

# COMPENDIUM

## CULTURAL POLICIES AND TRENDS IN EUROPE

### COUNTRY PROFILE

# THE NETHERLANDS

**Last profile update: May 2008**

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It is based on official and non-official sources addressing current cultural policy issues.

The opinions expressed in this profile are those of the author and are not official statements of the government or of the Compendium editors.

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# THE NETHERLANDS<sup>1</sup>

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## **1. Historical perspective: cultural policies and instruments**

Cultural policy in the Netherlands is based on the premise that the state should distance itself from value judgements on art and science. Artistic development has, therefore, been the result of the activities of private citizens and a large number of foundations many of them related to culture. Over the years, the government has gradually assumed the role of moderator of cultural activities, apart from being the largest patron for public art and culture. A Department for Art and Culture has been in existence since 1945. Until ten years ago, political responsibility lay in the hands of ministers. In 1994, the political responsibility for arts and cultural affairs was given to a State Secretary, in combination with media affairs.

Until the 1970s, Dutch society was characterised by pillarisation. Different social groups, or pillars – liberal, socialist, catholic, protestant – expressed their ideology via their own means of transmission including specialised newspapers or broadcasting channels and amateur art organisations. This development, however, had little direct effect on professional artistic life.

The period of German occupation was followed by an extension of government support to new areas such as film, theatre and literature. Financial support was a token gesture in order to repair the disrupted relationship between the artist and society. At that time it was generally assumed that state aid to art and culture should be for a limited period of time. Just after 1950, the Arts Council was installed by the cabinet.

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

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

The economic stagnation of the early 1980s meant that the government had to reconsider its tasks in various fields, including culture. Two movements began in the field of cultural policy: on the one hand, the government continued to fund cultural institutions that could guarantee high artistic quality and professionalism. On the other hand, the state aimed at keeping public spending within specific boundaries. A question mark was placed against the reliance of cultural institutions on public funding when budget funding replaced operating subsidies. Institutions were now given the possibility to acquire extra earnings and their dependence on subsidies was reduced. At the end of this period, the government undertook to prepare a cultural policy plan every four years.

The 1990s witnessed a change in the attitude of the Ministry of Welfare, Public Health and Culture, later becoming the Ministry of Education, Culture and Science in 1994. Instead of providing across-the-board funding to cultural organisations, the government started to offer financial incentives. Cultural organisations were encouraged to become more independent financially and to look at their market, i.e. their audiences. They were particularly called upon to cater for the needs of a new, young audience and to an

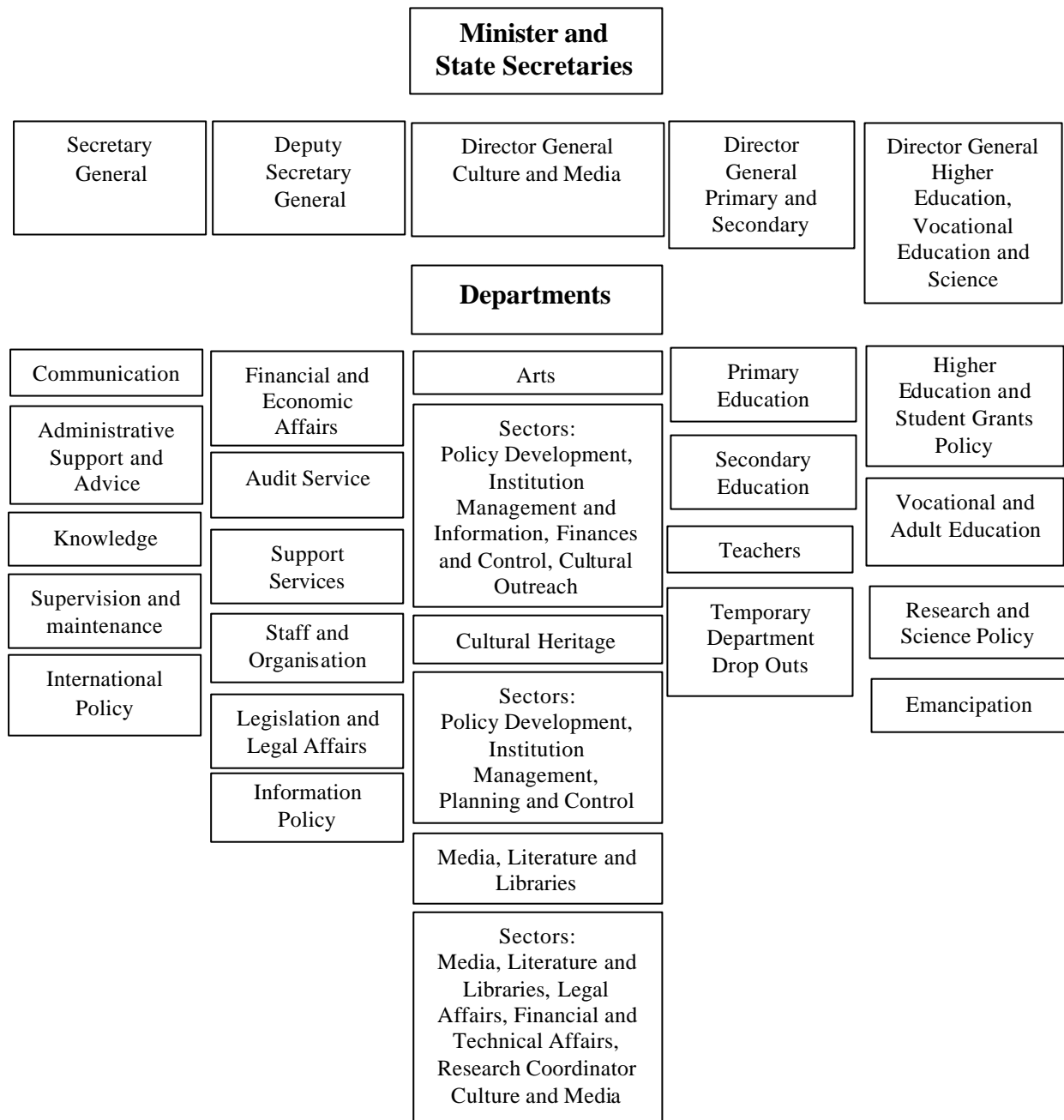
increasing population of ethnic minorities. In addition to the tasks of the state, private initiative and private funding were welcomed.

Due to economic recession, a relatively long period of gradual and general growth in the state budget for culture and media ended in 2004. Increasing and decreasing budgets have been announced simultaneously. From 2004 to 2008 the funding for so called "support organisations" (documentation, research, mediation, professional services etc.) in the field of arts and culture has been reduced by 10% (i.e. euros 5-6 million).

In June 2006, the State Secretary sent a policy paper to Parliament further refining her intention to bring about structural changes to the cultural policy-making system, as set out previously in her policy document *Making a Difference* [*Verschil maken*, 2005]. Reasons for adjusting the system included the increasing number of applications for government subsidy over the previous few years and the continuing elaboration of procedures that weighed on the system. Under the motto "at arms length where possible, but involved where necessary", several changes were planned for the cultural policy-making system: less bureaucracy in the support for arts and culture (including changes in the roles of Parliament, the Council for Culture and the Public Cultural Funds which play an important role in executing national cultural policy and are subsidised by the government: see chapter 8.1.1; for private funds, see chapter 7.3), more connection and interaction in cultural life (emphasis on arts education and participation) and reinforcement of the cultural factor in society (stimulation of other domains in society to link up with the domain of arts and culture, etc).

## 2. Competence, decision-making and administration

### 2.1 Organisational structure (organigram)



### 2.2 Overall description of the system

Public governance in the Netherlands is organised in a 3 tier system: central government, provincial government and municipal government. In each, a system of dual responsibility prevails: parliament, county councils and local councils have the right to amend the financial and governmental works of the Cabinet, Provincial Deputies and of the Mayor and Aldermen. In everyday cultural policy life, initiatives are taken by the governing bodies, in most cases after consulting the official advisory bodies. Parliament and councils are required to give their consent to these initiatives (or not) after public discussion. Discussing and fixing the budget for the coming year plays an important part in decision making.

In preparing and fixing regulations, laws and cultural policy programmes, central government takes the lead, although it covers only one third of all expenses related to art and culture. The main role of central government in this field is responsibility for the subsidised arts and cultural institutes and companies.

Central government subsidises several heritage institutions, symphonic orchestras, opera and dance companies, and sector institutes. As well as the arts and cultural heritage, central government is also responsible for the national public broadcasting system.

Municipalities and provinces allocate almost two thirds of the national budget on arts and culture and are responsible for distribution and mediation between local and regional supply and demand. The majority of Dutch museums are financially dependent on municipalities. Public cultural facilities like libraries are decentralised in the Netherlands. Central government only supports libraries by funding an expertise centre.

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

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

### **The relationship between state and other levels of government**

In the early 1970s, a debate began concerning the issue of decentralisation. In the 1980s, the division of roles and tasks between state, provinces and municipalities was reconsidered, in order to increase the efficiency of public cultural policy. A system of mixed responsibilities came to an end and the state took full responsibility for maintaining symphony orchestras, including regional orchestras, and performing arts groups with a national reach. Apart from a small number of state museums, museums in general were placed under the responsibility of municipalities and provinces. The same applied to libraries and archives.

In the decentralisation process, in the 1980s, the provinces were given the task of spreading, regulating and maintaining the supply of culture at provincial level. The municipalities bore responsibility for maintaining the various venues and facilities and for scheduling performances. In practice, however, this division of tasks was not always applicable and centralisation and decentralisation tendencies became intertwined.

#### *Inter-administrative relations*

Since the end of the 1990s, municipalities and provinces are partners in a number of national cultural policy programmes. Since 1997, joint financing agreements between central government, regions and cities have been made for shared activities. These are mostly implemented by institutions, but shared responsibility is also taken in specific participation policy schemes. The partners involved are the 8 covenant partners, as they are called, including the 3 largest cities, Amsterdam, Rotterdam and The Hague and 5 clusters of provinces and larger cities: Central Netherlands [*Midden Nederland*], Northern Netherlands, Eastern Netherlands, Southern Netherlands and Western Netherlands.

Now, in the 21st century, the 3 public authorities (state, provinces and municipalities), more than ever, emphasise the importance of programmatic cooperation, resulting in 4-year agreements, sealed by covenants.

The 3 public authorities bear combined responsibility for the visual arts and design system, meaning infrastructure of the sector and a relationship between supply and distribution. The instrument they use is the *Visual Arts and Design Funding* scheme [*Geldstroom*

*Beeldende Kunst en Vormgeving*]. Through this channel, 14 selected municipalities receive targeted funding. Strengthening regional dynamics has the most chance of success in areas that can independently attract both artists and the public (audiences, buyers and commissioners). 9 cities have been selected on the grounds of this potential. This includes: bases for art education institutions, galleries, art lending centres, museums and studios, etc., which have established positions in national and international networks. Besides these cities, 5 municipalities are eligible for funds that are specifically linked to the development and growth of artists and designers. The provinces use the *Visual Arts and Design Funding* scheme to identify and facilitate regional developments. In consultation with local authorities, they ensure that the required means are concentrated in those cities and institutions, which contribute to the strengthening of an infrastructure for visual arts and design. The scheme will end in 2008.

The Minister of Culture and the umbrella organisations for the provinces (IPO Culture – *Interprovinciaal Overleg Cultuur*) and municipalities (Association of Netherlands Municipalities – *Vereniging van Nederlandse Gemeenten, VNG*) have an official agreement (2006) to streamline consultation concerning the cultural policy plan, and on the outline for the proposed finances. This outline concerns policy priorities, the distribution of finances over the cultural sectors, funds and programmes. The elaboration of all this is to be found in the subsidy plan, the cultural covenants and programmes, which bear regional and local accents.

For every 4-year cultural policy plan, consultation between the Minister of Culture and umbrella organisations takes place. In the context of the subsidy plan, they also formulate agreements on the maintenance, strengthening or further development of the organisations receiving subsidies on a national level, on the financial means in that connection and on functions and activities. These agreements are recorded in covenants.

Matters that deal with linking central government policy to the policies of provinces and municipalities are discussed at least once a year.

### **The role of advisory committees**

The original principle of the Dutch government is to remain neutral in assessing arts issues. The government is expected to focus solely on policy issues, which is the reason why the government leaves decision making about the arts mainly to various committees of independent experts.

The Council for Culture [*Raad voor Cultuur*] is a separate body that cooperates with the government on formulating policy. While the government is (since 1997) not obliged to consult the Council, a healthy amount of cooperation remains between government and the Council. In 2007, the Council for Culture presented the Dutch government recommendations for the cultural policy agenda in the coming years (2009-2012) under the title: *Innovate, participate!* [*Innoveren, participeren!*].

Advisory bodies also exist at municipal and provincial levels including, for example, the Amsterdam Arts Council. At the provincial level, there are several cultural councils, whose tasks are usually advisory but which are occasionally involved in consultations, supply and demand mediation, support and public information activities.

The Minister of Culture frequently appoints external committees and private consultants to advise on politically and administratively charged reorganisation issues. In the 1980s, for instance, special committees were appointed to advise on restructuring the state policy on theatre, dance and music. Recently, committees were created to advise the government on claims from private families to return paintings and other art treasures that became state property after World War II (see chapter 4.3). Another committee, installed by the Minister of Culture, was invited to advise on the shape and content of a cultural canon (see chapter

4.2.3). The Committee on the Benefits of Culture [*Commissie Cultuurprofiijt*], installed in 2007, has been invited to give recommendations on the way in which bridges can be built between the cultural sector and other societal sectors, and what possibilities there are to enlarge the (financial) involvement in arts and culture.

#### *Minorities*

Members of minority groups are presented in all kinds of advisory committees, usually on the basis of personal qualities and expertise.

Since 1997, minority organisations are represented by the National Ethnic Minorities Consultative Committee [Landelijk Overleg Minderheden, LOM]. The minorities represented in LOM are the Chinese, Turk, South European, Caribbean, Surinam and Moroccan communities, as well as political refugees. Within the committee, they represent the interests of their members, and formally discuss policy matters concerning minority groups with the Cabinet 3 times a year. Besides the Minister for Immigration and Integration, other Cabinet members also participate in *LOM*, if necessary.

To be eligible to enter LOM, an organisation must adhere to certain criteria: (1) the board of the organisation must include women and second generation minority representatives; (2) the organisation must have a good working relationship with other organisations that represent the same minority; (3) the organisation must prove that it has enough experience in matters related to integration policy.

Each minority group may be represented in LOM by 1 organisation only.

#### **The role of funding bodies in the arts**

There are several public and semi-public cultural Funds that have traditionally supported the arts. The responsibility of national government goes no further than furnishing money and determining the specific conditions under which the Funds must operate. The parliament has the final word when it comes to the size of the budget. Some examples are the Dutch Foundation for Literature, the Mondriaan Foundation [*Mondriaan Stichting*] and the Netherlands Foundation for Visual Arts, Design and Architecture. At present, the Council for Culture [*Raad voor Cultuur*] evaluates these public cultural Funds every 4 years (for a complete list of public cultural Funds, see chapter 8.1.1).

#### **Law-based regulations for planning cultural policy**

In 1993, the *Cultural Policy Act* was introduced (Special Purpose Funding) [*Wet op het specifiek cultuurbeleid*]. This Act determines aspects of cultural policy, such as the government's obligation to submit a cultural policy plan to parliament every 4 years. This 4-year plan outlines activities for the forthcoming period, as well as reviewing achievements from the previous period. Furthermore, it regulates the government's option to issue subsidies to provinces and municipalities.

In 2005, Secretary of State Medy van der Laan initiated a political discussion on the 4 year system. The secretary's policy paper titled *Making a Difference* [*Verschil maken*] proposed a redistribution of institutions in the subsidy system. In the plan, the status of middle sized institutions is not expected to change. The smaller ones – theatre companies, music ensembles – are to be taken out of the advisory channel of the Council for Culture [*Raad voor Cultuur*] and placed within the regime of Public Cultural Funds. The larger institutions (state funded museums, orchestras and – proposed by Parliament - larger dance companies) should be placed in an almost ever lasting relationship (30 years) with the central government, requiring a periodical audit undertaken by an international audit commission.

On 2 June 2006, the State Secretary sent a policy paper to Parliament further refining her intention to bring about structural changes to the cultural policy-making system, as set out

previously in her policy document *Making a Difference* [*Verschil maken*]. Reasons for adapting the system include the expanding number of applications for government subsidy of the last few years and the continuing elaboration of procedures that weigh on the system. Under the motto "at arms length where possible, but involved where necessary", several changes are being made to the system, which became considered as too complicated and bureaucratic.

The parliamentary discussion that took place on 16th October 2006 led to the following decisions: subsidy requests from smaller cultural institutions and companies will indeed no longer make up part of the 4-year cultural policy document (planning) cycle, but are submitted to the Public Cultural Funds. These Funds will be empowered organisationally, in order to meet their extended responsibilities. More generally, a rearrangement of cultural institutions will be made, redesigning the dividing line between institutions that will belong to the basic infrastructure. The Council for Culture had to produce an analysis of the cultural sector, defining what makes up the cultural infrastructure: *Innovate, participate!* [*Innoveren, participeren!*, 2007]. To allow this operation, the *Cultural Policy Act* (Special Purpose Funding) [*Wet op het specifiek cultuurbeleid*, 1993] needed an amendment, which was passed in 2007, under the current Minister of Culture, Ronald Plasterk. The starting point of the amendment was the distinction between functions under the direct and indirect responsibility of the Ministry of Education, Culture and Science. As of 2009:

- only cultural institutions within the national basic infrastructure will be financially supported by the Ministry;
- a number of cultural institutions and funds will receive long-standing subsidies: museums with state collections, a few national ballet / dance and opera companies and sector institutes. These institutions will be revised every 4 years;
- other institutions will have to apply for subsidy to the Public Cultural Funds (see chapter 8.1.1). Subsidies can be for up to 4 years and for projects.

### 2.3 Inter-ministerial or intergovernmental co-operation

Since Cultural Affairs are only a small and relatively unimportant issue in the central government, the Ministry of Education, Culture and Science is highly dependent on cooperation with other ministries. Negotiations with the Ministry of Financial and Economic Affairs have to be undertaken constantly in order to safeguard the interests of the arts and culture. In principle all kinds of contacts between ministries are possible. In some cases, committees for interdepartmental co-operation are installed – the duration of their existence may vary enormously.

Some examples of inter-ministerial or inter-governmental cooperation are:

- the Ministry of Housing, Spatial Planning and the Environment has established a subsidy scheme which aims to spend 1.5% of the construction costs of government buildings and 1% of those of school buildings on commissions or purchases of art works. This Ministry works closely with Ministry of Transport, Public Works and Water Management with respect to historic buildings and sites and architectural policy;
- in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007], the Minister of Culture Ronald Plasterk stresses that policy measures regarding monuments and architecture should no so much be directed at individual buildings as at the improvement in the quality of the environment. The Dutch government aims to realise spatial quality by integrating and strengthening economic, ecological and socio-cultural values in spatial planning. To improve the special quality of buildings, cities, villages and landscapes, the so called *Action Programme on Spatial Planning and Culture*

[*Actieprogramma Ruimte en Cultuur*] was launched in 2005. The programme is a joint initiative of 7 ministries. In the course of 2008, the ministries of Education, Culture and Science and of Housing, Spatial Planning and Environment will publish a policy paper on this issue;

- the Dutch Ministry of Economic Affairs makes a limited contribution to cultural events and projects related to export and the promotion of tourism;
- the Dutch Ministries of Foreign Affairs and of Education, Culture and Science share the responsibility for international cultural relations. The Ministry of Foreign Affairs is responsible for the cultural attachés at the embassies, representing Dutch culture abroad, for activities carried out within the Council of Europe and UNESCO, and for bilateral cultural relations. Both Ministries cooperate in stimulating international cultural projects, the HGIS funds, as they are called (see chapter 2.4.1, chapter 2.4.2 and chapter 8.1.1). These funds are used for projects that strengthen the international aspect of Dutch cultural policy;
- the Dutch Ministry of Justice is responsible for the concessionary system of private lotteries. About 8% of the total budget transferred to good causes through private lotteries goes to art and culture; approximately 53 million euros in 2008 (see also chapter 5.1.5). This Ministry is also responsible for copyright legislation (see chapter 5.1.7);
- the Dutch Ministry of Finance is involved in cultural policy through tax incentives (see chapter 5.1.5);
- *Culture and Economy* is a cooperation programme initiated in 2006 by the Ministry of Economic Affairs and the Ministry of Education, Culture and Science. It aims to strengthen the economic scope of culture and creativity, by giving an impulse to the Netherlands' creative potential. The fruits of this endeavour are that the business sector gains more insight into the possibilities offered by the creative industries, which can lead to a new source of ideas for the development and use of new technologies and products. At the same time, the cultural sector is made more aware of its market potential (see also chapter 4.2.6 and <http://www.cultuureconomie.nl>).

## 2.4 International cultural co-operation

### 2.4.1 Overview of main structures and trends

Globalisation, increasing migration and mobility, media developments and European integration, has all contributed to the need to make contacts with other cultures, and to allow foreigners to acquaint themselves with Dutch arts and culture. Dutch contributions to international cultural events are often of high quality and reinforce the idea of the Netherlands as an innovative country. But the arts scene is related to social contexts which, over recent years, have changed everywhere in the world. The Netherlands, too, have been the stage for radical developments in a range of areas. Partly, as a result of these changes, and despite the successes that have been achieved, there have been sufficient reasons to redesign international cultural policy.

#### Policy changes

In the 1980s, international cultural policy served primarily to reinforce the international status of Dutch culture. In the 1990s, the accent was transferred to cultural *co-operation*, not only promoting understanding between peoples, but also enriching both parties and clarifying the Netherlands' international profile. Current Dutch international cultural policy has 4 objectives:

- presentation of Dutch culture abroad;

- enrichment and inspiration of Dutch culture by means of encountering and collaborating with other cultures and artists from abroad;
- testing the level of quality and the relevance of Dutch artistic and cultural practices against international criteria; and
- preserving the cultural heritage which the Netherlands shares with other countries.

Although these objectives are still relevant, the last few years have seen a return to the notion of the importance of profiling Dutch culture abroad. In May 2006, the State Secretaries for Culture and Foreign Affairs jointly announced their intention to make Dutch culture more recognizable on the international map via the policy document *Setting the Course: More Cohesion in International Cultural Policy* [*Koers kiezen*]. To achieve more transparency and efficiency, a clear distinction between *practical* and *strategic* international cultural policy was presented, including in financial terms. The resources for the strategic policy increased to 50% of the HGIS Cultural Resources, also known as the Netherlands Culture Fund (HGIS -Homogene Groep Internationale Samenwerking). Strategic policy will be linked more directly to 3 specific categories:

- the connection between national and international policy will be standard practice. For instance, "national" themes such as culture and economy and cultural diversity will be included strategically in international cultural policy programmes from now on;
- foreign policy priorities are no longer guided by the concept of so called priority countries (the 27 EU member states and the accession countries and Canada, Egypt, Indonesia, Japan, Morocco, the Russian Federation, Surinam, Turkey, the US and South Africa). Until 2006, the size of the Netherlands and the limited resources available made it necessary to focus on a few countries and regions. Priority countries were selected on the basis of such factors as their importance to Dutch culture, the opportunities for marketing Dutch culture there, the level and quality of local culture, and foreign policy considerations. As of 2006, relevant combinations between disciplines and countries will be implemented into policy programmes in a flexible way; and
- international cultural policy will allow different approaches to the various cultural sectors: a sector specific approach.

International collaboration and interchange are pivotal issues in the policy memorandum of the Minister of Culture Ronald Plasterk's *Art for Life's Sake* [*Kunst van leven*, 2007]. Dutch artists and cultural institutions are encouraged to take example from prominent artists and institutions abroad. Dutch arts should strive for a leading position in the international art world. International cooperation and competition contribute to improvement of and innovation in Dutch arts and cultural heritage. Priority should be given to the art forms that already gain or deserve appreciation abroad, such as design or architecture.

### **Shared cultural heritage**

Over the course of time, the Netherlands has maintained intensive relationships with a number of countries in the context of a shared cultural heritage. A number of stages in history gave rise to many intangible and tangible memories that are still referred to as common cultural heritage. Dutch society is the product of a long and sometimes difficult history that has to be understandable for Dutch inhabitants of the present day. This applies also to the countries with which the Dutch share a past.

Through cultural policy programmes, the cohesion that already exists with other cultural and social sectors will increase. Within the country, specific policy frameworks and structural activity plans will be developed, under which focus will be given to present day

themes within the wider expanse of cross border shared cultural heritage, such as the history of slavery, water, fortifications and strongholds.

In addition to a more structural approach, it is important both from the scientific perspective and from the perspective of the heritage field itself, that the innumerable and multifarious acquisitions of the shared cultural heritage continue to be preserved and to be accessible at a central location. On this basis, private initiatives are encouraged that are being taken to set up provisions for compiling and distributing knowledge and expertise in this area, and that will make it possible to forge relations with other heritage fields, such as world heritage. In order to develop a joint research programme, a cultural heritage conference was held at Stellenbosch University in South Africa in March, 2008. Scholars and researchers from countries that share their heritage with the Netherlands are involved in this programme.

### **Additional themes and programmes**

The Netherlands, as a *free port*, has been a much-heard term in international cultural policy in the past years. Programmes that confirm this concept include the provision of art education scholarships for foreign students; assistance for well-known Dutch festivals to invite foreign journalists and undertake promotional campaigns to raise their international profile; artist-in-residence programmes to allow leading foreign artists to live and work in the Netherlands for lengthy periods; visiting programmes for intermediaries, policy makers and programmers to find out about the culture on offer in the Netherlands and the details of Dutch cultural policy.

#### **2.4.2 Public actors and cultural diplomacy**

The international cultural policy frameworks for the current 4-year period were put in place in 2004. On that occasion, the principle of geographical and thematic concentration was confirmed. Priority was assigned to EU member states, as well as Russia, the United States, Canada, Japan, Turkey, Morocco, Egypt, Surinam, South Africa and Indonesia. In the border regions (Germany, Belgium), several forms of cooperation exist. In 1995, a Treaty was concluded with Flanders for educational, scientific and cultural purposes (Treaty of Antwerp, 1995).

Besides the Ministry of Education, Culture and Science and the Ministry of Foreign Affairs, the various cultural funds and umbrella organisations have delegated responsibilities for administering international cultural policy, for which they receive special grants from the Netherlands Culture Fund in addition to their subsidies under the Cultural Policy Document.

Since 1999, SICA, the Service Centre for International Cultural Activities (<http://www.sica.nl>) has been acting as a platform for the cultural arena and a link to the government. It collects and disseminates information on policy and activities, provides advice and surveys Dutch international activities. It also acts as the Cultural Contact Point [*Europees Cultureel ContactPunt*] for the *Culture 2000* programme of the European Commission for developing cultural cooperation programmes in Europe.

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

10 percent of the Netherlands Culture Fund – HGIS, Homogene Groep Internationale Samenwerking – for the presentation of Dutch culture abroad has been reallocated to the Public Cultural Funds to this end. After a budget reduction, announced in 2004, approximately 9 million euros was available in 2006, and the same amount of money is available in 2008 for this Fund.

### **2.4.3 European / international actors and programmes**

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

#### **Council of Europe**

The Council of Europe's standpoint, that freedom of expression is paramount as a fundamental right, plays an important role in Dutch media policy.

Since the installation 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.

Kosmopolis (see chapter 4.2.1 and chapter 4.2.3) and SICA (see chapter 2.4.2) are coordinating the programme of the *European Year of the Intercultural Dialogue 2008*, instigated by the European Union. By supporting cultural activities, the EU hopes for active participation in society, especially by young people. The goal for this year is to enlarge knowledge and skills of the inhabitants of EU-member states in dealing with diversity. The Netherlands is focussing on dialogue with migrants.

#### **European Union**

On a European (EU) level, the Netherlands is currently striving to create more synergy between the European Commission's cultural programmes and its own subsidy instruments.

CinemaNet Europe, a European digital cinema project, was established by a Dutch initiative in 2003. Its goal is digitally distributing documentary films that deserve to be seen on the big screen, but are difficult to release commercially. Autonomous partners in each country are using public and private funding to transform specialist cinemas into digital cinemas. A key financier is the EU's *Media Plus Programme*. Cinema Delicatessen is the Dutch partner in Cinema Net Europe.

#### **European Union National Institutes for Culture (EUNIC)**

EUNIC creates partnerships and networks between the national cultural institutes, in order to improve and promote cultural diversity and understanding between European societies, to strengthen international cultural dialogue and cultural cooperation with countries outside Europe. The Netherlands participates in the National EUNIC Networks and contributes to the *European Year of the Intercultural Dialogue 2008*.

#### **UNESCO**

In 1992 the Netherlands signed the UNESCO World Heritage Treaty 1972, to protecting and stimulating knowledge of and respect for natural and cultural World Heritage. The Kingdom of the Netherlands (which includes the Netherlands Antilles and Aruba) has 7 natural and cultural sites on the World Heritage List. The conservation of these sites rests in the hands of owners and regional and local authorities. The Netherlands support (especially) non-western countries in identifying, nominating, preserving and maintaining their cultural heritage. This support is directed via the Netherlands Funds in Trust (NFiT). The Netherlands contribute yearly 375 000 euros to this fund, both for further implementation of the World Heritage Treaty 1972 and for the global strategy of a global representative and credible List of World Heritage.

As a result of the increasing demand for arts and cultural heritage, illicit traffic in cultural goods has also increased. The margins are ample and, so far, the chance of get caught is minimal. Implementation of the UNESCO Convention (1970) to combat this traffic is

being prepared by the Netherlands. In 2005, the Secretary of State, Medy van der Laan, of the Ministry of Education, Culture and Science and the Minister of Justice choose to ratify this treaty, instead of the UNIDROIT treaty (1995), since the Dutch law system is better tuned in to the UNESCO Convention and because many more countries support it. The First and Second Protocol of The Hague Convention are effective since 2007. A central registration of stolen properties is foreseen, based upon the central guidelines and standards Europol is developing for this kind of European databank.

The Netherlands voted in favour of the UNESCO Convention on Cultural Diversity, launched in Paris at the end of 2005. It has not yet ratified the Convention.

UNESCO has programmes to update legal instruments to protect cultural heritage in the world, to which the Netherlands contributes financially.

#### **2.4.4 Direct professional co-operation**

The public cultural Funds for the production of arts and culture have been asked to pay specific attention to fostering international contacts, in order to stimulate intercultural dialogue.

An official delegation travelled to Morocco, at the end of 2005, to visit some specific exchange projects in the fields of architecture, visual art and dramatic art. A similar trip to Indonesia, in June 2006, was less successful because at the exact time of the visit the government fell. In 2007, a trip to India was organised, which as a rising economy is important in the international cultural policies of the Netherlands.

Travel bursaries are available for professional artists and creative professionals. These are distributed via the Public Cultural Funds (see chapter 8.1.1). However, these bursaries are not specifically focused on cross-cultural training courses.

Dutch universities announced, at the start of the 2006/2007 academic year, that they intend to encourage all Dutch students to spend a part of their studies abroad.

#### **2.4.5 Cross-border intercultural dialogue and co-operation**

##### **Flemish-Dutch House**

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

##### **Funds**

###### *Prince Claus Fund for Culture and Development*

The Prince Claus Fund (set up in 1996 by His Royal Highness Prince Claus), operates on an intercontinental scale and aims at increasing cultural awareness and promoting exchange between culture and development, thereby focussing especially on developing countries. Next to granting subsidies and giving awards to mainly non-European artists and intellectuals, the Prince Claus Fund creates platforms for debate and stimulates creative processes and artistic productions. The Prince Claus Fund is a platform for intercultural exchange. It works jointly with individuals and organisations mainly in Africa, Asia, Latin America and the Caribbean on the realisation of activities and publications reflecting a contemporary approach to the themes of culture and development.

### *Hivos Cultural Fund*

The Hivos Cultural Fund, introduced by Hivos in 1995, supports artists and cultural organisations based mainly in developing countries. Fields of work include production, exchange, promotion, marketing and distribution, as well as capacity building.

The objective of the Hivos Cultural Fund is to support independent artistic initiatives in developing countries that take a critical view of social developments, contribute to developing and professionalising the cultural sector, work for the broad dissemination of cultural products, and are proponents of exchange on an equal basis between artists, both nationally and internationally.

Hivos supports cultural and artistic expressions that contribute to the improvement of democratisation and multiple (diverse) forms of expression. This is carried out by promoting local productions in the fields of visual art, theatre, film, literature and media arts, setting up exchange projects and strengthening the cultural sector. Over the past year, Hivos has adjusted its culture policy by putting more emphasis on the strategic level. This includes an improved balance between donors, supporting regional initiatives and increased attention for the distribution and accessibility of productions.

In 2005, Hivos spent over 4 million euros on projects in the field of Arts and Culture provided through the Hivos Cultural Fund. This is over 6 per cent of the overall budget. The largest portion of this fund went to projects in Africa (1.5 million euros); 0.9 million euros to Latin America, and 0.9 million euros to Asia. The remainder went to projects in South-East Europe (0.1 million) and to worldwide (cross-border) initiatives.

### *Hivos-NCDO Culture Fund*

In 2004, Hivos set up another cultural fund together with NCDO – the National Committee for International Cooperation and Sustainable Development [*Nationale Commissie voor Internationale Samenwerking en Duurzame Ontwikkeling*]. With this fund, Hivos and NCDO have bundled their existing support for Dutch cultural organisations which promote productions from the Southern hemisphere and make them accessible to the Dutch audience, such as the Hubert Bals Fund (film) and Noorderlicht (photography). Both organisations contribute half to the fund which has assets worth approximately 1 million euros. Hivos and NCDO stress that arts and cultural presentations and exchange are meaningful in strengthening international cooperation. In 2005, the fund, which is managed by Hivos, supported 20 projects.

### **Arts Collaboration Programme**

The Mondriaan Foundation [*Mondriaan Stichting*] (see chapter 8.1.1) is cooperating with Hivos en Foundation DOEN [*Stichting DOEN*] in the *Arts Collaboration* programme. This programme supports artists' initiatives in Africa, Asia and Latin America.

## **2.4.6 Other relevant issues**

### **Freedom of speech and written word**

Amsterdam World Book Capital [*Amsterdam Wereld Boekenstad*] has been established to actively promote and reaffirm Amsterdam's international reputation as a place of refuge for free speech and written word. Amsterdam World Book Capital wants to inspire and propagate the dialogue about freedom of expression. Therefore, it has adopted the theme "Open Book" as its guiding principle. UNESCO granted Amsterdam the title of World Book Capital.

### 3. General objectives and principles of cultural policy

#### 3.1 Main elements of the current cultural policy model

##### A planning system

According to the *Cultural Policy Act (Special Purpose Funding) [Wet op het specifiek cultuurbeleid, 1993]*, the Ministry of Science, Culture and Education is obliged to present a policy plan every 4 years. This policy plan reviews all foreseen and completed cultural policy activities. The predecessor of the Cultural Policy Documents, the Arts Plan [*Cultuurnota*], was drawn up in 1988. It was extended in the Culture Memorandum, a 4-year planning document on cultural policy spending, to include the arts, museums, monuments, archives, libraries, performing and creative arts, film and literature, architecture and urban planning. The aim of this planning system is to impose rational organisation on the issuing of grants and subsidies. According to the government, the financing system allows art and cultural institutions to adopt long-range programmes in the knowledge that they have sufficient financial support. The Minister of Culture is responsible for creating conditions conducive to maintaining, developing, disseminating (socially and geographically) cultural expression or expanding it in any other way. The Minister of Culture is guided in this task by considerations of quality and variety (as of July 2006, the responsibility for cultural affairs directly rests with the Minister of Culture; before this, a Secretary of State was appointed for the arts, cultural heritage, the media, literature and libraries).

##### Away from bureaucracy and towards a reinforcement of culture in society

In November 2003, the policy memorandum for the period 2005-2008 was published by Medy van der Laan, State Secretary of Culture in the second Balkenende Cabinet (2003-2006, entitled *More than the Sum [Meer dan de som]*). The memorandum contains 3 main cultural policy objectives: (1) less bureaucracy in support for arts and culture, (2) more connection and interaction in cultural life; (3) reinforcement of the cultural factor in society (see also chapter 4.1).

Cultural institutions wishing to apply for a structural subsidy for 4 years (within the cultural policy period) are required to submit an application a year before the start of a new cultural policy period. The 4-year plan is expected to determine a series of substantive goals for the coming period as well as make arrangements for an evaluation of the past. Each plan is accompanied by a budget (income and expenditure). The former obligation to submit an annual activity plan stating how the basic principles of its policy plan are to be implemented for a 1-year period has been dropped to reduce bureaucratic ineffectiveness.

A parliamentary discussion that took place on 16th October 2006 led to the following decisions: subsidy requests from smaller cultural institutions and companies will no longer make up part of the 4-year cultural policy document (planning) cycle, but will be submitted to the Public Cultural Funds (see chapter 8.1.1). The Funds will be empowered organisationally, in order to meet their extended responsibilities. More generally, a rearrangement of cultural institutions will be made, redesigning the dividing line between institutions that will belong to the basic infrastructure. The Minister of Culture, in the fourth Cabinet Balkenende (since early 2007), Ronald Plasterk, built upon these decisions in his cultural policy memorandum *Art for Life's Sake [Kunst van leven, 2007]*. In order to realise the above, an amendment was made to the *Cultural Policy Act [Wet op het specifiek cultuurbeleid]*. Cultural institutions could submit funding requests before 1 February 2008 for the period 2009-2012.

### **3.2 National definition of culture**

Following the description given in *Cultural Policy in the Netherlands* (Ministry of Education, Culture and Science, 2003) culture is understood to include:

- the arts (the visual arts and design, architecture, film, performing arts, amateur arts and arts education);
- cultural heritage (museums, historic buildings and sites, archaeology, archives) and
- media, (broadcasting, the printed media), literature and libraries.

### **3.3 Cultural policy objectives**

Dutch cultural policy objectives reflect the Council of Europe's four cultural principles, particularly the principle referring to the promotion of identity and diversity, support for creativity and participation in cultural life. The Netherlands stresses the multi-faceted nature of cultural identity. Recently, however, the urgency of speeding up the integration of ethnic minorities into Dutch society has been placed at the forefront of the political agenda. Naturalisation courses for foreigners wishing to become Dutch citizens became obligatory in 2003. These courses also include a language provision: every new Dutch citizen must be able to speak Dutch. In cultural policy programmes, more stress is being placed on cooperation and exchange between cultural entities, and less on the cultural autonomy of ethnic groups, a new direction in political thinking (see chapter 4.2.1).

## 4. Current issues in cultural policy development and debate

### 4.1 Main cultural policy issues and priorities

#### **Cultural diversity, audience reach and cultural entrepreneurship**

*Culture as Confrontation* [*Cultuur als confrontatie*, 2000] is a cultural policy memorandum, presented by State Secretary Rick van der Ploeg. Government priorities identified were: (1) cultural diversity, especially in the Dutch multicultural society, (2) audience reach, interacting with a broader more diverse audience, and (3) cultural entrepreneurship. A strict division between the state domain and the commercial market was no longer realistic, Van der Ploeg stressed. Subsidy should also be used to get a grip on the cultural market, in order to make artistically high value performances more popular, and utterances of popular culture better in the sense of a more artistic content. Cultural entrepreneurship would open up possibilities to reach a multicultural or similarly diversified audience.

#### **Less bureaucracy, emphasis on the creative industries**

During her time in office (2003-2006, Cabinet Balkenende II), State Secretary Medy van der Laan realised 2 important targets formulated in her policy memorandum *More than the Sum* [*Meer dan de som*, 2003]:

- *a reform of the funding system*: as the funding system of the ministry was regarded as unnecessarily complicated and bureaucratic, an overhaul was necessary. The proposal to alter the system – entitled *Making a Difference* [*Verskil maken*, 2005] – was discussed with the culture sector in 2006 and accepted by the parliament in 2007. From 2009 onwards, the system will distinguish between functions that are under the direct responsibility of the Minister and functions that are assessed by Public Cultural Funds and are only under the indirect responsibility of the state. Only cultural institutions which are considered to be a part of the "basic national infrastructure" (such as museums, symphony orchestras, opera and dance companies as well as so called "sector institutes") qualify for continuous funding. Other cultural institutions have to apply to Public Cultural Funds for multi-year funding (up to 4 years). The budget necessary for granting the subsidies to cultural institutions will be transferred to the Funds. The Funds themselves are funded by the Ministry (for an overview of the Public Cultural Funds, see chapter 8.1.1);
- *reinforcement of the ties between culture and the economy*: Medy van der Laan paid special attention to the relationship between culture and economics, as she realised that the creative industries offer opportunities which are crucial for the growth of the cultural sector. At the same time, culture creates jobs and attracts industrial entrepreneurs looking for a cultural ambience. Together with the Ministry of Economic Affairs, she developed the *Culture and Economy* programme that started in 2006 (for a description of this programme see chapter 4.2).

Minister of Culture since February 2007, Ronald Plasterk's main policy targets, formulated in the policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007], are:

- *excellence*: guiding and encouraging talented and outstanding individuals. The idea is to create opportunities for advancement, to develop and apply new insights, to participate in international debate and reflection, and to reinforce the ties between public broadcasting and the cultural sector;
- *innovation and E-Culture*: closer integration and fewer barriers between the various sectors so as to encourage innovation, experimentation, and renewal. Focus on the

contribution of public broadcasting to the cultural sector, specifically in relation to the new media;

- **participation:** increasing the public appeal of culture. This involves a 10-point cultural participation plan that focuses on education, the amateur arts, digitisation, access, and free admission to museums for children aged 12 and under;
- *a More Beautiful Country:* the aim is to enhance culture's contribution to beautifying the Netherlands by pursuing an ambitious architectural policy and by modernising efforts to preserve historic buildings and monuments; and
- *a Strong Culture Sector:* a sector that can stand on its own feet, with firm roots in society that pursues good governance and that generates more of its own income.

## 4.2 Recent policy issues and debates

### 4.2.1 Cultural minorities, groups and communities

In February 2008, the Netherlands had a population of just over 16.4 million. The population is aging, with approximately 14% in the over-65 age group. By 2040, the percentage will have risen to 25% (Statistics Netherlands: <http://www.cbs.nl>).

#### The Frisians

The only *official* minority group in the Netherlands is the Frisian minority. In March 2005, the Minister of Interior and Kingdom Relations signed a covenant on the Frisian Language and Culture. This covenant includes agreements concerning education in the Frisian language; the use of Frisian by the judiciary, in the courts and in public administration, in the media and for cultural activities and amenities; as well as the use of Frisian in economic and social life (see also chapter 4.2.2).

The covenant implements the commitments made by the Netherlands, when it ratified the *European Charter for Regional or Minority Languages* in respect of Frisian, and which were set out in the 2001 administrative agreement on the Frisian language and culture. The covenant also implies that the country now complies with the conditions set by the Council of Europe's *Framework Convention for the Protection of National Minorities*, which the Netherlands signed in February 2005.

#### Immigrants

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

Over the past 40 years, the number of immigrant nationalities has increased considerably, with Turkey and Morocco as the main countries of origin. In the 1960s, Dutch companies, having trouble filling their low-paid vacancies, recruited Turkish and Moroccan workers.

After Surinam became independent in 1975, a large number of Surinamese who had Dutch nationality decided to take up residence in the Netherlands.

The last two decades have seen an influx of asylum seekers from various parts of Africa and Asia as well as Europe. Most immigrants live in or near the major cities. Official figures put the foreign population, in 2008, at more than 3 million (not including illegal immigrants), about 20 % of the total population (see Table 1 and Table 2).

**Table 1: Share of immigrants in the total population in the Netherlands, 2000-2008**

Period	Total immigrants	% of total population
2000	2 775 302	17.6
2001	2 870 224	17.9
2002	2 964 949	18.4
2003	3 038 756	18.8
2004	3 088 152	18.9
2005	3 122 717	19.2
2006	3 147 615	19.3
2007	3 170 406	19.3
2008	3 213 255	19.6

Source: Statistics Netherlands, <http://www.cbs.nl>

**Table 2: Immigrants in the Netherlands by ethnic group, 2008**

Immigrant Groups	Total immigrants	% of total population
Morocco	335 208	2.0
NL Antilles and Aruba	131 387	0.8
Surinam	335 679	2.0
Turkey	372 852	2.3
Other non-Western	591 028	3.6
Total non-Western	1 766 154	10.8
Western	1 450 101	8.8

Source: Statistics Netherlands, <http://www.cbs.nl>

The Dutch Constitution [*Grondwet*] provides the legal basis for the civil rights of immigrants (e.g. citizenship, education, health, social insurance etc.) and for their cultural rights (e.g. to participate in cultural life, to protect and develop cultural and linguistic identities, to create, etc.). While there is no specific legislation covering these immigrant groups, the cultural policy document 2001-2004, entitled *Make Way for Cultural Diversity* [*Ruim baan voor culturele diversiteit*], gave special attention to the issue of cultural diversity. State Secretary Medy van der Laan's paper *More than the Sum* [*Meer dan de som*, 2003] further combined the themes of cultural diversity and integration (see chapter 4.2.3). There is a range of targeted measures and support programmes for immigrants from these groups in different arts, media and heritage fields. In his policy paper *Art for Life's Sake* [*Kunst van leven*, 2007], Minister of Culture Ronald Plasterk announced that long term subsidies will be available for arts projects targeted at "culturally diverse" audiences, especially within the framework of the *Kosmopolis* (see the paragraph *Strategies e.g. citizenship participation below*, and also chapter 4.2.3).

### Minorities, groups and communities in the arts and cultural heritage sectors

There has been a strengthening of production houses and ateliers in the performing arts and of presentation venues in the visual arts for primarily young artists. The Council for Culture has been asked to assess which of the above has the potential to grow into larger amenities with their own production budgets. The aim is to adopt some 10 to 20 production houses in the basic cultural infrastructure (see also chapter 2.2 paragraph Law based regulations for planning cultural policy).

The main target group of Dutch museums is comprised of young people and ethnic minorities. In this context, the Netherlands Museum Association [*Nederlandse Museumvereniging*] developed an *Intercultural Museum Programme* to introduce more variety into the presentations of Dutch museums as well as introducing the museums to a wider public. Additional funding will be available for specific activities of the museums aiming at, *inter alia*, increasing participation of target groups (youth, ethnic minorities),

upkeep and presentation of the cultural heritage of minorities and heritage education programmes for school children. An earmarked budget for such activities was transferred to the Mondriaan Foundation [Mondriaan Stichting (see also chapter 8.1.1)]. All museums in the country, and thus not only museums subsidised by the Ministry (about 30), will be eligible for grants from this budget. Fostering of cultural diversity is a priority of this Foundation. Therefore, the Mondriaan Foundation has introduced a *Development Award for Cultural Diversity* targeted at Dutch museums. It is endowed with 500 000 euros. In 2006, the award was given for the first time to the Van Abbemuseum in Eindhoven. For more information see: [http://www.sgallery.net/news/05\\_2006/21.php](http://www.sgallery.net/news/05_2006/21.php) The award is given for the best strategic plans for programming and communicating special exhibitions especially geared towards attracting minority audiences. A tender for the second round of the award started in the spring 2008.

### **Minorities, groups and communities in the media**

In the field of media, diversity has been ensured by the establishment of the production company MTNL (Multicultural Television in the Netherlands (<http://www.mtnl.nl>) and the radio station FunX (<http://www.funx.nl>), the municipal public channel for urban youth with a dual cultural background. FunX is broadcast to the 4 large cities (Amsterdam, Rotterdam, The Hague and Utrecht), which together contribute 50% of the costs.

MTNL produces television programmes for the four large minority groups: Surinamese, Antilleans, Moroccans and Turks and transmits in the major cities. An assessment of media policy with regard to cultural diversity – *From Margin to Mainstream* [*Van marge naar mainstream*, Andra Leurdijk] was published in 2008.

### **Events e.g. festivals, special celebrations for minorities, groups and communities**

In June 2006, Medy van der Laan indicated in a policy paper to Parliament several concrete actions to promote artistic enrichment through diversity, including the improvement of cultural cooperation with the overseas parts of the Kingdom of the Netherlands: the Netherlands Antilles and Aruba. In the paper, a new initiative was suggested by introducing the *Cultural Kingdom Games* [*Koninkrijksspelen Cultuur*], as already exists for sports. The first festival, *Crown Jewels* [*Kroonjuwelen*], was organised in The Hague in July 2007. Surinamese, Antillean and Aruban artists, from overseas as well as from the Netherlands, performed during this festival.

### **Minorities', groups' and communities' strategies e.g. citizenship participation**

On 9 June 2006, the State Secretary for Culture and the State Secretary for European Affairs sent a joint letter to Parliament, setting out their vision on the establishment of a *House for Cultural Dialogue*. In order to build bridges between the different cultures represented in the Netherlands, they considered it necessary to intensify the dialogue between groups of "old" and "new" Dutch citizens. To this end, they proposed a platform where citizens can learn more about each other's culture, background and values. In 2007, Kosmopolis was established in the 4 largest cities: Amsterdam, Rotterdam, Utrecht and The Hague (see also chapter 4.2.3). Kosmopolis is part of the 10 point cultural participation plan Minister of Culture Ronald Plasterk introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007] and needs to be seen in the context of providing more long-term funding for art and culture projects that appeal to a broader public, and boosting the cultural dialogue in urban areas. In this way, the Minister responded to the Cultural Outreach Committee's [*Commissie Cultuurbereik*] recommendation to devote more attention to diversity (for other points in the 10 point cultural participation plan, see chapter 4.2.3, chapter 8.2.2, chapter 8.3.1 and chapter 8.4.1).

The Ministry of Education, Culture and Science has initiated a specific regulation to ensure that 15% of the commission members of the Council for Culture should have a dual cultural background by 2007 (to some extent via *Atana* which educates young managers with dual cultural background for executive jobs in the cultural sector, see <http://ww.atana.nl> and Cases for Good Practice, <http://www.culturalpolicies.net>).

#### 4.2.2 Language issues and policies

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

##### **Dutch**

In the cultural policy document 1997-2000, special emphasis was placed on the Dutch language and the implementation of measures stimulating the importance of maintaining and promoting the Dutch language in the Netherlands and the rest of the world. Emphasis was laid on Dutch language movies, television dramas, and literature as well as on the creation of the Literary Museum.

A Flemish-Dutch international television channel known as BVN has started to broadcast. It is intended for Flemish and Dutch ex pats.

Dutch language policy is carried out in the Dutch Language Union [*Nederlandse Taalunie*], an intergovernmental treaty between the Netherlands and Belgian Flanders (see chapter 5.1.9).

To emphasise the mutual cultural interests of the Flemish and the Dutch, a cultural treaty was concluded in 1995. In June 2004, a far more concrete step was taken by the opening of the Flemish-Dutch House [*Vlaams-Nederlands Huis*] in Brussels. The objective of the House is to promote Flemish-Dutch culture in Europe and to house debates on cultural diversity, society and politics in an increasingly unified Europe (see also chapter 2.4.5).

##### **Frisian**

Frisian is spoken in the province Friesland. Frisian has an official status within the province, and has been officially recognised as a national language. The schools in Friesland teach both Dutch and Frisian, unless they have been exempted from teaching Frisian by the provincial executive at the school's request. In higher, adult and vocational education, classes and examinations must, by law, be held in Dutch unless the course is in a foreign language, or a non-Dutch visiting lecturer is speaking or the nature, organisation or quality of teaching or the origin of the students necessitates it. From a demographic angle, Frisian language is on the rebound, even as a second language. Only a few hundred thousand people are still Frisian native speakers. At the same time, the language is adequately taken care of as a specimen of cultural heritage. The cultural and literary value of the language-related Frisian heritage is preserved by the *Frysk Academy* in Leeuwarden, capital of the province of Friesland. Some time ago it was decided that all official government and parliamentary documents will be available in the Frisian language (see also chapter 4.2.1).

#### 4.2.3 Intercultural dialogue: actors, strategies, programmes

##### **A need for intercultural dialogue**

The ongoing influx of immigrants into Dutch society, most of them coming from outside Europe, has triggered the debate about "cultural identity". What does it mean to be Dutch in a cultural sense? What can be seen as cultural heritage, taking into account the wide variety of cultural references within the ethnically plural country of the Netherlands?

According to the prevailing public opinion, all segments of the population (autochthones and immigrants alike) suffer from a lack of cultural and (national) historic knowledge.

Dialogue with minority groups is an important issue in the Netherlands. Diverse initiatives have been taken by the Balkendende II Cabinet (mid 2003 - June 2006), following the murders of the politician and member of Rotterdam City Council, Pim Fortuijn in 2002, and of columnist, filmmaker and film director, Theo van Gogh in 2004. Both were known for their controversial opinions and statements; they frequently transgressed the rules of established societal and political order. The tension that resulted in society led to the government's search for new ways of stimulating social cohesion. It was believed that Dutch tolerance had outlived its due-date; besides, it was acknowledged that for a long period of time social conflicts had taken place in Dutch society between different (ethnic) groups, in particular in more underprivileged neighbourhoods in the large cities. There had been a general rejection of these facts.

### Strategies

In the cultural policy document *Make Way for Cultural Diversity* [*Ruim baan voor culturele diversiteit*, 1999], one of the objectives formulated was to support activities promoting and organising the talents of persons with a non-Dutch or dual cultural background. According to the policy paper, each city develops its own activities regarding cultural diversity. After the above mentioned fundamental changes in the Dutch political climate in 2002 and 2003, priority was given to dialogue with, and the integration of, minorities rather than to the promotion of cultural autonomy for ethnic groups. Dutch cultural heritage is also acting as an increasing focal point when it comes to reflections on Dutch national culture (see chapter 2.4.1).

To improve the historic and cultural knowledge of the population, a temporary advisory committee, established by the Minister of Culture, advised (2006) on the shape and content which this cultural canon should have. It was proposed to introduce a *Canon of the Netherlands* consisting of 50 key facts and key collection items of Dutch history and culture, to be presented in an appealing and inspiring educational setting. The Canon can be accessed digitally; 50 "windows" open to short stories that illustrate the significance of the relevant component of the canon (see <http://www.entoen.nu/>). Examples of other canons can be found on this website too, for instance canons restricted to the arts and culture sector (books, literature, writers, architecture, theatre, children and youth movies etc.). The *Canon of the Netherlands* is part of the 10 point cultural participation plan Minister Plasterk introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007] (for other points in the 10 point cultural participation plan, see chapter 4.2.1, chapter 8.2.2, chapter 8.3.1 and chapter 8.4.1).

At the same time, the Cabinet decided to create a National History Museum. 3 municipalities – Amsterdam, Arnhem and The Hague – were invited to develop plans for such a museum, which should provide a broad target group with an overview of the history of the Netherlands, based on the Canon. The Dutch Open Air Museum [*Nederlands Openluchtmuseum*] in Arnhem was appointed by Minister of Culture Ronald Plasterk to fulfil this role. Digitisation should play an important part in realising the plan, as a means to increase the museum's public appeal. A national museum for Dutch history is part of the 10 point cultural participation plan Minister Plasterk introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007]. The plan focuses on access to facilities that allows every child and student to engage in arts and culture, in, around and outside of school (for other points in the 10 point cultural participation plan, see chapter 4.2.1, chapter 8.2.2, chapter 8.3.1 and chapter 8.4.1).

In her policy paper *More than the Sum* [*Meer dan de som*, 2003], State Secretary Medy van der Laan combined the themes of cultural diversity and integration. The intercultural

situation is defined as follows: "What we refer to as Dutch culture is the result of centuries of intercultural interaction and constant change. Long-term cross-border dynamism has formed the recognisable, unique and yet mobile cultural supply in the Netherlands. Intercultural enrichment is achieved by giving space to cultural diversity, which, paradoxically, also serves to bind culture. Here, cultural heritage plays a key role, as cultural self-awareness is essential for the intercultural debate. The implementation of the cultural diversity policy should be differentiated: every institution should develop its own approach, in accordance with its target groups – which are not automatically the young or ethnic minorities. Diversity can be expressed in repertoire innovation and marketing, but also in the social composition of the board, management and staff. Greater emphasis should be placed – also by the Council for Culture – on the qualities of non-western cultural expressions".

### **Actors**

The Department of Immigration and Integration, under the responsibility of the Ministry of Justice, is the main public actor responsible for implementing the programmes and policies for promoting intercultural dialogue. Other important actors in the field are (large) municipalities.

### **Examples of good practice**

#### *&-campaign*

Examples of good practice in the field of intercultural encounter are documented on the site <http://www.en.nl>, which currently contains some 400 good practice initiatives. The site is part of the so-called *&-campaign*, a public-private partnership that stimulates social cohesion in a society which is increasingly characterised by multiculturalism. The campaign also awards the *&-arts and culture prize*. The first prize was awarded in 2006.

#### *Introdans*

Introdans is one of the largest ballet companies in the Netherlands. The company performs inside and outside the country, for adults and children alike. Since 2005, Introdans has 66 employees and 6 interns, 39% of which do not have a Dutch cultural background. At Introdans, people of different background, age, education and with different ambitions and desires all work together: all in all, the organisation is characterised by diversity. Introdans exploits its staff's qualities by placing responsibility for projects as low as possible in the organisation's hierarchy. In this manner, the management, for example, stimulates the dancers to make their own choreography for the company, and technicians to develop lighting plans for performances.

#### *Kosmopolis, a House for Cultural Dialogue*

In 2007, on the initiative of the Ministries of Foreign Affairs and Education, Culture and Science, Foundation Kosmopolis [*Stichting Kosmopolis*] was established, as a House for Cultural Dialogue in Amsterdam, Rotterdam, The Hague and Utrecht. The goals of Kosmopolis are to create a profound dialogue between communities that do not communicate in society, through arts and culture, nationwide and in an international context. It aims to encourage encounters between ethnic groups, young and old citizens, inhabitants of cities and regions, non believers and devotees. Their platform is both virtual and tangible. Kosmopolis cooperates with cultural institutions in the Netherlands and each city develops its own activities, which are funded in part from local funds and in part from central funds. Cultural manifestations, artistic events (exhibitions, literature, music, poetry, dance, film, new media), reflection and debate, are aimed to draw a large public from different parts of the population. The *Kosmopolis* in Amsterdam, also known as *Marhaba*,

focuses on cultural manifestations from and intercultural dialogue with the Muslim world abroad (see also chapter 4.2.1).

#### *Krater Theater*

Krater Theater is an organisation that regards art and culture as a source of inspiration and a connecting link in the multicultural South-Eastern part of Amsterdam. Krater Theater organises dramatic youth performances for children, from 4 to 12 years, in community centres and develops artistic dance, theatre, visual art, and photography / film / video and music projects, in schools and in a socio-cultural context. The school projects allow children to become acquainted with, for example, drama, dance and visual art. Performances are geared towards children with differing cultural backgrounds who live in multicultural neighbourhoods.

#### *Neighbourhood Belongs to all of Us*

The aim of the project, *Neighbourhood Belongs to all of Us*, to increase solidarity between the various residents of the Slaaghwijk neighbourhood in Leiden which is highly multicultural. Various activities have been organised. For example, a municipal working group Leiden - City of Refugees [Leiden Stad van Vluchtelingen] started a wall-painting project. Five poems have been painted onto the walls of five blocks of flats. The five poems stem from the five largest cultural groups in the neighbourhood: Moroccan, Turkish, Surinamese, Chinese and Dutch. Each poem is accompanied by an image that either illustrates the poem, or is associated with the country of origin. Dutch and English translations of the poems can be found on a pillar that has been placed in front of the wall. The neighbourhood has welcomed this initiative. The president of the neighbourhood council has described the poems as creating a "world of difference" on the previously blank walls. He believes that the residents are proud of "their" poem. It is a sign of recognition, and a poem in one's own language makes one feel welcome and accepted.

#### *LaZiz*

LaZiz is a (monthly) recurring dance evening that takes place in Amsterdam's pop venue Paradiso. The leading thread is Arabic pop music, or, in other words, the music that is played on the TMFs and MTVs of the Arab world. The musical styles that cross the floor during LaZiz are very diverse: Saudi, Iranian, Lebanese, Egyptian, and Moroccan. The evenings are an initiative of three DJ's and a VJ, who noted that there was hardly any platform for this type of music in the Netherlands. Paradiso chose to programme LaZiz in the framework of its so-called hotchpotch evenings, during which different music is played on different dance floors. This is to ensure that fans of other musical styles and genres come into contact with LaZiz. All visitors can participate in a workshop on belly dancing, the main style of dancing at LaZiz.

### **4.2.4 Social cohesion and cultural policies**

Many social domains (labour, commercial enterprise, education and sports) are explicitly mentioned in a Dutch government policy paper on social cohesion. Culture and related projects are currently absent from the documents.

On the other hand, cultural institutes are constantly working on programmes to foster closer ties between cultural groups – whether they are made up of artists or audiences. A new initiative was undertaken by the service organisation for artists, Artists&Cultural Entrepreneurship [*Kunstenaars &CO*] (see also chapter 4.2.7, chapter 7.3, chapter 8.1 and chapter 8.3.1). Its programme is aimed at the (re) integration of artists into the labour market as well as at seeking new opportunities for art to play a role in rebuilding social ties, especially in places where these ties are virtually non-existent and / or highly desirable. A positive evaluation of this programme was published in the fall of 2007.

In the ESF EQUAL project ArtWork(s), artists are engaged to help increase labour market opportunities of migrants, prisoners, mentally disabled people and youth at risk. It is the first EQUAL project in the Netherlands in which art plays a decisive role. To this end, Artists&Cultural Entrepreneurship [*Kunstenaars&CO*] created partnerships with 2 prisons, a school, a reintegration company, a healthcare organisation, 3 artists' groups, the Netherlands Institute for Care and Welfare and the Ministry of Education, Culture and Science.

Individual initiatives are also very important. For example, theatre producer Saskia Huybrechtse works with 12 young people to create a play about their lives. She developed this programme together with the FouRstar Reintegration Service, an organisation that supports young people through training and mediation with future employers. Set in a boxing school, these young people work alongside professional actors and boxers. They learn both artistic and technical skills such as acting, dancing, set design and lighting. These young people have a hard time finding a job and lack the basic competencies (skills and attitude) necessary to find their own way in society. Their participation in the theatre programme enables them to gain basic skills like discipline, self-confidence, and perseverance, which they need to make their way forward in life and find a job. The result has been the creation of the performance piece *Long Live Me* (2006) which went on tour throughout Netherlands.

#### **4.2.5 Media pluralism and content diversity**

##### **Broadcasting**

Through the *Media Act*, the diversity of the Dutch population, in terms of religion, political preferences and cultural differentiation, is more or less mirrored in the public broadcasting system. Next to the public broadcasting system, a commercial broadcasting system is active in the Netherlands. During the last years the public broadcasting system came under pressure due to a decrease in audience levels. A parliamentary debate has started on how to strike a balance between the different functions of public and commercial broadcasters.

Before summer 2005, the Balkenende II Cabinet presented a policy paper, entitled *In View of Tomorrow* [*Met het oog op morgen*], on the public broadcasting system in the context of an expanding market for commercial TV and radio. During 2005 and 2006, the organisational structure of the public broadcasting provoked a heated debate inside and outside of the parliament. The State Secretary for Culture, Medy van der Laan, submitted a draft of a new *Media Act* to the parliament. This draft contained, *inter alia*, proposals for further centralisation of programming of the public broadcasters and rules for a fair competition between broadcasting associations and independent producers. As a consequence of the collapse of the Balkenende II Cabinet in June 2006, the draft was withdrawn from the parliament.

At the beginning of 2008, Minister of Culture Ronald Plasterk submitted a draft of a new (*Multi*)*Media Act* to the parliament (see also chapter 5.3.8). Plasterk stresses the significance of public broadcasters for culture: "I wish to look in particular at the specific contribution that public broadcasting can make to the culture sector through the new media". According to the draft, "public broadcasters will be given the scope to evolve in digital domain along with their partners without having to neglect their core task. The government will reach long-term performance agreements with public broadcasters concerning the investment to be made in programme quality. These agreements will cover all publicly accessible and theme channels, including radio and the Internet."

Digital (theme) channels exist since 2006: there are 17 channels, one of which is Cultura, a cultural channel. The ratings for the digital channels are poor, though, and the distribution

is expensive. The budget per channel varies between 0.5 and 1.3 million euros annually. In the course of 2008, the Netherlands Public Broadcasting (NPO) will make a decision on which digital channels it will be able to maintain.

The name Netherlands Public Broadcasting [*NPO, Nederlandse Publieke Omroep*] refers to public-service broadcasting system as a whole, as well as to the web portal coordinated by the NPO on behalf of all the broadcasting associations. NPO is part of the Netherlands Broadcasting Corporation [*NOS, Nederlandse Omroep Stichting*], the umbrella organisation for public broadcasters. Unlike in most other countries, Dutch public broadcasting organisations are member-based broadcasting associations that share common facilities. This arrangement has its origins in the *polarisation* of the previous century when the different religious and political streams in Dutch society (Catholics, Protestants, socialists, etc.) all had their own separate associations, newspapers, sports clubs, educational institutions, and broadcasting organisations.

The aim of the NPO is to give a voice to each social group in a multicultural society. For the next 2 years, this means 50 million euros extra per year to reach out to young adults and ethnic groups: 30 million will be spent on continuing programming that already started in 2006 and 20 million is aimed at raising the quality of the programming, especially related to art; the focus will be placed on drama (7 million euros in 2008, up to 15 million euros in 2011).

### **Newspapers and magazines**

Daily papers are suffering from a decline in subscribers. Young people are less inclined to read papers than the older generation. The process of merging nationwide papers with regional ones is speeding up. Fierce competition is going on between the dailies and free newspapers. Currently, four nationwide free newspapers are published in the Netherlands. At the same time, weekly magazines have had to cut their budgets due to shrinking advertising.

## **4.2.6 Culture industries: policies and programmes**

### **Policy**

In October 2005, the policy document *Our Creative Capacity* [*Ons creatieve vermogen*] was presented to Parliament by the Ministries of Economic Affairs and of Education, Culture and Science. The document introduces measures and schemes to help creative industries to achieve their full economic potential. Creative industries are broken down into 3 sectors: (1) arts and cultural heritage, (2) media and entertainment; creative services, and (3) design, fashion, architecture, new media, computer games and advertising. The main objectives are to:

- strengthen relations and co-operation between creative and other industries;
- improve financial provisions for cultural businesses (especially for starters and small firms);
- stimulate private sponsorship and investment in arts and culture;
- optimise conditions for exploitation of intellectual property;
- boost export of Dutch cultural products abroad; and
- improve management of cultural institutions and businesses.

The Dutch Cabinet put forward 4 arguments for promoting collaboration between the 2 departments:

- the creative industries have become a relatively large sector after a period of constant growth. In 2005, they provided 306 000 jobs (3.8% of the labour market), and are still growing rapidly, especially in the Amsterdam region;

- cultural heritage and performing arts have indirect effects. They are a magnet for the "creative class" – a term coined by the American economist Richard Florida – and make cities more attractive and more competitive. Moreover, they attract other businesses and fuel the tourism industry;
- content is an instrument for the adoption of new (multimedia) technologies and the implementation of the broadband infrastructure, which makes the country internationally competitive; and
- industrial design makes products – good and services – not only more beautiful, but also cheaper to produce and distribute, and more sustainable.

The programme *Our Creative Capacity* runs up until 2008 and has a budget of euros 15.5 million euros. The programme is currently under review. Depending on the results of the review, both ministries will decide on the continuation of the programme.

#### **4.2.7 Employment policies for the cultural sector**

As a result of state budget reductions, subsidised jobs, very popular in the non-profit and cultural sector, were abolished. On the other hand, State Secretary Medy van der Laan (2003-2006, Cabinet Balkenende II) expected to create more jobs by stimulating cooperation between artists and creative workers and the cultural industry, in other words: in the commercial sector. A strong cultural sector "that can stand on its own two feet, that has firm roots in society, that pursues good governance, and that generates more of its own income" remains a priority in the policy of Minister Ronald Plasterk (in office since 2007).

The shifting political attention can be explained by the expectation that most artistic and cultural jobs are to be found in the cultural industries. According to a report on cultural employment in Europe, published by Eurostat in 2007, the share of cultural employment in overall employment is considerable in the Netherlands: in 2005 this was 3.8% of total employment or 306 000 jobs. This share is the highest in the European Union. Compared with a previous survey by Eurostat from 2002, cultural employment in the Netherlands grew by 57 000 jobs between 2002 and 2005, or 8%. In the cultural workforce, the highly educated are overrepresented: about 45% are university graduates as compared to 31% of the total workforce.

The percentage of employers and self-employed in the cultural sector is more than three times higher than in other jobs: 35% to 11%. Cultural employment, however, seems to be less stable: 20% consists of temporary jobs, compared with 14 % of total employment.

#### **Work experience**

About 500 artists work annually in projects which are organised by Artists&Cultural Entrepreneurship [*Kunstenaars&CO*], in collaboration with their partners from the art world and both public and private sectors. Apart from work experience, these projects also provide artists with new networks. For the clients, these projects constitute a creative stimulus (for other projects of the Artists&Cultural Entrepreneurship, see chapter 4.2.4, chapter 7.3, chapter 8.1 and chapter 8.3.1).

#### **4.2.8 New technologies and cultural policies**

All cultural expressions that have been made possible through state funding are part of an environment in which every citizen must be able to find elements that make him or her feel at home. Possibilities to bring this ideal a few steps closer have increased enormously since the advent of information and communication technology (ICT). The *Policy Document on eCulture*, published in 2002 [*Beleidsbrief eCultuur*], explores implications and possibilities of ICT for cultural institutions and media. In that year, about euros 50 million was spent on

utilising ICT in the arts, the cultural heritage and public broadcasting. In 2004, a special ICT budget was allocated for the digitisation of cultural heritage – in this sector Digital Heritage Netherlands [*Digitaal Erfgoed Nederland, DEN*] is coordinating the digitisation of heritage matters and making them more accessible to both professionals and the general public; another part of the budget was meant to further the development of a virtual library in the public library sector. Important national digital services have since been set up. In the memorandum *Information in Order* [*Informatie op orde, 2006*], the digitisation of governmental information was put on the agenda, in the context of archives and the information society. A programme of the same name followed, run by the Ministry of Education, Culture and Science and the Ministry of Interior and Kingdom Relations [*Ministerie van Binnenlandse Zaken en Koninkrijksrelaties*], (for now) focused on central government and realising a renewal of archive and information policies.

In 2007, the government decided to spend 154 million euros from the so called Fund for the Reinforcement of the Economic Structure (FEZ) for the digitisation of the Netherlands' audiovisual memory. This project, called *Images for the Future* [*Beelden voor de toekomst*], will run for 7 years and aims at restoration, preservation and digitisation of 137 000 hours of video, 22 510 hours of film, 123 900 hours of audio and 2.9 million photos from audiovisual archives. This material should be easily accessible for target groups such as schools and other educational institutions, as well as for the general public and the creative sector (<http://www.beeldenvoortekomst.nl>).

#### **4.2.9 Heritage issues and policies**

##### **Approach to cultural heritage issues**

Cultural heritage in the Netherlands includes museums, historic buildings and sites, archaeology and archives and libraries, but also includes "cultural planning". This essentially involves working together with other interested parties and a development-oriented rather than conservation-oriented approach. Cultural heritage policy accordingly focuses more on the public and the possible uses of artefacts, than on the artefacts themselves.

The Minister of Culture, Ronald Plasterk, stresses in his policy memorandum *Art for Life's Sake* [*Kunst van leven, 2007*] that policy measures regarding monuments and architecture should be directed at improvement in the quality of the environment, not at individual buildings. Spatial quality can be realised by integrating and strengthening economic, ecological and socio-cultural values in spatial planning. In order to realise this vision, the *Action Programme on Spatial Planning and Culture* [*Actieprogramma Ruimte en Cultuur*] was launched in 2005, a joint initiative by 7 ministries (see also chapter 2.3).

##### **Policy debates and major developments**

###### *Migrant heritage and culture*

Despite growing public interest in cultural heritage, the costs of collection and preservation are high. In the cultural policy document 2001-2004, emphasis was placed on a more effective use of existing heritage, audience-reach and social gain by means of cultural education. Furthermore, it was stated that the cultural heritage of immigrants should be preserved and made accessible. After a meeting on migrants and migrant culture in 2001, an inventory was prepared by the Institute of Social History [*Instituut voor Sociale Geschiedenis*] in Amsterdam, looking for relevant material in 104 Dutch archives. It was advised to use the written, photographed and recorded fragments of migrant history for exhibitions in municipal archives throughout the country; in this context, for instance, a partnership between Foundation Avanço [*Stichting Avanço*], the Municipal Archive Rotterdam [*Gemeentearchief Rotterdam*], Historical Museum Rotterdam [*Historisch Museum Rotterdam*] en World Museum Rotterdam [*Wereld Museum Rotterdam*] was

realised to research the cultural heritage of the Capeverdians in Rotterdam, for exhibitions, educational projects and documentaries. By organising such exhibitions, migrant organisations make themselves more visible to new audiences.

#### *Exchange of art objects in museums*

At the turn of the century, a debate was started concerning the "intermuseal" exchange of paintings, sculptures and other objects of art on the basis of loan agreements. More recently, the mobility of museum collections was put on the political agenda. Knowing that the ambition of exchanging collections between museums leads to increasing international traffic, the central government decided to introduce an indemnity regulation, which means that the state will absorb the insurance costs for museums preserving and exhibiting state owned collections. The regulation was launched in October 2004 during the Dutch EU presidency and welcomed by the museums. However, some were disappointed by the lower than expected financial ceiling that is built into the indemnity for budgetary reasons.

#### *Limits tot Dutch art and cultural heritage collections*

An important point of discussion in the past decade was (and still is) the selection processes needed to keep Dutch art collections in public art and heritage collection affordable and controllable. What should remain a permanent part of that collection as being of international, national or otherwise specific value and what could be removed and on what grounds? This selection process is part of the Delta Plan, a long-term policy plan relating to the preservation of the Dutch art and cultural heritage.

#### *Changes to museum policy*

In November 2005, State Secretary Medy van der Laan presented a policy paper on museums to Parliament: *Preserve in order to proceed* [*Bewaren om teweeg te brengen*]. Major alterations in museum policy are proposed in this document. Museums that are subsidised by the Ministry will lose the existing 4 year funding system (the cultural policy period, see chapter 2.2). Instead, the Ministry announced new management contracts with the museums, stipulating the conditions for long-term funding (30 years). The grants will cover the running costs of the museums, such as staff, buildings, upkeep of the collections, new acquisitions and exhibitions. Management contracts will also include a periodical assessment of performance of the museums by a visiting committee of (inter)national experts. Apart from the running costs, additional funding will be available for specific activities of the museums aiming at, *inter alia*, increasing participation of target groups (youth, ethnical minorities), upkeep and presentation of the cultural heritage of minorities and heritage education programmes for school children. An earmarked budget for such activities will be transferred to the Public Cultural Fund Mondriaan Foundation [*Mondriaan Stichting*] (see chapter 8.1.1). All museums in the country, and thus not only museums subsidised by the Ministry (about 30), will be eligible for grants from this budget.

#### *Less historic buildings on the official list of monuments*

Due to budget reductions, historic buildings will be designated as national monuments only on an incidental basis. Exceptions will be made for important monuments that would deteriorate excessively without state help. New selection criteria are formulated in order to create regulations that are well balanced, easy to handle and affordable.

#### *Digitisation*

In her 2003 policy document *More than the sum* [*Meer dan de som*], State Secretary Medy van der Laan describes the process of Digitisation as a vital tool for cultural heritage organisations. She adds, however, that ICT initiatives are seldom in line with the national infrastructure and fail to be noticed by the general public. They should be united in a single digital collection within the Netherlands, easily accessible to the public, so that they can be

informed regarding the nationwide cultural supply. This process of unification is coordinated by Digital Heritage Netherlands [*Digitaal Erfgoed Nederland, DEN*], which has the task of coordinating the digitisation of heritage matters and making them more accessible to both professionals and the general public.

#### **4.2.10 Gender equality and cultural policies**

##### **Gender mainstreaming and specific policies**

Since the "Women Top" in Beijing, in 1995, the Netherlands has chosen to anchor emancipation in governmental policies, a strategy which is called gender mainstreaming. Next to gender mainstreaming, it was acknowledged that specific policies were needed for special targeted groups of women and girls, to solve specific problems. The Ministry of Social Affairs was the coordinating ministry to pioneer gender mainstreaming. Since 2004, the main responsibility shifted to the individual departments.

##### **Organisation**

With the start of Cabinet Balkenende IV (early 2007), the coordination of the emancipation policy was transferred from the Ministry of Social Affairs and Employment to the Ministry of Education, Culture and Science. At the same time, the coordination of homo-emancipation policy was transferred from the Ministry of Health, Welfare and Sport (this policy aims at the emancipation and social acceptance of lesbian women, homosexual men, bi-sexual women and men, and transgender persons). The Department for Emancipation [*Directie Emancipatie*] is responsible for this policy. The director of this department also chairs the working group on Interdepartmental Coordination for Emancipation Policy [*Interdepartementale Coördinatie Emancipatiebeleid*] which consists of the gender experts from all ministries...

##### **Emancipation policy: more chances for women (in culture)**

In the course of 2007, the emancipation policy memorandum for the years 2008-2011 was presented: *More Opportunities for Women* [*Meer kansen voor vrouwen*]. The central question in the 21st century for Dutch emancipation policy is how to enable girls and women, with an ethnic background, to develop their talents, personal and professional, to enter the labour market and / or to work more hours at a salary which is not lower than that of their male colleagues.

There are a few issues in the policy memorandum directly related to the cultural policy domain. One issue is to make young girls and women less vulnerable to sexual violence via the media, as in popular internet sites, music broadcasting stations like MTV and other television programmes. A media-education and expertise centre has been announced (see chapter 8.3.1). The Ministry of Education, Culture and Science has invited MTV and NICAM, Netherlands Institute for the Classification of Audio-visual Media [*Nederlands Instituut voor de Classificatie van Audiovisuele Media*] which coordinates Film Alert [*Kijkwijzer*] to re-define their rules concerning sex, violence and drugs in music clips (see also chapter 5.3.6). Another issue is to increase the number of women in key positions in advisory boards and in higher management functions. This issue has already been on the agenda of the Ministry of Education, Culture and Science since the Balkenende II Cabinet (2003-2006), concerning women in arts, cultural heritage, media and literature organisations and in libraries. Research in 2007 showed that in the cultural organisations subsidised by the Ministry of Education, Culture and Science, only 26% was female. To promote the general governmental strategy of more women in key positions, the Ministers of Culture and Economic Affairs, the large employers organisations and the Social and Economic Council of the Netherlands [*Sociaal-Economische Raad, SER*], in 2007, appointed a Task Force for the development of a charter called *Women on Top* [*Vrouwen*

aan de Top]. In spring 2008, the Charter was signed by 40 non-profit and for-profit organisations: in the cultural sector 1 Public Cultural Fund signed: the Mondriaan Foundation [*Mondriaan Stichting*] (see chapter 8.1.1).

Other important recommendations for the emancipation policy of the Ministry of Education, Culture and Science in 2007 were: investment in advancing expertise within the department itself; leading the departmental emancipation policy more on a structural basis than by projects; focusing on content matter (like image-forming) as well as on management; and on formulating explicit emancipation goals by the Ministry and its decentralised organisations. These organisations do very few instruments to realise their part in the emancipation goal.

The implementation of the emancipation policy in the cultural sector is delegated to Network CS [*Netwerk CS*], a national network of professionals and organisations in the cultural sector, aimed at the development of diversity projects and policy via the exchange of knowledge and experiences. The most important areas of development Network CS are audience reach, programming and staff policy. Until 2009, Network CS especially focuses on gender, age and ethnic minorities. Programmes commissioned by Network CS and developed by Careers or Barriers in the Arts [*Carrières of Barrières in de Kunsten*] are, for instance: *Building Stones* and *Coaching and Mentoring in Culture*. These programmes are meant to stimulate female (diverse) talent in the cultural sector through coaching and training of artistic creators, critics and managers.

Of the 7 public funds (see chapter 8.1.1), on 1 January 2008, there were 4 male and 3 female directors; and of the sector institutes, 13 were male and 2 had female directors. In the Rijksmuseum, in 2007, 51% of the employees were female, 60% of them working in part time functions. No women are represented the Board of Directors of the Rijksmuseum; while 33% of the Supervisory Board is female.

### 4.3 Other relevant issues and debates

#### Restitution of art works to rightful claimants

Between the wars, Jacques Goudstikker (1897-1940) was the owner of a leading art gallery in Amsterdam. Trying to escape Nazi-Germany, he embarked for England in May 1940, but died in a tragic accident. His wife settled in the US and the family never returned to Amsterdam. One of the employees taking over the gallery sold the pictures to the Nazi-regime, without permission of the family that still owned the paintings. After the war, the Dutch government claimed to be the owner of the Goudstikker collection. The paintings were on show in a number of museums. After a long period of fruitless attempts, the heirs of Goudstikker succeeded in having 202 paintings returned by the Dutch government in early 2006. The decision to return the paintings was reportedly more on moral than on juridical grounds.

The active search for the original owners of works of art in the Dutch State Collection, looted during the Second World War, came to an end on 4 April 2007. This also saw the end of the temporary, intensified restitution policy which started in 2001, on the advice of the Ekkart Restitutions Committee, a team of external and independent experts. However, claimants will still be able to apply for the restitution of art objects in the Dutch State Collections after 4 April 2007. In these new cases, the state will continue to be guided by the recommendations of the Restitutions Committee.

## 5. Main legal provisions in the cultural field

### 5.1 General legislation

#### 5.1.1 Constitution

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

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

#### 5.1.2 Division of jurisdiction

There is no law-based division of responsibilities between central government, provinces and municipalities. In the Dutch *Monuments and Historic Buildings Act of 1988*, [*Monumentenwet 1988*], the *Public Records Act* [*Archiefwet, 1995*] and the *Work and Income Provisions for Artists Act* [*WWIK, Wet werk en inkomen kunstenaars, 2005*] specific tasks and competences for municipalities and provinces are indicated.

Apart from these laws, municipalities are free to develop cultural policy in whatever direction. On the other hand, the Minister (or State Secretary) of Culture is obliged to consult provinces and municipalities before sending the four-year cultural policy documents to parliament. As part of this process, a contract system has been developed to coordinate cultural policy initiatives launched by the 3 levels of government (see also chapter 2.2).

#### 5.1.3 Allocation of public funds

Government arts funding has its legislative base in a number of laws. The most relevant laws are:

- *Cultural Policy Act* [*Wet op het specifiek cultuurbeleid, 1993*];
- *Monuments and Historic Buildings Act of 1988* [*Monumentenwet 1988*];
- *Archaeology Act* [*Wet op de Archeologische Monumentenzorg, 2007*];
- *Public Records Act* [*Archiefwet, 1995*];
- *Copyright Law of 1912* [*Auteurswet 1912*];
- tax laws ; and
- *Media Act* [*Mediawet, 1987*].

The *Cultural Policy Act* (1993), which regulates the subsidies based upon cultural policy decisions, also enables the Minister to create Funds to finance the arts and culture. These Funds operate at arm's length and the Minister only decides about the quantity of money reserved for them. The *Cultural Policy Act* was subject to alterations in 2007, relating to the introduction of a differentiated subsidy system for the arts and cultural heritage sectors and accordingly to changes in the design of the Council for Culture. As from 2009, the granting of subsidies is put at a greater distance from Parliament than is now the case; as a result, Parliament members can orient themselves towards the content of cultural-political debate. The Public Cultural Funds (see chapter 8.1.1) will take over part of the task of the Council for Culture and judge most of the cultural institutions, companies and projects, based upon artistic evaluations.

Domestic legislation is laid down in the *Budget Act* [*Begrotingswet*], which stipulates that all public spending should be annually approved by Parliament. Due to special laws, long-

term subsidies in culture are in principle possible. According to EU legislation, the compulsory tendering for larger funds is also applicable to culture and architecture.

#### **5.1.4 Social security frame works**

General laws (including social security legislation) related to independent entrepreneurs also apply to artists. In the Dutch *Unemployment Insurance Act* [*Werkeloosheidswet*], an exception is made for freelance artists. Acceptance criteria (based on the period of unemployment) are less severe for freelance artists in comparison with other professions.

#### **5.1.5 Tax laws**

##### **Donations and inheritances**

Businesses as well as private individuals can profit from tax exemption regulations. This applies both to sponsoring activities and donations. In 2005, the State Secretary of Financial Affairs has decided to reduce donation taxes to zero.

Following changes to articles of the *Tax Law* (1 January 2006) charitable institutions are no longer charged taxes when they receive money from inheritance funds. In order to qualify for the exemption, these institutions have to demonstrate in their statute and a description of daily activities, that they not only theoretically, but also practically serve "good causes". To compensate the losses in state income as a result of this new regulation, it was decided to raise the betting tax [*Kansspelbelasting*, Ministry of Justice] from 25% to 29%.

##### **Investments**

Investments in arts and cultural projects, which generate profits up to 54 233 euros, are exempted from charges on return capital. Besides, there is an exemption for labour income of 1.3% of the exempted sum.

##### **Monuments**

Expenses for monumental buildings and gardens are deductible if they are listed on the Monuments Register [*Monumentenregister*] and the expenses do not exceed 0.8% of the value of the monumental building, up to a maximum of 125 000 euros.

##### **Artists Arrangement**

The *Tax Plan 2007* [*Belastingplan 2007*] contained amendments to the Artists Arrangement [*Artiestenregeling*], applicable for performing artists: wage taxes for foreign artists are no longer deducted if they are coming from a country the Netherlands have an agreement with preventing double tax deduction, or from Aruba or the Netherlands Antilles. Dutch artists in paid employment are also excluded from the Artists' Arrangement; all other – independent – performing artists are included, from pop / rock bands to symphony orchestras. DJ's, VJ's and MC's (Masters of Ceremony at a dance event) are also considered to be performing artists.

##### **Volunteers**

Volunteers may earn a tax free extra income of 150 euros a month maximum, up to 1 500 euros maximum a year. Up to this amount, they do not need to account for their expenses. Higher compensation is possible if the organisation reports the compensation to the tax inspector, on a yearly basis.

##### **VAT**

The system of VAT is divided into 3 rates: a high rate of 19%, a low rate of 6% and a 0% rate. European 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. In 1993, the Netherlands lowered the VAT rate on cinema tickets, admission tickets to public museums (and on the sale of catalogues, photographs and photocopies produced by these museums), theatres and concert halls. Artists who work on commission, such as text writers, composers of advertising jingles, architects and designers, all charge the higher VAT rate.

Tax authorities consider that certain forms of subsidy are subject to VAT. However, the Ministry of Finance determined that subsidies arising from the Dutch *Cultural Projects Funding Decree* [*Bekostigingsbesluit cultuuruitingen*] would not be subject to VAT. This decree covers all subsidies granted by the Ministry of Education, Culture and Science on the grounds of the *Cultural Policy Act* (Special Purpose Funding) [*Wet op het specifiek cultuurbeleid*, 1993], including subsidies furnished by the cultural Funds set up by this Ministry.

### 5.1.6 Labour laws

#### Collective bargaining agreements

There are many collective bargaining agreements [*collective arbeidsovereenkomst – CAO*] in the performing arts and more generally in the cultural sector. *CAOs* are labour-agreements between employers and employees. This means that a *CAO* only applies to employees who are working with an employer. When this is not the case, the national legal agreements are enforced. The existing *CAOs* are used mostly 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. *CAO*-wages have risen in 2006, on average, by 1.8%.

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

#### Volunteers

Over 4 million people are involved in volunteer work in the Netherlands; volunteering plays an important role in the cultural sector. There is no special legislation for volunteer efforts, but there is a National Expenses Arrangement [*Landelijke Onkostenregeling*] by the Ministry of Social Affairs which stipulates a maximum tax free reimbursement of expenses of 150 euros a month (2006) (see also chapter 5.1.5).

### 5.1.7 Copyright provisions

Intellectual property can be divided into 2 categories: *industrial property*, which includes, amongst others, industrial designs and inventions, and *copyright*, which includes literary and artistic works such as novels, poems and plays, films, musical works, artistic works such as drawings, paintings, photographs and sculptures, and architectural designs.

#### Industrial property

One of the areas protected by *Industrial Property Laws* is industrial design: the design must have a visual appeal, perform its intended use and must also be able to be reproduced by industrial means. The Benelux Office for Intellectual Property (BOIP) [Benelux-Bureau voor de Intellectuele Eigendom, BBIE] is the official body for the registration of designs in the BENELUX countries. In addition, the BOIP offers the possibility to formally record

the existence of ideas, concepts, design prototypes etc. Industrial rights accrue to the creator for 20 years.

### **Copyright and related rights**

#### *Copyright*

The *Copyright Act* of 1912 [*Auteurswet 1912*] protects "literary, scientific or artistic works". Copyright accrues to the creator until 70 years after his or her death. It enables the creator of a work of literature, science or art to earn a reasonable income. It was considered to be an important contribution to the flourishing of such fields in the Netherlands. By creating a work of literature, science or art, one can immediately claim copyright, but a court decision is required to be absolutely certain about such a right. Examples on which copyright protection rests are, for instance: a text, a work of art, user manuals, brochures, videos and other promotion material, photographs, jewellery, drawings, scale models and building structures. No costs are associated with copyright and protection is valid throughout the world: copyright does not end at the Dutch borders. 2 international copyright treaties – the Berne Convention for the Protection of Literary and Artistic Works and the Universal Copyright Convention – mean that Dutch works are automatically protected by copyright in over 150 countries.

#### *Neighbouring rights*

In 1993, the Dutch *Neighbouring Rights Act* [*Wet op de Naburige Rechten*] came into force. This Act protects creative achievements of performing artists, music producers, film producers and broadcasting associations. The name "neighbouring" indicates the relationship that exists between these rights and the copyright. The neighbouring rights are created automatically and are valid for 50 years.

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

In 2003, the State Secretary of Culture reminded policymakers that the effects of copyright are voluminous (in the financial sense) enough for developing a culture political vision on its consequences for the makers and users of artistic and cultural products. Copyright relating to the Digitisation of state collections, in particular, is in the process of being regulated.

#### *The inking and distribution of remunerations*

Over 20 rights' organisations present the interests of creators, publishers and producers in the Netherlands ensuring that they receive their remunerations under *Copyright Law* and the *Neighbouring Rights* for the use of their creations. Together they deal with every aspect of the laws, varying from photographs to audiovisual works, from the entertainment industry to blank sound and image carriers, from publication to reproduction.

### **5.1.8 Data protection laws**

In 1996, the European guidelines on databases were adopted. In the Netherlands, this guideline was implemented into national law in 1999 [*Databankenwet*]. The law can be seen as an extension of copyright regulation.

### **5.1.9 Language laws**

In 1980, the Dutch Language Union [*Nederlandse Taalunie*] came into being. It implements an intergovernmental treaty between the Netherlands and the Flemish Community which aims to integrate the Dutch and Flemish community as far as the Dutch language is concerned (see also chapter 4.2.2). Since 2004, Surinam (former colony, independent since 1975) is an associated member of the Dutch Language Union. The

Netherlands, Belgian Flanders and Surinam are working together on linguistic issues, language policy, language reading and literature. Aruba and the Netherlands Antilles (in the Caribbean) make up, together with the Netherlands, the Kingdom of the Netherlands; nevertheless the treaty only applies to the Netherlands. Aruba and the Netherlands Antilles can join if and whenever they wish to. In 2006, the Minister of Culture and Education of the Netherlands Antilles requested to apply the treaty to the Netherlands Antilles as well. In 2007 an agreement was signed, mentioning possible subjects for future cooperation.

On the basis of the Language Union treaty, the official spelling is determined by a Committee of Ministers. *De Spelling Act [Spellingwet]*, 2006) refers directly to this treaty.

Frisian is one of the official languages of the Netherlands that is used in budget planning exercises, in the National Education Examination Programme and in official parliamentary reports (see also chapter 4.2.1 and chapter 4.2.2).

## 5.2 Legislation on culture

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

## 5.3 Sector specific legislation

### 5.3.1 Visual and applied arts

The Ministry of Housing, Spatial Planning and the Environment has established a subsidy scheme which sets aside a percentage of 1.5% of the building costs for public buildings and 1% of those of school buildings on commissions or purchases of art (see also chapter 2.3).

### 5.3.2 Performing arts and music

To safeguard the rights of performing artists, the Dutch *Neighbouring Rights Act [Wet op de naburige rechten]* came into force in 1993. The neighbouring rights are created automatically and are valid for 50 years.

### 5.3.3 Cultural heritage

Several laws exist and the most important ones are listed below:

- *Cultural Heritage Preservation Act [Wet tot behoud cultuurbezit, 1984]*; this Act aims to prevent the export of objects that are significant to Dutch cultural history. One illustration includes a dispute between a manager and the staff of the Boijmans van Beuningen Museum. The manager was planning to sell a Rothko painting to a private person. His staff disagreed sharply, pointing out the existence of the Act. In the end, the painting was not sold;
- *Archaeology Act [Wet op de Archeologische Monumentenzorg, 2007]*: important regarding changes to the *Monuments and Historic Buildings Act of 1988* and other laws, in order to be able to implement the *Valetta Treaty (1992)*;

- *Public Records Act* [Archiefwet, 1995]: stipulates that all government records must be transferred to the Dutch State Archives Services and be kept for 50 years. In the memorandum *Information in order* [Informatie op orde, 2006] the digitisation of governmental information was put to the floor, next to the need for clear selection processes in archives and the catch up of arrears;
- within the framework of the *Valletta Treaty* [Verdrag van Malta, 1992], archaeological monument care and heritage preservation is an integral part of overall environmental planning practices.

#### 5.3.4 Literature and libraries

A specific *Act on Libraries* was abolished in 1987 due to general political ideas on governmental decentralisation. During the decentralisation process, prime responsibility for public libraries was transferred to the municipal governments. Subsidies coming from the central government are only meant for stimulating expertise and policy development.

#### 5.3.5 Architecture and environment

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

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

#### 5.3.6. Film, video and photography

In 1997, the long existing censorship system was replaced by a new approach to protect minors against violence and related issues on the screen; namely a system of self-regulation developed by the Netherlands Institute for the Classification of Audiovisual Media [Nederlands Instituut voor de Classificatie van Audiovisuele Media, NICAM]. A *Viewing Indicator* [Kijkwijzer] shows a series of symbols to indicate whether or not watching a specific programme could be damaging for minors and for what reasons (sex, violence, etc, see also chapter 4.2.10). The *Viewing Indicator* is used for films as well as for TV programmes, video clips, computer games and Internet Sites.

#### 5.3.7 Culture industries

In order to continue the fixed book price system, a law was needed: the *Fixed Book Price Act* [Wet op de vaste boekenprijs, 2004]. An exception was made for school books, for which publishers are free to fix the price (for information, please see chapter 4.2.6. culture industries).

#### 5.3.8 Mass media

The *Media Law 1987* sets out rules for radio and television, and for the press. The law was revised in 2000 and is up for revision again in 2008, to better guarantee connection of the public broadcasting system to the digital era. The revised law should be operative by the end of 2008. By then, all forms of electronic supply will be part of the core tasks of the public broadcasters. The same applies for digital services like theme channels (for instance the culture channel Cultura), websites and mobile supply which, in the current *Media Law*, are of secondary importance. Performance agreements will replace the obligatory percentages of broadcasting time for arts and culture and for information. The new (*Multi*) *Media Law* facilitates the possibility of dealing with broadcasters that spread hatred, or call

for violence. They can be expelled from the system, temporarily or forever, if they are sentenced (see also chapter 4.2.5).

The number of hours allocated to each broadcaster corresponds, roughly, with the number of members each organisation is able to recruit. Since 2000, the system has been financed out of general taxation rather than from license fees, supplemented by a limited amount of on-air advertising, which has been allowed since 1967, restricted to a maximum of 6.5% of the annual television and radio air time.

The *Media Act* stipulates the same programming requirements for commercial broadcasters, as listed in the EU Directive, *Television without Frontiers*. At least 50% of the time must be reserved for European productions, excluding information, sports, game shows, commercials and teletext. At least 10% of the time must be devoted to programmes made by independent producers. To prevent the monopolisation on the supply of information, the *Media Act* places limits on cross media ownership. In fact, permission to run a national commercial station is refused if the company has 25% or more of the Dutch newspaper market.

### 5.3.9 Legislation for self employed artists

General laws (including social security legislation) related to independent entrepreneurs also apply to artists.

Specific regulations are indicated in the *Work and Income Provisions for Artists Act* [WWIK, *Wet Werk en inkomen kunstenaars*, 2005]. This Act provides artists temporarily – for a maximum of 48 months, spread over a maximum period of 10 years – with a basic income (70% of the guaranteed minimum income). However, artists may earn up to 125% of the guaranteed minimum income by doing extra work, have no job seeking obligations and have free access to the training and individual counselling services of Artists&Cultural Entrepreneurship [Kunstenaars&CO, see also chapter 8.1). The WWIK is intended for new artists, building up a profitable practice, and for established artists with a temporary decrease in income. Artists who want to make use of the WWIK, have to prove they received a higher arts education or have run a professional practice. Artists&Cultural Entrepreneurship has the legal obligation to execute these professional searches.

In addition to legislation, the government has many funds that provide support to the arts. For example, the Dutch Foundation for Literature [*Fonds voor de Letteren*] encourages the production of Dutch literature by offering scholarships to literary writers and translators, extra payments above their normal salary, start-up grants and travelling scholarships. The Netherlands Fund for the Performing Arts+ [*Nederlands Fonds voor Podiumkunsten*+, 2007] (see chapter 8.1.1) provides the same kind of support.

### 5.3.10 Other areas of relevant legislation

Information is currently not available.

## 6. Financing of culture

### 6.1 Short overview

Public expenditure for culture (excluding media) almost tripled since the 1980s, from euro 1 168 million in 1985 to euro 2 981 million in 2006. From 1999 to 2006 (the most recent data available) this expenditure rose by 57%. Public spending for arts increased by 52% (from euro 919 million to euro 1 399 million), for cultural heritage by 79% (from euro 550 million to euro 985 millions) and for public libraries by 41% (from euro 423 million to euro 597 million).

The expenditure for culture and media by the Ministry of Education, Culture and Science dropped from 2005 until 2007, from euro 1 738 million to euro 1 652; mainly due to cuts in media budget. As the present cabinet decided to increase the funding of the media (especially public broadcasting) this expenditure is growing again to euro 1 716 million in 2008.

### 6.2 Public cultural expenditure per capita

The gross cultural expenditure per capita in 2006 (excluding media) was euro 183, an increase of 53% (64 euro) since 1999. The share of cultural expenditure in the GDP remained stable at 0.6% (also 0.6% in 2001).

The gross cultural expenditure per capita in 2005 (excluding media) was euros 171, an increase of 47% (55 euros) since 1999. This corresponds to 0.6% of GDP in 2005 (0.6% in 2001).

### 6.3 Public expenditure broken down by level of government

**Table 3: Public cultural expenditure: by level of government, in million euros, 2004-2006**

	Expenditure in 2004	% share of total	Expenditure in 2005	% share of total	Expenditure in 2006	% share of total
State	743	28	842	30	1 049	35
Provinces	208	8	220	8	238	8
Municipalities	1 653	64	1 669	62	1 696	57
Total	**2 661	100	**2 804	100	**2 981	100

Source: Statistics Netherlands (CBS) 2008.

\* Expenditure on broadcasting, arts education, cultural relations abroad and other interdisciplinary items are excluded.

\*\* Joint funding by all levels of government included (euros 57 million in 2004, euros 73 million in 2005 and euros 83 million in 2006).

## 6.4 Sector breakdown

**Table 4: Gross public cultural expenditure per sector: all levels of government, in million euros, 2004-2006**

	Expenditure in 2004	% share of total	Expenditure in 2005	% share of total	Expenditure in 2006	% share of total
Cultural heritage	769	23	882	23	985	25
Media <i>of which</i>	996	27	972	26	897	23
<i>Broadcasting*</i>	867	24	845	24	758	19
Arts	1 340	37	1 336	35	1 399	36
Public libraries	552	13	559	16	597	16
<b>Total</b>	<b>3 657</b>	<b>100</b>	<b>3 749</b>	<b>100</b>	<b>3 878</b>	<b>100</b>

Source: Statistics Netherlands (CBS) 2008.

\* Contributions to broadcasting associations that are not part of the government budget for culture but direct transfers to these associations.

**Table 5: Gross public cultural expenditure by sector, in million euros, 2006**

	Total	State	Provinces	Municipalities	Joint funding in %
<b>Arts</b>	<b>1 399</b>	<b>427</b>	<b>95</b>	<b>857</b>	<b>20</b>
<i>of which</i>					
<i>Performing arts</i>	293	229	5	58	0
<i>Performing arts venues</i>	322	0	3	319	0
<i>Visual arts, literature</i>	233	134	10	59	0
<i>film</i>					
<i>Amateur arts and arts education*</i>	368	28	24	296	20
<i>Other arts</i>	213	35	52	126	0
<b>Cultural heritage</b>	<b>985</b>	<b>455</b>	<b>92</b>	<b>388</b>	<b>50</b>
<i>of which</i>					
<i>Museums</i>	408	185	37	182	4
<i>Monuments</i>	418	227	50	140	1
<i>Archives</i>	159	43	5	66	45
<b>Public libraries</b>	<b>597</b>	<b>83</b>	<b>51</b>	<b>450</b>	<b>13</b>
<b>Media</b> (broadcasting included)	<b>897</b>	<b>758</b>	<b>127</b>	<b>12</b>	<b>0</b>
<b>Total**</b>	<b>3 878</b>	<b>1 723</b>	<b>365</b>	<b>1 707</b>	<b>83</b>

Source: Statistics Netherlands (CBS) 2008.

\* Professional arts education excluded.

\*\* Administration and cultural relations abroad excluded.

## 7. Cultural institutions and new partnerships

### 7.1 Re-allocation of public responsibilities

Since 1984 there have been major shifts in public spending between the various fields of cultural policy. In particular, there has been a redistribution of tasks between the national, regional and local authorities, including all or part of the related funding. A similar redistribution took place in the visual arts, involving the Ministry of Social Affairs in 1987. The reform of the state museums in 1993 brought a transfer of resources for staffing costs from the Ministry of Education, Culture and Science to the museum budget. In this two-fold trend in Dutch cultural policy, more emphasis is on the market on the one hand, but public responsibility for cultural life is maintained on the other.

The two-fold system is facilitated by the establishing of Funds. The Ministry of Education, Culture and Science established a number of Funds, in particular after 1987 and supplied public money. Each fund allocates money to cultural institutions or individual artists according to its specific aims (for a list of these Funds, see chapter 8.1.1). In the new subsidy system, as of 2009, the public cultural Funds play an important role as a service desk for the multi-annual subsidy requests of producers of arts and culture (production houses, companies, initiatives, organisations, see chapter 4.2.1).

### 7.2 Status / role and development of major cultural institutions

There is a complex system of subsidies in the cultural sector. This chapter will explain how the subsidy system works in the following fields: arts, cultural heritage, media, literature and libraries.

#### The Arts

The arts include visual arts and design, film and the performing arts.

The government supports visual arts and design through several foundations. Provinces and municipalities finance Art Lending Centres [*Kunstuitleencentra*], whose purpose is the promotion of public access to works of visual art. The Art Lending Federation [*Federatie Kunstuitleen*], directly financed by the Ministry of Education, Culture and Science, administers the Art Lending Centres. In addition, incidental subsidies are available from the Ministry for different purposes, e.g. the founding of the Netherlands Architecture Institute. The government also promotes architecture through commissioning building activities.

Most of the national budget for film goes to the Dutch Film Fund. The remainder is spent on film festivals, distribution, publications, promotion of expertise, and the management of Dutch cinematography heritage.

The performing arts sector includes dance, opera, music and drama. Most of the subsidised stage productions in the Netherlands are structurally subsidised by the Public Cultural Funds for up to 4 years; productions are mostly financed by local authorities as well as by incidental subsidies from the Public Cultural Funds (see chapter 8.1.1). Dance is the largest subsidised sector. The National Ballet [*Nationaal Ballet*] and the Netherlands Dance Theatre [*Nederlands Danstheater*], together with the symphony orchestra and 2 national operas, remain directly subsidised by the state.

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

## Cultural Heritage

One of the main issues dominating museums policy in the Netherlands in the 1990s was the transformation of state museums into self-governing foundations (which until then had been part of the central government administration). The 1992 Delta Plan introduced the concept of the Netherlands Cultural Heritage [*Collectie Nederland*], by which objects, collections and buildings that are considered to be of national importance are to remain in state ownership, while the national museums themselves are to be given a new legal status under private law. In 1993, the process started to transform the legal status of 25 national museums. Despite their new legal status, however, these museums continued to be subsidised by the Ministry of Education, Culture and Science. Other Ministries, such as the Ministry of Finance or the Ministry of Defence fund another 11 museums. The buildings and collections remain state property. Some museums kept their title of *rijksmuseum* (national museum) while others decided to drop it. Together, the museums depend on government subsidies for more than 70% of their total budget. In the new subsidy regime, as of 2009, museums which manage state collections, or a collection the state has taken responsibility for, remain subsidised by the state and will be reviewed by a committee every 4 years; the committee will be commissioned by the Minister of Culture.

Responsibility for archaeology and archives has been decentralised – transfer of responsibility from the state to the provinces. State archives have developed a more autonomous management. Their legal status is, due to a more privatised approach, similar now to museums. Despite this reallocation of responsibility the central government is still responsible for supplying their budgets.

## Media, Language and Libraries

Financing of the media (public service broadcasting, printed media, etc.) is difficult to explain, because funds from the government are allocated according to different rules in each area, and important parts of the media are financed indirectly by radio and TV fees. The main role of the government is to safeguard diversity, originality, impartiality and independence, quality and identity, accessibility, distribution and affordability.

Language and literature are financed through the reading incentive scheme and through the Public Cultural Funds. They are responsible for the promotion and distribution of the various forms of literature in the Dutch and Frisian languages and the conservation, management, accessibility and dissemination of literature collections as well as for the promotion of Dutch literature abroad.

In her 2003 policy document, State Secretary Medy der Laan states that she considers public libraries as an important means of education and cultural dissemination. They are mainly run by municipalities and provinces. Extra money will be contributed by the central government for ICT developments and for implementing quality care for library systems; for the renewal of the public library sector, as of 2009, 20 million euros will be available from the Ministry of Education, Culture and Science. In recent years, the provinces spent 50 million for library renewal out of their own funds.

## 7.3 Emerging partnerships or collaborations

There are several partnership or cooperation models which are pursued in the cultural sector in the Netherlands, which are by no means a new development. On the contrary, the cultural support system was built around private initiative and social associations even before state support became into being. By the end of the 19th century, private companies and individuals started to plea for governmental support for museums. The most important Dutch museums were built after 1860, the Concertgebouw opened its doors in 1888.

Managers of theatres and opera venues started to ask for subsidy, although they were part of a private, commercially oriented enterprise. After WW II, almost all major art institutions were subsidised, but many of them are still managed by private board members. Together they formed the governance structure of a non profit foundation [*stichting*]. Towards the end of the 20th century, these public-private organisation models came back to the forefront for 3 reasons:

- it became necessary to look for new management models as alternatives to state run arts institutions. In the 1990s, the national museums were privatised, that is: became foundations with an autonomous management, separated from the subsidizing government. This change of management is now also taking place in municipal museums;
- as victims of the cost disease, it became necessary for cultural institutions to look for additional funding;
- the change from state institution to autonomous (though subsidised) cultural foundation had also to do with a "value" debate. It became a general belief that institutions could show their social importance (and hence value) and impact through private income. Individual people giving money to an art institution – be it through ticket purchases, member fees or donations - was the ultimate proof.

### **Private associations and foundations**

In addition to earnings and government subsidies, there is a third source of funding that comes from private associations and foundations. For example, some private foundations, such as the Prince Bernhard Cultural Foundation [*Prins Bernhard Fonds*] and the Rembrandt Association [*Vereniging Rembrandt*] have included specific social and cultural aims in their statutes. A very young private fund is the VandenEnde Foundation (for the promotion of cultural entrepreneurship); the founding members are the chairman and a member of the board. Private associations that support the arts qualify for a tax reduction or a transfer of gift and inheritance tax.

### **Friend's societies**

A growing number of subsidised cultural institutions have friends' societies or private support systems. These allied organisations derive their income from membership fees, gifts and legacies. There are also numerous volunteers that lend a helping hand.

### **Sponsorship**

Another source of cultural funding is the contribution made by commercial enterprises to cultural institutions or facilities. Sponsorship is estimated to generate approximately 50 million euros annually.

In 1993, the Ministry of Education, Culture and Science drew up a code for sponsors of cultural events, called the *Culture Sponsor Code* [*Code Cultuursponsoring*]. In this code, various rules for a sponsor relationship are defined and the framework for sponsorship agreements is stipulated. The code does not yet refer to the sponsoring of radio or television programmes or film productions. 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 partner. The *Culture Sponsor Code* was revised once, in 1999.

### **Donations**

State Secretary of Culture, Cees van Leeuwen (2002-2003), placed the issue of private donations on the cultural policy agenda. This "culture of giving", as he called it, has since then been stimulated systematically through fiscal incentives. His successor, State Secretary of Culture, Medy van der Laan (2003-2006), as well as her successor, Minister of Culture, Maria van der Hoeven (2006-2007), both pursued the matter of private giving.

The Ministry developed a brochure informing cultural organisations, private individuals and businesses about these incentives.

Private individuals and businesses who donate to cultural institutions (i.e. museums, performing art companies) or cultural foundations, are exempt from gift and inheritance tax and are eligible for a reduction in income or corporate tax.

In 2005, former football player Johan Cruyff started complaining in public about the high percentages of gifts taxes, 11% of the original donated sum. Cruyff is very successful in attracting money which he spends on football facilities for young and deprived people. After some debate, the State Secretary of the Ministry of Finance Wijn proposed to reduce gift taxes to 8%, and later to 0%. His proposal was taken over by the Balkenende II Cabinet and by Parliament. The 0% gift tax now applies to the art and cultural sector.

The former state museum (Rijksmuseum), which after privatisation still profited from the 0% tariff (donations to the state have been free from charges since ages), is now confronted with competition from many other institutions trying to benefit from donations from private donors. (For more information on tax deductions, see chapter 5.1.5).

### *Mecenatism*

Different from sponsoring, in mecenatism no favour is requested in return. Different forms of cultural mecenatism can be distinguished: the donation can be one-off, or given on a structured basis, by an individual or a company, directly or via a fund (if given by an organisation, the donor may determine its name; a gift of 50 000 euros is then obligatory. An independent fund can be established for a special purpose, in life or after death. The donation can be given for a specific project, a purchase or culture in general. A donation can concern money, shares, a house, a painting or a collection (to a museum) or other capital forms.

Commissioned by the Ministry of Education, Culture and Science, Arts and Business [*Kunst & Zaken*] created the programme *Cultural Mecaenate* [*Cultuurmecenaat*] which started in 2006 (until March 2009). The programme is directed towards cultural organisations, potential benefactors and intermediaries, in order to bring the concept of giving to culture alive. Activities include workshops, training, coaching and a handbook on the subject of culture mecenatism.

### *Shared Giving*

A rather new construction in the Netherlands is *Shared Giving*, meant for people over 55 years old, who wish to donate a minimum of 250 000 euros on a fiscally friendly basis, but lifelong want to enjoy the profits of their donation. This way of giving is inspired by the American phenomenon *Planned Giving*.

## **Investments and loans**

### *Investments*

In 2006, the first general investment fund in culture was established by the Triodos Bank, whose Culture Fund has the character of an obligation fund: if the interest on the finance market rises, the exchange rate decreases. The Culture Fund is a semi open-ended fund, meaning that the issuing of shares passes through a bank, and the purchasing of shares is possible via all the Dutch banks. The Culture Fund has raised more than 60 million euros in its short existence. Cultural organisations can loan directly against the reigning interest in the financial market and profit from a tax advantage of ca. 2.5%, on top of the fund profits of ca. 2.5% in 10 years.

In the same year, another specialised investment fund started: the Real Estate Culture Fund [*VastgoedCultuurFonds*]. The money in this fund is invested in loans to cultural

organisations concerning property projects. The loans rent far below the current banking tariff.

An exposition hall (*De Kunsthal*) started a culture fund, in conjunction with ING Bank, in order to support its own large exhibitions.

There are other investment trusts which invest at least 70% of their capital in artistic and cultural projects. Private investment in these "cultural trusts" yield a high return, also mainly thanks to income tax deductions. Lenders can loan relatively cheaply to these funds, but have the obligation to pay the money back. Besides, they have to request an official "culture declaration", proof they are a renowned, cultural institution, subsidised by the Ministry of Education, Culture and Science.

#### *Loans*

In cooperation with the Triodos Bank, Artists&Cultural Entrepreneurship [*Kunstenaars&CO*] developed in 2007 a *Culture Loan*. The loan can be accessed by all independent working professional artists, creative persons, collectives and initiatives. There are 2 options: small credit (1 000, 2 000 or 3 000 euros) or large credit (10 000 euros or more). The Culture Loan is intended for durable investments, like the financing of musical instruments (for instance an 18th century violin), a (digital) camera, software or a mortgage for an atelier or working space. Artists&Cultural Entrepreneurship examines the contents of the plans, while the Triodos Bank looks into the financial aspects. The loans have reasonable interests and conditions. The Culture Loan is the first "grown-up" credit facility for the creative sector. To date, approximately 250 loans have been granted; in 140 cases, a guarantee was given for a loan amount of 5 000 000 euro in total (for other projects of the Artists&Cultural Entrepreneurship, see chapter 4.2.4, chapter 4.2.7, chapter 8.1 and chapter 8.3.1).

## 8. Support to creativity and participation

### 8.1 Direct and indirect support to artists

#### Cultural entrepreneurship

For the enterprising artist, Artists&Cultural Entrepreneurship [*Kunstenaars&CO*] offers a set of courses as well as the higher professional education training course Professional Artists Teaching in the Classroom [*Beroepskunstenaars in de Klas, BIK*], and KIS, Artists in Society [*Kunstenaars in de Samenleving*]. Between 2002 and 2007, 12,000 artists completed either a training programme or a course (during and after their vocational art training) in the field of entrepreneurship. 500 Artists followed the BIK training (and now regularly work in the education sector) and approximately 5 000 artists received coaching or career management advice (for other activities of Artists&Cultural Entrepreneurship, see chapter 4.2.4, chapter 4.2.7, chapter 7.3 and chapter 8.3.1).

#### 8.1.1 Special artists' funds

The Public Cultural Funds play an important role in executing national cultural policy. They were established with the objective of subsidising one-off (individual) cultural activities or projects. As of 2009, the Funds will have the structural obligation of granting multi-annual subsidies to organisations, groups, companies, production houses etc (up to a maximum of 4 years). The Funds are themselves responsible for the evaluations.

Below is an overview of the existing Public Cultural Funds, falling under the rule of the *Cultural Policy Act (Wet op het specifiek cultuurbeleid, 1993)* (see chapter 3.1 and chapter 5.1.3):

##### *The arts*

- The Netherlands Foundation for Visual Arts, Design and Architecture (*Fonds BKVB, 1987*): this Fund offers a range of grant options: Basic Grants for visual artists and autonomous designers, Incentive Grants for visual artists, designers and architects and Cultural Mediation Grants for cultural theorists, critics and exhibition curators. In addition, the Fonds BKVB has access to a number of artist-in-residence studios in various countries and, in alternate years, an architecture study tour is organised. Recently, the Pilot Projects were established with a view to promoting outstanding projects. Every two years, the Fonds BKVB presents Oeuvre Awards in each discipline, the *Award on Art Criticism* and the *Benno Premsele Award* (design). The Fonds BKVB operates a small exhibition space which regularly features work that has come about with the help of a Fonds BKVB grant.
- The Mondriaan Foundation, (*Mondriaan Stichting, 1994*), is responsible for the support of exhibitions, artists' initiatives, purchases, events, books and magazines, presentations outside the Netherlands and at international art fairs. It also aims to strengthen the international position of contemporary visual arts and design and to enlarge and extend interest in, and the demand for, visual arts, design and cultural heritage from the Netherlands. The Mondriaan Foundation therefore publishes articles, organises symposia / debates and an international visitor's programme and is responsible for the Dutch entry at the Venice Biennale. Financial support is given to institutions, companies and authorities, both national and international, to reach their audience and extend that reach. The Fund stimulates the creation of collections (museums), on issues such as the cultural heritage of minorities, activities to enhance the visibility of collections, security for collections, educational projects, selection policies for museum objects, and art historical research as well. In 2008, 17

organisations for the presentation of visual arts and artists' initiatives received 1.9 million euros for the programming of visual arts (for other activities of the Mondriaan Foundation, see chapter 4.2.1).

- Netherlands Architecture Fund (*Stimuleringsfonds voor Architectuur*, 1993): commissioned by four ministries (Education, Culture and Science; Housing, Spatial Planning and the Environment; Agriculture, Nature and Food Quality; Foreign Affairs). The Fund operates 3 subsidy agreements: the Architecture Project Grants Programme for cultural projects in the fields of architecture, landscape architecture, urban design and interior architecture, to foster the development of design disciplines in the Netherlands and the dissemination of knowledge of these disciplines; the Belvedere Project Grants Programme for projects that incorporate cultural history in the thinking about the spatial design of the Netherlands; and the HGIS Culture Fund (see chapter 2.4.5) to reinforce the international position of Dutch architecture and urban design. The Fund supports projects, exhibitions, debates, design contests and research. Its objective is to raise the quality level of the design disciplines, the effectiveness of related policies and the design climate in general. In 2006, a total of 4 381 260 million euros were granted: Architecture 2 713 160 euros, Belvedere 1123 299 euros and HGIS 544 801 euros.
- Netherlands Fund for the Performing Arts+ (*Nederlands Fonds voor Podiumkunsten+*, 2007); a new public Fund for music, dance and theatre, originated from a merger between 3 performing arts funds: the Music Composers Fund (*Fonds voor de Scheppende Toonkunst*, 1982), the Netherlands Fund for the Amateur Arts and Performing Arts (*Fonds voor Amateurkunst en de Podiumkunsten*, 1993); and the National Fund for Performing Arts Programming and Marketing (*Fonds voor Podiumprogrammering en Marketing 2001*). The budget for the new Fund will be around 50-60 million euros. Its task is to stimulate efforts to reach large and diverse audiences, varying from children and youth, to an adult public. Special attention will be given to the development of talents, professionalism in the performing artists, ensembles / companies, stages and festivals, and to cultural entrepreneurship. Stimulation of innovation in the chain of creating, production and distribution is another task to perform. The Fund distinguishes a 4 year agreement for performing arts institutions 2009-2012 (meant for performing arts institutions, as well as for ensembles, companies and festivals), and, until 2009, includes the existing agreements of the 3 merger funds. In the course of 2008, these agreements are being evaluated and integrated into new agreements for project subsidies for 3 years.
- Dutch Film Fund (*Nederlands Fonds voor de Film*, 1993): the fund subsidises projects and activities in the field of film-making in order to broaden the quality and diversity in Dutch national film making. Only producers can apply; individual authors or directors are not eligible, except for research and development. Organisations can apply for activities such as courses, workshops, publications and events, or media education. The Fund supports the development, realisation and distribution of qualitative and art house films, films for children and youth, documentaries, experimental films, short films and animation films. The budget for the Fund in 2007 amounted to 14.9 million euros. There is also a budget of 18.1 million euros for the "supplement arrangement" (from the cv-agreement which ended in 2007), which is intended to stimulate films with a cultural value, which contribute to the diversity of cultural expressions in the Netherlands and, by their accessibility, are capable of reaching large audiences.

#### *Media, literature and libraries*

- Dutch Foundation for Literature (*Fonds voor de Letteren*, 1965): the Fund's aim is to raise the quality and availability of Dutch and Frisian literature, by providing work and travel grants to writers and translators of fiction, poetry, non-fiction, children's books

and drama. On a yearly basis, the Fund invests over 5 million euros in over 500 literary projects of writers and translators. The Dutch Foundation for Literature also wishes to increase publication possibilities for foreign authors who live in the Netherlands but who do not (yet) write in the Dutch language. One of the most successful means of promotion has proven to be the "Introductory Portfolio". Authors from non-western countries who have not yet been published in the Netherlands, or are temporarily residing in the Netherlands as political refugees and of whom it is uncertain whether they intend, or are able, to write in Dutch are all eligible for these Introductory portfolios. The Dutch Foundation for Literature operates a writer-in-residence programme.

- Foundation for the Production and Translation of Dutch Literature (*Nederlands Literair Productie- en Vertalingenfonds*, 1991): the fund aims to promote interest in Dutch-language (including Frisian) literature abroad. It maintains contacts with a large number of international publishers, and has a stand at major international book fairs, including the Frankfurt Book Fair, the London Book Fair and the Children's Book Fair in Bologna. It brings into operation a set of subsidy regulations for foreign publishers who wish to publish translations of Dutch or Frisian literature and for literary institutions, universities and publishers who can apply for subsidies towards the travel costs of authors taking part in literary programmes and / or promotional activities in connection with translated works. The Foundation also organises *writer-in-residence* programmes in London, Paris, Berlin, Vienna, Budapest, Ann Arbor and Paramaribo. Translators from Dutch into any language, who want to improve or maintain their language skills and their knowledge of Dutch culture, are welcome at the Translators' House in Amsterdam.

### 8.1.2 Grants, awards, scholarships

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

Grants and scholarships are mostly awarded by the Cultural Funds (see chapter 8.1.1).

### 8.1.3 Support to professional artists associations or unions

Since its establishment in 1944, the Dutch Federation of Artists Organisations [*Federatie van Kunstenaarsverenigingen*] has been subsidised by the central government. By subsidising the Federation, whose members are mostly creative artists, systematic input of creative artists on national cultural policy is safeguarded. However, there is no official negotiation mechanism between the Federation and the government. Artists and their organisations make themselves heard in public, but their direct influence is modest. Trade unions for artists and related creative professionals do not receive any structural subsidy.

The central government provides support to service organisations for artists, such as Artists&Cultural Entrepreneurship [*Kunstenaars &CO*] (see chapter 4.2.4, chapter 4.2.7, chapter 7.3 and chapter 8.1).

## 8.2 Cultural consumption and participation

### 8.2.1 Trends and figures

Research into participation in culture, media use and leisure pursuits have a long-standing tradition in the Netherlands. First studies in this area were carried out before the Second World War. Since the 1970s, large-scale periodical surveys have been conducted by the Social and Cultural Planning Office (SCP) founded in 1973. One of its main tasks is to conduct scientific research into social and cultural trends. The results show a clear correlation between cultural interests - especially interest in traditional culture - and education. All other things remaining equal, the better-educated show more interest than the less educated. The educational level of the Dutch population rose considerably since the 1970s. In 1975 only 8% of the population had completed either university or professional higher education (Hogeschool in Dutch, Hochschule in German). By 2000, this percentage had climbed to 22%. Given the much higher level of education among the Dutch population, one could expect a growing interest in traditional culture.

However, this expectation has not been met. Important reasons are diverging preferences of young and older people. In general people do not show an interest in traditional culture, e.g. classical music, opera or visual art, until later in life. The age at which people start to be interested in traditional culture has risen over the years: in 1995 the turning point - the age at which a person started visiting traditional forms of culture more than the average - was around 40; four years later it had shifted to 45 (SCR 2000, p. 502). Visitors only interested in traditional culture make up a mere fraction of the Dutch population. This exclusive interest is also largely confined to older people with secondary and higher education. Conversely, the proportion of the population interested exclusively in popular culture rose from one-fifth in 1983 to a quarter in 1999. Particularly striking is the strong interest in popular culture among young people with secondary and higher education.

The majority of the audience for culture consists of "omnivores" who have both traditional and popular forms of culture on their menu and alternate between them. The breakdown of the menu has changed, however. The most far-reaching changes have taken place among young people with secondary and higher education. The portion of traditional culture, which in 1983 was about the same as that of popular culture, has been halved by 1999. Older people with the same level of education had more popular forms of culture on their agenda in 1999 than in 1983. Traditional forms of culture predominate, however.

The supply of culture is concentrated (even more than is warranted by the population density) in the four major cities of Amsterdam, Rotterdam, The Hague and Utrecht. This pattern is strongest in the subsidised and non-subsidised performing arts, which are highly concentrated in the west of the country, particularly Amsterdam. People who live in the four major cities thus have far more opportunities to attend cultural events in their area than those who live elsewhere. In 1999, State Secretary Rick van der Ploegs' policy document *Make Way for Cultural Diversity* [*Ruim baan voor culturele diversiteit*] led to the *Cultural Outreach Action Plan* [*Actieplan cultuurbereik*] the aim of which is to involve more people in culture, especially newcomers such as immigrants and young people (see chapter 8.2.2). Dwindling interest of young people in traditional culture is one of the reasons for stimulating arts education in schools as well as for starting the *Cultural Outreach Action Plan* in 2000. Another reason is that ethnic minorities are underrepresented among visitors of cultural institutions: this is particularly true of Turks and Moroccans, to a lesser extent immigrant from the former Dutch colony of Surinam and the Netherlands Antilles which are still a part of the Kingdom of the Netherlands.

The plan defines culture in the broad sense, not just the performing arts or museums but also popular culture, e.g. pop music. In order to put the *Action Plan* into practice, the

central government and the provinces and municipalities entered into agreements and put programmes in place for the 2001-2004 period. Because of the success of the incentive, State Secretary Medy van der Laan decided to continue the lifespan of the *Cultural Outreach Action Plan* for another 4 years, in a somewhat modernised form. The Cabinet has reserved an annual euros 13.7 million subsidy for its implementation, which is matched by the twelve provinces and thirty municipalities. Thus the regional and local authorities contribute to implementing special programmes to attract new audiences to arts and culture.

The results of participation surveys conducted in 2003 and 2007 are encouraging. The "ageing" of the audience of traditional culture seems to stop. There is a significant increase of museum visits within the youngest age group (12-17 years old) from 43% in 1999 to 58% in 2007. In this group the visits to performing arts also grew: from 19% in 1999 to 25% in 2007. The visits to the museums and performing arts of other age groups also increased, albeit slightly or at least remained on the same level.

The diminished interest for art programmes on radio and television is surely influenced by the rise of the Internet. The Internet not only makes it possible to listen and to watch art programmes broadcasted by radio and television at any time, but also offers a broad range of art programmes itself, even on popular websites, for instance "Your Tube".

The slight decrease in traditional artistic activities has been amply compensated by new artistic forms, such as "multimedia" (photo, video, computer, and internet). If these new forms are taken in account, no less than 78% of the Dutch population engages in an artistic activity. The Netherlands is one of top European countries, as far as these activities are concerned. The average percentage for the European Union is 63 (Andries van den Broek, *Kunstbeoefening in de vrije tijd (in press)*).

**Table 6: Trends in cultural consumption, in %, 1983 -2007 (index 1983=100)\***

	1983	1987	1991	1995	1999	2003	2007	index 2007 (1983=100)
<b>Visits to:</b>								
Museums	35	39	41	35	37	38	40	115
Historic monuments	43	45	50	43	42	45	45	104
Theatre	23	24	25	26	26	26	27	118
Professional theatre	13	13	14	14	15	14	14	111
Ballet, Dance	4	5	4	4	4	5	5	113
Cabaret	11	11	11	11	14	14	15	133
Classical music(incl. opera)	13	15	16	17	15	14	14	107
Pop- Rockmusic	18	21	24	25	28	31	34	185
Cinema	48	45	48	49	53	56	55	115
<b>Listening / watching:</b>								
Art programmes radio/tv	39	45	43	39	35	38	33	86
<b>Practicing artistic activities:</b>								
Painting, drawing, sculpturing	37	36	40	37	30	32	30	79
Playing a musical instrument/singing	22	22	28	21	26	21	21	97
Acting and dancing	8	8	8	5	8	5	4	50

Source: Source: Social and Cultural Planning Office (AVO).

\* At least one visit during the last 12 months (Population 12 years and older).

The average amount of available leisure time had remained unchanged since 2000: about 45 hours a week. Almost 19 hours of this time is devoted to the media. Although the time

for reading of printed media is diminishing since 1975; the decrease from 2000 to 2005 was very small: from 3.9 to 3.8 hours. The time for reading newspapers and magazines decreased, the time for reading books increased: from 0.9 hours to 1.3 hours.

The time spent on watching television dropped somewhat from 12.4 hours a week in 2000 to 10.8 hours a week in 2005. By contrast, the use of computer and the Internet doubled during that period. In 2005 the Dutch used the same amount of time for ICT as for the printed media. This increase will, without doubt, continue in the years to come. The increase in the use of ICT causes the decrease in watching television. This is especially true for young people. Compared with 2000 the time spent by Dutch teenagers on the Internet increased tenfold. They are chatting most of that time (3.8 hours). Playing of games online is also popular (1.4 hours).

**Table 7: Media use: watching television (inc. video, and cable news), listening to the radio (inc. audio), reading, computer use (inc. Internet) as a main activity, population aged 12 and over, 1975-2005 (in percent, hours per week and index 2000, 2000 = 100)**

	1975	1980	1985	1990	1995	2000	2005	index 2005 (2000=100)
<b>Media use: participation (%)</b>	<b>99</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>99</b>	<b>99</b>	<b>99</b>	<b>100</b>
Watching television	94	96	98	97	96	97	95	98
Listening to radio	68	60	52	50	41	36	28	78
Reading printed media	96	95	94	91	89	84	81	96
Computer and Internet			4	13	23	45	68	151
<b>Media use: hours per week</b>	<b>18.5</b>	<b>17.8</b>	<b>19.0</b>	<b>18.8</b>	<b>18.8</b>	<b>18.7</b>	<b>18.9</b>	<b>101</b>
Watching television	10.2	10,3	12.1	12.0	12.4	12.4	10.8	87
Listening to radio)	2.2	1,8	1.4	1.2	0.8	0.7	0.5	71
Reading printed media	6.1	5,7	5.3	5.1	4.6	3.9	3.8	97
Computer and Internet	-	-	0.1	0.5	0.9	1.8	3.8	211

Source: Social and Cultural Planning Office (TBO).

### 8.2.2 Policies and programmes

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

- *Cultural Youth Passport* [*Cultureel Jongeren Paspoort, CJP*]: in order to promote public participation in cultural life, the government introduced the Cultural Youth Passport. The idea is that lower entrance costs will stimulate public participation in the arts. People under the age of 27 receive discounts on entrance fees for theatres, cinemas museums and concerts, on DVD's, magazines, clothing, travel and health insurance. A CJP costs 15 euros a year;
- *City Pass* [*Stadspas*]: holders of a City Pass receive a discount on admission fees. This pass is issued to people with modest means, i.e. those on social security and pensioners who otherwise are in danger of being isolated. The City Pass is free;
- *Museum Pass*: holders are given free admission to the vast majority of museums in the Netherlands. Special exhibitions are not included. A Museum Pass for adults costs 35 euros a year, for young people: 17.50 euros;
- *Free events*: since 1977, the final weekend in August has marked the beginning of the new cultural season, opening with the *Uitmarkt* in Amsterdam. This large scale event – with free admission – was launched to attract audiences for the coming cultural season and is especially important for the performing arts. Other cities hold similar, albeit smaller events such as the Architecture Weekend, Museum Weekend and the

Monument Day. Entrance to all cultural institutions is free of charge during these events. Inspired by the Berlin Museum Night, the Amsterdam museums decided in 2000 to organise a similar annual event on the first Saturday in November. On that night, buses and trams from the municipal museum of public transportation are used to carry visitors from one museum to another;

- *Free admission for youth:* as of 2009, museums (ca. 500) grant children under 12 years of age free admission; this issue is part of the 10 point cultural participation plan Minister of Culture Ronald Plasterk introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007] (for other points in the 10 point cultural participation plan, see chapter 4.2.1, chapter 4.2.3, chapter 8.3.1 and chapter 8.4.1).
- *Culture and School* programme [*Cultuur en School*]: this is a project to stimulate culture and arts education (see also chapter 8.3.1). The purpose of the programme, which varies from city to city and school to school, is to acquaint young students with a variety of art forms as well as engaging them in varying levels of individual participation, e.g. *active* participation e.g. watching a theatre play and *reflective* participation (writing their thoughts about the theatre play). In the context of the programme *Arts & Culture*, vouchers were introduced in schools. These vouchers can be used by the students in the highest classes to attend performances at the theatre or in a concert hall or to see a film in the cinema. From 1 August 2006, the Ministry of Education, Culture and Science made an extra euros 1.2 million available for cultural education. A maximum of 120 projects, submitted by cultural institutions and schools in partnership with one another, will be eligible for subsidy.

As of the school year 2008/2009, all 9 000 000 students in secondary education, of all classes, will receive a culture card [*cultuurkaart*], which will have a web based credit of 15 euros. Teachers in schools decide whether this amount can be spent individually or collective. The culture card replaces the Arts & Culture voucher. 15.5 million euros will be available to this project, on a yearly basis; with the possibility of extra funds for intensifying the project, up to 4.3 million a year. The culture card is part of the 10 point cultural participation plan of Minister of Culture Ronald Plasterk, which he introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007]. Several points in this plan refer directly to arts education; part of the plan can be seen as the continuation to the *Culture and School* programme. Arts education will be one of the 3 programmatic themes of a new fund: Programme Fund for Cultural Participation [*Programmafonds Cultuurparticipatie*] (for other points in the 10 point cultural participation plan, see chapter 4.2.1, chapter 4.2.3, chapter 8.3.1 and chapter 8.4.1).

- *Cultural Outreach Action Plan* [*Actieplan Cultuurbereik*]: in order to make the arts and culture available to as many people as possible, State Secretary Van der Ploeg launched a new policy programme to achieve 5 targets: (1) improve programming; (2) create more space for cultural diversity; (3) invest in young people to enable them to participate in a diversified cultural life actively; (4) obtain better visibility of cultural assets and; (5) create optimal conditions for culture-based urban and rural planning. A crucial element of the plan is the mixed government financing, based on a matching-system. Governments of the 30 larger municipalities and the 12 provinces are invited to apply for a 50% grant from the central government to create and co-finance a programme which guarantees the realisation of one or more of the five specific targets set by the Cultural Outreach Action Plan. The municipalities and provinces receive and evaluate applications made by arts and cultural institutions in their city or region. The first round of the Action Plan, which started in 2001, came to an end in 2004; the effects were evaluated in 2005. Meanwhile State Secretary Van der Laan took over the Action Plan in her 2003 policy document, mainly to reinforce her ambition to promote urban and regional dynamism. The second round of the Action Plan started in 2005 and will last until 2009. The organisational set up of the Plan has been simplified.

Municipalities and provinces have to account for their expenses only once, in 2008 (instead of every year). More important perhaps is that municipalities and provinces are free to choose their own programmes and targets, as long as these are compatible with the general goal of the Plan "to enhance cultural knowledge of the citizens through stimulating visits to artistic and cultural venues and fostering (amateur) art practices". An annual budget of some 28 million euros is available for the second period of the Action Plan. The Action Plan will be succeeded by a 10 point cultural participation programme: part of this programme will lead to the new Programme Fund for Cultural Participation [*Programmafonds Cultuurparticipatie*] which Minister of Culture Ronald Plasterk introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007]. The main mission of this Fund is to increase public participation in culture and broaden this basis (for other points in the 10 point cultural participation plan, see chapter 4.2.1, chapter 4.2.3, chapter 8.3.1 and chapter 8.4.1).

## **8.3 Arts and cultural education**

### **8.3.1 Arts education**

#### **Characterisation of the arts and culture education sector**

There are c.220 organisations working in the field of arts education in the Netherlands, over 200 of which are local or regional centres for the arts (creativity centres, music schools, or combined organisations); 16 are provincial organisations for the support of in school-arts education or amateur arts. Together, these c.220 organisations reach c. 450 000 children, students and adults via out-of-school workshops, courses and master classes, and more than 1.2 million children and students via in-school lessons and projects. About 50% of all the schools in the Netherlands participate in these activities.

In the sector, more than 11 000 people are working, mostly in part time functions; many of whom are artists who run their own practice next to teaching. Ca. 226 millions euros is available each year in this sector; over 60% coming from municipalities, 40% from provincial support, participation fees, earnings out of service fees and from educational and societal organisations.

#### **Arts education in secondary school**

Arts and cultural education is a key instrument to promote cultural participation. Since 1945, students of secondary education visit museums, theatres and concerts, mostly as a part of voluntary extra-curricular activities. In the past decades several attempts were made by the government to intensify the contacts between schools and the professional arts. In 1998 this policy entered a new phase when "Arts and Cultural Education" was introduced as a compulsory subject in the highest classes of HAVO (senior general secondary education) and VWO (pre-university education). In pre-vocational secondary education, VMBO, a similar subject was implemented in 2003.

The introduction of arts and cultural education as a new subject was part of a large-scale innovation in Dutch secondary education. The general goal is that students learn to make a motivated choice of cultural activities that are meaningful to them. The core of the subject is the participation in cultural activities: in other words, students should experience culture. The government helps to cover the expenses of these cultural visits by providing each student with an amount of about 20 euros in vouchers that can be used as payment in museums, theatres, cinemas, etc. Practical arts activities (such as studio art, singing, dancing etc.) only form a small part. They are meant to support the preparation and "digestion" of cultural activities, but they are no ends in themselves. In August 2006, the Minister of Culture, Maria van der Hoeven, announced that the voucher system will be

replaced by a culture card (see chapter 8.2.2). All secondary school pupils will receive a cultural card with an annual budget of 15 euros, for free entry to museums, theatre, concerts or film. Other parties, such as municipalities, parents or companies, can top up the card. The culture card will be introduced at the start of the school year 2008/2009.

Arts and Cultural Education in secondary education is preferably taught by a team of teachers of different subjects, such as mother language, foreign languages, visual arts, music and drama.

### **Arts education in primary school**

At primary school, children take the following "expressive" subjects: language usage, music, drawing, handicrafts and games and movement. What the children learn in each subject is specified. Within arts and cultural education the emphasis varies from one school to another. Some schools will use artists for various projects. Others organise projects in which reading is approached not just as a technical skill but also as a cultural activity. Roughly 80 percent of primary schools make use of so called "art menus", i.e. programmes of 6 to 8 cultural activities. These might include a tour of a museum, attending a performance at a youth theatre or a visit to the cinema.

### **Teaching the teacher**

In order to raise the quality of the teaching in arts and culture education, for some years now, emphasis is put on arts and cultural education in teacher training programmes for primary and secondary level and post-graduate teacher training. Stressing the importance of these programmes, and offering more possibilities to such programmes, is part of the 10 point cultural participation plan Minister of Culture Ronald Plasterk introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007] (for other points in the 10 point cultural participation plan, see chapter 4.2.1, chapter 4.2.3, and chapter 8.4.1).

### **Community schools**

Community schools [*brede scholen*] are a fairly recent phenomenon in the Netherlands; they form a coherent network of accessible provisions for children, youth and families in a neighbourhood, with the school as the focal point. Community schools work together with all kinds of organisations, and direct themselves to developing chances for children under 12 years old. The municipalities are responsible for community schools in primary education (direction, progress, evaluation, income), while the organisations involved take care of the programmes and concrete activities. Minister of Culture Ronald Plasterk has made it a policy issue to encourage cultural institutions (libraries, theatrical groups, museums, music schools) and community schools to work together; to this end, he proposes, together with the state secretaries for Health, Welfare & Sport and for Education, Culture & Science, to invest in sports and culture at these schools. This policy issue is part of the 10 point cultural participation plan Minister Plasterk introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007] and can be seen in the context of linking culture lessons at school with extracurricular art education and the amateur arts (for other points in the 10 point cultural participation plan, see chapter 4.2.1, chapter 4.2.3, chapter 8.2.2 and chapter 8.4.1).

### **Cultural citizens through reading and media awareness**

Minister Plasterk announced, in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007], 2 other points: carrying out a reading promotion programme to promote competence in reading literary texts and setting up a media awareness network organisation. Public libraries will play an important role in the reading promotion programme. The National Expert Centre for Media Wisdom will be established in 2008, with the aim of equipping children, youth, their parents and teachers with skills in media

images and messages. Media awareness involves developing the skills, know-how, and attitude to cope effectively with the media from three different perspectives: functional (a prerequisite for participation and personal development), inspirational (discovering new opportunities), and critical (looking critically at the media, for instance to make young girls and women less vulnerable to sexual violence via internet sites, music broadcasting stations like MTV and other television programmes, see also chapter 4.2.10). Initially, the Centre will have a budget of 500 000 euros; in 2009 and 2010, this will be raised to 1 million euros per year; the centre will have separate box offices in public libraries. The reading promotion programme and the media awareness centre are both part of the 10 point cultural participation plan Minister Plasterk introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007] (for other points in the 10 point cultural participation plan, see chapter 4.2.1, chapter 4.2.3, chapter 8.2.2 and chapter 8.4.1).

### **Professional training**

The so called Academies or Schools for the Arts are institutions for higher professional education (HBO institutions, also called "universities of professional education"). They offer courses in fine art, design, music, dance and theatre to become a professional artist. Higher Vocational Training can lead to a teaching diploma in Dance, Fine Arts or Music. With this diploma, recognised throughout Europe, graduates are qualified to teach at all levels of education. The main change in higher education is the implementation of the Bachelor and Master Degree system, which is intended to give students greater international mobility. In concert with this shift, the value of study programmes must be more easily recognisable, and they will be accredited to indicate quality.

### **Creative professionalism**

The Ministry of Education, Culture and Science and the Ministry of Economic Affairs Artists&Cultural Entrepreneurship [*Kunstenaars&CO*], in cooperation with Art & Business [*Kunst & Zaken*], is implementing a programme to help professional arts education institutes to close the gap between their work and professional practice by coaching project education and involving the business world in this educative process (for other projects of Artists&Cultural Entrepreneurship, see chapter 4.2.4, chapter 4.2.7, chapter 7.3 and chapter 8.1).

### **ICT**

Schools are increasingly deploying Internet as a tool in the learning process and as a means of facilitating renewal in educational practice. Until 2003, on behalf of the Ministry of Education, Culture and Sciences, Linking Knowledge Foundation [*Stichting Kennisnet*] was responsible for the implementation of the central Internet infrastructure for education. The Linking Knowledge Foundation collaborates closely with a number of organisations including Waag Society, a Centre of Expertise for Cultural Subjects and ICT, the Digital School and the Association of Public Libraries. As of 1 January 2004, based on recommendations from the Linking Knowledge Foundation, the government opted for market freedom and freedom of choice for schools. Availability of educational content and services remains guaranteed via a central platform for content and services.

### **8.3.2 Intercultural education**

Intercultural education is part of the general school curricula. As a domain of government responsibility, intercultural education is mainly administered by educational policy-making bodies (rather than cultural ones) at all levels of administration, from the national to the local.

An important element of contemporary cultural policy is the real and active participation of young people and immigrants in different forms of cultural expression. Medy van der Laan, State Secretary for Culture during the Balkendende II Cabinet (May 2003- June

2006), proposed several concrete actions to promote artistic enrichment through diversity, which include, *inter alia*: the setting up of a *House for Cultural Dialogue* (see chapter 4.2.1 and chapter 4.2.3); the inclusion of 10-20 production houses and ateliers in the subsidised cultural infrastructure; the creation of a national regulation for cultural education; and a new impulse for cultural cooperation with the Netherlands Antilles and Aruba (see chapter 4.2.1 and chapter 5.1.9).

The aim of a national regulation for cultural education (executed via the Mondriaan Foundation [*Mondriaan Stichting*] and the Netherlands Fund for the Performing Arts+ (*Nederlands Fonds voor Podiumkunsten*+, 2007), is to provide support to educative cultural projects, which explore the talents of pupils from different cultural backgrounds (see chapter 8.1.1 for these public cultural Funds). The budget to support this regulation is 1.2 million euros.

Youth theatre 020 [*Jongeren theater 020*] is a theatre group in Amsterdam comprising young people with different cultural backgrounds. Each year a group of young people is chosen to work together for a whole school year on various theatre productions, ranging from hip-hop to movement-theatre. The actors and theatre-makers come from all parts of the world, which ensures a great diversity of theatre forms and styles. In the 15 years that Youth theatre 020 has existed, thousands of young people have managed to take their first steps on stage via its productions and projects. Other theatre companies are, for instance, *Made in da Shade / Cosmic* and *De Nieuw Amsterdam*.

## 8.4 Amateur arts, cultural associations and community centres

### 8.4.1 Amateur arts

#### Characterisation of the amateur arts sector

Amateur arts are an important form of social and cultural activity and constitute an enormous sector in the Netherlands: 5.5 million practitioners. Amateur art is very much pursued in a local setting and therefore contributes substantially to employment in the municipalities. Around 10 000 people are working in the amateur arts as artistic leaders (choreographers, directors); 50 000 people are working as teachers / instructors, of which 12 000 based in the local or regional centres for the arts (creativity centres, music schools, or combined organisations). There are, in total, 20 000 FTE's in the amateur arts sector: 4 600 of them are in the centres for the arts.

The organisation of amateur arts is, for the largest part, run by volunteers; in this way, large social networks are created. 444 000 people (8% of amateur artists) regularly work as volunteers for about 2 hours a week.

Amateur artists take active in one or, often, more than one discipline. Combined, they spend 2.44 million euros per year: 1.25 million to contributions, lessons and courses, 1.19 to instruments, materials and clothing. Governments invest 55 million euros in the sector: central government 8 million euros, provinces 14 million and municipalities 33 million.

The sector counts over 30 000 clubs and 100 umbrella organisations in the following disciplines: audio-visual, visual, dance, music, writing and theatre. There is 1 sector institute for the development and promotion of amateur arts: *Arts Factor* [*Kunstfactor*].

There are many professional organisations that support amateur artists in the Netherlands. For example, the *Engelenbak* Theatre offers its space to amateur artists and groups to hold their performances (this theatre is located in the theatre district of Amsterdam).

## Policies

Amateur art is a starting point for achieving one of the most important aims of cultural policy: to increase the extent to which individuals participate in culture, both actively and passively. The assumption that people who are involved in amateur arts are more likely to attend performances by professional artists has been repeatedly confirmed by research. This aim of cultural participation underpins the government's involvement in the amateur arts sector. In 1985, the *Memorandum on Art Education, Amateur Art and Arts Policy* specified that the government's policy was to further and to sustain skills and artistic quality in the amateur arts and to improve the quality and accessibility of art education. It also aimed at establishing ties between the schools and professional artists' scene.

Now, over 20 years later, amateur arts are again in the forefront of cultural policy, in the context of cultural participation, part of the 10 point cultural participation plan Minister of Culture Ronald Plasterk introduced in his policy memorandum *Art for Life's Sake* [*Kunst van leven*, 2007] ((for other points in the 10 point cultural participation plan, see chapter 4.2.1, chapter 4.2.3, chapter 8.2.2 and chapter 8.3.1). To support the implementation of various parts of this 10 point cultural participation plan, a new and independent arts education and amateur arts fund will be established: the Programme Fund for Cultural Participation [*Programmafonds Cultuurparticipatie*]. The new fund is not an "extra service desk" but has its own circle of applicants. It will have 3 programmatic lines: arts education, amateur arts and folk art and 3 themes: diversity, renewal and anchoring of cultural participation. The fund will be operational by early 2009; the budget will slowly rise to approximately 22 million euros in 2012. The fund will have two sections: the first is for the experimenting and development of talent and is meant for the sector itself; the second is for applications in the context of cooperation with provincial and municipal government; the funds will work closely together with both provinces and municipalities and conclude agreements to that end.

### 8.4.2 Cultural houses and community cultural clubs

Most of larger cities host artist's societies. There is a long tradition of such organisations, founded in the eighteenth or 19th century, e.g., the Amsterdam visual artist society *Arti et Amicitiae*, or its counterpart in the Hague, *Pulchri*. A limited number of non-artists are taken in as members; however, they pay a higher membership fee. Smaller cities or villages often have culture houses which accommodate activities ranging from language and art courses to exhibitions, performances and films. Culture houses often have facilities for children, cafes, restaurants and rooms for reading societies, etc. Occasionally, public libraries – providing information in the broadest sense are physically connected to cultural houses. Municipalities are the main source of funding for cultural houses.

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## 9.2 Key organisations and portals

### Cultural policy making bodies

Association of Netherlands Municipalities

<http://www.vng.nl>

Council for Culture

<http://www.cultuur.nl>

Ministry of Education, Culture and Science: Ministry of Education, Culture and Science

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

IPO Culture

<http://www.ipo.nl>

### Professional associations

SICA, International Cultural Activities Office

<http://www.sica.nl>

### Grant-giving bodies

Dutch Cultural Broadcasting Promotion Fund

<http://www.stimuleringsfonds.nl>

Dutch Film Fund

<http://www.filmfund.nl>

Dutch Foundation for Literature

<http://www.fondsvoordeletteren.nl>

Mondriaan Foundation

<http://www.mondriaanstichting.nl>

Netherlands Architecture Fund

<http://www.archfonds.nl>

Netherlands Foundation for Visual Arts, Design and Architecture

<http://www.fondsbkvb.nl>

Netherlands Fund for the Performing Arts+

<http://www.nfpk.nl>

Netherlands Fund for the Production and Translation of Dutch Literature

<http://www.nlpvf.nl>

### Cultural research and statistics

Boekman Foundation

<http://www.boekman.nl>

Central Bureau of Statistics

<http://www.cbs.nl>

Cultuurnetwerk Nederland

<http://www.cultuurnetwerk.org/>

Social and Cultural Planning Office

<http://www.scp.nl>