*: "A range of measures will be adopted to tackle discrimination, including a supplement to Article 1 of the constitution prohibiting discrimination on the grounds of sexual orientation and disability." The coalition agreement also states that "unnecessary gender registration will be restricted wherever possible" and that the position of LGBTI people will be improved in the education sector. In 2018, a proposal for the amendment of the *Equal Treatment Act* (1994) was submitted in order to explicitly include transgender and intersexual citizens in the act. The amendment was adopted on March 12th, 2019, which means that the act will also protect citizens from discrimination based on gender characteristics, gender identity and gender expression.

The coordination of the *Rainbow Agreement* is the responsibility of the Minister of Emancipation and the measures to be taken are included in the latest emancipation memorandum (*Emancipatienota 2018-2021*). In the introduction, Van Engelshoven writes that the right of equal treatment is anchored legally, but that these principles are still too often ignored in practice. Three serious bottlenecks are being addressed: the labour market; social security and acceptance; and gender diversity and equal treatment. Important measures include:

- The compliance and enforcement of the *Law on Management and Supervision* (which includes a quota scheme) will be strengthened in order to increase the share of women in top level functions.
- WOMEN Inc., an organisation that strives for the equal treatment of women and men, will broaden their alliance with the Dutch media outlets NPO, RTL and Vice (a project that started in 2017 with the support of the Ministry). The goal is to raise awareness and stimulate diverse representation in the media. The Ministry also started researching the possibility of monitoring the media representation of women and the LGBTI community structurally.

In 2018, the research institute APE Public Economics published [a report on diversity in the Dutch cultural sector](#), focusing on the composition of boards and staff of cultural institutions:

- In 2017, 40 percent of the board members of cultural institutions was female (compared to 33 percent in 2008).
- In 2017, 60 percent of the employees of cultural institutions was female (compared to 53 percent in 2008).

- In 2017, 46 percent of the advisors in cultural commissions, councils and funds was female.¹⁰

2.5.6 Disability

In the Netherlands, several foundations focus on the improvement of the position of disabled citizens in the cultural sector. Examples of these foundations are Special Arts (that aims to improve the artistic participation of the disabled) and 5D (that tries to enhance the position of the disabled in the performing arts sector). Also, initiatives such as Creative Access (sign language or subtitles) and Disabled Led Theatre are used to improve the accessibility of performing arts for citizens with vision problems in particular.¹¹

The Netherlands ratified the UN-declaration on the Rights of Persons with Disabilities in 2016. The convention ensures disabled citizens to have equal rights in society regarding, for example, housing-, education- and cultural facilities. A plan was constructed in 2017 by the Ministry of Public Health, Well-Being and Sport to implement the guidelines of the convention in the Netherlands.

National legislation includes the Participation Act, which focuses on the improvement of inclusiveness on the labour market. One of the goals of the law is to stimulate cultural organisations to hire the disabled.

The Minister of Education, Culture and Science, Ingrid van Engelshoven, explicitly mentioned the Dutch disabled citizens in her 2018 letter Culture in an Open Society: "Culture is by and for everyone. Regardless of where you live, who your family are or what your own cultural background is. Regardless of age, sex, disability or education." In October 2018, she announced an investment of EUR 1 million to improve the connection between the cultural- and social domain, and this investment includes a reserved budget for Dutch citizens with a disability.

On an international level, the Netherlands collaborates with, among others, Creative Europe. Creative Europe started the four-year project Europe Beyond Access in 2018 to improve the inclusion of the disabled within the cultural field and the performing arts. Seven dance and theatre organisations and more than 900 artists are involved in the project. An example is the Dutch organisation Holland Dance Festival and their dance activities for the disabled (DancAble).

2.6 Culture and social inclusion

In the policy letter Culture in an Open Society (2018), the Ministry of Education, Culture and Science focuses, among other things, on the process of inclusion by means of culture: "Culture is significant for the future of our nation, in the public debate about identity and in the search for what connects us all." The Ministry implemented the following objectives to improve diversity in the cultural sector:

- The Ministry aims to match the interests of the diverse groups in society with diverse cultural offerings. Examples to reach this goal are the creation of talent programmes and the improvement of the accessibility of culture.
- The Ministry focuses on the characteristics of citizens that do not engage with culture in order to increase their cultural participation.
- The Minister argues that "culture is by and for everyone" and therefore the Ministry invests in the improvement of cultural accessibility.

¹⁰ In 2017, 48 percent of the Dutch working population was female.

¹¹ Keulemans, Chris. 2018. "De segregatie die niemand wil en die niet nodig is." Boekman 115: 44-47.

- The Ministry will invest EUR 1 050 000 (2019-2021) in the Youth Fund Sport and Culture to improve cultural inclusion among youth that live in poverty.

All in all, the objective of all tiers of government is to make culture accessible and relevant for as many inhabitants as possible. "Through culture, people participate in society. Culture also has a connective power." (*Culture in an Open Society*) In the guidelines for the cultural policy in 2021-2024 (2019), Minister Van Engelshoven states she will invest EUR 2 million annually to match funding by local and regional governments of projects that contribute to the national goal of broadening and renewal in cultural offerings. Another policy plan in this respect is to make room in the national basic infrastructure (see chapter 1.1) for younger, less canonical art forms.

2.7 Societal impacts of arts

In the 2018 cultural policy letter *Culture in an Open Society*, the theme of diversity is highlighted by the following objectives, which the Ministry deems important for all tiers of government:

- "Creative and artistic talents are given chances and opportunities to flourish.
- Everyone, regardless of age, cultural background, income and place of residence, should have access to culture.
- The range of culture on offer should be pluriform, with established forms cherished and new forms embraced.
- Culture needs to be a safe haven within which to reflect on society and its citizens, and to criticise them."

On the local level, programmes are developed to enhance the accessibility of culture for vulnerable groups in society. For example, the Stedelijk Museum Amsterdam and the Van Abbemuseum offer guided tours for citizens with dementia or Alzheimer's and their caregivers. Twelve museums in the Netherlands are currently involved in this programme. The VU medical centre mentioned the positive influence of the programme on the acceptance of dementia in society. Another example is an non-irritable exhibition tour for people with autism organised by the National Maritime Museum (Nationaal Scheepvaartmuseum).

An example of a public initiative is the Music at Bed Foundation (*Stichting Muziek aan Bed*), which is initiated by two cellists who perform at 25 hospitals and healthcare institutions. They believe in the positive impact of music on a person's well-being. The theatre company Power of Experience (*Kracht van Beleving*) is specialised in performances with topics regarding disabilities, chronic- and mental illnesses. The company organises talk sessions after each performance to create consciousness and to support the people that have these illnesses.

2.8 Cultural sustainability

On an international level, the Netherlands participates in UNESCO's World Heritage Convention (1972). The convention includes guidelines regarding the conservation of nature and the preservation of cultural properties. Countries that have signed the convention "are encouraged to integrate the protection of the cultural and natural heritage into regional planning programmes, set up staff and services at their sites, undertake scientific and technical conservation research and adopt measures which give this heritage a function in the day-to-day life of the community."

An example of a regional initiative regarding cultural sustainability is the policy of the province Zeeland. Their recent cultural policy report (*Provinciaal Cultuurbeleid 2017-2020*) focuses on a

sustainable future and mentions, among other goals, the environmental friendly restoration of cultural heritage in Zeeland.

On a local level, the many monuments of the municipality of Amsterdam are restored using sustainable techniques. The municipality also subsidises sustainable initiatives of cultural institutions, for example the sustainable restoration of the building of the Royal Concertgebouw.

The Dutch institute for digital heritage (DEN) also deals with sustainability regarding digital information, ensuring the long-term usability of digital files. Another public actor, the Dutch Green Building Council, initiated the BREEAM-NL In-Use programme. Functioning as a monitoring instrument, the programme assesses the performance of existing buildings, for example cultural institutions, regarding sustainability.

2.9 Other main cultural policy issues

Cultural governance

Good governance in the cultural sector has been an issue of growing interest since 2000, when a special commission, headed by Melle Daamen, published a report on cultural governance. This report was followed by a code of conduct for the cultural sector in 2003, which in its place was replaced by the first Code Cultural Governance in 2006. The latest version of the Code was published in 2019 and offers a normative framework for good management and supervision in cultural organisations.

National identity

In the coalition agreement for 2017-2021 (*Confidence in the Future*), the current government emphasises the value of culture for the Dutch identity. The knowledge on shared history, values and liberties – “the anchors of Dutch identity in times of globalisation and uncertainty” -- should be increased and actively propagated. In school, children will learn the national anthem and it should be possible for them to visit the Rijksmuseum (the largest national museum) in Amsterdam and the Dutch parliament in The Hague. Important historical places need to be more visible and accessible, as they tell the story of Dutch history (see also chapter 3.1). The Canon of the Netherlands (an overview of important events, people, texts, artworks and objects from the Dutch history, established in 2006) will be distributed to young people who reach the age of 18 and to people who acquire Dutch nationality.

The Canon of the Netherlands is currently being redeveloped by an independent commission in order to include ‘the darker sides’ of Dutch history and more diverse perspectives, as requested by the current Minister of Education, Culture and Science Ingrid van Engelshoven. The new canon is expected to be presented in spring 2020.

3. Cultural and creative sectors

3.1 Heritage

Before 2016, the conservation and management of Dutch cultural heritage was governed by various regulations and laws. Different definitions, procedures and safeguards resulted in a sectoral fragmentation of heritage legislation. To solve this, the *Heritage Act* (*Erfgoedwet*) was installed in July 2016. The act replaced six laws and regulations in the field of cultural heritage,

including the *Monuments and Historic Buildings Act* (1988) and the *Cultural Heritage Preservation Act* (1984). The *Heritage Act* describes what cultural heritage is, how the Netherlands deals with movable cultural heritage, who is responsible for what and how the Netherlands monitors this. More specifically, the act provides rules regarding the following: conservation and registration of public collections; financial relations with state-financed museums; assessing objects from public collections; protection of public monuments and archaeology; restitution of looted art; finance and governance; and cultural heritage inspection.

The Cultural Heritage Agency is responsible for the preservation and maintenance of cultural heritage in the Netherlands. The agency, which is part of the Ministry of Education, Culture and Science, awards grants for monuments, historic buildings, archaeology and cultural landscapes, and implements the *Heritage Act*. The *Cultural Heritage Agency* is also a centre of expertise concerning the conservation and registration of museum collections. It manages part of the art collection of the government and supports the collection managers with knowledge, research and advice. The *Cultural Heritage Agency* also takes care of the online Collection Netherlands (*Collectie Nederland*) and is responsible for the Heritage Monitor, which presents facts and figures about cultural heritage in the Netherlands.

In 2018, the current Minister of Education, Culture and Science, Ingrid van Engelshoven, announced the heritage sector will receive EUR 325 million: "It is time for the next step by giving new life to buildings, making monuments sustainable and increasing the accessibility of historical sights. With these extra investments, we can pass our monuments on to future generations." The corresponding policy focuses on conservation and repurposing, the living environment and the connecting force of heritage.

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

In the policy letter *Heritage Counts* (*Erfgoed telt*), Van Engelshoven explains her plans for the heritage sector for the period 2018-2021. Some important measures are:

- The tax deduction for maintenance of national monument buildings is converted into a subsidy scheme per January 1st, 2019. As a result, EUR 57 million remains structurally available for monumental maintenance.
- EUR 95 million will be made available for the restoration, repurposing and sustainability of monuments.
- The visibility and accessibility of historical places should be enlarged. A working programme regarding the digital accessibility of heritage, archives and collections was published in February 2019 by the governmental Information and Heritage Inspectorate (*Werkprogramma 2019-2020: Overheidsinformatie en erfgoed beschikbaar voor iedereen*). (More than five million artworks, monuments and objects are already digitally accessible via Collection Netherlands (*Collectie Nederland*). For more on heritage and digitisation, see chapter 2.4.)
- EUR 31 million will be made available for conservation and investigation regarding archaeological monuments, for example maritime archaeology.
- EUR 13 million will be made available to support municipalities in developing a plan for the future of monumental churches.
- To maintain the knowledge and skills regarding heritage, EUR 3.8 million will be made

available for the training of professionals and the development of guidelines.

On February 21st, 2019, Minister Van Engelshoven signed the *Heritage Deal (Erfgoeddeal)*. The deal is a partnership between different Ministries, municipalities, provinces and governmental organisations related to monuments, forestry, real estate and landscape. In order to execute the agreements in the deal, Van Engelshoven contributes EUR 20 million and this will be doubled by municipalities and provinces to a total of approximately EUR 40 million. The agreements focus on three main themes: climate adaptation; energy transition and sustainability; and urban growth and contraction.

3.2 Archives and libraries

The *Archives Act* was created in 1995, which ensures access to and maintenance of the governmental archive. The archive of the central government is the National Archive in The Hague. The central government, the provinces and the municipalities currently collaborate in the development of a digital archive infrastructure, which is called the e-Depot. To stimulate the digital accessibility of archives, the Minister of Education, Culture and Science made a development budget of EUR 6.1 million available in both 2019 and 2020.

In 2018, Minister Slob proposed to have governmental documents automatically archived after ten years instead of twenty years. A project team is currently working on the creation of a new bill that includes this proposal.

The Dutch library network consisted of 149 public libraries and 3.7 million members in 2017. The central government approved a new libraries act (*Library Service Act*) in 2015, which aims to create a centralised and comprehensive network of libraries, both physical and digital.

The Library Monitor 2017 (*Bibliotheekmonitor 2017*) gives insight into the assets and liabilities of Dutch public libraries and shows that the total of assets were EUR 415 million. EUR 410 million originated from municipalities and EUR 2.4 million from provinces. The national government provides the Royal Library of the Netherlands with an annual budget of approximately EUR 48 million for national tasks such as innovation, the digital public library and the library for people with a reading disability. The additional financial resources were derived from remaining sources, such as membership fees, sponsorships and funds (for example the Royal Library's Innovation Fund).

The current Minister of Education, Culture and Science decided to invest in Dutch libraries: from 2019 onwards, there will be a budget regarding the digitalisation of public libraries (2020-2023) and local accessibility of public libraries (2019-2021). These budgets will vary between EUR 1 million and 2 million. The Ministry will also provide public libraries in smaller municipalities with additional subsidies (EU 1 million each year to be divided) between 2019 and 2021.

3.3 Performing arts

Apart from the organisations that receive direct state funding via the national basic infrastructure (BIS, see chapter 1.1), the Performing Arts Fund NL decides which performing arts organisations will receive subsidy from the central government. The fund has a budget of EUR 62 million and provides multi-annual funding to 84 cultural organisations since 2017. Applicants are judged on the following criteria: artistic quality, entrepreneurship, diversity and geographical spread. A fifth criterion applies to festivals and competitions, which is a contribution to the development of the

performing arts. The maintenance and management of theatre, music and opera buildings is the responsibility of the local government.

To stimulate the participation and attendance of the youth in classical forms of the performing arts, several initiatives have been introduced, for example talent-developing programmes. The [Performing Arts Fund NL](#) and the [Creative Industries Fund NL](#) will manage these programmes for pop-music in particular. The Ministry of Education, Culture and Science also focuses on the development of co-productions in the sector of performing arts. Festivals, music- and theatre venues are able to receive additional subsidy from the government if they collaborate with other subsidised institutions. The Ministry aims to reach broader local audiences with this project.

3.4 Visual arts and crafts

In the policy letter *Culture in an Open Society* (2018), the Minister of Education, Culture and Science mentions that she aims to improve talent-development programmes regarding visual arts and crafts. The primary goal of the project is to match the cultural interests of the youth with cultural offerings. The organisations [Rijksakademie van beeldende kunsten](#) and [De Ateliers](#) are responsible for managing these programs.

In 2018, a new policy was initiated regarding the exchange of visual artworks (*Code Bruikleenverkeer*) in collaboration with the Association of Provinces of the Netherlands (*Interprovinciaal Overleg*) and the [Association of Netherlands Municipalities](#) (VNG). The Ministry will also invest additionally in the National Acquisition Fund for Museums (*Museaal/Nationaal aankoopfonds*): EUR 15 million in 2019 and EUR 10 million in 2020. These investments are primarily meant for museums to purchase artworks of national interest.

The Ministry is furthermore responsible for the *Decentralisation benefit for visual arts and design 2017-2020* (*Decentralisatie-uitkering beeldende kunst en vormgeving 2017-2020*), which is a subsidy scheme that supports new talent within the visual arts and crafts sector. The goal is to enhance the connection between presentation and production and to improve professionalisation.

The [Mondrian Fund](#) supports activities and projects regarding visual arts and cultural heritage on behalf of the Ministry of Education, Culture and Science. The policy of the Mondrian Fund for the period [2017-2020](#) focuses on development and connection.

3.5 Cultural and creative industries

3.5.1 General developments

In 2011, the central government marked the Dutch creative industry as one of the nine top sectors and these sectors are all accompanied by specific top sector policy and a so-called top team. The creative industry is supported by the Ministries of Economic Affairs, Education, Culture and Science and, to a lesser extent, Foreign Affairs.

In the Netherlands, the creative industry encompasses entrepreneurs and creative professionals within the field of creative business services (e.g. product designers, architects, fashion designers, digital designers, graphic designers and photographers), media and entertainment (e.g. publishers, game developers, film-, television- and radio makers, DJ's and VJ's) and arts and cultural heritage. What connects these sub sectors within the Dutch creative industry is the capacity to create, imagine, generate meaning and subsequently a profit. The [aim](#) of the creative

top sector is to develop innovative services and products by collaborating with creative professionals and research institutions. The government argues that the flexible and out-of-the-box way of thinking of the creative industry is of importance for challenging social issues and for attaching meaning to new technological opportunities.

The top team for the creative industry should boost the cooperation between business, knowledge institutions and the government. The team functions as the executive committee of the Dutch Creative Council, which is the independent strategic advisory board established in 2012 by the top team. With the establishment of the creative industry as a top sector, the Creative Industries Funds NL was launched as the cultural fund for architecture, design and digital culture (the design sector), and crossovers. The fund has an annual budget of approximately EUR 15 million, which mostly comes from the Ministry of Education, Culture and Science. In 2013, three creative industry institutes merged into Het Nieuwe Instituut (The New Institute) as a platform for the creative industry and a museum for the design sector. Het Nieuwe Instituut organises exhibitions, lectures and fellowships and carries out research and development programmes.

Before the introduction of the Dutch creative industry as a top sector, the umbrella organisation Federation Dutch Creative Industries was established in 2009 to represent the interests of the creative industry business. Because achieving enough financial means remains a problem for small- and medium-sized enterprises (SMEs), the Federation published a document (*Show me the Money*) containing elaborate information on all the financing options in 2015 – from bank loans and informal investors to governmental subsidies and tax benefits.

To stimulate innovation, every top sector has its own Top Consortium for Knowledge and Innovation (TKI). In the TKI for the creative industry, CLICKNL, entrepreneurs and academics work together in exploring ways to market innovative products and services. CLICKNL develops the agenda for knowledge and innovation, which “outlines what knowledge is needed to prepare the creative professional for the future and to which issues the professional can and must contribute.” In the *Knowledge and Innovation Agenda 2018-2021* (KIA), the knowledge base of the creative industry is split up into three roadmaps:

- *Design for Change* is aimed at strategies that mobilize people by influencing their behavior. This line is about knowledge around system transitions in which a multitude of actors comes together.
- *The Human Touch* specifically looks at the individual’s experience and assignment of meaning. Interests, values and the quality of life of the individual in his/her social environment are central here.
- *Value Creation* is aimed more at the creative industry itself and focuses on the new role, responsibility and possibilities assigned to creative professionals.”

The implementation of the KIA takes the form of public-private partnerships. The KIA also guides calls for research aimed at the creative industry and researchers. These calls are issued by The Netherlands Organisation for Scientific Research (NWO). The implementation of regulations by The Netherlands Enterprise Agency, which operates under the auspices of the Ministry of Economic Affairs and Climate Policy, is guided by the KIA as well.

The Netherlands is a market leader in the export of creative products and services, with a share of 29,5% worldwide (ranking in 8th place across the globe). Creative Holland is an initiative by the creative industry to stimulate the internationalisation of the sector even further. It offers information and inspiration for entrepreneurs who aspire to work internationally.

The Monitor Creative Industries (*Monitor Creatieve Industrie 2016*) provides detailed information on the development of the creative industries in the Netherlands. To define which companies and activities are included, SBI-codes are used (SBI stands for *Standaard Bedrijfsindeling van Economische Activiteiten: Standard company classification of economic activities*) and the cultural and economic value were leading. This resulted in three main categories: arts and cultural heritage, media and entertainment, and creative business services.

In 2017, the Dutch creative industries had 172 828 enterprises within the subsectors arts and cultural heritage (71 304), media and entertainment (41 165) and creative business services (60 359). The total amount of enterprises in the Netherlands in 2017 was 1 557 710, which means that the creative industry accounts for more than 11.1 percent of all Dutch enterprises. That same year, the Dutch creative industries had 332 207 employees (3.9 percent of all Dutch employees) within the subsectors arts and cultural heritage (122 041), media and entertainment (96 300) and creative business services (113 866).¹²

Added value of the creative industries in 2016 was EUR 17 239 million, which was 2.8 percent of the total added value. This added value consists of the subsectors arts and cultural heritage (EUR 6 332 million), media and entertainment (EUR 6 400 million) and creative business services (EUR 4 920 million).

3.5.2 Books and press

In 2016, the Dutch government developed the programme *Tel mee met Taal* (Go Along with Language) to decrease the number of low literates. For the period 2020-2024, the government will invest EUR 425 million to educate the approximately 1.3 million low literates between 16 and 65 years old in the Netherlands.

The government subsidises five institutions in the period 2017-2020 to support the literature sector:

- Dutch Foundation for Literature supports translators and writers and promotes Dutch literature abroad.
- Dutch Reading Foundation promotes Dutch and Frisian readings among the youth in particular.
- De Schrijvercentrale (Writers' Centre) supports the publishing sector and advises and arbitrates with organisations that are arranging author readings. They aim to promote literature offerings in the Netherlands.
- Dutch Fund for Journalism Projects "encourages the quality, diversity and independence of journalism by using money, knowledge and research to promote the innovation of the infrastructure for journalism in the Netherlands."
- Literatuurmuseum (Literature Museum) focuses on the literary heritage of the Netherlands.

Dutch Reading Foundation, De Schrijvercentrale and the Dutch Fund for Journalism Projects are part of the national basic infrastructure (BIS) 2017-2020 (see also chapter 1.1). The Dutch Foundation for Literature decides which literature organisations will receive subsidy from the central government.

¹² The Boekman Foundation was provided with additional data up until 2017 that could be used for updating this part of the Dutch cultural policy profile.

Examples of public initiatives that support and promote the literature sector are: Voorlees Express (The Reading Express), Kinderboekenweek (Children's Books Week), Boekenweek (Book Week) and the International Literature Festival Utrecht.

The Dutch literature sector has its own knowledge and innovation centre since 2016, which is the KVB Boekwerk. The main aim is to combine all the available data, thereby improving the sector's ability to position itself quantitatively, economically, socially and culturally. The Netherlands is also an active participant in the annual Frankfurt Book Fair, which is considered an important event for putting Dutch literature on the map internationally.

The Council for Culture gives the following recommendations concerning the future of the literary sector to the government:

- "Investments regarding reading- and literature education and low literacy.
- The promotion of the inclusive and pluralistic characteristics of literature.
- Unimpeded accessibility for every Dutch citizen to cultural products of the literary sector.
- The creation of optimal conditions for fair author's remuneration."

3.5.3 Audiovisual and interactive media

For information on broadcasting, see chapter 2.5.3 on media pluralism and chapter 4.2.6 on audiovisual legislation.

Media funds

For media affairs, there are two public funds: the Co-productiefonds Binnenlandse Omroep (Co-production Fund National Broadcasting) and the Dutch Journalism Fund. The Dutch Cultural Media Fund was dismantled on January 1st, 2017 and the tasks of the fund were taken over by the national public broadcaster (NPO).

Film industry

The Netherlands Film Fund is the government-subsidised agency that is responsible for film production and film related activities, such as festivals, co-production markets and individual training for film professionals. Dutch cinema and film culture should be developed and strengthened by the fund and it offers various support schemes on production and distribution. The Netherlands Film Commission, a division of the Netherlands Film Fund, "is the official liaison between the Dutch creative media industries and foreign producers and production companies."

In 2014, the Netherlands Film Fund introduced the Film Production Incentive, which offers a cash rebate up to 35 percent on costs made in the Netherlands. Between 2014 and 2019, this measure generated more than EUR 375 million in production expenditure. In 2017, the Netherlands Film Fund started a pilot to expand the Film Production Incentive to high end television series. In June 2019, the Minister of Education, Culture and Science, Ingrid van Engelshoven, announced the continuation of this pilot in 2020 with an additional incidental investment of EUR 5.5 million (guidelines for the cultural policy in 2021-2024).

At the end of 2013, the government decided to earmark an additional EUR 20 million to improve the competitiveness of the Dutch film industry, and to stimulate foreign filmmakers to move their production to the Netherlands. The Netherlands Film Fund is responsible for distributing the additional grants. In the current period 2017-2020, four film festivals (International Film Festival Rotterdam, International Documentary Festival Amsterdam, Cinekid and the Netherlands Film

Festival) and one support organisation for film (EYE Film Museum) are part of the national basic infrastructure for culture. The total budget for this period is EUR 50.18 million per year.

In February 2018, the Dutch Council for Culture published their advice for the government regarding the audiovisual sector. The Ministry of Education, Culture and Science requested the Council to investigate how to stimulate diverse and high-quality productions within the changing media landscape and how to guarantee their accessibility. To make the Dutch audiovisual sector future-proof, the Council has four main recommendations:

- Media literacy is seen as the foundation of a future-proof sector. There should be film education-hubs in every region and film screenings for educational purposes need to be VAT exempt.
- The quality of Dutch audiovisual productions must be better in order to compete with the international offer. It is suggested that the Netherlands Film Fund should be transformed into one broad audiovisual fund that stimulates the quality, production and promotion of Dutch audiovisual production with selective and automatic schemes.
- Dutch productions should stay findable and recognisable within the growing amount of audiovisual content. The accessibility can profit from a collaboration between commercial and public broadcasters. There should also be a quota for video-on-demand providers (e.g. Netflix) and film theatres on the amount of Dutch productions.
- The Council advocates a 'circular' financing system for the sector. It is recommended to introduce levies on the exploitation of media productions that can be seen in the Netherlands; through sales, rentals and subscriptions, cable connections, cinemas and advertising revenues from platforms with audiovisual content. These taxes could finance the audiovisual fund partially.

Regarding media literacy, the Ministry already invested EU 900 000 in 2019 in the pilot project Network Film Education Programme with the EYE Film Museum as pilot organisation. The Ministry aims to expand the project with other regional partners and is willing to invest EUR 2.9 million on a structural basis from 2020 onwards.

In May 2018, Minister Van Engelshoven announced new agreements with the film industry to promote the production of Dutch films (*btw-convenant Film 2018*). In exchange for a lower VAT rate on cinema tickets, Dutch film distributors and cinema operators will make more money available for the production of Dutch blockbusters.

In February 2019, Minister Van Engelshoven attended a symposium for filmmakers at the EYE Film Museum on the quality of Dutch productions. The direct cause for the symposium was the result of a survey distributed within the film industry, in which 80% of the respondents stated that the quality of Dutch feature films is substandard compared to international feature films. The industry criticises the Netherlands Film Fund because the fund would interfere too much with the content of audiovisual productions. The industry wants a different policy regarding film and are discussing this with the government.

3.5.4 Music

The government has developed several programmes in the past few years to support the music sector. One of the objectives, as stated in the policy letter *Culture in an Open Society* (2018), is the creation of talent development programmes and diversifying the music industry. With regard to the latter, EUR 3.75 million (2019-2023) will be invested to support symphony orchestras that offer

jazz and pop music. The [Performing Arts Fund NL](#) and the [Creative Industries Fund NL](#) manage talent development programmes in the music industry.

An example is the pop music project [Upstream](#), which is a collaboration with [Sena](#) (the organisation that manages the rights of performers and producers) and has a yearly budget of EUR 900 000. Minister Van Engelshoven mentions the [following](#) about this project: "I would like to give established talents the opportunity to improve their skills. To achieve that, artists need financial space to experiment and innovate. I want to help them with that. With this money, musicians can, for example, record new material or develop a live act. This allows them to take the next step in their career."

The government also focuses on the development of co-productions in the music industry. Music festivals and venues are able to receive additional subsidy if they collaborate with other subsidised institutions with the aim to reach a broader local audience.

In [their advisory report](#) regarding the music sector, the Dutch [Council for Culture](#) recommends the following:

- "Develop a music policy, which is integral and inclusive.
- In addition to producing and presenting music, also pay substantial attention to talent development, education, management and preservation, innovation and experimentation.
- Recognise the characteristics and strength of a regional music climate.
- Review the composition of the basic cultural infrastructure and the function of the Performing Arts Fund NL.
- Pay explicit attention to diversity in music policy.
- Pay explicit attention to the improvement of the labour market for music professionals."

3.5.5 Design and creative services

As design and creative services are part of the creative industry, most is regulated by the specific top sector policy for the Dutch creative industry (see chapter 3.5.1). The national platform for the creative industry, [Het Nieuwe Instituut](#) (The New Institute), also functions as a museum for the design sector. In the Netherlands, the design sector encompasses architecture, design and digital culture. Het Nieuwe Instituut also organises exhibitions, lectures, fellowships and carries out research and development programmes.

In March 2019, Minister Van Engelshoven commissioned Het Nieuwe Instituut to explore important and endangered archives within the design sector. Direct cause for this research is a [letter](#) from the [Association of Dutch Designers](#) in which they express their concern regarding the current state of design heritage, especially archives. The research by Het Nieuwe Instituut must offer a policy perspective on the government's task regarding these problems and will be used in formulating the cultural policy objectives for 2021-2024.

To promote Dutch design and fashion, there are several recurring events: for example, the [Dutch Design Week](#) in Eindhoven (which includes the ceremony of the Dutch Design Awards and is subsidised by the Creative Industries Fund NL), the [Amsterdam Fashion Week](#) and the [Fashion + Design Festival Arnhem](#).

In October 2018, the Dutch Council for Culture presented their advisory report *Design for the Future (Ontwerp voor de toekomst)*. The six overarching recommendations for the central government and the design sector itself are:

- Strengthen the existing infrastructure of the design sector.

- Facilitate and fund research related to design.
- Stimulate the flow of new talent.
- Use the potential of the design sector in tackling social issues.
- Ensure better management and preservation of the design heritage (for which the first step has been taken with the commissioned research of Het Nieuwe Instituut).
- Create more opportunities for the internationalisation of designers.

The Council states that a solid foundation for the design sector in cultural policy is desperately needed. The sector should also be given space to experiment, to develop artistically and to strengthen its critical capacity through research and reflection.

3.5.6 Cultural and creative tourism

The Ministry of Economic Affairs and Climate Policy supervises the Department of Tourism and Recreation. The Ministry aspires to spread the amount of tourists with the promotion of Dutch regions by means of the Holland City strategy, which is managed by NBTC Holland Marketing. Examples of objectives of the concept are:

- To promote the Netherlands through cultural and regional themes. For example, Leeuwarden was the European Capital of Culture in 2018, which ensured a considerable increase in the number of tourists. It is expected that Leeuwarden will attract an increased number of cultural tourists in the upcoming years as well. Cultural tourism in 2019 is focused on the theme Rembrandt and the Dutch Golden Age.
- Fictional storylines are developed to make tourists familiar with Dutch regions. For example, a fictional storyline concerning the theme flowers was initiated in 2018. This storyline includes, among others, the flower garden Keukenhof and the international flower trade market. In 2015, the Ministry of Economic Affairs and Climate Policy invested EUR 400 000 in the development of these storylines and the Dutch provinces financed EUR 300 000. The storylines are in use since June 2016.

In 2016, the government launched initiatives to improve the Dutch infrastructure to meet the demand of tourists. An example is the Holland Travel Ticket, which makes it possible to travel through the Netherlands by bus, train, metro and tram for a day. Another example is the Tourist Day Ticket, which is available in larger cities like Rotterdam and The Hague. As is the case with many popular tourist destinations, major cities in the Netherlands are struggling with a plenitude of visitors.

Although the government does not particularly promote creative tourism, several creative events that are subsidised by the government attract thousands of tourists. Examples are the Dutch Design Week, International Film Festival Rotterdam and Pinkpop.

4. Law and legislation

4.1 General legislation

4.1.1 Constitution

The first Constitution of the Netherlands (*Staatsregeling voor het Bataafsche Volk*) came into force in 1798. It included the thought that the government should foster the civilisation, enlightenment and health of its citizens. Enlightenment and civilisation should be ensured by means of culture, arts and education.

The Constitution of 1798 mentioned the freedom of press for the first time. In the current version of the constitution, this is regulated by Article 7:

1. No one shall require prior permission to publish thoughts or opinions through the press, without prejudice to the responsibility of every person under the law.
2. Rules concerning radio and television shall be laid down by Act of Parliament. There shall be no prior supervision of the content of a radio or television broadcast.
3. No one shall be required to submit thoughts or opinions for prior approval in order to disseminate them by means other than those mentioned in the preceding paragraphs, without prejudice to the responsibility of every person under the law. The holding of performances open to persons younger than sixteen years of age may be regulated by Act of Parliament in order to protect good morals.
4. The preceding paragraphs do not apply to commercial advertising.

In 1983, the cultural aspect was added to Article 22: "The authorities shall promote social and cultural development and leisure activities."

The *Cultural Policy Act* (1993) includes the financial contribution of the Dutch government to provide "a wide-ranging and varied cultural offering for all of its citizens and in all parts of the country by funding institutions and establishing policy programmes." This act is concerned with Article 79 of the constitution, which states:

1. Permanent bodies to advise on matters relating to legislation and administration of the State shall be established by or pursuant to Act of Parliament.
2. The organisation, composition and powers of such bodies shall be regulated by Act of Parliament.
3. Duties in addition to advisory ones may be assigned to such bodies by or pursuant to Act of Parliament.

This act determines crucial aspects of the Dutch cultural policy, such as the government's obligation to submit a cultural policy plan to parliament every four years. This four-year plan provides sustainable financial support and outlines activities for the forthcoming period, as well as reviewing achievements from the previous period. Furthermore, it regulates the government's option of issuing subsidies to provinces and municipalities. Since 2009, a group of smaller cultural institutions and companies is no longer part of the basic infrastructure, but is funded by the public cultural funds.

4.1.2 Allocation of public funds

The *Cultural Policy Act* (1993) regulates the subsidies based on cultural policy decisions and enables the Minister to create funds to finance the arts and culture. Part of the funds can be allocated directly by the Ministry of Education, Culture and Science (for consecutive four-year periods) to uphold the national basic infrastructure (see chapter 1.1). As dictated by the *Cultural Policy Act*, subsidy decisions are based on advice by the national Council for Culture. The Minister or Secretary of Culture, however, makes the final decisions. Deviations from the advice need to be substantiated as a consequence of the *General Administrative Law Act*. As a rule, the Minister or Secretary follows the advice by the Council.

Other funds from the state are running through six state culture funds. These funds are operated at arm's length. The Minister decides the quantity of money reserved for them and has to approve all arrangements. The *Cultural Policy Act* was subject to alterations in 2012, related to the

restructuring of the subsidy system. As of 2013, the *Law for Autonomous Administrative Bodies* applies to cultural funds subsidised by central government. Autonomous administrative bodies are part of central government, but they are not part of the Ministry. Although they are autonomous, their tasks are laid down by law and the Minister has authority over these organisations. In principle, the Minister is accountable to parliament for the Ministry's decisions. Furthermore, the funds' policies and criteria are subject to advice from the Council for Culture. Apart from the *Cultural Policy Act*, there are some sector-specific laws for implementing arts funding (see chapter 4.2).

4.1.3 Social security frameworks

The *Participation Act* regards Dutch citizens that need support on the labour market. The purpose of the act is to increase the labour participation. In this act, the Social Assistance Benefit is included as well, which financially supports citizens who have little or no income. The application process for this specific benefit is arranged by the municipalities.

Employees made redundant can apply for financial support from the Employee Insurance Agency. If they have worked 26 out of 36 weeks before being unemployed, it is possible to receive unemployment insurance. The current agenda for culture (*Arbeidsmarktagenda voor de culturele en creatieve sector 2017-2023*) highlights this criterion as a problem, since work in the cultural sector can be irregular.

Self-employed can create their own social security frameworks through, for example, Broodfondsen (Bread funds) and the Arbeidsongeschiktheidsregeling (Occupational Disability Regulation). Bread funds are collective initiatives of the self-employed to provide each other with temporary sick leave. The Occupational Disability Regulation can be arranged through insurance companies. A monthly payment ensures financial aid when self-employed are unable to work. In contrast to employees in the cultural sector, self-employed artists have to arrange their own pension via, for example, insurance companies or banks.

When self-employed and pregnant, a Dutch citizen can apply for the Maternity Benefit Scheme for the Self-Employed, which consists of financial support for a minimum of 16 weeks. The financial aid is not higher than the gross minimum wage. New regulations have been implemented in 2019 for paternity leave, but these regulations do not apply to self-employed citizens.

4.1.4 Tax laws

Gift and Inheritance Tax Act

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

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

- A PBO does not pay Dutch inheritance tax or gift tax on inheritances or gifts that the institution allocates to the general good.
- A PBO does not pay Dutch gift tax on gifts that the institution makes for the general good.

- Persons and companies making donations to a PBO may deduct their gifts from their Dutch income tax or corporate income tax. The tax exemption counts for the first EUR 5.000 spent on cultural gifts. Below EUR 5.000, individual persons can deduct up to 125 percent, while companies can deduct up to 150 percent.

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

Monuments

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

Volunteers

Volunteers may earn a tax-free extra income of EUR 170 a month maximum, up to EUR 1 700 maximum a year (National Expenses Arrangement - *Landelijke Regeling Onkostenvergoeding Vrijwilligers*). They do not need to account for their expenses if it does not exceed the former amount. Additional compensation is possible, provided that the organisation reports the compensation to the tax inspector on a yearly basis.

VAT

The VAT system is divided into three rates: a high rate of 21 percent, a low rate of 9 percent and a 0 percent rate. EU legislation allows the member states to charge the low VAT rate on tickets for shows, theatres, circuses, funfairs, amusement parks, concerts, museums, zoos, cinemas, exhibitions and similar cultural events and venues. Artists who work on commission, such as writers, composers of advertising jingles, architects and designers, all charge the higher VAT rate.

4.1.5 Labour laws

Collective bargaining agreements

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

Almost all art and cultural labour areas are organised in the Culture Federation (*Federatie Cultuur*), an umbrella employers' organisation which monitors the results of annual collective bargaining between the large Dutch unions, the central government and the employers' organisations, with respect to work and related conditions.

Volunteers

There is no special legislation for volunteer efforts, but there is a National Expenses Arrangement (*Landelijke Regeling Onkostenvergoeding Vrijwilligers*) which stipulates a maximum tax-free

reimbursement of expenses of EUR 1.700 a year (see also chapter 4.1.4).

4.1.6 Copyright provisions

In the Netherlands, the *Copyright Act 1912* and the *Neighbouring Rights Act 1993* protect literary, scientific or artistic works. Because the European *Directive 2006/116/EC* on the term of protection of copyright and related rights was replaced by the European *Directive 2011/77/EU* in 2011, both Dutch acts were amended in 2013. In line with this directive, copyright accrues to the creator of a work until 70 years after the creator's death while neighbouring rights are in place for 70 years from the moment a work is introduced. Previously, the *Copyright Act*, the *Neighbouring Rights Act* and the *Database Act 1999* (which is based on the European *Database Directive 96/9/EG*) were amended in 2004 to implement the European *Directive 2001/29/EG* on the harmonisation of certain aspects of copyright and related rights in the information society. Since 2014, The Netherlands also acts in accordance to the EU directive on certain permitted uses of orphan works. In 2015, the *Copyright Contract Act* was implemented, providing cultural producers with a stronger negotiating position against those operating their work.

4.1.7 Data protection laws

The *Data Registration Act* (*Wet Persoonsregistraties*) was approved in 1989 and became the first act that was concerned with data protection. Dutch institutions or businesses needed the permission of their clients to make use of the clients' personal data for other purposes. A renewed act, the *Personal Data Protection Act* (*Wet Bescherming Persoonsgegevens Wbp*), based on the European *Data Protection Directive (95/46/EC)*, was developed in 2000 and came into force in 2001. This act emphasised the protection of personal data during information processes as a consequence of technological developments. The Data Protection Authority arranges supervision and compliance with both acts.

The General Data Protection Regulation was implemented by the European Union in May 2016 to protect personal data of European citizens in the digital age. European organisations were obliged to implement the new act by 2018. The Data Protection Authority has been appointed to supervise compliance with the act in the Netherlands.

The first data protection act in Saba, Sint Eustatius and Bonaire (Caribbean Netherlands) came into force in 2010, which is the *Personal Data Protection Act* (*Wet Bescherming Persoonsgegevens Wbp BES*). The act is based on the European *Data Protection Directive (95/46/EC)* and the Dutch *Personal Data Protection Act*.

4.1.8 Language laws

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

In 2010, the central government handed in a legislative proposal to include the Dutch language in the constitution. As a result of internationalisation and the diversity of the population, other languages are gaining ground, especially English. The purpose of the proposed amendment to the constitution is to guarantee that the Dutch language will always be the lingua franca in the Netherlands. The provision in the constitution concerning Frisian is to guarantee that the current status of the Frisian language will be maintained. The Dutch language is enshrined in the constitution as Article 23a, and came into force in 2015.

In 1980, the intergovernmental organisation Dutch Language Union (Taalunie) was established by the Flemish and Dutch governments. The Union aims to “support the Dutch language at home and around the world in order to keep the language as dynamic and vigorous as today. Therefore, the Taalunie proactively develops language policies, products and services.” In 2004, the Republic of Suriname became an associate member and the Union cooperates with Curaçao, Saint Martin and Aruba from 2007 onwards. Cooperation also takes place between the Union and the Republic of South Africa (see also chapter 2.5.4).

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

In 2013, the Administrative Agreement on Frisian Language and Culture 2013-2018 was signed. This document contains a number of agreements that aim to stimulate the Frisian language and culture, especially in the fields of education, media and culture. Those involved are the Ministries of the Interior and Kingdom Relations; Education, Culture and Science; Foreign Affairs; Security and Justice; and Social Affairs and Employment.

This agreement has been renewed in December 2018 with the Administrative Agreement on Frisian Language and Culture 2019-2023. One of the main aims of the agreement is to increase the use of Frisian language in the education system. All Frisian schools need to meet the objectives of the agreement by 2030. An example of an objective is to offer the Frisian language as a course at every Frisian secondary school. Education in the Frisian language at university level is mentioned in the agreement as well. The University of Groningen includes a Frisian language department and the Ministry of Interior and Kingdom Relations provides the university with an annual grant of EUR 110 000.

4.1.9 Other areas of general legislation

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4.2 Legislation on culture

4.2.1 General legislation on culture

The *Cultural Policy Act* (Wet op het specifiek cultuurbeleid, 1993) was considered a milestone in the legal basis of Dutch cultural policy. It defined and redefined a number of aspects of cultural policy. This act was needed to ratify specific payments by the government to local authorities and national public cultural funds. It also regulates specific policy and financial relations with the provinces and municipalities (see chapter 1.2). The *Cultural Policy Act* specifies the responsibilities for the Minister for Culture: providing the conditions for the preservation, development and social and geographic distribution of cultural expressions of national significance. “In this, the Minister should follow the principles of excellence and diversity (the latter referring to diversity in disciplines rather than audience [...].”¹³

Cultural education is partly rooted in legislation on education: the *Primary Education Act* (1981), *Secondary Education Act* (1963) and *Higher Education and Research Act* (1992). They define the framework for cultural education in primary and secondary education, and arts education

¹³ Meerkerk, E. van and Q.L. van den Hoogen (eds.). 2018. *Cultural Policy in the Polder: 25 Years Dutch Cultural Policy Act*. Amsterdam: Amsterdam University Press: 19.

(training of artists and art teachers). The adult and vocational education Act describes the framework for some of the so-called creative vocational training in secondary vocational education (MBO).

Table 2: International legal instruments implemented by the Netherlands in the cultural field

Title of the act	Year of adoption
UNESCO	
Protocol to the Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954)	1954
Convention Concerning the Protection of the World Cultural and Natural Heritage (1972)	1992
Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict (1999)	1999
UNESCO Convention to Combat the Illegal Traffic (1970)	2009
COUNCIL OF EUROPE	
European Cultural Convention (1954)	1956
Convention for the Protection of the Architectural Heritage of Europe (Granada 1985)	1994
European Convention on the Protection of the Archaeological Heritage (revised) (Valletta 1992)	2007
European Landscape Convention (Florence 2000)	2005
OTHER	
Directive 2012/28/EU of the European Parliament and of the Council of 25 October 2012 on certain permitted uses of orphan works	2014

4.2.2 Legislation on culture and natural heritage

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

- Former Minister of Education, Culture and Science, Jet Bussemaker, introduced an integral *Heritage Act*, protecting the national museum objects, museums, monuments and archaeology on land and underwater. The act was installed on July 1st, 2016 and replaced six laws and regulations in the field of cultural heritage, including the *Monuments and Historic Buildings Act* (1988) and the *Cultural Heritage Preservation Act* (1984). The *Heritage Act* regulates matters for both movable and immovable heritage and is an integral part of the *Environment Act*. Eight issues are addressed: management of the national collection; control of the relationship with national museums; rules for disposing of objects and collections; protection of national monuments; rules for archaeological heritage; the return of cultural goods; finance; supervision and enforcement.
- In 2021, the *Environment and Planning Act* will come into effect. In similar vein as the *Heritage Act*, the *Environment and Planning Act* will replace and modernise multiple existing laws regarding water, air, soil, nature, infrastructure, buildings and cultural heritage in the living environment: "The new act will result in fewer regulations and will reduce the burden of conducting studies. At the same time, decisions on projects and activities can be made better and more quickly. Moreover, the act is more in line with European regulations and allows more room for private initiatives." The *Monuments and*

Historic Buildings Act is one of the laws that is partly absorbed in the *Environment and Planning Act*. Components of the *Monuments and Historic Buildings Act* that are not related to the living environment are included in the above mentioned *Heritage Act*. Thus, the *Environment and Planning Act* will regulate cultural heritage in the physical living environment while the *Heritage Act* contains the interpretation of heritage and the care of cultural property in government ownership. The following elements will be included in the *Environment and Planning Act*: permits for (archaeological) national monuments; the protection and preservation of the specific historic character of a village, town or city; the appointment of a monument committee; the need to take cultural heritage into account in environmental plans; and the designation of provincial and municipal monuments.

- The *Public Records Act* (1995) regulates the management and access of government archives, including digital information. Government organisations have legal obligations regarding their archive, for example that archives have to be publically accessible. The *Public Records Act* is mainly implemented by the *Decree on Public Records* (1995), which details a number of the provisions of the act. Various aspects of this decree are developed in even further detail in ministerial regulations.

4.2.3 Legislation on performance and celebration

To safeguard the rights of performing artists, the *Neighbouring Rights Act* came into force in 1993. Neighbouring rights are created automatically and are valid for 70 years (see chapter 4.1.6). General legislation on the (governmental funding of) performing arts and festivals is included in the *Cultural Policy Act* (see chapter 4.2.1).

4.2.4 Legislation on visual arts and crafts

There is a percentage scheme for visual arts (*Percentageregeling voor beeldende kunst*) in or near government buildings that are newly constructed, renovated or purchased by the Central Government Real Estate Agency, which is a division within the Ministry of Interior and Kingdom Relations. The scheme is applied if the total construction costs of a building exceed EUR 1 million. Between EUR 1 and 7 million, the budget for art is 2 percent of the total building costs; between EUR 7 and 10 million, the budget for art is 1 percent of the total building costs plus EUR 70 000; and when the costs exceed EUR 10 million, the budget for art is 0.5 percent of the total building costs plus EUR 120 000. This regulation was initiated by the Ministry of Education, Culture and Science in 1951.

4.2.5 Legislation on books and press

In January 2015, a new *Libraries Act* was implemented (*Wet stelsel openbare bibliotheken*). This new act defines the five core functions of public libraries as: to promote reading and a taste for literature; facilitate learning; make knowledge and information available; promote art and culture; and organise social encounters and debate. The act also addresses the digitisation of the sector, which started in the late 1990s. To streamline and co-ordinate this process, the Dutch public libraries set up the foundation Bibliotheek.nl (2009). They build a digital infrastructure in order to create one Dutch national digital library by connecting all (digital systems of the) Dutch public libraries. This digitisation project is coordinated by the Royal Library of the Netherlands.

The government implemented the *Act on Fixed Booked Prices* (*Wet op de Vaste Boekenprijs*) in 2005. The act aims to prevent price competition by regulating the pricing of Dutch and Frisian book- and music publications, with the exception of electronic publications and audio-books. The Royal Netherlands Book Trade Association represents the interests of Dutch booksellers and

publishers and evaluates the act periodically. The Dutch Media Authority supervises compliance with the act. The act has been renewed on January 1st, 2019 and includes a tax increase (from 6 percent to 9 percent) and the possibility for publishers and booksellers to change the fixed prices within six months.

In the Netherlands, there is a voluntary deposit: the Depot of Dutch Publications. In consultation with the Dutch Media Federation, it has been agreed that all publishers submit one copy of each publication issued in the Netherlands to one of the depot libraries: the Royal Library of the Netherlands or the libraries of the Technical University Delft and Wageningen University for respectively works related to exact sciences and agriculture. In the Dutch Bibliography Online, there is a record of every submitted publication, including first issues of magazines.

4.2.6 Legislation on audiovisual and interactive media

The *Media Act* (2008) concerns the organisational structure, funding principles and operational scope of the Dutch public broadcasting system, which is composed of the NPO (*Nederlandse Publieke Omroep*) as an umbrella organisation with a coordinating task, and several public broadcasters who produce the content. The act regulates how the budget for the public broadcasting task is provided and allocated, but is also concerns the basic requirements for commercial broadcasters and obligations for providers of television and radio packages (like cable operators). The commercial broadcasters, for example, are not allowed to broadcast sponsored news and at least 40 percent of the programmes must be produced in the Dutch or Frisian language. Providers of digital television and radio packages are obliged to offer at least 30 television channels and a number of radio channels, including the Dutch and Belgian public channels. Furthermore, the *Media Act* contains regulations for the protection of minors and establishes the independent Dutch Media Authority.

In 2016, the *Media Act* (2008) was amended in order to make the public broadcasting system future-proof in times of on-demand watching and a declining income (due to budget cuts and less revenue from advertisements). An important measure was that programmes should have an educational, informative or cultural goal instead of being solely entertainment. The amendment also gave the NPO more responsibility regarding the course of the whole public broadcasting system. Furthermore, the collaboration between national broadcasters and regional broadcasters should be intensified in order to compensate for the declining reach of the regional broadcasters and to strengthen journalism in the region.

The Council for Culture, the legal advisory body of the government, published a report in 2018 stating that the Dutch broadcasters (public and commercial) must cooperate better to prevent themselves from perishing in international competition. That same year, the Minister of Media, Arie Slob, announced there will be new legislation on media with new measures in order to ensure that the public broadcasting system is able to play its important and relevant role in the future Dutch information market (see chapter 2.5.3 for more on the Dutch public broadcasting system).

In 1997, in order to protect minors from harmful content, a system of self-regulation was developed by the Dutch Institute for the Classification of Audiovisual Media. The Kijkwijzer (Viewing Indicator) warns parents and educators if a television program or film can be harmful to children. There is an age indication (all ages, 6+, 9+, 12+ and 16+) and pictograms that signify the reason for this indication (violence, fear, sex, discrimination, drug and/or alcohol abuse and foul language). These indicators are used for music videos, computer games and websites as well. The age indications are connected with television broadcast times: programmes for all ages, 6+ and

9+ may be broadcasted anytime, while 12+ and 16+ programmes are broadcast after 8 PM or 10 PM respectively.

On the basis of Article 4 of the *Media Act* (2008), public and commercial broadcasters are obliged to apply the Kijkwijzer if they want to broadcast programmes that are potentially harmful to children. The age indicators are meant as an advice annex tool for parents and educators in the private sphere. However, in public spaces such as the cinema, the government has granted a legal consequence to the age limits of Kijkwijzer. The cinema admission policy is based on Article 240a of the *Criminal Code*.

4.2.7 Legislation on design and creative services

The Dutch Advertising Code is a self-regulatory organisation that formulates the rules with which advertising must comply.

Legislation regarding landscape design will be integrated in the *Environment and Planning Act*, which will come into effect in 2021 (see chapter 4.2.2).

The professional titles of architect, town planner, landscape architect and interior architect are protected by the *Architects Title Act* (1987). Only those who are registered in the Architects' Register may use one of these titles. The aesthetic aspect of the architectural environment is protected by the *Dutch Housing Act* (1992), which regulates and controls the aesthetic standard of building activities.

Design and creative services are also part of the Dutch creative industry. For more information on the creative industry and specific regulations and measures, see chapter 3.5.1 and 3.5.5.

5. Arts and cultural education

5.1 Policy and institutional overview

At the national level, the Ministry of Education, Culture and Science is responsible for arts and cultural education via legislation, subsidies and communication. Cultural education (arts and heritage orientation) in primary and secondary education is regulated by national law. 'Arts orientation' is a statutory learning domain in primary schools, laid down in law. Arts subjects in lower and upper secondary education also have legal status, as does the course Cultural and Artistic Education (CKV) that was introduced for upper secondary education in 1999. Statutory arts education at school (formal arts education) is funded as part of the general funding of schools by government.

In addition to the above legislation, the Ministry runs special (temporary) programmes to strengthen cultural education within primary and secondary schools. Whereas the focus of these extra programmes was initially on promoting (receptive) cultural participation through arts education at secondary schools, it shifted to improving the quality of arts education at primary schools with the programme Cultural Education with Quality (*Cultuureducatie met Kwaliteit*, 2013-2016). This programme has been extended in 2017 with an extra four years (until 2020) in order to make current projects sustainable and to reach more primary schools. One of the aims of the programme is to stimulate collaboration between primary education and the cultural field. There also is a separate programme for music in primary schools (More Music in Class - *Méér Muziek in de Klas*) and funding for primary education in film, new media and heritage. Although the main focus of arts education policy is still on primary school, there is some attention for

secondary education and it is expected that this attention will grow in the near future.

The Ministry works closely with the municipal and provincial authorities. The programme Cultural Education with Quality uses match funding or co-funding to stimulate local (+90 000 inhabitants) and provincial governments to invest in arts education in primary schools. A total of 46 local and provincial governments have received match funding out of this programme for the period 2017-2020. The Ministry also works with match funding to stimulate local governments to appoint one or more Culture Coaches who promote and coordinate the collaboration between primary schools and the cultural field. Another incentive used by the Ministry is the *Covenant Culture and Education (Bestuurlijk Kader Cultuur en Onderwijs)*, which was signed in 2013 by the Ministry, 11 provinces, the 35 largest municipalities and the sector organisation of primary education (PO-Raad). The covenant contains various agreements on arts and cultural education for the period 2013-2023, such as the commitment of provinces and municipalities to promote local agreements between schools and cultural institutions.

Non-formal, out-of-school arts education is partly funded – to a diminishing extent – by the local government and partly privately funded (by consumers). It is supplied by private art teachers and amateur art organisations (choirs, brass bands, theatre-groups, etc.), by subsidised local ‘centres for the arts’ and by organisations and projects specialising in developing artistic talent. In recent decades, the national government had no policy on non-formal, out-of-school arts education. From 2019 onwards, out-of-school arts education seems to be back on the policy agenda and probably will be incorporated into the Ministry’s new policy programme Cultural Participation for the period 2021-2024.

The Cultural Participation Fund is responsible for distributing the national funds for arts education and cultural participation. The National Centre of Expertise for Cultural Education and Amateur Arts (LKCA) collects, develops and circulates knowledge on arts and cultural education, and amateur arts. Both are funded by the Ministry of Education, Culture and Science.

5.2 Arts in schools

In the Netherlands, primary schools are given full responsibility for the educational quality and are granted autonomy when it comes to their own curriculum. This applies to all subjects, including arts and culture. The quantity and quality of arts education differs greatly per school. Some schools have specialised art teachers (mainly for music education), but general teachers are responsible for arts and cultural education in most primary schools. Almost every school has one of its teachers trained as culture coordinator who is responsible for the cultural education policy of the school and who coordinates the contacts between the school and the cultural field.

However, the central government does take steps to facilitate the improvement of the quality of cultural education and in developing the primary school teacher’s competencies in this area. Since 2004, all primary schools receive extra funding annually for arts education (EUR 15,15 per pupil 2019) and are expected to have a school policy for cultural education. In 2020, more than half of all primary schools participate in and receive extra funding of the programme Cultural Education with Quality (*Cultuureducatie met Kwaliteit*). Within this programme, schools and cultural institutions work together on three aims regarding the improvement of cultural education in primary schools:

- To develop and implement a long-term cultural education pathway instead of merely incidental cultural projects.

- To improve the quality of general teachers, art teachers and educators at cultural institutions.
- To strengthen the collaboration between schools and the cultural field.

In the period 2017-2020, the programme receives EUR 10 million annually from the national government, matched with the same amount by provincial and local governments. Between 2015 and 2018, an extra EUR 27 million is invested in music education with the subsidy scheme Impulse Music Education (*Impuls Muziekonderwijs*) as part of the programme for more music in schools (More Music in Class - *Méér Muziek in de Klas*). This funding enables more than 1600 primary schools to train the teachers and work together with organisations from the music industry, such as music schools, brass bands, orchestras and pop music venues. Part of this programme is also the stimulation of cooperation between conservatories and teacher training institutes.

Like primary schools, secondary schools are autonomous in shaping their curriculum and their cultural education. In secondary school, however, examination requirements for art lessons are in place. For all pupils in upper secondary education (age 15-18), Cultural and Artistic Education (CKV) is compulsory since 1999. In the school year 2017-2018, a new course CKV has started, which aims at an active art experience. A major difference with the old course is that students conduct research on (parts of) an artistic creative process, which will be examined and graded. Upper secondary pupils can opt for art as an exam subject. Art is divided into general arts and separate arts disciplines (visual arts visual, dance, drama, music). Pupils select one discipline within arts, provided the school offers this as an elective. The art discipline course has a practical and a theoretical component. About 14 percent of the pupils in secondary education take an exam in an art subject. This percentage has been declining over the last decade.

In 2015, the Ministry started a process for a curriculum revision in primary and secondary education. The goal is to adapt education to the knowledge and skills that people need in the near future. New curricula are now being designed and tested for nine learning areas, including one for arts and culture.

5.3 Higher arts and cultural education

Dutch art academies or schools of arts are higher professional education institutions (universities for applied sciences) for vocational education and training (for example the Gerrit Rietveld Academy in Amsterdam, the HKU University of the Arts Utrecht and the Willem de Kooning Academy in Rotterdam). They offer courses in architecture, fine art, media, film, photography, heritage, design, music, dance and theatre, intended to lead to a career as a professional artist, arts educator or entrepreneur in the arts. Courses are predominantly offered at a bachelor level, but the amount of master level courses has increased in the last ten years. Currently, there is a discussion on the development of an arts PhD, based on arts-related research. All academies have professors to stimulate research in the different fields of the arts.

In order to improve the connection between arts education and the labour market, the Dutch Association of Universities of Applied Sciences created a sector plan in 2011 with several performance based indicators. With this plan, the requirements for admission have been tightened and numerous courses were restructured to improve the efficiency and quality of higher education in the arts. An additional goal is to improve the facilities for young talent and top talent. The sector plan had a follow up in the agenda for arts education (KUO Next), which is intended to stimulate the discussion on and the development of arts courses at the academies. Universities also offer

theoretical and research-oriented courses related to the arts for bachelor-, master- and PhD-students. Technical universities offer courses in industrial design and architecture (for example the [Eindhoven University of Technology](#)).

5.4 Out-of-school arts and cultural education

Approximately two million children, young people and adults in the Netherlands occasionally or regularly take art classes, courses or workshops as a leisure activity.¹⁴ Out-of-school arts education is provided by professional arts and cultural institutions (e.g. museums, theatre companies, etc.), local arts education centres and music schools, and many private/independent arts teachers and artists. Part of these out-of-school suppliers also engage in arts and heritage education projects and programmes for and with schools.

The last decade, many municipalities have cut the budgets for non-formal arts education at subsidised arts education centres and music schools. As a result, centres and schools were forced to reduce their offers while many had to close their doors altogether or went bankrupt. The impact of these developments has been subject to debate. The first issue is the impact on participation in voluntary arts, including out-of-school arts education. Subsidised suppliers of arts lessons, courses and workshops cover less than 20 percent of the market. More than 60 percent is covered by private arts teachers and artists.¹⁵ This percentage is rising, because the decrease of subsidised supply increases the demand for private arts teachers and artists and for joining amateur art associations (e.g. choirs and theatre groups) and informal voluntary arts initiatives. The second issue, connected to the first, refers to the affordability of arts lessons for low-income groups. The third issue is quality standards and diversity of supply. There is fear that the quality and diversity (e.g. lessons in playing less popular instruments) will decrease. The fourth issue deals with the labour market position of the private arts teachers and artists. Many of these teachers have low income and are forced to cut back on insurance and pensions. As the number of private arts teachers is increasing, the matter becomes more urgent. Many art teachers continue to be self-employed, as there are hardly any subsidised arts education centres that offer permanent contracts. Lastly, the fifth issue – related to the fourth – is the sustainability of the infrastructure for non-formal arts education.

[Cultuurconnectie](#) (Culture connection) is the Dutch national association for subsidised employers in non-formal arts education and for [Volksuniversiteiten](#) (institutes for adult education). It brings together local arts education centres, music schools and provincial support institutes for arts and culture. In 2019, Cultuurconnectie has 145 members. The member base of Cultuurconnectie slimmed down increasingly in the past few decades. There is no separate association for private arts teachers and artists giving workshops and courses for amateurs. However, there are private platforms that have registered many independent arts education suppliers, for example [All Art Professionals](#).

¹⁴ Neele, Arno, Zöe Zernitz and Teunis IJdens. 2017. *Voluntary Arts in the Netherlands 2017: Practitioners and Facilities*. Utrecht: LKCA.

¹⁵ IJdens, Teun. 2016. *Voluntary Arts in the Netherlands 2015: Practitioners and Facilities*. Utrecht: LKCA. Neele, Arno, Zöe Zernitz and Teunis IJdens. 2017. *Voluntary Arts in the Netherlands 2017: Practitioners and Facilities*. Utrecht: LKCA.

5.5 Vocational and professional training

The art academies or schools of arts offer teacher trainings in art subjects as taught in primary and secondary education: visual arts, music, dance and drama. Completing the training allows teachers to work in all fields of formal education. Some arts courses offer small modules in teaching, oriented on the non-formal field where no teaching permit is required. This is especially the case in the field of music but can also be found in other art courses. Universities offer teacher trainings in the theoretical field of visual art and music for permits to teach in upper secondary education. General teacher trainings offer modules in different art subjects as part of their programmes as well.

6. Cultural participation and consumption

6.1 Policies and programmes

Cultural participation is mainly supported and funded at the local level. Many municipalities subsidise amateur arts associations, like choirs, theatre clubs and orchestras and the facilities these associations use. About 237 municipalities also have a local fund for cultural activities or sports, aimed at children and teenagers who grow up in poverty. Some larger municipalities stimulate receptive cultural participation by means of a City Pass (*Stadspas*). This free pass is issued to people with a low income and offers discount on admission fees.

At the national level, the Ministry of Education, Culture and Science is responsible for cultural participation. After some cabinets mainly invested in cultural education programmes for schools, the Ministry will launch a new ambitious cultural participation programme in 2019-2024, with a much broader scope than only school-related activities. In 2019 and 2020, the Ministry invests EUR 2.9 million per year, and this investment will rise to EUR 8.5 million per year in 2021-2024. In 2021-2024, the programme will have a matching subsidy scheme in order to stimulate local and provincial municipalities to invest (more) in cultural participation. One of the most important aims of the government is to improve the accessibility for individuals and groups who are underrepresented in cultural life by means of the following initiatives:

- **The Cultural Participation Fund** has been operating since 2009 as a public cultural fund subsidised by the national government. It was founded to stimulate cultural participation with programmes concerning cultural education (such as Cultural Education with Quality and Impulse Music Education), amateur art and talent development. In 2019, the Ministry of Education, Culture and Science initiated a new subsidy scheme specifically for cultural participation, which for an important part will be carried out by the Cultural Participation Fund. The subsidy scheme aims to create a closer collaboration between culture and the welfare sector, to increase the cultural participation of people with disabilities, and to support and professionalize heritage volunteers.
- **The Youth Fund Sports & Culture** is a national network of local and provincial funds. These funds allow children and teenagers who grow up in poverty to participate in cultural activities or sport. The Youth Fund Sport & Culture is a public-private fund and is funded by provincial and local governments, companies and private individuals. A total of 237 municipalities are connected to the fund. In 2018, 11.600 children received financial support for participation in cultural activities. From 2019 onwards, the Ministry of Education, Culture and Science will invest EUR 350.000 per year in this fund in order to increase the number of supported children to 40.000 in 2024.

- **Wide-ranging subsidy scheme combination officers** (*Brede Regeling Combinatiefuncties*). By means of this subsidy scheme, the Ministry of Health, Welfare and Sport, the Ministry of Education, Culture and Science and the Ministry of Social Affairs and Employment stimulate local governments to employ so-called combination officers. These officers make powerful connections between sport clubs/cultural organizations and schools, health and welfare organizations. Because of the success of this program, the Ministries increased the budget in 2019 with EUR 1 million per year and expanded its scope.

While the new cultural participation programme is mainly aimed at *active* cultural participation, the national government also invests in *receptive* cultural participation with the following initiatives:

- **The National Digital Heritage Strategy** is aimed at the development of a national, cross-sectoral IT infrastructure of digital heritage. The overall goal is to strengthen the societal value of the collections of archives, libraries, museums and other heritage organisations. The Ministry of Education, Culture and Science invests EUR 6 million per year in 2019 and 2020 in the improvement of digital accessibility of heritage.
- In 2019, more than 750.000 secondary school students received a **Culture Card**. This card was introduced in 2008 in order to stimulate cultural participation as part of the newly introduced course Cultural and Artistic Education (*Culturele en Kunstzinnige Vorming*, CKV). The Ministry of Education, Culture and Science makes EUR 5 available for each student (EUR 4.9 million per year). Schools participate voluntarily and 90 percent of them contributes an additional EUR 10 per student. Secondary schools can use the Culture Card to pay for cultural activities for their students. Students can use the card to get a discount on cultural activities they undertake in their spare time.
- In 2016, the Ministry of Education, Culture and Science introduced the **MBO Card**. With this card, students in intermediate vocational education (MBO) receive a discount on tickets for museums, musicals, theatres and festivals.
- **Museum Pass** holders receive free admission to more than 400 museums in the Netherlands (special exhibitions are not included). The Museum Pass was initiated by museums in 1981 and is handled by the Museum Pass foundation. Annual costs for adults are EUR 64.90 and for children and teenagers EUR 32.45 a year. In 2005, 315 000 people possessed a Museum Pass; by 2018, that number had risen too almost 1.4 million. In total, they visited a museum 8.9 million times, an increase of 2.3 percent compared to 2017.

6.2 Trends and figures in cultural participation

In the Netherlands, approximately 40 percent of the population is actively engaged in cultural activities.¹⁶ If the more receptive activities are included, this number rises to 63 percent as far as culture as a whole is concerned, with 54 percent practitioners in arts and 32 percent in cultural heritage. Especially music, visual arts and the relatively wide category of film, video, digital graphic design and photography are popular.¹⁷

Especially kids and youngsters are culturally active. As far as adults are concerned, women and those with a higher degree in education take a more prominent role in cultural participation. Those who are participating in artistic activities, tend to be more active as volunteers, in sports, heritage

¹⁶ Neele, A., Z. Zernitz and T. Ijdens. 2017. Kunstzinnig en creatief in de vrije tijd. Monitor amateurkunsten 2017: beoefenaars en voorzieningen. Utrecht: LKCA.

¹⁷ Broek, A. van den and Y. Gieles. 2018. Het culturele leven: 10 culturele domeinen bezien vanuit 14 kernthema's. The Hague: SCP.

and other cultural activities. Most of the artistic practitioners are positive about the availability and accessibility of cultural amenities.

Table 3: People who participated in or attended a certain cultural activity during the last 12 months in the Netherlands (in % of the population)

Activities heavily subsidised by the state	2012	2014	2016
Theatre	25	25	25
Opera performances & concerts of classical music	18	17	16
Classical dance & ballet	8	8	8
Libraries	42	39	38
Museums	49	53	53
Monuments*	-	59	55
Cultural centres	-	-	-
Activities without large public subsidies			
Cinema	65	65	67
To read books not related to the profession or studies	79	79	78
<i>In paper format (Usually use)</i>	78	76	74
<i>As ebook (Usually use)</i>	16	22	23
<i>Directly on the Internet (Usually use)</i>	-	-	-
To listen to music (daily) (1)	<i>65 (2013)</i>	<i>62 (2015)</i>	<i>62 (2018)</i>
<i>In a computer or directly on the Internet</i>			
To read periodic publications (Usually read): Magazines (2)	<i>50 (2006)</i>	<i>23 (2011)</i>	<i>16 (2016)</i>

To read periodic publications (Usually read): Newspapers (2)	66 (2006)	49 (2011)	40 (2016)
<i>Directly on the Internet (sites of newspapers or other websites for news) (2)</i>	16 (2006)	28 (2011)	28 (2016)
To watch videos (Usually watch)	68.0	57.7	45.9
<i>Directly on the Internet</i>			
To watch television (Usually watch)**	-	-	-
<i>Directly on the Internet</i>	-	-	-
To listen to the radio (Usually watch)**	-	-	-
<i>Directly on the Internet</i>	-	-	-
To play videogames (Usually play) (1)	17 (2013)	19 (2015)	18 (2018)
To use computer for entertainment or leisure (Usually use)	-	-	-
Internet for entertainment or leisure (Usually use)	41 (2013)	22 (2015)	22 (2018)

Source: Broek, A. van den and Y. Gieles. 2018. Het culturele leven: 10 culturele domeinen bezien vanuit 14 kernthema's. The Hague: SCP; (1) Sonck, N., S. Pennekamp and F. Kok. 2014. Media:Tijd 2014. Amsterdam/The Hague: NPO/SCP; Waterloo, S.F., A.M. Wennekers and P.R. Wiegman. 2019. Media:Tijd 2018. Amsterdam/The Hague: NLO, NOM, SKO, PMA and SCP; Wennekers, A.M., D.M.M. van Troost and P.R. Wiegman. 2016. Media:Tijd 2015, Amsterdam/The Hague: NLO, NOM, SKO, BRO and SCP; (2) Wennekers, A.M., F. Huysmans and J. de Haan. 2018. Lees:Tijd - Lezen in Nederland. The Hague: SCP.

Notes: *Historical city, village or building

** Elaborate research is being done on the amount of time people watch television and listen to the radio (1), percentages of the population in this respect are not available.

Table 4: People who have carried out artistic activities in the Netherlands in the last 12 months by type of activity, in % of total population, period 2012-2016.

	2012	2014	2016
Writing	12	10	11
Painting or drawing	18	17	20
Other visual arts	11	10	11
Photography and making videos, digital design	23	21	22
Drama	23	21	25
Dance and ballet	9	7	7

Playing an instrument	19	19	19
Singing	23	21	25

Source: Broek, A. van den and Y. Gieles. 2018. Het culturele leven: 10 culturele domeinen bezien vanuit 14 kernthema's. The Hague: SCP.

6.3 Trends and figures in household expenditure

Table 5: Household cultural expenditure by expenditure purpose, 2015

Items (Field/Domain)	Household expenditure (in million EUR and percentages)		Average per capita expenditure (EUR)
	2015	%	2015
I. Books and Press	2150	19,5	127
Books	1110	10,1	66
Press	1040	9,4	61
II. Cultural Services	4060	36,8	240
Cinema, theatre and others	2320	21,0	137
Museums, libraries, parks and similar	1550	14,1	92
Photographic services and other	190	1,7	11
III. Audiovisual equipment and accessories	1530	13,8	90
Support for recording image, sound and data	1400	2,7	83
Audiovisual equipment and accessories			
Musical instruments	120	1,1	7
IV. Subscriptions of television, information processing	3300	29,9	195
Rental and subscriptions of radio and television	3300	29,9	195
<i>Subscriptions of radio and television</i>			
<i>Rental of cultural equipment and accessories</i>			
Information Processing and Internet*			
<i>Material for information processing</i>			
<i>Mobile devices</i>			
<i>Mobile and Internet services</i>			
TOTAL	11030	100	1653

Source: Statistics Netherlands – [Satellite account on culture and media 2015](#).

Notes: * Online services are included in the main field/domain. Online newspapers are included in press and music download are included in Audiovisual equipment and accessories.

6.4 Culture and civil society

The cultural participation landscape in the Netherlands is highly diverse and, to a certain degree, also fragmented. Cities and larger villages in the Netherlands have cultural centres, centres for the arts, libraries and/or civic recreation centres where cultural activities take place. Municipalities are the main source of funding. Some of the cultural and recreation centres are dedicated to specific groups in society, for example students, children or people from a particular cultural background. In rural areas some smaller villages have a multifunctional building (or 'Kulturhus' (culture house)) which facilitates cultural, educational, sports and other leisure activities. On a regular basis, a library bus offers the inhabitants of these villages the opportunity to borrow books. The amount of members of public libraries has decreased from 4.039.000 in 2005 to 3.707.000 in 2017.

Some cities have a 'centre for the arts' as well, which provides, for example, music lessons and painting workshops (mainly non-formal arts learning). But the amount of centres for the arts has decreased drastically from 237 in 2005 to 130 in 2015 because of cuts in culture budgets. The impact of these developments has been subject to debate (see also chapter 5.4). The centres for the arts were important employers for arts teachers. As half of these organisations disappeared, many arts teachers had to find new ways to employ themselves and find pupils. Most of them started to work as a one-person business, without funding. Some of them decided to cooperate in a collective business. It is not clear yet how these developments have influenced cultural participation rates, the accessibility, quality and diversity of out-of-school arts education, or the amount of teachers working in the field.

Governments do seem to have a growing interest in arts and cultural projects that aim to improve social wellbeing, societal participation and/or health of citizens. These projects are often funded by a combination of governmental bodies, public or private funds, third sector associations and/or banking foundations. In most cases these projects arise 'bottom-up', as government policy stimulates citizens and organisations to come up with ideas and initiatives.

An example is the programme Age Friendly Cultural Cities, which promotes active cultural participation among the elderly. There are also national and local programmes and measures for community arts projects that aim to improve the viability of neighbourhoods and artistic projects targeted at the inclusion of refugees, people with disabilities or migrant communities. In the past ten years, the amount of cultural interventions in health care and long-term care has increased as well.

Over the past years, there has also been a growing interest in urban arts, often regarded as a subculture that specifically appeals to young adults. In 2015, the Cultural Participation Fund launched the programme Urban Arts Talent to stimulate the professional development of talented urban artists. Urban arts have also become part of the curriculum of some institutions for vocational or higher education.

7. Financing and support

7.1 Public funding

7.1.1 Indicators

In the Netherlands, approximately two-thirds of public cultural expenditure comes from the municipalities, spending EUR 107.81 per capita on average in 2017. Average spending by the provinces in 2017 is EUR 17.70 per capita, and the central government spends EUR 43.36 per capita. The gross cultural expenditure per capita in 2017 (excluding media) was EUR 168.37 when using the data from [Statistics Netherlands](#) and the annual reports of the Ministry of Education, Culture and Science. Using Eurostat's COFOG '99 classification, cultural expenditure per capita is EUR 175.92 (2017).

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

Public expenditure on culture in percentage of the GDP in 2017 was 0.4 percent.

Public expenditure on culture in percentages of the total public expenditure in 2017 was 0.96 percent (COFOG '99). This shows a decrease of 15.6 percent compared to the situation in 2005 (1.25 percent) but an increase of 6.7 percent when compared to 2015 (0.90 percent). This is mainly caused by the culmination of budget cuts that became effective in 2015 in all three tiers of government after the main budget cuts on culture by the central government in 2013. These budget cuts were followed by cuts in provincial (2014) and municipal (2015) funding of culture.

7.1.2 Expenditure on government level

Table 6: Public cultural expenditure by level of government, 2012 and 2017*

Level of government	2012			2017		
	Total expenditure in EUR	% share of total*	Per capita	Total expenditure in EUR	% share of total	Per capita
State (central)	910 840 000	33	53.26	801 560 000	27	43.36
Regional (provincial)	221 000 000	8	13.21	301 503 000	10	17.70
Local (municipal)	1 668 000 000	60	99.70	1 836 053 000	64	107.81
TOTAL	2 779 990 000	100	166.16	2 875 971 000	100	168.37

Source: Ministry of Education, Culture and Science, Statistics Netherlands (2015) - [Statline](#); Statistics Netherlands (2018) - [Expenditures on culture by municipalities and provinces](#); Ministry of Education, Culture and Science (several years) - [Annual Reports](#).

Note: *The method for gathering these data changed in 2017 so the amounts in the years 2012 and 2017 are not comparable. This data is provided nonetheless because no reliable data is available from the period between 2012 and 2017.

Due to rounding-off of the percentages, the sum may exceed 100%.

Table 6a: Government expenditures on cultural services in 1995-2017 (in million euros)

Year	General government	National government	Local governments
1995	1475	986	974
2000	2405	717	1479
2005	2859	814	1924
2010	3453	1063	2385
2015	2746	781	1971
2016	3063	1061	1967
2017*	3005	955	2046

Source: [Statistics Netherlands](#).

Notes: * Figures on 2017 are provisional. Historically, on average 87.8 percent of local governments' total expenditures on cultural services is covered by municipalities, and 12.2 percent by provinces.¹⁸

7.1.3 Expenditure per sector

Table 7.1: Direct state cultural expenditure and transfers (central level): by sector, 2017, in 1000 EUR

Field/Domain/Sub-domain	TOTAL		of which: <u>Direct</u> expenditure (of government or its agencies)	of which: <u>Transfers</u>	
	in 1000	in %		to other levels of government	to NGOs, companies, individuals
I. Cultural Heritage	395 166	18.9			
<i>Historical Monuments*</i>	96 589	4.6			
<i>Museums</i>	188 441	9.0			
<i>Archives</i>	64 558	3.1			
<i>Libraries</i>	45 578	2.2			
<i>Intangible Heritage / Folk Culture</i>					
II. Visual Arts	33 209	1.6			
<i>Fine Arts / Plastic Arts</i>					
<i>Photography</i>					
<i>Architecture***</i>					
<i>Design / Applied Arts</i>					
III. Performing Arts	193 119	9.2			
<i>Music</i>					
<i>Theatre, Music Theatre, Dance</i>					
<i>Multidisciplinary</i>					

¹⁸ Meerkerk, E. van and Q.L. van den Hoogen (eds.). 2018. Cultural Policy in the Polder: 25 Years Dutch Cultural Policy Act. Amsterdam: Amsterdam University Press, 295.

IV. Books and Press	18 007	0.9			
<i>Books</i>					
<i>Press</i>					
V. Audiovisual and Multimedia	997 678	47.8			
<i>Cinema</i>					
<i>Television</i>					
<i>Sound recordings</i>					
<i>Radio</i>					
<i>Multimedia</i>					
VI. Interdisciplinary					
<i>Socio-culture</i>					
<i>Cultural Relations Abroad</i>					
<i>Administration****</i>					
<i>Cultural Education****</i>	56 300	2.7			
VII. Not covered by domain I-VI					
TOTAL	2 088 645	100			

Source: Brom et al. (2019)

Notes: * These are expenditures on all heritage excluding expenditures on museums, which are mostly, but not only, expenditures on monuments.

Table 7.2: Direct regional cultural expenditure and transfers: by sector, 2017, in 1000 EUR

Field/Domain/Sub-domain	TOTAL		of which: Direct expenditure** (of government or its agencies)	of which: Transfers**	
	in 1000	in %		to other levels of government	to NGOs, companies, individuals
I. Cultural Heritage	209 183	69.4			
<i>Historical Monuments</i>	102 402	34.0			
<i>Museums</i>	46 794	15.5			
<i>Archives</i>	15 962	5.3			
<i>Libraries</i>	44 025	14.6			
<i>Intangible Heritage / Folk Culture</i>					
II. Visual Arts	4 855	1.6			
<i>Fine Arts / Plastic Arts*</i>	4 855	1.6			
<i>Photography</i>	-				
<i>Architecture</i>	-				
<i>Design / Applied Arts</i>	-				
III. Performing Arts	26 360	8.7			

<i>Music</i>					
<i>Theatre, Music Theatre, Dance</i>					
<i>Multidisciplinary</i>					
IV. Books and Press	2 003	0.7			
<i>Books</i>					
<i>Press**</i>	2 003	0.7			
V. Audiovisual and Multimedia	3 252	1.1			
<i>Cinema</i>					
<i>Television</i>					
<i>Sound recordings</i>					
<i>Radio</i>					
<i>Multimedia</i>					
VI. Interdisciplinary	17 108	5.7			
<i>Socio-culture</i>					
<i>Cultural Relations Abroad</i>					
<i>Administration</i>					
<i>Cultural Education</i>	17 108	5.7			
VII. Not covered by domain I-VI	38 742	12.8			
TOTAL	301 503	100			

Source: [Statistics Netherlands](#)

Notes: * Finances covering visual arts and design are combined.

** Finances covering local press and local broadcasting companies are combined.

Table 7.3: Direct local cultural expenditure and transfers: by sector, 2017, in 1000 EUR

Field/Domain/Sub-domain	TOTAL		of which: Direct expenditure (of government or its agencies)	of which: Transfers	
	in 1000	in %		to other levels of government	to NGOs, companies, individuals
I. Cultural Heritage	807 419	43.9			
<i>Historical Monuments</i>	107 712	5.9			
<i>Museums</i>	250 109	13.6			
<i>Archives</i>	55 915	3.0			
<i>Libraries</i>	393 683	21.4			
<i>Intangible Heritage / Folk Culture</i>					
II. Visual Arts	55 301	3.0			
<i>Fine Arts / Plastic Arts*</i>	55 301				
<i>Photography</i>					
<i>Architecture</i>					

<i>Design / Applied Arts</i>					
III. Performing Arts	508 887	27.7			
<i>Music</i>					
<i>Theatre, Music Theatre, Dance</i>					
<i>Multidisciplinary</i>					
IV. Books and Press	24 975				
<i>Books</i>					
<i>Press**</i>	24 975				
V. Audiovisual and Multimedia	45 564	2.5			
<i>Cinema</i>					
<i>Television</i>					
<i>Sound recordings</i>					
<i>Radio</i>					
<i>Multimedia</i>					
VI. Interdisciplinary	199 246	10.9			
<i>Socio-culture</i>					
<i>Cultural Relations Abroad</i>					
<i>Administration</i>					
<i>Cultural Education</i>	199 246	10.9			
VII. Not covered by domain I-VI	194 661	10.6			
TOTAL	1 836 053	100			

Source: [Statistics Netherlands](#)

Notes: * Finances covering visual arts and design are combined.

** Finances covering local press and local broadcasting companies are combined.

7.2 Support programmes

7.2.1 Strategies, programmes and other forms of support

Cultural entrepreneurship

Before state funding came into being, the cultural support system in the Netherlands was built around private initiatives and social associations. In the second half of the 19th century, many important Dutch museums were initiated, mostly in cooperation with municipalities. The museums were financed and managed by a small, elite group. After World War II, central government intensified policy-making in the field of the arts and culture. From the 1960s onwards, almost all major institutions received subsidies from the state. However, they mostly functioned relatively autonomous from central state policy and often still had private board members.

Towards the end of the 20th century, this autonomous position of cultural institutions was strengthened. In the 1990s, both the central government and the municipalities distanced themselves from museums. The museums were privatised: they became foundations with an autonomous management, separated from the subsidising governments. Due to the economic

crisis of 2008, cultural institutions had to devote more energy to obtaining private income. It became a general belief that institutions could show their importance (and hence value) and impact by generating additional private funding.

The government is stimulating artists and cultural institutes to generate funds themselves, which is a development that finds its roots in the 1980s. It was put on the agenda strongly by State Secretary Rick van der Ploeg (1998-2002), who introduced the term cultural entrepreneurship. The development culminated in the policy of State Secretary Halbe Zijlstra in the Rutte I Cabinet (2010-2012). This cabinet initiated the Cultural Entrepreneurship Programme (2012- 2016). The organisation Culture+Entrepreneurship develops programmes and training courses to stimulate the entrepreneurship of cultural organisations and artists.

7.2.2 Artists' funds

The public cultural funds play a key role in executing the national cultural policy by distributing structural or project-based subsidies. In 2012, the public cultural funds renewed the Conduct Code for Culture Funds. The code was formulated to ensure a transparent, efficient and precise working process in all the funds. Artists can turn to these funds for subsidies, which most often takes the form of project funding or funding for the development of talented young artists.

The Performing Arts Fund NL supports professional music, music theatre, dance, theatre and festivals in the Netherlands.

The Cultural Participation Fund supports innovative initiatives that create cultural participation among all Dutch citizens. The fund aims to build a bridge between Dutch society and culture and to increase and encourage cultural participation. Its 2017-2020 policy plan focuses on: better embedding of cultural education in primary education and lower vocational education (EUR 16.1 million); supporting innovation in amateur arts (EUR 5.9 million); and broadening support for cultural participation (EUR 0.5 million).

The Mondriaan Fund aims to stimulate the development and visibility of the visual arts and cultural heritage in the Netherlands. It provides financial support in areas where a profitable market does not exist (yet). Many of the Mondriaan Fund's grants are aimed at encouraging cooperation between organisations, artists, mediators, clients and/or other private or public parties. It grants funding for various target groups and areas including visual artists, institutions, mediators of clients in the visual arts and/or cultural heritage fields. Furthermore, it organises development programmes for promotion and innovation in the visual arts, such as the Prix de Rome and a private arts buyers scheme (*KunstKoop*). Through the latter, people can buy art on credit at over 100 galleries spread across the Netherlands. The Mondriaan Fund is also responsible for the Dutch entries for the Venice Biennale.

The Creative Industries Fund NL started operating in 2013 on behalf of the Ministries of Foreign Affairs, Economic Affairs and Education, Culture and Science. The fund awards project-based grants in order to: 1) foster substantive quality in urban, landscape, product and graphic design, architecture, fashion and e-culture; 2) to foster innovation and cross-sector approaches; and 3) to professionalise entrepreneurship. An important concern is the improvement of the relationship between designers/makers and clients/manufacturers. The fund has three basic granting programmes, covering architecture, product design and e-culture (in a broad sense).

The Netherlands Film Fund is responsible for supporting Dutch film production. It focuses on the quality and diversity of feature films, documentaries, shorts, animation and experimental films. By giving priority to script writers and filmmakers, the fund intends to ensure the quality of Dutch

films. The creativity and the professional development of filmmakers, 'quality over quantity' and a better balance between supply and demand are among the priorities in the *2017-2020 Strategic Plan of the Dutch Film Fund*.

The Dutch Foundation for Literature supports writers and translators, and promotes Dutch literature abroad. It invests in the quality and diversity of literature through grants for writers, translators, publishers and festivals, and contributes to the production and distribution of Dutch and Frisian literature in the Netherlands and abroad. Artistic quality, professionalism and social value are the guiding criteria in the fund's policy.

Public media funds

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

Next to the public funds, several private funds provide artist stipends, most often aimed at the development of promising careers.

7.2.3 Grants, awards, scholarships

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

The Johannes Vermeer Award and the Prix de Rome are two of the most famous prizes awarded by the central government. The Johannes Vermeer Award rewards exceptional talent in the arts, in order to honour the artist's work and to stimulate future projects. To this effect, the laureate receives EUR 100 000. The Prix de Rome is awarded to exceptional artists and architects younger than 40 years of age, in order to trace talent and trends in the visual arts.

Besides these state awards, notable awards are for instance the Royal Award for Modern Painting which was instituted by King Willem III in 1871 and is nowadays handed out by King Willem-Alexander. The Louis d'Or (best male actor) and the Theo d'Or (best female actor) are awarded by the Association of Directors of Theatres and Concert Halls (VSCD). The VSCD also awards the Golden and Silver Cricket for best youth theatre productions. The Bank for Dutch Municipalities (BNG) awards a yearly prize to the municipality with the best policy on cultural heritage. Several film festivals know well respected awards, amongst which the Netherlands Film Festival (Golden Calves) and the International Film Festival Rotterdam (Tiger Awards). Several commercial organisations also hand out awards. Grants and scholarships are mostly awarded by the cultural funds.

7.2.4 Support to professional artists' associations or unions

In the Netherlands, there is no direct support from the government to artists' associations or

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

Central government provides support to service organisations for artists, such as [Culture+Entrepreneurship](#) (see chapter 7.2.1).

7.3 Private funding

Independent associations and foundations

The [Prince Bernhard Cultural Foundation](#) is the largest private cultural foundation in the Netherlands. It stimulates the conservation of nature and culture by supporting over 3 500 initiatives, individuals and projects every year. The [VandenEnde Foundation](#) was founded in 2001. Its focus is on stimulating cultural entrepreneurship and increasing the interest of young people in culture. It offers scholarships for talented young people, to enable them to further develop their opportunities. The [VSB Fund](#) provides funding for cultural projects that focus on the public and participants, stimulating the connection or interaction between art and people. The [Turing Foundation](#) focuses on, amongst other things, art, visual arts, classical music and Dutch poetry in particular. [Fund 21](#) directs its funding towards projects that engages with either arts and culture, or with youths and society.

Sponsorship

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

Sponsorship spending in the Netherlands has been decreasing since 2010. In 2018, the total spending on sponsorship was EUR 760 million (a decrease of 11 percent compared to 2010). In 2018, 12.6 percent of the money spent through sponsorships in the Netherlands, was spent on arts and cultural heritage ([Sponsor Monitor 2019](#)).

Donations

The Ministry of Education, Culture and Science set up the Cultural Entrepreneurship Programme (2012- 2016). Cultural organisations and producers are supported in their entrepreneurial efforts in the form of advice, coaching and supervision to find alternative funding. The main aim is to reinforce entrepreneurship in the cultural sector among both organisations and makers. An important part of this policy is to encourage 'giving to culture'. The government aims to support donations to the arts and culture with its *Gift and Inheritance Tax Act (Geefwet)* and donation campaign.

In 2009, the Dutch population gave approximately EUR 4.7 billion to good causes. About 10 percent of that amount, EUR 454 million, went to culture. In 2013, donations increased to nearly EUR 4.4 billion and approximately 284 million went to culture. In 2015, both figures increased: the Dutch population gave EUR 5.7 billion, and EUR 511 million went to culture (table 7.1). With the *Gift and Inheritance Tax Act*, which was implemented in the Netherlands on 1 January 1st 2012, the government hoped to encourage private individuals to make donations to cultural

institutions by offering (additional) income tax benefits (see chapter 4.1.4).

Table 8.1: Private financial contributions to arts and culture in the period 2005-2013 (in EUR million)

	1997	1999	2001	2003	2005	2007	2009	2011	2013	2015
Households	30	32	39	26	37	24	33	26	59	36
Legacies		1	5	11	2	7	2	6	3	7
Funds	16	25	22	35	125	82	76	69	79	64
Companies	49	116	274	516	135	235	296	124	80	219
Lotteries				26	33	38	46	68	63	59
Total donations to culture	95	174	340	614	332	386	453	293	284	384
<i>Percentage of donations to culture in all donations</i>					7.0	8.5	9.6	6.9	6.5	7.4

Source: Bekkers, R., Th. Schuyt and B. Gouwenberg (eds.). 2017. Geven in Nederland 2017: huishoudens, nalatenschappen, fondsen, bedrijven, goede doelenloterijen en vrijwilligers. Amsterdam: Lenthe. The authors note that “for households and companies, these figures are estimates, and therefore it should be emphasised that because of the lack of a complete sampling frame, it is impossible to make generalisations for the entire population of capital funds and bequests” (own translation: 241).

Lotteries

The Netherlands has several lottery organisations that donate to culture. Most notably, these are the National Postcode Lottery and the Bank Giro Lottery.

Friends' societies and volunteers

A growing number of subsidised cultural institutions have friends' societies or private support systems. Especially in the Dutch museum sector, friends' societies can play an important role. But this kind of support is also important in other sectors. About 250 000 people are, in one way or another, related to the many museums in the Netherlands.¹⁹

Numbers on the amount of volunteers in the field of culture vary from 3 percent to 9 percent of Dutch citizens, depending on how culture and cultural activities are defined.²⁰ There is a significant increase in the number of volunteers within the sectors of museums, libraries and performing arts. In the amateur arts sector, volunteers play an important role as well.

Crowdfunding

Crowdfunding, the practice of funding a project or artist by raising small amounts of money from a large group of people, mostly via the internet, is gaining ground in the Netherlands. Since the state budget cuts to culture were announced in 2011, a lot of artists and institutions have started using the crowdfunding model to (attempt to) finance their projects. In the Netherlands, with its wide range of digital crowdfunding platforms, the amount of money collected in this way has increased exponentially: from EU 0.5 million in 2010 to EUR 14 million in 2012 and EUR 329 million in 2018, of which EUR 13.1 million went to creative projects (with an average funding of EUR

¹⁹ Smithuijsen, Cas and Lisa van Woersem. 2013. “Van draagvlak naar draagkracht.” Boekman 97: 86.

²⁰ Arends, J. and H. Schmeets. 2018. Vrijwilligerswerk: activiteiten, duur en motieven. The Hague: Statistics Netherlands; Bekkers, R., Th. Schuyt en B. Gouwenberg (eds.). 2017. Geven in Nederland 2017: huishoudens, nalatenschappen, fondsen, bedrijven, goede doelenloterijen en vrijwilligers. Amsterdam: Lenthe; Broek, A. van den and Y. Gieles. 2018. Het culturele leven: 10 culturele domeinen gezien vanuit 14 kernthema's. The Hague: SCP.

13.061 per project).

Investments and loans

In 2006, the first general investment fund for culture was established by the Triodos Bank. Its Culture Fund had the character of an obligations fund: if the interest on the finance market rises, the exchange rate decreases. The Culture Fund was a semi-open-ended fund, meaning that the issuing of shares passes through a bank, and the purchasing of shares is possible via all the Dutch banks. In 2013, the fund volume of the Culture Fund was EUR 103.6 million. In 2018, Triodos announced that the Culture Fund will be dissolved.

The platform Culture+Entrepreneurship provides loans to artists, creatives and cultural institutions. For credits between EUR 10 000 and 50 000, Culture+Entrepreneurship cooperates with the Triodos Bank. The loan is intended for durable investments, like the financing of musical instruments or the renovation of a building or an atelier. For larger cultural institutions, it is also possible to request a larger credit from the Triodos Bank. In 2018, Culture+Entrepreneurship also launched the Gallery Loan which is a revolving fund providing gallerists (that very often face difficulties in getting loans at banks) the possibility to take a loan of up to EUR 40 000 with 3 percent interest.