

## **Quadrennial Periodic Report**

### **On Measures to protect and promote the Diversity of Cultural Expressions**

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## **1. General information**

**a) Name of party:**

The Netherlands

**b) Date of ratification**

09/10/2009

**c) Ratification process:**

The Convention has been in force since 9 October 2009. The ratification did not require any addition or amendment to existing legislation because the basis of cultural policy in the Netherlands, as adopted in the Cultural Policy (Specific Purpose Funding) Act [*Wet specifiek cultuurbeleid*] (Wsc), is fully in accordance with the principles and objectives of the Convention.

**d) Total contribution to the International Fund for Cultural Diversity (in USD):**

No contribution

**e) Organisation(s) or entity(es) responsible for the preparation of the report:**

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**g) Description of the consultation established for the preparation of the report:**

Prior to the preparation of this report, no separate consultation took place apart from contacts with the National UNESCO Committee and the Dutch Permanent Representative to UNESCO. The principles and objectives of the Convention are in accordance with the principles and objectives of cultural policy in the Netherlands. These are described in this text in the context of the subsidy planning system, in which cultural policy is determined every four years. Consultation with parties including different tiers of government, industry organisations and public and private funds is an integral part of the subsidy planning system. For further information and references to the respective organisations, see: *Section 3. Raising awareness and participation of civil-society organisations.*

**h) Name of the representative(s) of participating civil society organisation(s):**

See answer at 1.g and *Section 3. Raising awareness and participation of civil-society organisations.*

## **Executive Summary of the Report**

The ratification of the Convention did not require any addition or amendment to existing legislation in the Netherlands. The Cultural Policy (Special Purpose Funding) Act has been the basis of the Dutch government's involvement in culture since 1993. Cultural diversity is firmly entrenched in the Act, which states that the Minister is responsible for preserving and developing cultural expressions and disseminating them across social and geographical boundaries or otherwise propagating them.

National policy is implemented roughly along three lines:

- A basic national infrastructure of institutions (BIS) which are directly funded by the government, because they have a specific function in national arts and culture or play a key role in the regional and urban infrastructure.
- Six cultural funds for the performing arts, film, visual arts, literature, the creative industries and cultural participation respectively.
- Policy programmes, such as cultural education and entrepreneurship, run jointly with other ministries including the Ministry of the Interior, the Foreign Ministry and the Ministry of Economic Affairs, with other tiers of government (provinces and municipalities) and/or with other parties in the public and private sectors.

Collaboration with provinces and municipalities is an essential element of cultural policy. All three tiers of government pursue their own, autonomous cultural policy with their own funding streams. Collaboration prevents fragmentation and bureaucracy and promotes cohesion and the effective use of available funds. Together, the three tiers of government are able to provide a robust and wide-ranging level of facilities. In 2009, the combined cultural budget was over USD 4.2 billion, of which USD 1.2 billion was provided by national government, USD 364 million by the provinces and USD 2.6 billion by the municipalities.<sup>1</sup>

Dutch cultural policy is cyclical: the Cultural Policy (Specific Purpose Funding) Act states that the cultural policy must be renewed every four years. The policy is adopted as part of the subsidy planning system. The process is evaluated at the end of each cycle. The policy itself is continuously monitored. Once a year, the Ministry of Education, Culture and Science publishes *Cultuur in Beeld* (Culture in Figures) which contains the relevant figures from and over the cultural sector. Specific programmes are always individually monitored and evaluated.

All in all, this process results in an intricate, varied and high-quality cultural offering which in principle provides everyone in the Netherlands with the opportunity to participate in culture either as a practitioner or as a spectator.

Although the Act states that the policy has to be renewed every four years, there is a high degree of continuity in practice. Recent budget cuts have not changed this. Participation and education, innovation and talent development, entrepreneurship and internationalisation have long been predominant priority areas. The make-up of the basic national infrastructure is fairly constant and has not undergone significant fluctuations over the years. However, the emphasis in current policy is becoming focused, principally in the area of participation and entrepreneurship.

The current national priority areas for the period 2013-2016 are:

- cultural participation and education;
- innovation and talent development;
- philanthropy and entrepreneurship;
- internationalisation.

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<sup>1</sup> Based on the exchange rate in 2009. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

## **2. Measures**

### **2.1 Cultural policies and measures**

*This section contains a brief outline of Dutch culture system, followed by a brief introduction to Dutch cultural policy and policy objectives. These are entirely consistent with the objectives and intentions of the Convention. The way cultural objectives are put into practice is then explained on the basis of the measures that have been taken.*

#### **2.1.1 Introduction to Dutch cultural policy**

The ratification of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions did not require any addition or amendment to existing legislation in the Netherlands. The Cultural Policy (Special Purpose Funding) Act has been the basis of the Dutch government's involvement in culture since 1993.<sup>2</sup> Cultural diversity is firmly entrenched in the Act, which states that the Minister is responsible for preserving and developing cultural expressions and disseminating them across social and geographical boundaries or otherwise propagating them.

The Minister's responsibility is confined to the main points of the policy. The "Thorbecke principle"<sup>3</sup> states that governments should refrain from making an artistic judgement on cultural expressions. For this judgement, the Minister relies on the Council for Culture [*Raad voor Cultuur*], the body that advises government and parliament on all (substantive) matters concerning culture and media policy. In accordance with the Cultural Policy (Special Purpose Funding) Act, the Dutch government makes a financial contribution to a wide-ranging and varied cultural offering for all of its citizens and in all parts of the country by funding institutions and establishing policy programmes. For this reason, the basis of cultural policy in the Netherlands is in accordance with the principles and objectives of the Convention.

National cultural policy is implemented roughly along three lines:

- The basic national infrastructure consisting of 84 institutions which are directly funded by the government because they have a specific function in national arts and culture or play a key role in the regional and urban infrastructure.
- Six cultural funds for the performing arts, film, visual arts, literature, the creative industry and cultural participation respectively, which support initiatives in the different sectors on a project basis or in two-year cycles. The Minister is responsible for the policy and the working methods of the funds, while the responsibility for the funding decisions rests with the cultural funds themselves.
- Policy programmes, such as those for education and entrepreneurship: most programmes are based on cooperation with other ministries including the Ministry of the Interior, the Foreign Ministry and the Ministry of Economic Affairs, with other tiers of government (provinces and municipalities) and/or with other parties in the public and private sectors.

Cooperation between national government and the other tiers of government, the provinces and municipalities, deserves special attention. It is of crucial importance because all three tiers of government have the power to pursue their own autonomous cultural policy. Collaboration prevents fragmentation and bureaucracy and promotes cohesion and the effective use of available funds. Together, the three tiers of government are able to provide a robust and wide-ranging level of cultural facilities. Coordination between the regions, the three major cities and the VNG/IPO is

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<sup>2</sup> [http://wetten.overheid.nl/BWBR0005904/geldigheidsdatum\\_09-04-2013](http://wetten.overheid.nl/BWBR0005904/geldigheidsdatum_09-04-2013)

<sup>3</sup> As chairman of the Constitutional Committee, the statesman Johan Rudolph Thorbecke (1798 – 1872) laid the foundations of the Dutch state in 1848. He led three governments as prime minister. Best known from this period is Thorbecke's statement about the government's position with regard to art: "*Art is not the business of government as the government cannot judge art, nor yet control it*". What Thorbecke meant by this was that he, as a person, was indeed interested in art but that the government was no judge of science or art.

laid down in the General Framework for Intergovernmental Relations in respect of Culture 2013-2016.<sup>4</sup> This framework forms the basis for coordinating policy between the three tiers of government and for concluding the cultural covenants in the period 2013-2016. This document also contains a rough division of tasks between the different tiers of government.<sup>5</sup>

Most of the cultural offering is created on the free market by the actions of independent publishers producers, artist and others, with contributions from individuals and private funds, and without direct government support. A lot of the Netherlands' material heritage is also in the hands of private owners. The total turnover of the cultural sector amounted to approximately USD 25 billion in 2009. It is estimated that over two-thirds of this is generated on the free market, e.g. in the form of income from creative services and the entertainment industry.<sup>67</sup>

The three tiers of government each support cultural organisations with their own funding streams.<sup>8</sup> Of these three, the national government is certainly not the biggest funder. In 2009, the combined cultural budget was over USD 4.2 billion, of which USD 1.2 billion was provided by national government, USD 364 million by the provinces and USD 2.6 billion by the municipalities.<sup>910</sup>

### **The four-year subsidy planning system**

Dutch cultural policy for the basic national infrastructure is cyclical: the Cultural Policy (Specific Purpose Funding) Act states that the cultural policy must be renewed every four years. The policy is adopted as part of the subsidy planning system. The procedure is as follows:

Every four years, the Council for Culture carries out an analysis of the current situation in the national cultural sector. This sector analysis forms the basis of the policy document issued by the Minister of Culture. This document sets out the policy objectives for the next four years and the funding criteria for the basic national infrastructure. Once the policy document has been debated in parliament, the funding procedure is approved and opened up to organisations that wish to be considered for government funding. The Council for Culture assesses the funding applications from organisations on the basis of criteria including artistic quality and presents its findings to the Minister in the form of a general recommendation. On the basis of this council recommendation, the Minister sets out the subsidy plan for the next four years. This subsidy plan contains details of decisions relating to the basic national infrastructure as well as decisions concerning specific cultural programmes and the policy principles of the cultural funds.

#### **Cultural Budget 2013 - 2016<sup>11</sup>**

- In 2013, the Dutch government's total culture budget amounted to USD 1 billion.<sup>1213</sup>
- For the period 2013-2016, the amount available for the basic national infrastructure is USD 427 million per annum, from which the following are directly funded by the government: 9

<sup>4</sup> Association of Netherlands Municipalities (VNG) and Interprovincial Consultative Body (IPO)

<sup>5</sup> <http://www.rijksoverheid.nl/documenten-en-publicaties/convenanten/2012/05/21/algemeen-kader-interbestuurlijke-verhoudingen-cultuur-ocw-ipo-en-vng.html>

<sup>6</sup> *Cultuur in Beeld 2011*, see <http://www.rijksoverheid.nl/documenten-en-publicaties/brochures/2011/05/17/cultuur-in-beeld-2011.html>.

<sup>7</sup> Based on the exchange rate in 2009. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>8</sup> *Cultuur in Beeld 2011*

<sup>9</sup> Based on the exchange rate in 2009. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>10</sup> *Cultuur in Beeld 2011*

<sup>11</sup> In 2013, the Dutch government made cuts of USD 261 million due to the economic crisis. Provinces and municipalities also cut their budgets in 2013. The exact figures are not yet available at the present time. See also *Cultuur in Beeld 2012*: <http://www.rijksoverheid.nl/documenten-en-publicaties/rapporten/2012/10/22/cultuur-in-beeld-2012.html>.

<sup>12</sup> National culture budget. See: [http://www.rijksbegroting.nl/2013/voorbereiding/begroting\\_kst173863\\_15.htm](http://www.rijksbegroting.nl/2013/voorbereiding/begroting_kst173863_15.htm)

<sup>13</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

theatre companies, 8 youth theatre companies, 4 dance companies, 9 symphony orchestras, 3 opera companies, 3 festivals including 2 film festivals and 1 performing arts festival, 30 museums, 6 exhibition spaces for the visual arts and 12 support organisations for different sectors.<sup>14</sup>

- In addition, during the same period, the amount available for the six cultural funds is USD 174 million per annum, of which USD 57.3 million for the Performing Arts Fund, USD 16.2 million for the Cultural Participation Fund, USD 15 million for the Creative Industries Fund, USD 34 million for the Mondriaan Fund (for the visual arts and heritage), USD 38.1 million for the Netherlands Film Fund and USD 13.3 million for the Dutch Foundation for Literature.<sup>1516</sup>

The subsidy planning system is evaluated at the end of each cycle. The policy is continuously monitored throughout the period concerned. Once a year, the Ministry of Education, Culture and Science publishes *Cultuur in Beeld* (Culture in Figure) which contains the relevant figures from and on the cultural sector. Specific programmes are always individually monitored and evaluated.

All in all, this process results in an intricate, varied and high-quality cultural offering which in principle provides everyone in the Netherlands with the opportunity to participate in culture either as a practitioner or a spectator.

### **2.1.2 Policy objectives 2013-2016**

As a result of changes in society, support for funding culture has diminished and the extent of the funding has declined in society. As a result, support has also declined in the political sphere. The feeling has arisen that, when providing funding, the government has paid insufficient attention to the audience or to entrepreneurship when providing funding. The government expects cultural organisations and artists to be more entrepreneurial and earn a greater part of their income themselves. This calls for professional and artistic innovation, a better connection with demographic trends and new thinking in the policies of both government and the cultural sector.

Although the Act states that the policy has to be renewed every four years, there is a high degree of continuity in practice. The budget cuts made during the period 2013-2016 have not changed this. Participation and education, innovation and talent development, entrepreneurship and internationalisation have long been predominant priority areas. The make-up of the basic infrastructure is fairly constant and has not undergone significant fluctuations over the years. However, the emphasis in current policy is becoming more focused, principally in the area of participation and entrepreneurship.

The current priority areas for the period 2013-2016 are:<sup>17</sup>

- cultural participation and education;
- innovation and talent development;
- philanthropy and entrepreneurship;
- internationalisation.

### ***In conclusion***

<sup>14</sup> Policy document detailing decisions concerning basic cultural infrastructure 2013 – 2016. See: <http://www.rijksoverheid.nl/documenten-en-publicaties/kamerstukken/2012/09/18/kamerbrief-besluiten-culturele-basisinfrastructuur-2013-2016.html>

<sup>15</sup> *Cultuur in Beeld 2012*. See: <http://www.rijksoverheid.nl/documenten-en-publicaties/rapporten/2012/10/22/cultuur-in-beeld-2012.html>

<sup>16</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>17</sup> *Meer dan kwaliteit* (2011) sets out the policy principles for 2013–2016. See: <http://www.rijksoverheid.nl/documenten-en-publicaties/notas/2011/06/10/meer-dan-kwaliteit-een-nieuwe-visie-op-cultuurbeleid.html>.

So much for the policy in general. Information is provided below on the specific measures on the basis of which the policy is implemented. This report mainly deals with those elements of cultural policy for which the government itself is responsible and which have a relationship with the Convention. The policy adopted by municipalities and provinces therefore falls outside the scope of this report.

### **2.1.3. Measures**

#### **I. Cultural education and participation**

Culture shapes our world and our personal development. Our language and our culture reveal where we come from and who we are. Culture represents not only ties, identity and tradition but also dynamism, creativity and innovation. That is why the Dutch government believes it is important that as many people as possible should have access to culture as creators or consumers. This involves all cultural expressions, not only traditional forms but also modern forms such as pop music, gaming and design. Government policy runs along two lines: cultural education in the education system and cultural participation.

##### ***Cultural education in the education system***

Besides the cultural behaviour of their parents, children and young people also need cultural education to come into contact with culture. The government wants all children and young people to be introduced to culture in the course of their formal education and to be given the opportunity to develop their talents in this area, as creators or consumers, on a professional or amateur basis. This requires cultural education to be firmly entrenched in primary and secondary education and more attention to be paid to cultural education in cultural organisations. The government is mainly focusing on education and the cultural organisations that it funds directly. The main policy concerns in this regard are the quality of cultural education, the expertise of teachers and cooperation between schools and cultural organisations. Dutch policy on cultural education is well regarded internationally<sup>18</sup>, but if this position is to be maintained, attention needs to be focused on the quality of education and coordination between the cultural infrastructure and the cultural education provided in the educational system needs to be improved.

In addition to the national policy, municipalities also develop cultural education policy. This policy area is a high priority for most municipalities. Mostly, municipalities are keen to link local cultural organisations to the education system and extracurricular education. The provinces fund regional umbrella organisations and assist smaller municipalities.

##### ***Cultural participation***

About one half of the Dutch population above the age of six (approx. 7.5 million people) practise some form of art in their leisure time, from music and the visual arts to new media. One third of that group does so in an organised manner. Amateur artists are also an interesting group among the public. In general, they have wider cultural interests than people who are not actively involved in practising an art form and also visit more performances and exhibitions.<sup>19</sup> The government mainly plays a supporting role in this policy area. The primary responsibility rests with the municipalities which provide facilities such as art centres, heritage houses, support offices for art education, music schools and libraries. This costs a total of over half a billion dollars.

##### ***Implementation and funding***

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<sup>18</sup> Anne Bamford, *Netwerken en verbindingen: arts and cultural education in The Netherlands*, May 2007. See: <http://www.rijksoverheid.nl/documenten-en-publicaties/rapporten/2007/11/13/rapport-netwerken-en-verbindingen-arts-and-cultural-education-in-the-netherlands.html>.

<sup>19</sup> Andries van den Broek, *FAQs over kunstbeoefening in de vrije tijd*, Dutch Social and Cultural Planning Office, 2010; see: [http://www.scp.nl/Publicaties/Alle\\_publicaties/Publicaties\\_2010/FAQs\\_over\\_kunstbeoefening\\_in\\_de\\_vrije\\_tijd](http://www.scp.nl/Publicaties/Alle_publicaties/Publicaties_2010/FAQs_over_kunstbeoefening_in_de_vrije_tijd).



The Ministry of Education, Culture and Science is responsible for cultural education in the education system. The Cultural Participation Fund supports a number of national organisations and events involving amateur art and implements a number of complementary programmes, e.g. to encourage children to play music and to promote cooperation between professionals and amateurs. To support the education and amateur art sectors, government funds a research institute for cultural education and amateur art (budget 2013 - 2016: USD 6.1 million).<sup>20</sup>

### **Priorities and specific measures<sup>21</sup>**

Cultural education and participation have a long history in Dutch cultural policy. There is a high degree of continuity.<sup>22</sup> Policy changes usually relate to specific aspects of policy or the range of instruments available.

#### *a) Improving the quality of cultural education 2013 - 2016*

In the education system, the emphasis is on improving the quality of cultural education and the following measures have been taken:

- The development of a continuous learning pathway for cultural education in primary schools. This learning pathway describes the characteristics of what good cultural education in schools involves and how cultural organisations can contribute to it.
- The professional development of teachers in the area of cultural education is being encouraged in consultation with the umbrella organisation for primary schools, the Primary Education Council [*PO-Raad*]. For the period 2013–2016, USD 4.6 million per annum has been earmarked for the development and dissemination of best practices, research results and guidelines for schools, teachers and organisations.<sup>23</sup> The Cultural Participation Fund is jointly responsible for implementation with the Research Institute for Cultural Education and Amateur Art.
- Financial support is provided for primary schools to enable them “to boost the internal cohesion and quality of cultural education”. The sum of USD 23 million was set aside for four years with effect from academic year 2012/13.<sup>24</sup>

#### *b) Culture card for secondary schools<sup>25</sup>*

All students in secondary education during the period 2008-2012 received a “Culture Card”. This electronic card, which can also be used as a discount card, had USD 21 dollars of credit. Almost 100% of secondary schools and students used the Culture Card during the period 2008-2012. The total cost to the government was USD 21.3 million per annum. The present government intends to retain the Culture Card and will put forward plans by summer 2013. A temporary solution has been chosen for academic year 2012-2013.

#### *c) Cooperation between schools and cultural organisations 2013-2016*

- A matching scheme involving municipalities has been created to allow cultural organisations to develop activities jointly with schools to promote cultural education in primary schools. The sum of USD 26 million is available for this scheme each year. The scheme is being implemented by the Cultural Participation Fund.<sup>26</sup>
- Education is a subsidy criterion for determining the basic national infrastructure. Organisations must have an agenda for cultural education. This view is based on lessons learned and an

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<sup>20</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>21</sup> *Meer dan kwaliteit*, 2012, and Subsidy Plan 2013 – 2016 (see: <http://www.cultuursubsidie.nl/node/179>)

<sup>22</sup> Q. van der Hoeven (2005), *De grens als spiegel; Een vergelijking van het cultuurbestel in Nederland en Vlaanderen*, Social and Cultural Planning Office of the Netherlands, The Hague.

<sup>23</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>24</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>25</sup> Based on the average exchange rate for the period 2008-2012. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>26</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

exploration of the environment within which the organisation operates. The agenda refers to the nature, the number and the range of activities, the cooperation with the educational system, the deployment of the organisation's staff and financial resources and the way in which the organisation evaluates its activities.

## **II. Innovation and talent development**

The Netherlands is in fifth place among the most innovative economies in the European Union.<sup>27</sup> Since 2002, the Netherlands has been focusing on reinforcing the social and economic utility of art and design disciplines including architecture, design (including fashion) and new media in the Netherlands and internationally. The aim is to improve quality and access to the various disciplines at both the sectoral (creative industries) and the individual level (talent development).

### **Creative industry<sup>28</sup>**

The creative industry is one of the nine top sectors. 'Top sectors' policy was rolled out nationwide in 2011. The same approach is adopted for all nine top sectors, including the creation of a general knowledge and innovation agenda and generic schemes, for which a total of USD 814 million is available.<sup>29</sup> The resources are spent in joint ventures made up of businesses, scientific institutions, regions and public bodies. As part of the cultural policy, the Creative Industries Fund and the New Institute<sup>30</sup> ( part of the basic cultural infrastructure) are ensuring that the cultural sector is integrated into the top sectors policy

### **Digitising film distribution and screening<sup>31,32</sup>**

After Norway, the Netherlands is the first country where the distribution and exhibition of films will be 100% digital. Whereas financial and political obstacles have to be overcome in many countries to achieve full digitisation, the digitisation of the film sector is at an advanced stage in the Netherlands. The Dutch Exhibitors Association, The Dutch Film Distributors' Association and EYE Film Institute Netherlands joined forces to found Cinema Digitaal BV in January 2011. This unique joint venture is a collective, national approach to digitisation, which makes a fast, coordinated transition possible. The total cost of the Cinema Digitaal project is USD 52 million. Cinema Digitaal was co-financed by the Ministry of Economic Affairs (USD 4.2 million from the Programme Implementation Agenda for ICT Policy (PRIMA)) and the Netherlands Film Fund (USD 2.8 million). The film distributors operating in the Netherlands bore the largest part of the project cost. Effective cooperation between different players on the market and a relatively small government contribution – which was nevertheless very important to the film theatres – ensured that a close-knit network of cinemas has been retained and no Dutch cinemas or film theatres would disappear as a result of digitisation.

### **Public libraries**

Public libraries are the public's gateway to information and culture and play a major part in the wide dissemination of literature. Public libraries are fundamentally different from other information providers because they adhere to public values such as reliability, independence, authenticity, pluralism and accessibility. The libraries fulfil this role in cooperation and coordination with writers' and publishers' organisations and the book trade, thereby contributing to the vitality of the Dutch language and culture. This role is all the more important as Dutch is a language that covers a relatively small area in European terms.

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<sup>27</sup> <http://ec.europa.eu/enterprise/policies/innovation/facts-figures-analysis/innovation-scoreboard/>

<sup>28</sup> Based on the average exchange rate for the period in 2011. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>29</sup> <http://www.rijksoverheid.nl/onderwerpen/ondernemersklimaat-en-innovatie/investeren-in-topsectoren>

<sup>30</sup> The New Institute is a merger of, the Netherlands Architecture Institute, The Netherlands Institute for Design and Fashion en Virtueel Platform

<sup>31</sup> <http://www.cinemadigitaal.nl/>

<sup>32</sup> Based on the average exchange rate in 2011. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

The Dutch library sector has been decentralised and includes about 160 local or regional library organisations, about 10 provincial organisations and 14 specialist libraries. Because the supply and use of print media are in decline in all sectors of society, while the supply and use of digital media are undergoing a dramatic increase, the public library sector has for some years been building up a national digital library with the support of the Minister of Education, Culture and Science. The digital library will ensure that the public libraries continue to perform their public tasks in the digital domain. New legislation on libraries is set to enter into force on 1 January 2015 to ensure that this process is properly regulated.

### ***Developing Talent***

- Under its education policy, the government is responsible for providing good occupational training courses as part of a professional arts education programme. They provide a good basic qualification to allow students to find work on the cultural employment market. The professional arts education programme is funded from the education budget.
- In addition, the major institutions in the basic infrastructure have been given greater responsibility for innovation in their respective sector and the grooming and progression of young professional talent. Institutions in the basic cultural infrastructure must perform this task as a precondition for receiving government funding.
- The basic cultural infrastructure also includes three post-graduate institutions for the visual arts. These are the internationally renowned National Academy of Visual Arts [*Rijksacademie van Beeldende Kunsten*], the Ateliers and the Jan van Eyck Academy, which attract talented professional artists from all over the world. Over USD 3.3 million dollars is being set aside for these institutions annually during the period 2013-2016.

### ***Implementation and funding***<sup>33</sup>

A number of ministries work together in the top sectors policy. In the case of the top sector Creative Industries, they are the Ministry of Education, Culture and Science and the Ministry of Economic Affairs and the Ministry of Foreign Affairs.

The Creative Industries Fund is concerned with the quality of all the disciplines involving design (architecture, urban development, landscape architecture, graphic design, fashion, new media and gaming) and its aim is to increase their added value to society and the economy. The fund has an annual budget of USD 14.9 million.<sup>34</sup> In addition to its regular tasks, the fund is implementing a number of programmes for which an additional budget has been provided:

- Innovation in the architecture of schools and hospitals and innovative forms of commissioning practice in the construction sector. The budget for this is USD 1.1 million.<sup>35</sup>
- Internationalisation of design disciplines (image and networking as an approach to marketing). The Ministry of Education, Culture and Science and the Ministry of Foreign Affairs have jointly set aside an annual budget of USD 2.6 million for this programme.<sup>36</sup>

The New Institute carries out supporting activities in the areas of architecture, fashion and new media.<sup>37</sup> These activities include stimulating innovation and knowledge development, encouraging good commissioning practices and promoting the public interest. The New Institute works closely with the Creative Industries Fund. The institute's total annual budget is USD 11 million.

### ***III. Entrepreneurship and philanthropy in the cultural sector***<sup>38</sup>

<sup>33</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>34</sup> <http://www.stimuleringsfonds.nl/nl/subsidie/subsidieregelingen>

<sup>35</sup> <http://www.rijksoverheid.nl/documenten-en-publicaties/notas/2012/09/21/actieagenda-architectuur-en-ruimtelijk-ontwerp-2013-2016.html>

<sup>36</sup> <http://www.stimuleringsfonds.nl>

<sup>37</sup> <http://www.hetnieuweinstituut.nl>.

<sup>38</sup> <http://www.rijksoverheid.nl/documenten-en-publicaties/kamerstukken/2012/05/31/kamerbrief-over-programma-ondernemerschap-cultuur.html>

Entrepreneurship and philanthropy in the cultural sector are two sides of the same coin. Cultural entrepreneurship generates more public and own income for the sector. Giving to culture helps to increase the public's engagement with the cultural sector. General support for culture and cultural policy is increased in both cases.

The Dutch cultural sector is entrepreneurial and that includes the state-funded sector. The average annual growth in the public income of organisations in the basic cultural infrastructure was 6% between 2005 and 2009.<sup>39</sup> Even the income of organisations that applied for funding in 2012 to gain a place in the basic infrastructure rose, on average, from 47.1% in 2010 to 51% in 2011.

In 2009, the Dutch gave approximately USD 6.6 billion to good causes. About 10% of that amount, USD 656 million, went to culture.<sup>40</sup> The income received by organisations in the basic cultural infrastructure from private resources (gifts, friends' associations, private funds) grew by an average of 10% per annum during the period 2005-2009. This provides opportunities that can be exploited even more effectively as individuals and businesses decide to make gifts to culture for reasons of their own.

The aim of stimulating entrepreneurship and giving to culture is to reduce the gap between the cultural sector (organisations and artists) and potential funders (businesses and individuals). The first move in this direction should be made by the organisations themselves. As government support is temporary, up to 2016, entrepreneurship is a task for cultural organisations in the long term. After the cuts were announced, the sector showed its resilience by launching a large number of initiatives, from joint ventures and mergers to targeted fundraising and crowd-funding initiatives.<sup>41</sup>

This policy is set out in the Cultural Entrepreneurship Programme (2012-2016). Organisations and makers are supported in their entrepreneurial efforts and helped to find alternative funding with advice, coaching and supervision during organisational change and the creation of new income models. The main aim is to reinforce entrepreneurship in the cultural sector (organisations and makers). This main aim is divided into the following secondary aims:

- To increase knowledge of culture among potential private funders and other parties.
- To increase the private sector's willingness to give and invest.
- To diversify the funding mix of organisations (in the basic cultural infrastructure).
- To have the sector bear as much responsibility as possible for supporting entrepreneurship.

### ***Implementation and funding***

The Cultural Entrepreneurship Programme is being implemented by the Ministry of Education, Culture and Science in close cooperation with the Culture Federation [*Federatie Cultuur*], the umbrella body for organisations in the cultural sector. The Culture-Entrepreneurship [*Cultuur-Ondernemen*] foundation also plays a major role.

The resources available for the Entrepreneurship programme amount to USD 4.4 million per annum for reinforcing the entrepreneurship of individual makers, coaching cultural organisations on how to acquire private funding and sponsorship and setting up a leadership programme for the cultural sector.<sup>42</sup>

### ***Measures***

#### ***a) Encouraging a culture of giving***

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<sup>39</sup> *Cultuur in Beeld 2011*

<sup>40</sup> Based on the average exchange rate in 2009. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>41</sup> For example: [www.voordekunst.nl](http://www.voordekunst.nl).

<sup>42</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

The existing tax benefits of giving are set out in the brochure *Geven aan Cultuur* [Giving to Culture]<sup>43</sup>. This communication campaign is being phased over a two-year period (2012 and 2013). The campaign is being funded by a number of government agencies. Meetings are also being organised in consultation with the sector, in which organisations and individuals can share knowledge and experience.

*b) Establishing a funding and fundraising coach*

The coach focuses on providing practical support for individual creative makers and small cultural organisations in terms of fundraising. Specifically, this involves a small back office and a group of experts that provide demand-led coaching and training for organisations and individual makers. The idea is to have around 300-400 coaching and/or training sessions each year.

*c) Reinforcing entrepreneurship among individual makers and small institutions*

The Culture-Entrepreneurship foundation will arrange special activities for individual makers (self-employed workers) and small organisations. This involves training, advice and monitoring and secondary programmes focusing on expanding the market and entrepreneurship.

*d) A leadership programme for the cultural sector*

The leadership programme is intended for talented, promising managers of cultural organisations. The programme involves an intensive one-year course for 10-15 participants a year. Put out to tender Europe-wide, the programme begins in the second half of 2013 and will initially remain in force for four years.

*e) Research and monitoring*

Three studies are involved:

- Research into the socio-psychological and financial aspects of cultural patronage. The knowledge gained will be important to the cultural sector, the private sector and the Ministry of Education, Culture and Science, among others. This is mostly about increasing knowledge of existing tax and other benefits.
- The entrepreneurship of the organisations in the basic infrastructure which are receiving long-term funding from the cultural funds is being monitored. The results will be taken into account in future policy development.
- Research into the various economic trends in the cultural sector. The development of price, public and funding will be monitored periodically as part of this research.

## **2.2. International cooperation and preferential treatment**

*This section contains a brief summary of the policy and measures aimed at facilitating international cooperation and preferential policy for artists and cultural professionals as well as cultural goods and services from developing countries.*

### **2.2.1 Internationalisation**

A culture must develop, present and measure itself internationally. Just as most culture is created without government support, most international exchanges and cooperation take place without government intervention. This government plays a modest role as far as international cultural exchanges are concerned. It is first and foremost the responsibility of cultural organisations themselves to give their international ambitions and activities form and content. The government will facilitate this.

Dutch international cultural policy was last formulated in mid-2012 in *Meer dan kwaliteit* [More than quality], a policy document written by the then State Secretary for Culture and further

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<sup>43</sup> <http://www.daargeefjeom.nl/info.php>

developed in the joint document prepared by the Ministry of Education, Culture and Science and the Ministry of Foreign Affairs<sup>44</sup>. The key idea behind it is to improve links between culture, diplomacy and economy. To achieve this, four objectives have been set:

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

### **Implementation and funding**

The Ministry of Education, Culture and Science and the Ministry of Foreign Affairs are responsible for implementation. This involves a clear division of labour. The Ministry of Foreign Affairs determines the geographical strategic priorities<sup>45</sup>, coordinates bilateral and intergovernmental celebrations and events and manages the posts abroad. The Ministry of Education, Culture and Science manages the funds and supporting organisations, is responsible for sectoral cultural policy and enables organisations to develop international activities via the basic cultural infrastructure. The Ministry of Economic Affairs is also involved in specific cases, e.g. in connection with the creative industries.

In their policy, the cultural funds expressly focus attention on creating opportunities for young, promising talent, presenting proven talent at relevant international events and venues and expanding the market. In order to promote mobility, the "Transartist desk" at the new Dutch Centre for International Cultural Cooperation is receiving financial support within the basic cultural infrastructure. This desk advises organisations and artists on working in other countries and participates in EU programmes and in international networks. The amounts referred to in connection with the measures below have been set aside or made available over and above the budgets for international activities which have been allocated to the funds and the basic national infrastructure organisations.

### **Measures<sup>46</sup>**

#### *a) Strengthening the international position of Dutch top institutions:*

As part of the subsidy plan for 2013-2016, additional budget has been set aside for top institutions such as the Royal Concertgebouw Orchestra (USD 783,000) and Toneelgroep Amsterdam (USD 326,000).

#### *b) Strengthening the international market position:*

USD 718,000 per annum is available for international obligations (such as biennales), USD 2 million per annum for major, multi-sector activities and USD 391,000 per annum for the international cultural visitor programme. Finally, USD 2.3 million has been allocated to the funds for joint plans in the so-called focus countries.

#### *c) Strengthening the economic aspect:*

An annual sum of USD 2.9 million is available for expanding the market for the creative industries and USD 391,000 is available for expanding the market for film.

#### *d) Cultural diplomacy:*

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<sup>44</sup> <http://www.rijksoverheid.nl/documenten-en-publicaties/kamerstukken/2012/05/24/kamerbrief-over-programma-ondernemerschap-cultuur.html>

<sup>45</sup> In order to spend the always limited financial resources as effectively as possible, attention has been concentrated on 15 countries: Germany, Belgium (Flanders), United Kingdom, United States, Italy, Spain, Brazil, Turkey, Russia, China, India, South Africa, Indonesia and Japan.

<sup>46</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

Culture opens doors in foreign policy and helps to paint a positive picture of the Netherlands. This applies equally to the Dutch masters of the Golden Age and to Dutch Design. The Dutch government also attaches importance to state events from the point of view of cultural diplomacy. In recent years (2011-2013), bilateral celebrations have been held with Turkey and Russia. The Dutch Centre for International Cultural Cooperation coordinates the cultural component of the celebrations.

### **2.2.2 Preferential treatment**

Artists who make a clear contribution to cultural life in the Netherlands may be granted a residence permit. To qualify for this, they must meet requirements concerning the quality of their artwork, their stay in the Netherlands must be used to exercise their artistic talent and it must be demonstrated that a cultural organisation specifically requires the presence of the foreign artist to carry out specific activities, which must be described in detail.

### **2.3 The integration of culture in sustainable development policies**

*This section discusses the measures to integrate culture as a strategic element in long-term policy within all the tiers of government. It looks at the way the authorities responsible for the economy, the environment and social and cultural matters are interwoven. It also focuses special attention on making a link with human development goals, particularly that of combating poverty.*

#### **Promoting accessibility<sup>47</sup>**

There are a number of initiatives in the Netherlands for making art and culture accessible to children from poor families. Many of these initiatives take place at municipal level and involve discount cards, city passes and also more traditional types of special assistance. At national level, there are a number of organisations who grant subsidies to this group of children, such as the Youth Culture Fund [*Jeugdcultuurfonds*].<sup>48</sup> The Youth Culture Fund works within a system of local funds under a national "umbrella". The local funds receive contributions from both the municipality and private sources. Applications for activities such as music or dance lessons are made by professionals involved with the child. Payment is in kind, i.e. made directly to the music or dance school. The Ministry of Education, Culture and Science has made two subsidy payments of USD 326,000 for the start-up of the Youth Culture Fund's national organisation.

#### **LGBTB policy<sup>49</sup>**

Government wishes to foster the emancipation of the lesbian, gay, transgender and bisexual (LGBTB) community. The emancipation of this group is primarily regarded as a responsibility of the people, businesses and organisations themselves. The Ministry has therefore assumed the role of driver and coordinator of initiatives in society. The aim of the policy is to promote the social acceptance of the LGBTB community and combat violence and discrimination. To this end, the Dutch government provides direct or indirect support for various social/cultural activities during the year, such as the International Day Against Homophobia, the National Coming Out Day and Pink Saturday. The emancipation of this group is regarded as a precondition for cultural diversity.

In addition to the above, the Ministry of Education, Culture and Science supports another two activities:

- *Jos Brink Gay Liberation Award<sup>50</sup>*

The Jos Brink Gay Liberation Award was established by the government in 2009. The Ministry of Education, Culture and Science grants the award once every two years to a person, group or

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<sup>47</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>48</sup> <http://www.jeugdculuurfonds.nl/>

<sup>49</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

<sup>50</sup> [http://wetten.overheid.nl/BWBR0024802/geldigheidsdatum\\_03-02-2012#Slotformulierenondertekening](http://wetten.overheid.nl/BWBR0024802/geldigheidsdatum_03-02-2012#Slotformulierenondertekening)

organisation who has made an outstanding contribution to the emancipation of the gay community.<sup>51</sup>

- *International Gay & Lesbian Information Centre and Archive.*<sup>52</sup>

The International Gay & Lesbian Information Centre and Archive (IHLIA) is a library, archive and information and documentation centre on homosexuality and sexual diversity with offices in Amsterdam and Leeuwarden. The aim of the organisation is to identify and provide access to LGTB material from both national and international sources so that it can be used as, for example, background information for education, policy and public information. Last year, IHLIA received approximately USD 391,000 from the Ministry of Education, Culture and Science to support its work.<sup>53</sup>

### **Cultural Diversity Code**<sup>54</sup>

The Cultural Diversity Code is a code of conduct. As such, it is a practical tool, both a framework and specific guidance, to assist organisations in formulating and putting into practice ambitions and objectives in the area of cultural (ethnic) diversity. The aim of the Code is to permanently embed diversity in cultural organisations. The Code focuses on the following four aspects of cultural organisations: programming, public reach, partners and staff/management policy. The Code was developed in 2010 by the cultural sector itself with support from the Ministry of Education, Culture and Science. The current coalition agreement states that "state-funded cultural organisations will apply the Cultural Diversity Code".<sup>55</sup>

## **2.4 The protection of cultural expressions under threat**

*This section deals with the protection of cultural expressions which are under threat. It briefly discusses the protection of Cultural Heritage.*

### **Shared Cultural Heritage**<sup>5657</sup>

Dutch society today is the product of a long and complex history in which the close relationships that the Netherlands has maintained with a number of countries has played an important part. These relationships have left behind many tangible and intangible reminders, which we describe as "Shared Cultural Heritage" (SCH). This may be heritage in other countries dating from the time of the Dutch East India Company, the Dutch West India Company, from our colonial past or from a period of close cultural and other ties. Heritage in the Netherlands originating from countries with which there was once a mutual cultural influence is also considered to be shared cultural heritage. Preservation and awareness of this heritage is important in enabling us to understand our own history but also the history of countries with which the Netherlands has a shared past. The Netherlands therefore attaches great importance to making joint efforts to preserve this shared – and often threatened – heritage in a sustainable way. Shared cultural heritage has been a priority in international cultural policy since 2000.

Shared cultural heritage provides a frame of reference for international cooperation, promotes intercultural dialogue and deepens our insight into the cultural identity and solidarity of peoples. Cooperating on shared heritage can contribute to a critical reflection of our history and a greater mutual understanding of the past and the present. The Netherlands is therefore aiming to increase and exchange knowledge of shared heritage, raise awareness, consolidate local support for sustainable conservation and make it accessible to a wide audience. This can stimulate local

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<sup>51</sup> The Jos Brink Award consists of an artwork and a prize of USD 13,000.

<sup>52</sup> <http://www.ihlia.nl/>

<sup>53</sup> [http://wetten.overheid.nl/BWBR0030180/geldigheidsdatum\\_02-04-2013](http://wetten.overheid.nl/BWBR0030180/geldigheidsdatum_02-04-2013)

<sup>54</sup> <http://codeculturelediversiteit.nl/code/home.aspx>

<sup>55</sup> <http://www.kabinetsformatie2012.nl/actueel/documenten/regeerakkoord.html>

<sup>56</sup> <http://www.rijksoverheid.nl/documenten-en-publicaties/kamerstukken/2012/04/24/kamerbrief-met-visie-op-internationaal-cultuurbeleid.html>

<sup>57</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>



economic activity in partner countries, boosting employment, tourism and education and thereby contributing to social development, living conditions and the recognition of their quality of life.

#### *Measures, organisation and finance*

The Netherlands is cooperating with a number of countries on an on-going basis to achieve these objectives. During the period 2009-2012 these countries were Brazil, Ghana, India, Indonesia, Russia, Suriname, Sri Lanka and South Africa. During the period 2013-2016, it will be cooperating with Brazil, India, Indonesia, Russia, Suriname, Sri Lanka, South Africa, Japan, Australia and the United States.

In order to implement the SCH policy, the Netherlands (the Ministry of Education, Culture and Science and the Ministry of Foreign Affairs) is setting aside an annual budget of USD 2.6 million.<sup>58</sup> Almost half of this budget is being delegated to Dutch embassies in the above-mentioned SCH countries, which will be using it to support initiatives in the area of SCH. Local organisations who wish to initiate projects, whether or not in cooperation with a Dutch partner, can apply to these embassies for a financial contribution. An equal amount is being delegated to the two Dutch government agencies dealing with cultural heritage: the National Archive and the Cultural Heritage Agency. They will use this money to exchange knowledge, build capacity, raise awareness, provide incentives and support SCH projects.

Starting in 2013, a budget will also be provided for what the Dutch Centre for International Cultural Cooperation, the multi-sectoral supporting organisation for international cultural policy. This will enable this organisation to provide matching funds for specific SCH projects which are in addition to the activities of embassies and government agencies. It also has an information function for the exchange of knowledge and expertise by providing an infrastructure for data files containing SCH material. Finally, the Dutch Centre for International Cultural Cooperation can use an International Visitor Programme for Heritage to set up exchanges in the area of SCH.

#### ***Protecting intangible heritage***

The UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003) has been in force in the Kingdom of the Netherlands since mid-August 2012. In April of that year, the Convention was approved by the Dutch parliament. The Netherlands believes that this Convention is a good means of formulating policy in the area of intangible heritage and cultural participation.

The Netherlands is making USD 652,000 available for the implementation of the intangible heritage convention on an ongoing annual basis. Part of this budget is being placed at the disposal of the Intangible Heritage Fund established under the convention as an earmarked voluntary contribution. It is being assisted in this by various organisations:

- The Dutch Centre for Folk Culture and Intangible Heritage (VIE) has the task of coordinating a national inventory of intangible heritage, developing an interactive website and an online database containing the inventory, informing heritage societies about the UNESCO Convention and assisting them to formulate proposals for the inventory, developing educational programmes and organising academic conferences.
- The Cultural Participation Fund is launching a scheme (USD 652,000 per annum) which supports projects that serve as an example of how to keep intangible heritage alive and attract new generations of practitioners.
- The activities supported by the Netherlands via the convention fund include building capacity for the safeguarding of intangible heritage on the former Netherlands Antilles and in Suriname.
- The Meertens Institute is a research institute for the study and documentation of aspects of daily life. The Meertens Institute cooperates with the VIE.

#### ***Frisian language and culture***

<sup>58</sup> Based on the exchange rate on 18 April 2013. Source: De Nederlandse Bank (19 April 2013) see: <http://www.statistics.dnb.nl>

In line with the Framework Convention for the Protection of National Minorities (Framework Convention)<sup>59</sup> and the European Charter for Regional or Minority Languages (European Charter)<sup>60</sup> of the Council of Europe - the Province of Friesland has the necessary powers to protect its own (Frisian) language and culture. The Frisians are the only recognised minority covered by the Framework Convention and Frisian is the only official language in the Netherlands recognised under Part III of the European Charter.

### **3. Awareness-raising and participation of civil society**

*This section describes how the Dutch government is involving civil society organisations in policy development and how civil society organisations are being pushed to encourage cultural diversity and the public to participate in it.*

Cultural diversity and wide cultural participation are intrinsic objectives of the Dutch government's cultural policy. These objectives are set out in the Cultural Policy (Specific Purpose Funding) Act.

The national cultural policy is implemented using the subsidy planning system. This process involves a great deal of consultation with industry organisations such as the umbrella organisation for cultural employers (the Culture Federation<sup>61</sup>), the umbrella organisation of the provinces (IPO, Interprovincial Consultative Body<sup>62</sup>) and municipalities (VNG, Association of Netherlands Municipalities<sup>63</sup>), the five regions and the nine largest municipalities, the cultural funds of the Dutch government and private cultural funds such as the VSB Fund<sup>64</sup>, the Prince Bernhard Cultural Fund<sup>65</sup>, the VandenEnde Foundation<sup>66</sup>, the SNS REAAL Fund<sup>67</sup> and the interest group Kunsten '92<sup>68</sup>.

The purpose of this consultation is to achieve the best possible coordination of cultural policy and its implementation.

### **4. Main achievements and challenges to the implementation of the Convention**

The objectives of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions are in accordance with the principles and objectives of Dutch cultural policy. Its implementation has not therefore produced specific results of challenges.

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<sup>59</sup> [http://wetten.overheid.nl/BWBV0001714/geldigheidsdatum\\_16-02-2011](http://wetten.overheid.nl/BWBV0001714/geldigheidsdatum_16-02-2011)

<sup>60</sup> [http://wetten.overheid.nl/BWBV0001223/geldigheidsdatum\\_22-02-2012](http://wetten.overheid.nl/BWBV0001223/geldigheidsdatum_22-02-2012)

<sup>61</sup> [www.federatiecultuur.nl](http://www.federatiecultuur.nl); the following industry associations are members of the FC: Umbrella Opera test, Association of Employers in Arts and Culture (WKC), Kunstconnectie (employers' association for amateur arts education), State Subsidised Film Institutes (RFI), Industry Organisation for Actors' Agencies (BOACT), Association of Dutch Pop Venues and Festivals (VNPF), Association of Dutch Music Ensembles (VNME), Netherlands Association for the Performing Arts (NAPK), Netherlands Museums Association (NMV), Association of Nationally Subsidised Museums (VRM), Dutch Association of Theatres and Concert Halls (VSCD), Employers' Association for Amateur Arts, Public Library Employers Association (WOB).

<sup>62</sup> [www.itom.nl](http://www.itom.nl)

<sup>63</sup> [www.vng.nl/](http://www.vng.nl/)

<sup>64</sup> [www.vsbfonds.nl/](http://www.vsbfonds.nl/)

<sup>65</sup> [www.prinsbernhardcultuurfonds.nl/](http://www.prinsbernhardcultuurfonds.nl/)

<sup>66</sup> [www.vandenendefoundation.nl/](http://www.vandenendefoundation.nl/)

<sup>67</sup> [www.snsrealfonds.nl/](http://www.snsrealfonds.nl/)

<sup>68</sup> <http://www.kunsten92.nl/>

## **Date and Signature Information**

*Date when report was prepared*

8 May 2013

*Name of the designated official(s) signing the report*

Monique Vogelzang, Director of the Department of Arts, Ministry of Education, Culture and Science

Date of signature

Signature