

QUADRENNIAL PERIODIC REPORT NETHERLANDS 2021

GENERAL INFORMATION

TECHNICAL INFORMATION

Name of Party:

Netherlands

Date of Ratification:

2009

Officially Designated Point of Contact of the Convention:

Website: <https://www.government.nl/ministries/ministry-of-education-culture-and-science>

Ms.

Natascha van der Pauw Kraan

Ministry of Education, Culture and Science

P.O. Box 16375

2500 BJ The Hague

Netherlands

Phone Number: +31653874072

Email: n.s.vanderpauwkraan@minocw.nl

Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:

-

Executive summary:

The Cultural Policy Act has been the basis of the Dutch government's involvement in culture since 1993. The diversity of cultural expressions 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. One of the aims of the Dutch Media Act 2008 is to provide a varied range of radio and TV channels, which everyone can receive.

Minister Ingrid van Engelshoven (Minister of Education, Culture and Science 2017-2021) described her priorities in a policy memorandum to the parliament in March 2018, "Cultuur in een open samenleving" ("Culture in an open society", https://www.culturalpolicies.net/wp-content/uploads/2020/02/189.057-Cultuurbrief-Open-Samenleving-ENG_03-1.pdf):

Cultuur is van en voor iedereen. Ongeacht de plek waar je woont, uit welk gezin je komt of welke culturele achtergrond je hebt, ongeacht leeftijd, geslacht, beperking of opleiding. Dat lijkt vanzelfsprekend, maar is het niet. Onze samenleving wordt de komende jaren steeds diverser, onder meer in de culturele achtergrond van haar bewoners, en dus ook van haar makers, cultuurbeoefenaars en –liefhebbers. Nieuwe generaties hebben een voorkeur voor andere genres en verhalen (...) Een aantal van de maatregelen van dit kabinet is er dan ook op gericht om de diversiteit in het culturele veld te stimuleren. Door aandacht voor andere kunstvormen en nieuwe generaties wil het kabinet ook die groepen bereiken die zich misschien minder aangesproken voelen door de verhalen die nu in schouwburgen, concertzalen en musea verteld worden.

Culture is by and for everyone. Regardless of where you live, who your family are or what your own cultural background is. Regardless of age, sex, disability or education. That may seem obvious, but it is not. Our society will become more diverse in the coming years, in terms of the cultural background of its members as well as other factors, and hence also more diverse in who produces, practices and enjoys

culture. New generations have a preference for novel genres and stories (...) The government is determined to act on this commitment. It has already announced a number of policy measures intended to encourage diversity in the cultural domain. By extending its focus to include “alternative” forms of art and new generations, the government particularly hopes to reach groups that may not currently engage with the stories being told in “traditional” theatres, concert halls and museums.

This report highlights the main policies and measures that reflect both the priorities of minister Van Engelshoven and those of the 2005 Convention. The overall goal and challenge is: “ruimte bieden aan een diversiteit van verhalen en kunstuitingen en aan een nieuwe generatie makers, zodat het cultuurbeleid bij de tijd blijft en het aanbod aantrekkelijk blijft voor de gehele bevolking.” (“make space for a wide range of stories and kinds of artistic expression, and a new generation of creators, so that our cultural policy remains in step with the times and its offerings continue to appeal to the entire population.”)

Policies on intangible heritage are not within the scope of this report. They will be part of the report on the UNESCO convention on intangible heritage, that will follow later this year. Regarding immovable cultural heritage, as far as related to the UNESCO World Heritage Convention, reporting will take place through that periodic reporting cycle. The Compendium on Cultural Policies and Trends (<https://www.culturalpolicies.net/covid-19/country-reports/nl/>) is referred to for answers on general questions, such as the responsibility of different layers of government and funding schemes.

Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:

GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



CULTURAL AND CREATIVE SECTORS

A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors: YES

Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors:: YES

Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years: YES

If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance): YES

Specific education and training programmes in the arts and the cultural and creative sectors are established, including:

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Specific measures and programmes have been implemented over the last 4 years to:

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

Statistical offices or research bodies have produced data during the last 4 years:

related to cultural and creative sectors

evaluating cultural policies

Share of cultural and creative sectors in Gross Domestic Product (GDP):

2.10%

2019

Share of employment in the cultural and creative sectors:

1.80%

2020

Please provide whenever possible disaggregated data by sector, age, sex and type of employment:

| | Total average q1-q3 2020 | | | Average percentage q1-q3 2020 | | |
|---|--------------------------|------------------|----------------|-------------------------------|---------------|---------------|
| | Employees | | Interns | Employees | | Interns |
| | Jobs | Labor in FTE | | Jobs | Labor in FTE | |
| Total national employment | 8 462 333 | 6 405 667 | 109 133 | 100,0% | 100,0% | 100,0% |
| Total of employment in creative and cultural sectors | 146 647 | 114 577 | 4 040 | 1,7% | 1,8% | 3,7% |
| Arts | 46 937 | 32 230 | 1 073 | 0,6% | 0,5% | 1,0% |
| Travel information and bureaus | 1 667 | 1 257 | 57 | 0,0% | 0,0% | 0,1% |
| Cultural education | 3 940 | 1 663 | 17 | 0,0% | 0,0% | 0,0% |
| Stage art performers | 3 797 | 2 827 | 117 | 0,0% | 0,0% | 0,1% |
| Stage art producers | 1 287 | 1 027 | 73 | 0,0% | 0,0% | 0,1% |
| Supporting services for executive art | 9 530 | 6 783 | 290 | 0,1% | 0,1% | 0,3% |
| Creative arts | 1 780 | 1 313 | 37 | 0,0% | 0,0% | 0,0% |
| Theaters and concert halls | 5 490 | 3 767 | 143 | 0,1% | 0,1% | 0,1% |
| Public libraries | 6 690 | 4 123 | 40 | 0,1% | 0,1% | 0,0% |
| Centers that lease art | 130 | 87 | | 0,0% | 0,0% | 0,0% |
| Other cultural leasing institutes and public archives | 2 107 | 1 747 | 27 | 0,0% | 0,0% | 0,0% |
| Museums | 7 970 | 5 873 | 230 | 0,1% | 0,1% | 0,2% |
| Art galleries and exposition spaces | 537 | 317 | 15 | 0,0% | 0,0% | 0,0% |
| Monument care | 1 047 | 773 | 20 | 0,0% | 0,0% | 0,0% |
| Culture network | 983 | 670 | 27 | 0,0% | 0,0% | 0,0% |
| Media & Entertainment | 50 253 | 41 263 | 1 097 | 0,6% | 0,6% | 1,0% |
| Bookstores | 2 027 | 1 147 | | 0,0% | 0,0% | 0,0% |
| Audio and video recording stores | 183 | 100 | | 0,0% | 0,0% | 0,0% |
| Book publishers | 4 893 | 4 140 | 110 | 0,1% | 0,1% | 0,1% |
| Databanks | 2 020 | 1 887 | 40 | 0,0% | 0,0% | 0,0% |
| Newspaper publishers | 8 623 | 7 343 | 143 | 0,1% | 0,1% | 0,1% |
| Magazine publishers | 6 090 | 5 317 | 200 | 0,1% | 0,1% | 0,2% |
| Other publishers (not software) | 677 | 523 | 10 | 0,0% | 0,0% | 0,0% |
| Computer game publishers | 80 | 73 | | 0,0% | 0,0% | 0,0% |
| Other software publishers | 530 | 467 | 13 | 0,0% | 0,0% | 0,0% |
| Film production (not made-for-tv films) | 3 820 | 3 310 | 227 | 0,0% | 0,1% | 0,2% |
| Production of television programs | 2 237 | 2 030 | 77 | 0,0% | 0,0% | 0,1% |
| Facilitating services for film and TV production | 1 540 | 1 373 | 23 | 0,0% | 0,0% | 0,0% |
| Distribution of film and TV production | 1 007 | 933 | | 0,0% | 0,0% | 0,0% |
| Cinemas | 4 557 | 2 280 | 25 | 0,1% | 0,0% | 0,0% |
| Making and distributing sound recording | 1 203 | 1 040 | 40 | 0,0% | 0,0% | 0,0% |
| Radio broadcasting | 2 630 | 2 323 | 73 | 0,0% | 0,0% | 0,1% |
| TV broadcasting | 5 007 | 4 483 | 63 | 0,1% | 0,1% | 0,1% |
| Press agencies | 160 | 130 | | 0,0% | 0,0% | 0,0% |
| Other information services | 923 | 820 | 10 | 0,0% | 0,0% | 0,0% |
| Photography | 1 837 | 1 387 | 27 | 0,0% | 0,0% | 0,0% |
| Circus and variety | 230 | 153 | | 0,0% | 0,0% | 0,0% |
| Creative business services | 49 457 | 41 087 | 1 873 | 0,6% | 0,6% | 1,7% |
| Public relations agencies | 2 857 | 2 303 | 107 | 0,0% | 0,0% | 0,1% |
| Architectural agencies | 10 077 | 8 663 | 553 | 0,1% | 0,1% | 0,5% |
| Advertising agencies | 25 683 | 21 270 | 770 | 0,3% | 0,3% | 0,7% |
| Industrial design | 7 280 | 5 963 | 300 | 0,1% | 0,1% | 0,3% |
| Organizing congresses | 3 573 | 2 890 | 143 | 0,0% | 0,0% | 0,1% |

Total public budget for culture (in USD):

3,956,993,000USD

2021

Please provide whenever possible the share allocated by cultural sectors/domains (in %):

| Budget (x \$1000) | Percentage of national budget | |
|--|-------------------------------|------|
| Culture | \$1.626.012 | 1,6% |
| Media | \$2.330.981 | 2,2% |
| Total culture and media | \$3.956.993 | 3,8% |
| Total national budget Ministry of Culture, Education and Science (OCW) | \$103.847.087 | |

Relevant Policies and Measures:

The roles of various tiers of government in the funding of culture

Name of agency responsible for the implementation of the policy/measure:

Government of the Netherlands

Describe the main features of the policy/measure:

A comprehensive overview of the roles of various tiers of government in the funding of culture (national, regional and local level) as well as of programmes for entrepreneurship, interministerial cooperation and cooperation between national and local government authorities can be found in the Compendium of Cultural Policies and Trends, chapters 1 (Cultural Policy System) 3 (Cultural and Creative Sectors) and 7 (Financing and Support). This is not an implementation. Various layers of government have worked together since a long time.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

A close collaboration between the various layers of government in the field of cultural policy.

Financial resources allocated to the policy/measure in USD:

The total amount of public expenditure on culture is USD 3,4 billion (EUR 2,8 billion) in 2017. Municipalities: 61%, provinces 10%, government 29%.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

National and local authorities (government, provinces, municipalities)

Type of entity:

Public Sector

Corona and support

Name of agency responsible for the implementation of the policy/measure:

Central government, especially the Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science), in collaboration with other ministries, municipalities and provinces and public and private funds.

Website of the policy/measure, if available:

<https://www.culturalpolicies.net/covid-19/country-reports/nl/>

<https://dutchculture.nl/en/news/consequences-covid-19-on-the-arts-and-cultural-sector-netherlands>

<https://www.rijksoverheid.nl/onderwerpen/coronavirus-financiele-regelingen/overzicht-financiele-regelingen/overzicht-regelingen-culturele-en-creatieve-sector>

Describe the main features of the policy/measure:

Since the outbreak of COVID-19 in 2020, the Dutch central government has helped to sustain the cultural and creative sectors. The cabinet has reserved USD 1.098.534.966 (EUR 906.000.000) to support individuals, institutions and businesses in the cultural and creative sectors. Apart from this specific support, there are general measures from the government, in which the cultural and creative sectors had a share of USD 1.333.762 (EUR 1.100.000). The overall goal is to maintain as much employment and institutions and work for artists as possible. The cultural sector can use the general package of measures adopted by the government from mid-March 2020. These include reductions in working hours for employees, additional support for freelancers and tax measures. In addition, at the end of March 2020 a leniency package for the cultural sector was implemented. In April 2020, the Dutch central government made an additional USD 363.753.300 (EUR 300.000.000) available for the cultural sector. This first support package was intended to help cultural institutions that are vital to the sector through the financially difficult first months of the corona crisis. It enabled them to invest in the coming cultural season. In this way, the government supports the cultural sector and maintains the unique Dutch artistic product. This additional support also aims to maintain employment in this sector as much as possible. In August, the Dutch Ministry of Education, Culture and Science announced a second support package of USD 584.430.302 (EUR 482.000.000) in financial aid for the cultural sector. In February 2021, a third support package of USD 29.100.264 (EUR 24.000.000) was presented, aimed to help individual artists with additional money for various cultural funds. In June 2022, the government announced a fourth support package with a total amount of USD 178.542.245 (EUR 147.250.000). More details can be found in the Compendium for Cultural Policies and Trends, the website of Dutch Culture and web pages of the Dutch central government.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The results of the first support package show that the extra funding has helped to maintain important institutions in the Dutch basic cultural infrastructure. With these preliminary results, the overall goals of this first support package - sustaining cultural organisations through support and preserving jobs - appear to have been reached.

Financial resources allocated to the policy/measure in USD:

USD 1.098.534.966 (EUR 906.000.000) to support individuals, institutions and businesses in the cultural and creative sectors. General measures from the government, in which the cultural and creative sectors had a share of USD 1.333.762 (EUR 1.100.000).

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

There are preliminary results of the first package. Please see above.

Partner(s) engaged in the implementation of the measure:

Central government, provinces and municipalities, public funds

Type of entity:

Public Sector

Private funds

Type of entity:

Private Sector

Cultuureducatie met Kwaliteit (Cultural Education with Quality, CmK) including “Meer Muziek in de Klas” (More Music in the Classroom)

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Fonds Cultuurparticipatie (Cultural Participation Fund)

Website of the policy/measure, if available:

<https://www.cultuureducatiemetkwaliteit.nl/>
<https://cultuurparticipatie.nl/subsidie-aanvragen/13/cultuureducatie-met-kwaliteit-2017-2020>
<https://www.meermuziekindeklas.nl/nl/>
<https://www.meermuziekindeklas.nl/nl/landings/muziekmatch/4712/>
<https://www.lkca.nl/wp-content/uploads/2021/02/Kijk-eens-wat-er-kan.pdf>
<https://fvcp.fra1.cdn.digitaloceanspaces.com/uploads/landelijke-monitor-cultuureducatie-2018-2019-def-5e5c2.pdf>

Describe the main features of the policy/measure:

Stimulating cultural education is not only the responsibility of the government; the effort of different parties from the cultural and educational field (such as local municipalities and provinces), is equally important. Projects are funded in a matching structure, where national and local government jointly provide funding. Within the programme Cultuureducatie met Kwaliteit (Cultural Education with Quality, CmK), schools and cultural institutions are encouraged to collaborate in the field of cultural education. During the period of 2017-2020, there was special focus on musical education with the impulse programme Méér Muziek in de Klas (More Music in the Classroom). Furthermore, the programme focussed on heritage, media and cultural education for pre-vocational secondary education.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

As part of the programme, 46 cultural organisations worked together with 55% of the primary schools in The Netherlands in the period of 2017-2019. A list of these collaborations in the period 2017-2019 can be found in the report “Kijk eens wat er kan” (“Look at the possibilities”). As part of the focus on music education, almost 25% of all primary schools in the Netherlands has embedded music education in their curriculum. Also, all 42 higher professional education institutes in the Netherlands have made further investments in training their student teachers in this subject. In 2019, the MuziekMatch (MusicMatch) was launched. This financial instrument provides in the further sustainability of music education in the school curriculums, by organising commitment and collaborations between public and private parties on a local and regional level. At this point in time, there are somewhat 30 local and regional partnerships.

Financial resources allocated to the policy/measure in USD:

CmK: for period 17-20 in total USD 48.438.000 (EUR 40.000.000) Méér Muziek in de Klas: for period 17-20 in total USD 49.648.130 (EUR 41.000.000)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

CmK was evaluated in the period of 2018-2019. The evaluation showed that schools that participate in the CmK programme, make visible progress. They rank higher on subjects as educational vision, implementation of continuous learning path, teacher skills and overall quality, than schools that don't participate in the programme. The intermediate evaluation of Méér Muziek in de Klas (More Music in the Classroom) showed that the approach is successful. However, for structural improvement and change, a longer period of time is needed. Furthermore, it showed that one integrated approach to stimulating cultural education as a whole, is to be preferred above specific programmes focussing on one single cultural discipline, such as music education.

Partner(s) engaged in the implementation of the measure:

Landelijk Kennisinstituut Cultuureducatie en Amateurkunst (National Centre of Expertise for Cultural Education and Amateur Arts, LKCA)

Type of entity:

Public Sector

Stichting Méér Muziek in de Klas

Type of entity:

Civil Society Organization (CSO)

Improving accessibility of the performing arts for disabled persons

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://www.rijksoverheid.nl/documenten/kamerstukken/2020/11/18/beleidsreactie-onderzoek-toegankelijkheid-cultuurinstellingen>

Describe the main features of the policy/measure:

In the period 2017-2020, the Ministry of Education, Culture and Science has developed policy in order to make the cultural sector in the Netherlands more inclusive. Specific measurements were taken to improve the accessibility of the cultural sector for disabled persons. In this section, the following measurements will be discussed: 1. The Conference on the accessibility of theatres and concert halls in the Netherlands; 2. The Agenda Inclusive Performing Arts, and 3. The research report "Unlimited experience of culture" The Conference on the accessibility of theatres and concert halls in the Netherlands In 2019, the Ministry of Education, Culture and Science and the Landelijk Kennisinstituut Cultuureducatie en Amateurkunst (National Centre of Expertise for Cultural Education and Amateur Arts, LKCA) organised a conference on the accessibility of theatres and concert halls in the Netherlands. This conference focused on three aspects of accessibility: (1) physical accessibility, (2) accessibility of websites and ticket sales and (3) accessibility of the cultural experience. During the conference, cultural institutions were asked to share knowledge, best practices and experiences with each other. One of the outcomes of this conference was that more research on the accessibility of culture is needed in order to improve the current situation. The Agenda Inclusive Performing Arts In 2020, the Agenda Inclusive Performing Arts was launched for the period of 2020-2024 in order to work on a more inclusive cultural sector. Initiated by Holland Dance and in cooperation with LKCA, The British Council, Theatres Tilburg and the Performing Arts Fund, the agenda focusses on the following specific topics, besides more general guidelines for improvement: - Education and participation: art classes are accessible to everyone; - Talent development and profession: higher educational institutes of performing arts are inclusive, and - Visibility and professionalisation: programmes of theatres are inclusive. The research report "Unlimited experience of culture" (2020) Commissioned by the Ministry of Education, Culture and Science, research has been conducted on the accessibility of the cultural field for disabled persons. One of the aims of this research was to discover what knowledge cultural institutions have on improving accessibility. Also, the research was conducted to visualise possible limitations for disabled persons during their visit to a museum or theatre and during participation in the cultural field. The research showed that action has been taken by several theatres and museums to improve the accessibility of their locations and content for disabled persons. For instance, there are museums that have had their staff members be trained in sign language in order to make their collections accessible to persons with a hearing impairment. Others have organised special guidance tours where visitors with a visual impairment can touch the artworks. The research also shows a lot of room for improvement, not only for disabled persons who want to visit a theatre or museum, but also who want to practice art. The research recommends that cultural institutions should work more closely together to share best practices, such as the ones mentioned above.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

All mentioned measurements have stressed the importance of an open and accessible cultural sector.

Financial resources allocated to the policy/measure in USD:

Three programmes together, in total USD 73.372 (EUR 60.000)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Landelijk Kennisinstituut Cultuureducatie en Amateurkunst (National Centre of Expertise for Cultural Education and Amateur Arts, LKCA)

Type of entity:

Public Sector

Holland Dance

Type of entity:

Civil Society Organization (CSO)

The British Council

Type of entity:

Public Sector

Theatres Tilburg

Type of entity:

Private Sector

Fonds Podiumkunsten (Performing Arts Fund)

Type of entity:

Public Sector

Cultuurkaart (Culture Card) and MBO Kaart (Secondary Vocational Education Card)

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Website of the policy/measure, if available:

<https://support.cjp.nl/hc/nl/articles/360014823980-Informatie-over-de-CJP-Cultuurkaart>

<https://support.cjp.nl/hc/nl/articles/360014999459-Informatie-over-de-MBO-Card>

Describe the main features of the policy/measure:

The key objective of both measures CultuurKaart (Culture Card) and MBO Kaart (Secondary Vocational Education Card) is to lower the bar for young people in the Netherlands to visit cultural institutions and to participate in cultural activities. The Cultuurkaart, which is handed out to pupils in secondary education, provides them with a budget to spend on cultural education. This measure is funded by the Ministry of Education, Culture and Science and by individual schools. The MBO Kaart was introduced on January 1st, 2016 by the Minister of Education, Culture and Science. This card is handed out to students enrolled in a secondary vocational education programme. With this card, students receive a discount on tickets to a cultural activity. The aim of this card is to better embed cultural activities within the school curriculum.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

726.817 pupils have used the Cultuurkaart during the academic year 2019-2020. This is 76% of all secondary school students in The Netherlands. At the start in 2016, a total of 165.000 students activated the MBO Kaart. In 2019, this number has decreased to 83.000.

Financial resources allocated to the policy/measure in USD:

Cultuurkaart: USD 5.940.221 per year (EUR 4.900.000 per year) MBO Kaart: USD 771.395 per year (EUR 635.000 per year)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The MBO Kaart was evaluated in 2020. The evaluation showed that the card is mostly used by students for discounts in leisure time. The positive effect of this card is that it does stimulate students to engage in cultural activities. Nevertheless, the effects on cultural education in secondary vocational education is very limited. To be more successful, in the evaluation it was recommended that a budget is charged on the card, comparable to the method used with the Cultuurkaart. At the moment we are exploring the possibilities for this recommendation.

Partner(s) engaged in the implementation of the measure:

CJP

Type of entity:

Civil Society Organization (CSO)

Samen Cultuurmaken (Making Culture Together)

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Fonds Cultuurparticipatie (Cultural Participation Fund)

Website of the policy/measure, if available:

<https://cultuurparticipatie.nl/funding/36/making-culture-together>

Describe the main features of the policy/measure:

Samen Cultuurmaken (Making Culture Together) is a grant scheme for projects where the social field and cultural field work together to create culture for everyone. The scheme is part of the Cultural Participation Programme 2021-2024. This programme consists of three closely interrelated components: (1) this grant scheme, which serves to support initiatives; (2) knowledge sharing, to help make these initiatives sustainable in the long-term; and (3) making culture visible, with a focus on culture makers and their experiences. You can apply to this scheme as a cultural organisation, an organisation in the social field, or as an independent professional in the cultural or social field. The main goal of the programme is to promote closer collaboration and interaction between makers, pioneers and/or participants in the cultural sector and the social field, for instance in the care and welfare domain. In this way, the unique power of art and culture is applied to help tackle societal issues, for example loneliness.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

2021 marked the start of the programme.

Financial resources allocated to the policy/measure in USD:

USD 6.183.806 per year (EUR 5.100.000 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Vereniging van Nederlandse Gemeenten (The Association of Netherlands Municipalities, VNG)

Type of entity:

Public Sector

Interprovinciaal Overleg (The Association of Netherlands Provinces, IPO)

Type of entity:

Public Sector

Landelijk Kennisinstituut Cultuureducatie en Amateurkunst (National Centre of Expertise for Cultural Education and Amateur Arts, LKCA)

Type of entity:

Public Sector

Faro Programme

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Rijksdienst voor het Cultureel Erfgoed (Cultural Heritage Agency, RCE)

Website of the policy/measure, if available:

<https://english.cultureelerfgoed.nl/topics/faro---participation-in-cultural-heritage>
<https://www.rijksoverheid.nl/documenten/kamerstukken/2021/02/11/rapportage-verdrag-van-faro-erfgoed-van-en-met-iedereen>

Describe the main features of the policy/measure:

Heritage brings people together and ensures that our rapidly-changing surroundings retain their familiarity. The European Faro Convention emphasizes this social and connecting value of heritage and the importance of participation by society. This is why, since 2019 the Cultural Heritage Agency of the Netherlands has worked in close collaboration with heritage organisations to explore how citizens' initiatives and participation can best be encouraged and facilitated. The Rijksdienst voor het Cultureel Erfgoed (Cultural Heritage Agency, RCE) has launched the Faro Programme with the aim of making citizens' initiative and participation a natural and self-evident part of heritage practice. This programme is being run in close collaboration with heritage organisations in accordance with the motto 'learning by doing'. First, a network of experts and communities was established. In pilot projects, joint methods were then developed that government bodies, heritage organisations and heritage communities can put to work in practice. The results of the programme will provide a recommendation for the Dutch Minister of Education, Culture and Science on the ratification of the Faro Convention. This will be accompanied by an implementation plan for policy relating to citizens' initiatives in the heritage sector.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Activities in the programme show innovative practices in the Dutch heritage sector, relating to themes of the Faro Convention. The programme furthermore seeks to strengthen these practices in the coming years.

Financial resources allocated to the policy/measure in USD:

For 2019-2022: USD 1.060.947 per year (EUR 875.000 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Several partners from the heritage sector

Type of entity:

Public Sector

Several partners from the heritage sector

Type of entity:

Private Sector

History of slavery

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Ministerie van Sociale Zaken en Werkgelegenheid (Ministry of Social Affairs and Employment)
Ministerie van Binnenlandse Zaken en Koninkrijksrelaties (Ministry of the Interior and Kingdom Affairs)
Gemeente Amsterdam (City of Amsterdam)

Describe the main features of the policy/measure:

Each year, on July 1st during "Ketikoti", the national commemoration of the abolition of slavery takes place at the National Monument of the History of Slavery in Amsterdam. The commemoration, which is organised by the Nationaal instituut Nederlands slavernijverleden en erfenis (the National Institute Dutch Slavery Past and Heritage, NiNsee), is funded by the Ministry of Education, Culture and Science (via Mondriaan Fund) and the City of Amsterdam. NiNsee is an institution funded by the city of Amsterdam. Part of its activities is funded by the Ministry of Social Affairs and Employment. In 2017, the Amsterdam city council accepted an initiative proposal to research the possibilities for a museum facility on the Dutch history of Trans-Atlantic slavery. A joint plan for such a museum was presented to the city council by NiNsee, Museum Zonder Muren and IZI Solutions in May 2019. The exploratory survey on the museum provision for the history of slavery began in May 2020 and will have a duration of approximately nine months, depending on the measures in place in relation to COVID-19. NiNsee, Museum Zonder Muren, IZI Solutions and the City of Amsterdam are working together to produce a report that will describe what visitors can expect from a possible future museum facility for the history of slavery.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Awareness has been raised for the Dutch history of slavery.

Financial resources allocated to the policy/measure in USD:

National commemoration of the abolition of slavery: USD 181.877 per year (EUR 200.000 per year). For the development of a national facility in Amsterdam in the period 21-24: USD 1.212.511 per year (EUR 1.000.000 per year) in total.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Mondriaan Fonds (Mondriaan Fund)

Type of entity:

Public Sector

Nationaal instituut Nederlands slavernijverleden en erfenis (the National Institute Dutch Slavery Past and Heritage, NiNsee)

Type of entity:

Civil Society Organization (CSO)

Professional development and entrepreneurship in the cultural and creative sector

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Cultuur+Ondernemen (Culture+Entrepreneurship)

Website of the policy/measure, if available:

<https://www.cultuur-ondernemen.nl/>

Describe the main features of the policy/measure:

Cultuur+Ondernemen (Culture+Entrepreneurship, C+O) is a supporting institution for professional development and entrepreneurship in the cultural and creative sector, that provides knowledge and support in the following areas: (1) Financing, earning strategies and business models, professional development and governance; (2) Promotion and implementation of the Cultural Governance Code; (3) Development and implementation of diverse financing instruments for the cultural and creative sector, and (4) Development of entrepreneurial skills in the cultural and creative sector. Since 2021, C+O is part of the Dutch Basic Cultural Infrastructure.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

600 cases of support given through the helpdesk in 2019. Continuing education programmes, mentoring programmes and digital materials for entrepreneurial skills. Workshops, presentations, on-line tools and individual advice for implementing the Cultural Governance Code. Digital tools and individual advice for development of business plans and financing strategies. Development of alternative financial instruments for the sector.

Financial resources allocated to the policy/measure in USD:

For period 21-24: USD 2.158.910 per year (EUR 1.780.528 per year)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The activities of C+O were evaluated as part of the Programme for Cultural Entrepreneurship in 2012-2016. Conclusions were, among others, that the support for cultural entrepreneurship was valuable for those who participated in the activities. Furthermore, that the impact of those activities can only be measured over a longer period and that cultural entrepreneurship requires structural support. The evaluation also indicated that the participants (and therefore also the impact) was limited when compared to the number of cultural entrepreneurs in the Netherlands. These results led to adjustments in the activities and financing of C+O.

Partner(s) engaged in the implementation of the measure:

Raad voor Cultuur (Council for Culture)

Type of entity:

Public Sector

Tel mee met Taal (Count on Skills)

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Ministerie van Sociale Zaken en Werkgelegenheid (Ministry of Social Affairs and Employment)

Ministerie van Volksgezondheid, Welzijn en Sport (Ministry of Health, Welfare and Sport)

Ministerie van Binnenlandse Zaken en Koninkrijksrelaties (Ministry of the Interior and Kingdom Relations)

Website of the policy/measure, if available:

<https://www.telmeemetaal.nl/>

https://epale.ec.europa.eu/sites/default/files/letter_to_parliament_about_the_low_literacy_approach_2020_-_2024.pdf

Describe the main features of the policy/measure:

The Tel mee met Taal (Count on Skills) programme runs from 2020 up and to 2024. The programme is a joint initiative of several ministries and is aimed at adults with low basic skills. Its purpose is to provide everyone with sufficient basic skills (reading, writing, numeracy and digital skills) to participate in society, both online and offline. We cooperate with more than a thousand organisations to reach our mutual goals, such as municipalities, libraries, providers of basic skills classes, employers and volunteers. A concrete example of the programme is Boekstart (Book start), where a parent can pick up a briefcase with a baby book for their new-born child.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

This is currently being evaluated. The first results are set to be published in 2022. Tel mee met Taal 2020-2024 has several predecessors: programmes with similar policy objectives. Specifically, the 2020-2024 programme is an extension and expansion of the programme that ran from 2016-2018. The evaluation of the 2016-2018 programme is available in English.

Financial resources allocated to the policy/measure in USD:

For period 2020-2024 in total USD 515.317.175 (EUR 425.000.000)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Municipalities

Type of entity:

Public Sector

Employers

Type of entity:

Private Sector

Libraries

Type of entity:

Public Sector

Providers of basic skills classes

Type of entity:

Private Sector

Stichting Lezen (Reading Foundation)

Type of entity:

Civil Society Organization (CSO)

Stichting Lezen en Schrijven (Reading and Writing Foundation)

Type of entity:

Civil Society Organization (CSO)

Stichting ABC (ABC Foundation)

Type of entity:

Civil Society Organization (CSO)

MEDIA DIVERSITY

Public service media has a legal or statutory remit to promote a diversity of cultural expressions: YES

Policies and measures promote content diversity in programming by supporting:

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio): YES

Regulatory authority(ies) monitoring media exist: YES

If YES, please provide the name and year of establishment of the regulatory authority(ies):

The Dutch Media Authority (Het Commissariaat voor de Media), 1988

If YES, these regulatory authority(ies) monitor:

Public media

Private sector media

Online media

If YES, these regulatory authority(ies) are responsible for:

Issuing licenses to broadcasters, content providers, platforms

Monitoring editorial independence of the media

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

Relevant Policies and Measures:

Mediawet 2008 (Dutch Media Act)

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Cultural domains covered by the policy/measure:

Media Arts

Website of the policy/measure, if available:

<https://www.government.nl/topics/the-media-and-broadcasting/media-act-rules-for-broadcasters-and-programming>

Describe the main features of the policy/measure:

In the Netherlands, the policy is aimed at ensuring that everyone should have equal access to a varied and reliable range of information in all kinds of areas. It enables citizens to make use of the rights they have in a democratic society. We consider it important that all voices in society are addressed and that is why we have a unique public broadcaster with broadcasters that represent currents in society. This contributes to a multiform media that reflects the diversity of society. Media policy is aimed at a healthy and competitive media market and audiovisual industry, based on the principle of free and independent media and the absence of censorship. Media policy also ensures a safe haven for children, where they can find reliable and varied information and educational offerings. We have a dual system in which the public broadcaster has an important social role, but there is also sufficient room for commercial providers. Government interference in free media is undesirable and we therefore have an independent regulator of the media. The Dutch Media Act 2008 sets requirements for both public and commercial broadcasters. Rules for public channels The role of public broadcasters is to provide news, educational and children's programmes as well as to make programmes about politics and sport. They also cover special events such as days of national celebration and remembrance. Programmes on the public channels should reflect the diversity of society. To achieve these aims, public broadcasters receive central government grants. Advertising is allowed on the public channels, but not as often as on commercial channels. Programmes on the public channels may not be interrupted for commercial breaks. Sponsoring is limited to, for example, arts and sports programmes. Stichting Nederlandse Publieke Omroep (The Netherlands Public Broadcasting, NPO), together with selected public broadcasters, is responsible for the programmes on the public system. Broadcasting associations must meet certain conditions to get airtime. For example, they must have at least 50,000 members. And their goal must be to make programmes that reflect their mission. Rules for commercial broadcasters Commercial broadcasters do not receive money from central government. So fewer rules apply to them. Yet, the Media Act does set a number of requirements for commercial broadcasters and their programmes.

Sponsoring of news and current events programmes is prohibited. Commercial broadcasters also have to keep to the rules on the protection of children. The Dutch Media Authority checks that commercial broadcasters obey these rules. Broadcasters – both public and commercial – are prohibited from broadcasting programmes that are harmful to young people under the age of 16. Is a programme less suitable for young viewers? Then it may not be broadcast before a certain time. Programmes rated as suitable for viewers from the age of 12 may be broadcast from 8PM. Those only suitable for viewers aged 16 and over may be broadcast from 10PM to 6AM. Journalists and programme makers are free to write, publish and broadcast what they wish. Central government does not interfere with content. The government may never check content in advance. This is laid down in both the Constitution and the Media Act.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

A diverse and regulated audiovisual media landscape.

Financial resources allocated to the policy/measure in USD:

Total Media Expenditure for period 17-20: USD 1.235.548.709 per year (EUR 1.019.000.000 per year) - 77% national public broadcasters; - 14% regional public broadcasters; - 9% other media related expenditures)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

The Netherlands Public Broadcasting (NPO)

Type of entity:

Public Sector

Regional public broadcasters

Type of entity:

Public Sector

Impulse to regional film education hubs and reinforcement of the Landelijk Netwerk Filmeducatie (National Network Film Education)

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Eye Filmmuseum

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts
Publishing

Website of the policy/measure, if available:

<http://www.filmeducatie.nl>

Describe the main features of the policy/measure:

The coordination of film and visual education has been assigned by the Ministry of Education, Culture and Science to the Eye Filmmuseum. The Eye Filmmuseum is part of the Basic Cultural Infrastructure. Extra funding has been granted to give film and visual education a boost. In addition, regional film education hubs have been appointed with national coverage with an impulse from the Landelijk Netwerk Filmeducatie (National Network Film Education). The execution is entrusted to the NL Filmfonds (Netherlands Film Fund). A regional film education hub is a regional film organisation that adjusts activities for film and visual education to the local needs in its own region. Its aim is to teach more primary and secondary school pupils to reflect on and to gain experience in creating moving images.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Within the framework of the regional hubs, six hubs have received project subsidies for two years. The execution is entrusted to the NL Filmfonds (Netherlands Film Fund). Landelijk Netwerk Filmeducatie is working on strengthening its own network and its range by means of six tracks.

Financial resources allocated to the policy/measure in USD:

In 2020, the existing resources for film and visual education has been increased to a structural amount of USD 3.516.282 (EUR 2.900.000). This amount is intended for strengthening the national assignment (at USD 727.507 / EUR 600,000) and coordination of regional film education hubs (at USD 2.788.775 / EUR 2.300.000, of which USD 394.066 / EUR 325.000 per hub).

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Landelijk Netwerk Filmeducatie (National Network Film Education)

Type of entity:

Public Sector

NL Filmfonds (Netherlands Film Fund)

Type of entity:

Public Sector

DIGITAL ENVIRONMENT

Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries): NO

Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.): NO

Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.): NO

Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.): YES

Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available: YES

Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):

36.20%

2020

Relevant Policies and Measures:

Digital transformation

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
DEN (Knowledge Institute Culture & Digital Transformation)

Website of the policy/measure, if available:

<https://www.den.nl/>

Describe the main features of the policy/measure:

DEN is the knowledge institute for digital transformation in the broad cultural sector. The emergence of digital transformation in society raises new questions for cultural organisations and offers new opportunities. DEN enables cultural institutions to utilise these opportunities and possibilities. DEN supports the cultural sector in exploiting the opportunities and possibilities of the digital transformation and thereby increasing its social relevance and future-proofing. Since 2017, the target group of DEN has broadened from the heritage sector to the entire cultural sector and creative industry. DEN is working on one network structure, within which the arts and heritage sectors benefit from each other. At the same time, it is also clear that the use of digitisation in the heritage and arts sectors differs from one another in terms of their diverse work practices. The period since the outbreak of the COVID-19 virus has highlighted the value and necessity of digitisation in terms of developing new stories for the public, audience outreach and developing new business models. When developing new knowledge about the possibilities of digitisation, DEN puts the user and the public at the centre of attention. This means, among other things, that DEN inspires and helps heritage institutions to do more with their digital collections for their users, for example with online audience interaction and digital storytelling. Furthermore, DEN helps them with the search for new digital business models. In addition, DEN stimulates the arts sector in reaching a new and more diverse audience and in finding an appropriate balance between offline and online artistic work, again with attention to new digital business models. Heritage and art institutions are thus working on the digital archive of the future. DEN works in an international network to share proven methods elsewhere with the cultural sector in the Netherlands. DEN is part of the Dutch Basic Cultural Infrastructure.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

DEN founded the DEN Academy to address the need among culture professionals in the field for a structural place to investigate both strategic and practical issues together in order to arrive at new solutions. The DEN Academy is the place for expertise promotion where strategy and operational knowledge about the opportunities and possibilities of digital transformation in the cultural sector are combined. The DEN Academy offers a breeding ground for new insights and ideas, a workplace and a place to exchange knowledge and experience. DEN supports the cultural sector with coordinated steps to make the ICT infrastructure future-proof. An infrastructure aimed at enabling institutions to present appropriate stories to their audience online and one that is also ready to absorb the cultural content of the arts sector. This makes digital culture collections and the stories contained within them enriched,

findable, experienceable and (re)usable for a wide group of users. Furthermore, DEN pays extra attention to specific activities for the arts sector in order to create awareness about the possibilities of digitization. Together with art institutions, DEN develops knowledge in the field of digital archiving as part of the creation process. In 2019, DEN researched existing initiatives with public data aimed at increasing public reach in the cultural sector. This is a first step in a broader study of how data is currently being worked with in the Dutch cultural sector and how people think about collaboration with regard to audience research and the data that results from it.

Financial resources allocated to the policy/measure in USD:

For period 17-20: USD 755.308 per year (EUR 622.929 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Heritage and art institutions, knowledge institutions and interest groups in the Netherlands

Type of entity:

Private Sector

In the context of the National Strategy for Digital Heritage, DEN works together with the Dutch Digital Heritage Network (Netwerk, Digitaal Erfgoed, NDE).

Type of entity:

Civil Society Organization (CSO)

DEN is active within UNESCO as initiator of the PERSIST programme and member of the Netherlands Committee for the Memory of the World programme.

Type of entity:

Civil Society Organization (CSO)

Europeana

Type of entity:

Public Sector

National Strategy for Digital Heritage

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Netwerk Digitaal Erfgoed (Dutch Digital Heritage Network, NDE)

Website of the policy/measure, if available:

<https://netwerkdigitaalerfgoed.nl/en/>

Describe the main features of the policy/measure:

Digitisation of the heritage sector has been an important topic in the Netherlands for the last twenty years. The Ministry of Education, Culture and Science has invested a lot in the digitisation of collections. In order to improve its use and accessibility, the Ministry launched the National Strategy for Digital Heritage in 2015. This strategy is implemented by the Netwerk Digitaal Erfgoed (Dutch Digital Heritage Network, NDE). This strategy is designed to connect heritage collections in a digital environment. This connection is realised along three lines: sustainability, usability and visibility. The NDE is a partnership in the Netherlands that focuses on developing a system of national facilities and services for improving the visibility, usability, and sustainability of digital heritage. The network is open to all institutions and organisations in the digital heritage field. Together they make the most of the Dutch digital heritage and preserve it for future generations. More and more collections from archives, libraries, media, museums and knowledge institutions are becoming available digitally and online. By working together, the network can make optimal use of the digital collections in the Netherlands and keep them accessible. For this, heritage institutions and partnerships in the heritage field need knowledge, services and facilities that can be shared. The NDE wants to make this possible, as a place for meeting, coordination and collaboration. The NDE activities developed from digitisation towards visibility, usability and participation. Scientists, journalists and the general public are the main focus of the collaboration of the heritage institutions who work together in the NDE and their efforts to connect heritage in a digital world. The network is supported by the Ministry of Education, Culture and Science. The NDE consists of various institutions in the field of culture, heritage, education and research. National institutions take common responsibility for building and sustaining this network: the Koninklijke Bibliotheek (National Library of the Netherlands), the Nederlands Instituut voor Beeld en Geluid (Netherlands Institute for Sound and Vision), the Rijksdienst voor het Cultureel Erfgoed (Netherlands Cultural Heritage Agency, RCE), the Humanities Cluster of the Royal Netherlands Academy of Arts and Sciences, the Nationaal Archief (National Archive) and Het Nieuwe Instituut.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

All institutions in the Netherlands, with a focus on heritage, focus in the NDE on the social value of digital heritage. They do so with facilities and tools to improve the visibility, usability and sustainability of digital heritage. One of the initiatives of the network is the Heritage Kit. The Heritage Kit is an online overview of tools for preserving digital heritage. These tools come in different forms: guides, signposts, courses, software and best practices. Other examples of results are the appointment of digital heritage coaches in each of the Dutch provinces, a Digital Heritage Reference Architecture, a manifesto and the online campaign "Geheugen van Nederland ("Memory of the Netherlands"), which makes heritage collections visible on the basis of themes.

Financial resources allocated to the policy/measure in USD:

For period 2017-2020: USD 1.455.013 per year (EUR 1.200.000 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Suppliers of heritage software

Type of entity:

Private Sector

Provinces and municipalities

Type of entity:

Public Sector

DEN (Knowledge Institute Culture & Digital Transformation)

Type of entity:

Civil Society Organization (CSO)

Programmes supporting digital creativity and competencies: Digital Culture Grant Scheme, Immerse\Interact, Digital Heritage x Public and Literature on the Screen

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Stimuleringsfonds Creatieve Industrie (Creative Industries Fund NL)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts
Design
Media Arts
Publishing

Website of the policy/measure, if available:

<https://stimuleringsfonds.nl/en>

Describe the main features of the policy/measure:

The Netherlands is one of the five most innovative economies in the European Union, <https://ec.europa.eu/docsroom/documents/42981> 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). In the Netherlands, the creative industry is one of the ten top sectors. 'Top sectors' policy was rolled out nationwide in 2011. As part of the cultural policy, the Stimuleringsfonds voor Creatieve Industrie (Creative Industries Fund NL) and the Nieuwe Instituut (part of the Basic Cultural Infrastructure) are ensuring that the cultural sector is integrated into the top sectors policy. In this section, you will find information on the measures by the Stimuleringsfonds Creatieve Industrie (Creative Industries Fund) that support digital creativity and competencies. 1. With the Digital Culture Grant Scheme, the Creative Industry Fund supports artistic projects in the field of digital culture. In addition, the fund organises meetings devoted to current topics that are relevant in this field. 2. The Immerse\Interact programme stimulates projects within the interdisciplinary media landscape. Started in 2019, this programme is a collaborative project of the Stimuleringsfonds voor Creatieve Industrie and the NL Filmfonds (Netherlands Film Fund). Artistic research and experimentation in the field of digital storytelling and the use of interactive or immersive media are central to this. 3. The Stimuleringsfonds voor Creatieve Industrie invests in new stories created by consortia with makers from the creative industry. Designers, makers and heritage institutions can jointly submit projects that bring digital heritage to the attention of a (wide) public by means of new applications. 4. "Literature on the Screen" is a programme in which authors, together with interaction designers, game makers or digital media makers, develop literary productions aimed at the digital domain. With "Literature on the Screen", the Nederlandse Letterenfonds (Dutch Foundation for Literature) and the Stimuleringsfonds voor Creatieve Industrie want to strengthen talent development, cooperation and knowledge exchange between different disciplines.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

1. In regard to the Digital Culture Grant Scheme, we see that the measure has gained popularity in the period 2017-2020. Not only was there a rise in applicants (from 58 to 99 per year), the average sum granted also increased (from USD 16.693/EUR 13.768 in 2017 to USD 20.521/EUR 16.925). 2. Immerse\Interact programme: the programme is used by applicants working in film, as well as by applicants working in the digital cultural domain. The projects vary significantly in form. 3. Digital Heritage x Public: the increase in the number of applicants (from 18 in the first round to 27 in the second round) shows that there is a significant demand for support for opening up digital heritage and working with designers. The selected projects vary in size, form, theme and regional distribution and are developed by both relatively young and experienced designers in collaboration with large and smaller museums, archives and libraries. The diversity in design and approach of the various projects is also striking: where the focus is on one project on technical innovation, others are more emphatically aimed at audience reach and interaction or artistic research. 4. Literature on the Screen: in 2020 four teams of writers, designers and makers received grants to work on digital, literary projects. The presentation of these projects is planned in Summer 2021.

Financial resources allocated to the policy/measure in USD:

In 2020: - Digital Culture Grant Scheme 2020 (incl. Literature on the Screen): USD 2.031.607 (EUR 1.675.537) - Immerse\Interact: USD 727.507 (EUR 600.000) - Digital Heritage x Public: USD 1.455.387 (EUR 1.200.308)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

The sector is young and developing – involvement of the Stimuleringsfonds voor Creatieve Industrie is expedient.

Partner(s) engaged in the implementation of the measure:

Nederlands Letterenfonds (Dutch Foundation for Literature)

Type of entity:

Public Sector

NL Filmfonds (Netherlands Film Fund)

Type of entity:

Public Sector

Promotion of digital creativity and competencies of artists and other cultural professionals working with new technologies by Het Nieuwe Instituut

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Het Nieuwe Instituut (The New Institute)

Cultural domains covered by the policy/measure:

Design
Media Arts
Performing Arts
Visual Arts

Website of the policy/measure, if available:

<https://hetnieuweinstituut.nl/en>

Describe the main features of the policy/measure:

Het Nieuwe Instituut (the New Insituut) is an institute for the creative industry, which is part of the Dutch Basic Cultural Infrastructure. Het Nieuwe Instituut organises exhibitions, lectures and fellowships, carries out research and development projects and publishes reports on the outcomes of its projects in the field of architecture, design and digital culture. Digital culture, architecture and design are three embedded traditions of design practice and cultural discourse. In the Netherlands, each discipline emerged from a well-defined heritage including a specific territory of intervention and a set of practical and conceptual tools. Yet as living practices, the three disciplines have interwoven and produced new hybrids in response to technological change, economic forces and societal questions. Het Nieuwe Instituut is dedicated to exploring digital culture as both a discipline in its own right and as part of a post-disciplinary cultural context.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In addition to realising the exhibitions and surrounding activities, the organisation has programmed several conferences and symposia. Various publications were published. Also, the Network Archives Design and Digital Culture (NADD) was set up: a partnership of heritage institutions, including Het Nieuwe Instituut, knowledge and research institutions and individual archive keepers focused on Dutch design heritage. Design and digital culture contribute significantly to the way in which Dutch society defines, manifests and develops itself. A well-preserved, unlocked and accessible memory is a precondition for the design disciplines to be able to meet the task assigned to them in our culture and society.

Financial resources allocated to the policy/measure in USD:

For period 17-20: USD 6.838.562 per year (EUR 5.640.000 per year)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Every four years, the Raad voor Cultuur (Council for Culture) carries out an analysis of the current situation in the national cultural sector. The activities of Het Nieuwe Instituut have been included in this analysis. Overall, the creative industry in the Netherlands is a strong sector.

Partner(s) engaged in the implementation of the measure:

V2_

Type of entity:

Civil Society Organization (CSO)

Piet Zwart Institute

Type of entity:

Civil Society Organization (CSO)

MA Experimental Publishing

Type of entity:

Civil Society Organization (CSO)

New Media and Digital Culture Dept.

Type of entity:

Civil Society Organization (CSO)

University of Utrecht

Type of entity:

Public Sector

Netherlands Ministry of Foreign Affairs

Type of entity:

Public Sector

Random Studio

Type of entity:

Civil Society Organization (CSO)

City of Eindhoven

Type of entity:

Public Sector

TU Eindhoven

Type of entity:

Public Sector

TU Delft Robotics Institute

Type of entity:

Public Sector

Promotion of digital creativity and competencies of artists and other cultural professionals working with new technologies by MU Art Foundation

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
MU Art Foundation

Cultural domains covered by the policy/measure:

Design
Media Arts
Performing Arts
Visual Arts

Website of the policy/measure, if available:

<https://www.mu.nl/en/about/mu>

Describe the main features of the policy/measure:

MU Art Foundation is an explorative presentation platform that operates in a rich international network of creatives who define the liminal space between 'what art is and what art can be'. MU initiates, produces and presents rather new works, and surrounds it with an extensive and interdisciplinary secondary programme targeted to a broad and rather young audience. MU prioritises introduction to, understanding of, elaboration on, and experiencing hands-on creation, of art. MU is curious for talent, and challenges talents to be curious. MU provides a platform for artistic research, and development of artists and designers, and helps them to profile themselves internationally. MU organises activities within three programme tracks: (1) "Urban Mutations", with a focus on urbanization, (2) "Post Digital and Transhuman Explorations", with a focus on biotechnological development and digital culture, and (3) "The Art of Design, The Design of Art", with a focus on for free and applied design culture. MU is part of the Dutch Basic Cultural Infrastructure.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Within the programme track "Post Digital and Transhuman Explorations", MU coproduced the internationally very successful thematic exhibition "Computer Grrrls", together with HMKV and La Gaîté Lyrique. Next to the exhibition, the in-depth digital Design Nonfiction platform is an interesting open form of online knowledge sharing and design historiography. MU collaborated with the design collective Tellart that filmed more than 50 in-depth interviews with prominent thinkers, designers, makers and educators in the digital field.

Financial resources allocated to the policy/measure in USD:

For period 17-20: USD 606.256 per year (EUR 500.000 per year)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Every four years, the Raad voor Cultuur (Council for Culture) carries out an analysis of the current situation in the national cultural sector. The activities of MU have been included in this analysis. Overall, the creative industry in the Netherlands is a strong sector.

Partner(s) engaged in the implementation of the measure:

The Hmm

Type of entity:

Civil Society Organization (CSO)

Dutch Technology Week

Type of entity:

Civil Society Organization (CSO)

Nederlands Film Festival

Type of entity:

Civil Society Organization (CSO)

DDW What If Lab

Type of entity:

Civil Society Organization (CSO)

STRP

Type of entity:

Civil Society Organization (CSO)

Wall Street and Dutch Invertuals

Type of entity:

Civil Society Organization (CSO)

Glow

Type of entity:

Civil Society Organization (CSO)

IDFA Doclab

Type of entity:

Civil Society Organization (CSO)

Creative Industries Fund NL (Stimuleringsfonds Creatieve Industrie)

Type of entity:

Public Sector

HMKV

Type of entity:

Civil Society Organization (CSO)

La Gaîté Lyrique

Type of entity:

Civil Society Organization (CSO)

Tellart

Type of entity:

Civil Society Organization (CSO)

PARTNERING WITH CIVIL SOCIETY

Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):

Cinema/Audiovisual arts

Design

Media Arts

Music

Publishing

Visual Arts

Performing Arts

Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist: YES

Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions: YES

Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.): YES

If YES, please provide up to 2 examples:

it is tradition in the Netherlands to draw up policy in consultation with the sector. Cultural policy is coordinated with umbrella organisations, such as Kunsten '92, the association representing the interests of the entire artistic, cultural and heritage sector in the Netherlands.

Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years: YES

Relevant Policies and Measures:

Code Diversiteit & Inclusie in de culturele sector (Diversity & Inclusion Code in the cultural sector)

Name of agency responsible for the implementation of the policy/measure:

Landelijk Kennisinstituut Cultuureducatie en Amateurkunst (National Centre of Expertise for Cultural Education and Amateur Arts, LKCA)

Cultural domains covered by the policy/measure:

Media Arts

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://codedi.nl/>

Describe the main features of the policy/measure:

The Code Diversiteit & Inclusie in de culturele sector ((Diversity & Inclusion Code in the cultural sector) was created in 2009 on the initiative of the cultural sector. It was renewed in 2019 with funding from the Ministry of Education, Culture and Science. The Code Diversiteit & Inclusie is a behavioural code, which cultural organisations are expected to implement. The Code offers a practical assistance for board members, supervisory board members, managing board members and employees to embed cultural diversity and inclusion in their institutions. It is meant for both subsidized and non-subsidized organisations. The Code focusses on four elements: Programme, Public, Personnel and Partners. Through these elements, the Code is established in order to ensure that the cultural and creative sectors reflect the diversity of the population in the Netherlands. The Code also aims to make the cultural and creative sectors more inclusive. Since 2016, the Code Diversity & Inclusion has been given priority by the Minister of Education, Culture and Science and the Council for Culture. The six governmental funding agencies already endorsed the Code. As of 2017, institutions granted with a Special Purpose Funding, were required to reflect in their annual reporting on their efforts to implement the Code.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The Code raised awareness on the importance of diversity and inclusion. It helped to inspire, to activate and to empower cultural institutions and professionals on being diverse and inclusive, through amongst others training programmes, masterclasses, podcasts, newsletters and guidance materials.

Financial resources allocated to the policy/measure in USD:

USD 242.502 per year (EUR 200.000 per year) for Actieplan Cultuur en Creatief Inclusief (Plan of action Inclusive Culture and Creative sector). The renewal of the Code was part of this plan of action.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Type of entity:

Public Sector

Raad voor Cultuur (Council for Culture)

Type of entity:

Public Sector

Art and Culture in Long-term Care and Support

Name of agency responsible for the implementation of the policy/measure:

ZonMw (The Netherlands Organisation for Health Research and Development)

Cultural domains covered by the policy/measure:

Music

Performing Arts

Visual Arts

Website of the policy/measure, if available:

<https://www.zonmw.nl/nl/onderzoek-resultaten/ouderen/programmas/programma-detail/kunst-en-cultuur-in-de-langdurige-zorg-en-ondersteuning/>

Describe the main features of the policy/measure:

The objective of this programme is to make the use of art initiatives in long-term care more sustainable and to promote cross-fertilisation between the two sectors. We aim to achieve this objective via the following four pillars: 1. Research and methodology development; 2. Policy development and strategic communication; 3. Knowledge sharing and support of cultural initiatives, and 4. Education. ZonMw is an independent self-governing organization that works closely with the Nederlandse Organisatie voor Wetenschappelijk Onderzoek (Netherlands Organisation for Scientific Research, NWO). ZonMw is responsible for health care research, and the NWO for other scientific research areas.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The programme has granted one research project "Art for Senior Positive Health and Well-Being. Capturing the Impact of Art(s)-based Initiatives and Arts-based Program". This project aims to promote active and meaningful participation among senior citizens by identifying, evaluating and tailoring interventions that match their needs via a well-being driven approach based on the principles of positive health. Its main objectives are: 1. To evaluate art-based initiatives and arts-programs by applying (and refining) an Evaluation Framework for Art(s)-based Interventions that meet the needs of intended users (e.g., funders and policymakers) and simultaneously do justice to the artistic nature and local setting of the initiatives and programs, and 2. To facilitate an action-learning process involving all stakeholders (e.g. senior adults, art instructors, professionals, policymakers, funders) to stimulate critical reflection on mechanisms of impact, actual impact, cost-benefit and further implementation and continuation of initiatives (sustainability). The final results are expected in September 2021.

Financial resources allocated to the policy/measure in USD:

One-off contribution from the Ministry of Education, Culture and Science of USD 303.128 (EUR 250.000) for research purposes.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Stichting RCOAK (Roomsche Catholijk Oude Armen Kantoor, RCOAK Foundation)

Type of entity:

Civil Society Organization (CSO)

Fonds Sluyterman van Loo (Sluyterman van Loo Fund)

Type of entity:

Private Sector

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Type of entity:

Public Sector

Ministerie van Volksgezondheid en Sport (Ministry of Health, Welfare and Sport)

Type of entity:

Public Sector

De Canon van Nederland (The Canon of Dutch History)

Name of agency responsible for the implementation of the policy/measure:

Stichting entoen.nu

Website of the policy/measure, if available:

<https://www.canonvannederland.nl/en/>

Describe the main features of the policy/measure:

The Canon van Nederland (The Canon of Dutch History) exists since 2006. At the request of the Minister of Education, Culture and Science, the Committee Development Canon of the Netherlands. The Canon has fifty windows: important persons, objects and events that together show the story of the historical and cultural development of the Netherlands. It is primarily intended for education. Seven main lines at the Canon indicate thematic interrelationships. They link the Canon windows and periods with themes that are discussed in different learning areas: The Netherlands waterland, meaning & philosophy of life, language, art & culture, innovation, knowledge & science, politics & society, social (in)equality, politics & governance, and world economy. The Canon is also represented with masterpieces in museums throughout the country. In addition to the interactive overview exhibition of the Canon, which can be seen in the Dutch Open Air Museum in Arnhem, you will find iconic pieces depicting history in dozens of other museums. The Open Air Museum is part of the Dutch Basic Cultural Infrastructure.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

In 2019/2020, a committee led by Prof. Dr. James Kennedy revised the first Canon. Since its launch in 2006, fourteen years of history, social developments and scientific knowledge have been added. This has led to an updated Canon, with again a pendulum line of fifty windows connected by seven thematic axes. In 2020, an online promotional campaign was launched, targeting eighteen year olds. The network has been extended with new partners, museums, historical sites and intangible heritage. The window texts are available on three levels: (1) Version group 5/6 and 7/8: 50 texts at level B1 of the European Framework of Reference Language Proficiency, suitable for children aged 8 to 12 years and for people with low literacy. (2) Secondary education version: 50 texts at level B2, suitable for young people aged 12 to 15 years. (3) Standard version: 50 texts at level C1, suitable for upper secondary education and for a wide audience. All these texts are available via the website.

Financial resources allocated to the policy/measure in USD:

Update Canon USD 268,535 (EUR 221.470) Extending the network: USD 945.851 (EUR 780.000) Yearly subsidies Canon: USD 121.263 (EUR 100.000) per year Campaign targeting eighteen year olds: USD 606.315 (EUR 500.000)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Before assigning the new committee, the Canon has been evaluated. The main conclusions were that the Canon is well used in primary education and that the use of the Canon in secondary education can be improved.

Partner(s) engaged in the implementation of the measure:

Nederlands Openluchtmuseum

Type of entity:

Public Sector

Committee revision of the Canon

Type of entity:

Public Sector

Several Dutch museums

Type of entity:

Public Sector

Arbeidsmarktagenda culturele en creatieve sector 2017-2023 (Labour market agenda of the cultural and creative sector)

Name of agency responsible for the implementation of the policy/measure:

Platform ACCT

Website of the policy/measure, if available:

<https://platformacct.nl/>

Describe the main features of the policy/measure:

The Ministry of Education, Culture and Science supports the implementation of the Arbeidsmarkt culturele en creatieve sector 2017-2023 (Labour market agenda of the cultural and creative sector). This agenda was based in part on labour market analysis of the Raad voor Cultuur (Council for Culture) and the Sociaal-Economische Raad (Social and Economic Council of the Netherlands, SER). The Arbeidsmarktagenda names 21 goals and activities along the following themes: 1) Structural and inclusive social dialogue; 2) Greater earning potential; and 3) Better contract provisions. Platform ACCT was created by the social partners in the sector in 2019 in order to implement the agenda and further labour market initiatives under their collective management. Platform ACCT facilitates and initiates structural and inclusive social dialogue regarding labour market issues in the cultural and creative sector. It initiates, facilitates and implements pilots, projects and instruments aimed at improving labour market conditions and the earning potential in the sector. Currently, the activities are organised around the following themes: (1) Greater earning potential, where government support is used to facilitate projects with relevancy for the entire sector, for example a platform for matched crowdfunding, a program to encourage the employment of creatives in social programmes, a pilot to encourage cultural institutions to combine and share data for marketing purposes, and research into the share of IPO in the earnings in the sector. (2) Improving income security, where government support is used to develop and share knowledge about collective labour agreements and labour market regulations. They also encourage and facilitate the realisation of collective bargaining agreements in accordance with the sector's Fair Practice Code (fair pay, fair chain and fair share). (3) Strengthening human capital, where government support is used to stimulate workers in lifelong learning, to promote and facilitate innovation and professionalisation in the sector and to facilitate collective bargaining agreements about the financing of these developments. (4) Governance and social dialogue, where government support is used to facilitate sector-wide participation and input in the activities.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The policy has led to the realisation of a Fair Practice Code for culture in 2019, a collective organisation for labour unions and professional organisations in 2020, the implementation of matched financing for lifelong learning in 2020, development of a programme for matched crowdfunding (to be implemented in 2021) and active dialogue in several disciplines about collective labour market agreements.

Financial resources allocated to the policy/measure in USD:

Circa USD 606.256 per year (EUR 500.000 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Federatie Cultuur

Type of entity:

Civil Society Organization (CSO)

Kunstenbond

Type of entity:

Civil Society Organization (CSO)

Creatieve Coalitie

Type of entity:

Civil Society Organization (CSO)

Kunsten '92

Type of entity:

Civil Society Organization (CSO)

Raad voor Cultuur (Council for Culture)

Type of entity:

Public Sector

Sociaal-Economische Raad (Social and Economic Council of the Netherlands)

Type of entity:

Public Sector

Higher education institutions for the arts

Type of entity:

Public Sector

Programma Permanente Professionele Ontwikkeling (Programme for Permanent Professional Development, PPO-programme)

Name of agency responsible for the implementation of the policy/measure:

Platform ACCT

Website of the policy/measure, if available:

<https://werktuigppo.nl/>

Describe the main features of the policy/measure:

The PPO-programme runs from 2020-2024 and has three main features: (1) Contributing to the costs of lifelong learning activities in order to stimulate these activities among professionals in the sector. (2) Promoting professional development as an instrument to increase the human capital and earning potential of the sector (both for workers, regardless of contract type, and cultural institutions), through insight in the use and impact of specific types of professional development for specific groups and through pilot projects to stimulate new forms of professional development where needed. (3) Realising structural change by initiating and facilitating collective agreements about the financing and encouragement professional development.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The PPO-programme made contributions to the professional development of 1.191 workers in the sector in the first three months of the program.

Financial resources allocated to the policy/measure in USD:

Total sum in the period 2020-2024: USD 23.037.709 (EUR 19.000.000) Additionally a maximum of USD 4.850.044 (EUR 4.000.000) in 2021 to assist the sector during the COVID-19 crisis.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Federatie Cultuur

Type of entity:

Public Sector

Creatieve Coalitie

Type of entity:

Civil Society Organization (CSO)

Kunstenbond

Type of entity:

Civil Society Organization (CSO)

GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

Relevant Policies and Measures:

Cultural residencies

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science),
DutchCulture
Public funds for culture

Cultural domains covered by the policy/measure:

Design
Media Arts
Music
Performing Arts
Publishing
Visual Arts

Website of the policy/measure, if available:

<https://dutchculture.nl/en/transartists>
<http://www.transartists.org/>

Describe the main features of the policy/measure:

DutchCulture is the network and knowledge organisation for international cultural cooperation. It supports the Dutch cultural and creative sector, public authorities and diplomatic missions in the pursuit of their international ambitions. DutchCulture is part of the Dutch Basic Cultural Infrastructure. Within the programme TransArtists (TA), DutchCulture shares knowledge and experience about artist-in-programmes and other international opportunities for creative professionals to temporarily stay and work elsewhere. TA offers all information about facts, use and value of international artist-in-residence opportunities. TA aims to make the enormous worldwide residential art labyrinth accessible and usable to artists through the website, workshops, newsletters, research and projects. The main tool www.transartists.org is the biggest source of information on artist-in-residence opportunities worldwide and includes over 1400 artistic residencies. Next to helping the artists, the goal of TA is to strengthen the artist residency field with AiR Platform NL, organising meetings, offer practical advice to AiR organisers, funds and policymakers, connect initiatives with (international) partners and networks and establish projects for the mutual exchange of information and expertise. For this, a platform has been built for artist-in-residence initiatives and partners to connect, exchange information and experiences, and to establish collaborations and projects in the Netherlands, Flanders and abroad. AiR Platform NL also supports Platform Werkplaatsen, a network of technical work spaces for art professionals in the Netherlands and Flanders. Some public funds for culture and supporting institutions support the participation of Dutch artists in residencies abroad.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

- Checklist for hosts (about starting a residency) and artists (for choosing a residency) - Station to Station as a research platform dealing with current topics, for ex.green mobility, visa issues etc. - Updating the database and increase working with different partners - Certain focus on mapping residencies in our database, located in Central and Eastern Europe (as less represented regions), as well as regular updates for rest of Europe. - Increase information and access to the same about AiR's and mobility, together with MIP.

Financial resources allocated to the policy/measure in USD:

USD 140.061 per year (EUR 114.387 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Dutch embassy in London and Paris

Type of entity:

Public Sector

Zapravka Institute (joint initiative by the Ukrainian Institute, House of Europe, Goethe Institute, Kiev and the Ukrainian Cultural Foundation)

Type of entity:

Public Sector

-Portunus Consortium (Goethe-Institut, Brussels, Institut français and Izolyatsia)

Type of entity:

Public Sector

OTM

Type of entity:

Civil Society Organization (CSO)

TransCultural Exchange (Boston)

Type of entity:

Civil Society Organization (CSO)

TASA

Type of entity:

Civil Society Organization (CSO)

Swedish Lapland AiR

Type of entity:

Private Sector

Foreign visitors programmes

Name of agency responsible for the implementation of the policy/measure:

DutchCulture
Public funds for culture and supporting institutions

Website of the policy/measure, if available:

<https://dutchculture.nl/en>

Describe the main features of the policy/measure:

DutchCulture is the network and knowledge organisation for international cultural cooperation. It supports the Dutch cultural and creative sector, public authorities and diplomatic missions in the pursuit of their international ambitions. DutchCulture is part of the Dutch Basic Cultural Infrastructure. DutchCulture and a number of Dutch cultural expertise institutions have an international visitors programme. This programme is an excellent means of inviting people from key cultural organisations abroad to come to the Netherlands, meet Dutch cultural organisations and see Dutch cultural activities. DutchCulture is responsible for the programmes for visitors, who are active in several cultural sectors or cultural umbrella organisations. The Dutch Ministry of Foreign Affairs provides DutchCulture with a budget to cover some of the costs of visits. This is not always sufficient to cover all costs, so visitors are sometimes asked to commit to the visit by making a small financial contribution as well. As part of the international visitors programme Cultural Heritage, international heritage professionals are given the opportunity to acquaint themselves with the working methods of the Dutch heritage sector. The most important aims are to deepen and to improve international cultural collaboration in the heritage field. In addition, it contributes to professionalisation, capacity building, market enlargement and the establishment of a sustainable network. Visitors programmes for specific disciplines A number of Dutch cultural expertise institutions and public funds organise visitors programmes in specific disciplines: - Fonds Podiumkunsten (Performing Arts Fund) for international programmers and other professionals in music, theatre and dance; - Mondriaan Fonds (Mondriaan Fund) for curators, critics and other professionals in the field of contemporary visual arts; - Nederlands Letterenfonds (Dutch Foundation for Literature) for foreign editors and publishers; - Het Nieuwe Instituut for international professionals working in the fields of architecture, design, fashion and e-culture; - EYE International for the international marketing and promotion of Dutch film.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Experience has shown that these visits are very fruitful for the visitor and for the Dutch cultural field. All visits should clearly benefit the Dutch cultural field, as well as the cultural field of the country of origin of the visitor.

Financial resources allocated to the policy/measure in USD:

USD 648.087 per year (EUR 534.500 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Rijksdienst voor het Cultureel Erfgoed (The Cultural Heritage Agency, RCE)

Type of entity:

Public Sector

Mobility Info Point

Name of agency responsible for the implementation of the policy/measure:

DutchCulture
Public funds for culture

Website of the policy/measure, if available:

<https://dutchculture.nl/nl/node/1435949>

Describe the main features of the policy/measure:

DutchCulture is the network and knowledge organisation for international cultural cooperation. It supports the Dutch cultural and creative sector, public authorities and diplomatic missions in the pursuit of their international ambitions. DutchCulture is part of the Dutch Basic Cultural Infrastructure. The Mobility Info Point at DutchCulture advises artists when they have plans to go abroad, when they are working with foreign artists, performers and intermediaries here in the Netherlands, or when they themselves are a foreign artist or performer working in the Netherlands. Aside from giving advice, the Mobility Info Point also conducts research on best practices and frequently occurring obstacles in international cultural movement. The Mobility Info Point participates on behalf of DutchCulture in the international network for cultural mobility "On the Move". International projects are often a complex mix of working with well-known and lesser-known partners and a variety of financial challenges. Artists may also have to deal with the rules and regulations of other countries. The Mobility Info Point strongly recommends artists that they familiarise themselves with the financial possibilities, the relevant networks and the experiences of colleagues in the Netherlands and abroad. Being informed about international opportunities and prepared for possible administrative obstacles is essential for uncomplicated mobility. The main topics of advice are: funding possibilities, visa, social security, taxation, Dutch rules and regulations, the Dutch Basic Cultural Infrastructure and financial possibilities for covering expenses associated with international cultural travel and presentation.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

- Doing research, writing/updating and publishing a Cultural Mobility Funding guide every two years (number one download of the DutchCulture website!) - On a year base, the MIP helpdesk provides about 300 artists and cultural organisations with one to one advice, via mail or calls. - Monitoring on actual developments, which might influence cross border mobility. For example Brexit, COVID-19 and sustainability issues. - Sharing relevant information on these issues with the cultural field among others by writing articles and organising events. For example, the Mobility Info Point published the so-called "COVID dossier", with help with respect to drawing up a commission contract with an international maker that incorporates the uncertainties due to COVID-19. Also, they published the article (with FAQ's) "Beyond Brexit: how will the new EU-UK partnership affect cultural collaborations?" and organised a webinar with both the UK embassy, advisors of several funding schemes and the MIP UK to advice all 70 participants of this webinar.

Financial resources allocated to the policy/measure in USD:

USD 56.862 per year (EUR 46.432 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Focal Country Desk of DutchCulture

Type of entity:

Public Sector

TransArtists

Type of entity:

Public Sector

On the Move

Type of entity:

Private Sector

International MIP network

Type of entity:

Public Sector

Dutch embassies, a.o. in London and Paris

Type of entity:

Public Sector

Programma Gedeeld Cultureel Erfgoed (Shared Cultural Heritage Programme)

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Ministerie van Buitenlandse Zaken (Ministry of Foreign Affairs)

Website of the policy/measure, if available:

<https://english.cultureelerfgoed.nl/topics/shared-cultural-heritage>

Describe the main features of the policy/measure:

The Netherlands shares its history with many countries around the globe. The traces left by this past, both within and outside the Netherlands, are referred to as shared cultural heritage. The Netherlands has a rich history in which connections with other countries have always played an important role. As a maritime trading nation, colonial ruler and a land of migrants and internationally renowned artists and architects, the Netherlands has left its traces all over the world. In a similar vein, other nations and cultures have also left their marks in the Netherlands. The Shared Cultural Heritage programme is part of the Netherlands' international cultural policy. For the 2017-2020 period, the Dutch Ministries of Foreign Affairs and of Education, Culture and Science have formulated a policy for this programme that focuses on ten partner countries. The three executive organisations are DutchCulture (centre for international cooperation), the National Archives of the Netherlands and the Cultural Heritage Agency of the Netherlands. In close cooperation with governments, institutions and organisations in the Netherlands and in the partner countries. More information on their roles and responsibilities can be found on their websites. The collaboration is based on the idea that international heritage cooperation contributes to solutions for societal challenges in the Netherlands and abroad, and is in line with the Dutch government's aim to increase knowledge about our shared pasts and values. DutchCulture also received funds for a Shared Heritage Matching fund.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Between 2017 and 2020, approximately 520 shared cultural heritage activities took place that were organised and/or supported by one or more of the partners. The number of activities and projects varied throughout the four years of the policy period, with 2020 marking a significant decrease due to the COVID-19 pandemic and the travel restrictions that led to cancellation or postponement of many activities, and others to be done online. A significant amount of the activities took place in Indonesia and Suriname. To a great extent, this is related to the strong historical and contemporary ties between the Netherlands and these two countries.

Financial resources allocated to the policy/measure in USD:

For period 17-20: USD 1.590.002 per year (EUR 1.311.330 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Rijksdienst voor het Cultureel Erfgoed (The Cultural Heritage Agency, RCE)

Type of entity:

Public Sector

DutchCulture

Type of entity:

Public Sector

Het Nationaal Archief (the National Archives of the Netherlands)

Type of entity:

Public Sector

Dutch embassies in the focus countries

Type of entity:

Public Sector

FLOW OF CULTURAL GOODS AND SERVICES

Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:

Cinema/Audiovisual arts
Design
Media Arts
Music
Publishing
Visual Arts
Performing Arts
Cultural management

Your country has granted or benefited from preferential treatment* to support a balanced exchange of cultural goods and services in the last 4 years:

-

If YES, please provide up to 2 examples:

-

Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:

YES, I have provided Aid for Trade support

If YES, please provide up to 2 examples:

As part of development cooperation, we focus on Private Sector development in developing countries for jobs, economic transition and resilience. Trade for development is one of the three pillars of the PSD commitment. The EU and Member States are the world's largest donor in the field of Aid for Trade. Within the EU, the Netherlands is one of the five largest donors.

Value of direct foreign investment in creative and cultural industries (in USD):

4,952,336,400USD

2019

Relevant Policies and Measures:

Return of objects from a colonial context

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Describe the main features of the policy/measure:

Based on an advice by the Raad voor Cultuur (Council for Culture), the Dutch government recently published a policy framework for the return of objects from a colonial context to countries of origin. This policy will provide international dialogues on colonial heritage and independent assessment of requests for return of cultural objects. Implementation of the policy is pending consideration by Parliament.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Three categories of cultural heritage objects are eligible for return to their country of origin. If it can be established that an object was indeed stolen from a former Dutch colony, it will be returned unconditionally. Cultural heritage objects that were stolen from a former colony or another country, or which are of particular cultural, historic or religious significance to a country, may also be eligible for return. In such cases, the assessment committee will weigh the interests of the various parties. This will include such aspects as the cultural significance of the objects to the country of origin, the relevant communities in the countries of origin and in the Netherlands, the significance for the Dutch collection, the conditions in which the items are to be stored, and public accessibility to the objects.

Has the implementation of the policy/measure been evaluated?: NO

TREATIES AND AGREEMENTS

Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:

YES

Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:

NO

Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: YES

Relevant Policies and Measures:

International Cultural Policy

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Ministerie van Buitenlandse Zaken (Ministry of Foreign Affairs)

Website of the policy/measure, if available:

<https://www.rijksoverheid.nl/documenten/beleidsnota-s/2016/05/04/beleidskader-internationaal-cultuurbeleid-2017-2020>

Describe the main features of the policy/measure:

The Dutch government wants to strengthen international cultural exchange and cooperation as this nurtures us with new influences and images. In the same way, the work and subjects of Dutch artists and cultural institutions are a source of inspiration and knowledge in other countries. They showcase what the Netherlands is about. Dutch cultural creators, painters, heritage sites and design tell our story. The Netherlands is a country with an open outlook, keen to forge partnerships and find innovative solutions. Culture also serves Dutch political and economic interests. In May 2016, a new policy framework on international cultural policy was published for the years 2017-2020. Since 1997, the Ministries of Foreign Affairs and of Education, Culture and Science share the responsibility for international cultural relations, one of the priorities of Dutch cultural policy. The Ministry of Foreign Affairs is responsible for cultural attachés in embassies, representing Dutch culture abroad, activities carried out within the Council of Europe and UNESCO, and for the geographically strategic regions. The Ministry of Education, Culture and Science takes responsibility for cultural policy and the funding of the Basic Cultural Infrastructure institutions with international potential. There is also cooperation in a programme on internationalisation of the creative industries and the performing arts. Both ministries support the organisation DutchCulture. This centre for international cooperation supports the implementation of Dutch international cultural policy and contributes to the foreign agenda and cultural image of the Netherlands. The Netherlands' international cultural policy contributes to the quality and international visibility of the Dutch cultural sector. At the same time, the policy furthers the objectives of Dutch foreign policy, and is used for cultural diplomacy. The government maintains an infrastructure of organisations that stimulate and facilitate exchange, presentation and cooperation, such as embassies, funds and supporting institutions. The Dutch diplomatic posts of the 17 countries that are the specific focus of the current international cultural policy, have a central role in implementing the policy. Together with the Dutch public funds for culture and several institutions that work in international cultural cooperation, they implement multiyear strategies. The Netherlands does not have an own publicly mandated cultural agency outside its borders. Instead, the cultural departments of the Dutch embassies and consulates fulfil this role. The international cultural policy has a system of focus countries. Through this selection, time and means are allocated to intensify the cultural cooperation with these countries and build sustainable networks and knowledge exchange. The six Dutch public funds for culture offer subsidies for international activities. The Netherlands has a memorandum of understanding on cultural cooperation with some countries, for example China and Indonesia. To improve the (international) mobility of collections, there is a loans indemnity subsidy scheme. The Netherlands actively participates in diverse programs of the European Union like Erasmus+ and Creative Europe. For the period 2017-2020, there is a broader view on art and international cultural cooperation, which has led to a focus on the intrinsic and social value of culture, next to the economic value. Still, the main purpose of international cultural policy is to strengthen the Dutch cultural sector. At the same time, there is also the goal to create more room for the arts to contribute to a safe, just, future-proof world and to use culture effectively as a tool of modern diplomacy. The current Minister of Education, Culture and Science has increased the budget for international cultural cooperation in 2018 with USD 2.425.022 (EUR 2.000.000) per year.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

USD 22.188.951 per year (EUR 18.300.000 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

DutchCulture

Type of entity:

Public Sector

Cultural field

Type of entity:

Civil Society Organization (CSO)

Embassies in the focus countries

Type of entity:

Public Sector

Public funds for culture and supporting organisations

Type of entity:

Public Sector

GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

National sustainable development plans and strategies recognize the strategic role of:

Cultural and creative industries

Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):

Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development):

2

Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 1

Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 2

Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 2

Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees):

YES

Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES

Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES

Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):

| Cultural participation as a visitor | 2015 |
|--|------|
| Sector | |
| Cinema | 59% |
| Live performances | 61% |
| Cultural sites | 61% |
| Sex | |
| Male | 84% |
| Female | 83% |
| Age | |
| 16-29 years | 95% |
| 65-74 years | 77% |
| ≥16 years | 84% |
| Education | |
| Lower secondary education or less (ISCED 0-2) | 66% |
| Upper secondary and post-secondary non-tertiary education (ISCED 3-4) | 85% |
| Tertiary education (ISCED 5-8) | 95% |
| Location | |

| | |
|---|-----|
| Cities | 84% |
| Towns and suburbs | 83% |
| Rural areas | 83% |
| Income | |
| First quintile | 71% |
| Second quintile | 74% |
| Third quintile | 86% |
| Fourth quintile | 91% |
| Fifth quintile | 95% |
| Descent | |
| Native-born | 85% |
| EU-born (except reporting Member State) | 77% |
| Born outside the EU | 69% |

| Cultural participation as practitioners: | Culture | Art | Heritage |
|---|----------------|------------|-----------------|
| Index 2012-2016 | | | |
| Male | 99 | 92 | 120 |
| Female | 101 | 108 | 81 |
| 6-11 years | 125 | 138 | 107 |
| 12-19 years | 110 | 116 | 113 |
| 20-34 years | 95 | 92 | 94 |
| 35-49 years | 95 | 92 | 94 |
| 50-64 years | 93 | 90 | 94 |
| ≥ 65 years | 89 | 83 | 94 |
| Lower education | 72 | 67 | 67 |
| Highschool education | 97 | 94 | 97 |
| Higher education | 118 | 119 | 125 |
| Urban | 103 | 103 | 108 |
| Rural | 97 | 97 | 92 |
| Western | 101 | 101 | 100 |
| Non-western | 95 | 93 | 98 |

Relevant Policies and Measures:

Accessibility of historic sites

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Rijksdienst voor het Cultureel Erfgoed (Cultural Heritage Agency, RCE)

Website of the policy/measure, if available:

<https://www.mondriaanfonds.nl/gehonneerd/dertien-nieuwe-toekenningen-beladen-geschiedenis/>

Describe the main features of the policy/measure:

The Minister of Education, Culture and Science took several measures to improve the visibility and accessibility of historical sites: - Open Oproep Beladen Geschiedenis (Open call for projects on sensitive history): the aim of this call is to increase historical awareness by stimulating that sensitive past is made visible and accessible. It is important to do justice to previously underexposed parts of our history. With this scheme we want to strengthen initiatives from society that have that goal in mind. - Extending de Canon van Nederland (The Canon of Dutch History) network (see for more information "De Canon van Nederland" (The Canon of the Dutch History). - Measures with specific subsidies for restoring historical monuments to improve the accessibility of the monuments (for disabled persons).

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Open call for projects on sensitive history: 19 projects have been funded.

Financial resources allocated to the policy/measure in USD:

Open Oproep Beladen Geschiedenis: one-off contribution of USD 1.212.511 (EUR 1.00.000)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Mondriaan Fonds (Mondriaan Fund)

Type of entity:

Public Sector

Improving sustainability of valuable buildings

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Rijksdienst voor het Cultureel Erfgoed (Cultural Heritage Agency, RCE)
Het Nationaal Restauratiefonds (The National Restoration Fund)
Mondriaan Fonds (Mondriaan Fund)

Website of the policy/measure, if available:

<https://www.verduurzamingsrichtlijnen.nl/>
<https://www.cultureelerfgoed.nl/actueel/nieuws/2020/07/15/herbestemmingssubsidie-ook-bestemd-voor-verduurzamingsonderzoek>
<https://www.mondriaanfonds.nl/aanvraag/bijdrage-restauratie-mobiel-erfgoed/>

Describe the main features of the policy/measure:

Improving sustainability is an important government priority. The interventions required can sometimes be at odds with the cultural and historic value of monuments. Not everyone finds solar panels attractive on historic buildings. The following incentives are provided for making monuments and mobile heritage more energy-efficient. General policy: - Partly in view of the government's Energie- en Klimaatakkoord (Energy and Climate Agreement), the government will use the knowledge of the creative industry and science education to make monuments as energy-efficient or energy-neutral as possible. Specific measures: - Enhancing sustainability through restoration: the government has supported the development and application of guidelines for enhancing sustainability of monuments as part of a restoration or general maintenance. - Energy-scans: the government makes it possible to subsidise so-called "energy-scans". These scans give insight in actual energy-use of monuments and provides the owners with advice on how to make the monument more sustainable. - Loans from Het Nationaal Restauratiefonds (The National Restoration Fund): the government makes it possible for Het Nationaal Restauratiefonds to provide low-interest loans in a revolving fund construction, to finance measures to improve the sustainability of monuments (e.g. insulation, low-energy heating etc.). - Sustainability of mobile heritage: the government makes it possible for the Mondriaan Fonds (Mondriaan Fund) to subsidise showcase projects, in which improving the sustainability of mobile heritage (in the sectors: rail, road, water and air) is part of a restoration.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

- Enhancing sustainability through restoration: guidelines have been established and implemented. - Energy-scans: subsidy regulations have been implemented from 2020. First results are not known yet. - Loans from Het Nationaal Restauratiefonds: low-rent loans are operational and successful. - Sustainability of mobile heritage: around 30 mobile heritage products have been restored in a sustainable way.

Financial resources allocated to the policy/measure in USD:

- Enhancing sustainability through restoration: USD 1.212.511 (EUR 1.000.000) for period of four years. - Energy-scans: USD 606.256 per year (EUR 500.000 per year). - Loans from Het Nationaal Restauratiefonds: USD 12.125.110 (EUR 10.000.000) - Sustainability of mobile heritage: USD 2.425.022 (EUR 2.000.000 euro) for period of three years.

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Stichting Erkende Restauratiekwaliteit Monumentenzorg (ERM)

Type of entity:

Private Sector

Education/training and traditional crafts

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)
Rijksdienst voor het Cultureel Erfgoed (Cultural Heritage Agency, RCE)

Describe the main features of the policy/measure:

Heritage conservation calls for knowledge and expertise from a range of disciplines, including the creative industry. It is important for young people with a passion for preserving our heritage to be able to enjoy good quality education programmes and devise new creative solutions. For this reason, in the period 2018-2021, the government has invested USD 4.607.542 (EUR 3.800.000) in training courses and traditional crafts. This includes a focus on the already high quality of the programmes and the expertise that will be required for the future, such as knowledge about sustainability and the link between buildings and their surroundings. Programmes which have been supported are: - Programmes in the development of curricula for blacksmiths, glaziers, masons, restorers and millwrights at the Netherlands Centre for Heritage (part of the Rijksdienst voor het Cultureel Erfgoed - Cultural Heritage Agency, RCE); - The government's investment in heritage must serve to encourage businesses to make restoration work attractive for young people; and - The RCE promotes knowledge expansion and expertise in the sector. The RCE is increasing support for municipalities by working together with other organisations, such as provincial support desks for monuments, the ErfgoedAcademie (Heritage Academy) and knowledge institutions.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

Financial resources allocated to the policy/measure in USD:

For period 18-20: USD 2.728.150 (EUR 2.250.000)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Victor de Stuersstichting (for the ErfgoedAcademie/Heritage Academy)

Type of entity:

Public Sector

INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

YES, my country has contributed to the IFCD

Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions: NO

If YES, please provide the name(s) of the strategy and year(s) of adoption:

-

Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:

-

Value of the total national contribution to the International Fund for Cultural Diversity (in USD):

54,563.00

2020

Relevant Policies and Measures:

Cultural Emergency Response (CER)

Name of agency responsible for the implementation of the policy/measure:

Prince Claus Fund for Culture and Development

Website of the policy/measure, if available:

<https://princeclausfund.org/cultural-emergency-response>

<http://www.culturecannotwait.net>

Describe the main features of the policy/measure:

The Prince Claus Fund for Culture and Development was created by the Dutch government as a tribute to HRH Prince Claus on his 70th birthday on 6 September 1996. The Prince Claus Fund's mission is to support, connect and celebrate artists and cultural practitioners where cultural expression is under pressure, where resources and opportunities for creative production are limited and where cultural heritage is under threat. The fund primarily works in Africa, Asia, Eastern Europe, Latin America and the Caribbean. Cultural Emergency Response (CER) is one of the programmes of the Prince Claus Fund. It provides quick help to evacuate, stabilise or rescue cultural heritage that is under imminent threat of destruction or that has been damaged by man-made or natural disasters. Emergency relief actions are implemented in direct cooperation with local partners in the affected communities. CER also organises the training of heritage rescuers and the development of a network of experts who can facilitate quick response wherever needed. CER often works in collaboration with other international heritage conservation organisations, such as UNESCO, ICCROM, the Smithsonian Institution, Gerda Henkel Stiftung, and the Whiting Foundation.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Between 2017–2018, a total of 16 individual cultural emergency projects were implemented through the CER network. Overall, CER was involved in rescuing heritage in 50 different countries. The digital platform "Culture Cannot Wait" was established in 2018 to share the methodologies of the CER network partners, to exchange knowledge and advice, and to connect all CER (network) partners and FAC alumni. Over this period, the work of the CER Network Partners attracted positive attention. Yasmeen Lari, of the Heritage Foundation of Pakistan, received the 2020 Jane Draw Prize for raising the profile of women in architecture, while Athar Lina was selected to participate in the 2020 Rotterdam Biennale. Both Escuela Taller and Heritage Foundation of Pakistan also secured further funding thanks to connections made through the network. Development of the Handbook and Toolkit on First Aid to Cultural Heritage in Crisis by ICCROM took place through 2017, and they were co-published by the Fund and ICCROM in October 2018. Together they make up an innovative resource for various actors involved in a (cultural) emergency, providing a practical method and a set of ready-to-use tools for securing endangered cultural heritage. Since publication, the Handbook and Toolkit have been well received, and have so far been translated into French, Turkish, Spanish, Portuguese and Farsi.

Financial resources allocated to the policy/measure in USD:

Emergency Relief and Cultural Heritage 2020: USD 2.026.636 (EUR 1.671.437) 2019: USD 1.341.738 (EUR 1.106.578) 2018: USD 1.463.903 (EUR 1.207.332) 2017: USD 833.119 (EUR 687.102)

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Results and lessons learned suggest that concrete objectives in terms of training, mapping, relief interventions, and networking can be achieved in the short term. Nevertheless, the establishment of a Regional Hub requires developing and nurturing partnerships with different actors at several levels, from local to global, and considerable time investment. Building and maintaining relations, including with actors beyond the cultural sector (e.g. Civil Protection Agencies), is key to the effectiveness of emergency interventions, as well as for the long-term efficiency of specialised trainings.

Partner(s) engaged in the implementation of the measure:

UNESCO

Type of entity:

Public Sector

ICCROM

Type of entity:

Public Sector

The Smithsonian Institution

Type of entity:

Private Sector

Gerda Henkel Stiftung

Type of entity:

Private Sector

The Whiting Foundation

Type of entity:

Civil Society Organization (CSO)

GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



GENDER EQUALITY

Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist and are relevant for artists and cultural professionals

Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:

YES

Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.): YES

Data is regularly collected and disseminated to monitor:

Gender equality in the culture and media sectors

Participation of women in cultural life

2017

Percentage of women/men in decision-making /managerial positions in public and private cultural and media:

Women hold 40% of board positions in cultural institutions and make up 46% of the people on advisory commissions in the sector.

| Key management positions within institutions (2002) | Male | Female | % Females |
|---|------------|------------|------------|
| Visuals Arts | 85 | 64 | 43% |
| Performing arts | 314 | 160 | 34% |
| Cultural heritage | 130 | 54 | 29% |
| Music | 80 | 33 | 29% |
| Media | 140 | 33 | 19% |
| Total | 749 | 344 | 31% |

Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):

No data could be found on this topic.

Percentage of women receiving art national prizes/awards:

53.00%

2020

Percentage of women participation in cultural activities:

83.00%

2015

Relevant Policies and Measures:

Gender & LGBTI Equality Policy Plan 2018-2021

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Website of the policy/measure, if available:

<https://www.government.nl/documents/reports/2018/06/01/gender--lgbti-equality-policy-plan-2018-2021>

Describe the main features of the policy/measure:

The Dutch Gender & LGBTI Equality Policy Plan 2018-2021 shows the government's commitment for equal treatment, for equal opportunities and for the right to live your own life in safety, integrally in all sectors. The Policy Plan contains an overview of policy measures to put these principles into practice. It describes the focus on three domains to reach gender and LGBTI equality: (1) The labour market: the Dutch government is committed to gender equality in employment and incomes, with a particular focus upon the following aspects: financial independence for women, the appointment of more women to senior positions, and eliminating the gender pay gap. (2) Safety, security and acceptance: the government is committed to safety, security and acceptance for everyone in the Netherlands, with a particular focus upon the following aspects: less harassment and violence against women; greater safety, security and acceptance for LGBTI persons. (3) Gender diversity and equal treatment: the government believes in personal freedom to shape one's own identity, regardless of imposed gender norms and without discrimination, with a particular focus upon the following aspects: better media representation of women and LGBTI persons; facilitating gender diversity for children and young adults, and equal treatment as outlined in the so-called "rainbow agreements" in the national government coalition agreement. The topics covered in the Policy Plan are closely related to one another. Stereotypes around masculinity and femininity affect the acceptance, security and safety of women and LGBTI persons. Their lack of income makes women more vulnerable to domestic violence. More female leaders in the workplace would improve organisational cultural norms and safety for all employees and also break down stereotypes. A step forward in one area is also good for the others.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

Various (interdepartmental) measures have been implemented to achieve greater gender equality at the labour market, such as: - Educatie voor Vrouwen met Ambitie (Education for Women with Ambition, EVA): this project, conducted by Stichting Lezen en Schrijven (Dutch Literacy Foundation), is helping to improve basic proficiency in language, computing and digital skills, areas in which more women than men in the Netherlands have difficulties that hinder their entry into the labour market. - The government has invested USD 303.127.750 (EUR 250.000.000) in childcare allowance. This means that many families, where both parents work, can expect to receive a more generous allowance if their child goes to day-care. - Every two years, the government awards the Joke Smit award to those who have made a fundamental contribution to improve the position of women in the Netherlands. The award is named after feminist Joke Smit (1933-1981), who played a pioneering role in the women's liberation movement in the Netherlands. - With effect from 1 January 2018, eight strategic partnerships between the Ministry of Education, Culture and Science and civil society organisations have been initiated in pursuit of various equality objectives. They include the following two alliances: (1) "Samen werkt het ("Together It Works") – this project encourages men and women, but especially women in a financially vulnerable position, to take advantage of the opportunities available to combine paid work with unpaid care duties. (2) "Werk.en.de.Toekomst" ("Work and the Future") seeks to break down employment-related gender stereotypes in education, the labour market and government. Various measures have been implemented committed to safety, security and acceptance, such as: - The Dutch government is extending its partnerships with the so-called "Regenboog Steden" (Rainbow Cities) – local authorities committed to improving the public acceptance and safety of LGBTI persons – to 2022. An increasing number of authorities is introducing active, positive LGBTI policies, and some provinces are also joining this effort. Within the partnerships, we shall be examining how that provincial input can strengthen initiatives at the local level. - To track the social acceptance of LGBTI persons, once every two years the Sociaal en Cultureel Planbureau (Netherlands Institute for Social Research, SCP) publishes an "LHBT-monitor" (LGBT Monitor). It analyses public attitudes to sexual and gender diversity in the Netherlands and other European countries, and also examines various aspects of the life experience of LGBTI persons: their work situation, workplace experiences, lifestyles, perceived safety, victimization and so on. - Culture can encourage debate about sensitive issues. For this reason, more support is provided from the international cultural policy budget for cultural activities related to gender and LGBTI equality. The government also contributes to the internationally renowned library and archive of IHLIA in the area of LGBT heritage. - Because the Dutch Caribbean, Curaçao, Aruba and Sint Maarten are relatively advanced in their region in terms of LGBTI equality, the government intends to work with local community representatives, public officials and advocacy organisations (such as Out Right and COC Netherlands) to consider holding a regional meeting to encourage equal rights for LGBTI persons in the Caribbean. Various measures have been implemented committed to gender diversity and equal treatment, such as: - NGO Women Inc is endeavouring to broaden the alliance of media professionals raising awareness within the industry of the importance of balanced female and LGBTI representation. In this way, the government hopes to enhance diversity throughout the media, including advertising. - The government is committed to limiting unnecessary gender registration wherever possible, as well as the use of gender as a personal-data variable. - The government has contributed to initiatives to encourage more boys to pursue careers in primary education and more girls to go into STEM.

Financial resources allocated to the policy/measure in USD:

Due to the integral approach to gender and LGBTI equality in the Netherlands in all sectors it is not possible to put a financial figure to all measures.

Has the implementation of the policy/measure been evaluated?: YES

If yes, what are the main conclusions/recommendations?:

Several individual measures have been evaluated. However, due to the integral approach to gender and LGBTI equality in the Netherlands in all sectors it is not possible to name all specific conclusions and/or recommendations.

Partner(s) engaged in the implementation of the measure:

Interdepartmental Working Group on Government Policy and Homosexuality/LGBTI Equality (IWOH), bringing together the ministries of Justice and Security, Education, Culture and Science, the Interior and Kingdom Relations, Defence, Health, Welfare and Sport,

Type of entity:

Public Sector

Local authorities

Type of entity:

Public Sector

various CSO's

Type of entity:

Civil Society Organization (CSO)

Research on diversity in the cultural sector 2018

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts

Design

Music

Performing Arts

Publishing

Visual Arts

Website of the policy/measure, if available:

<https://ape.significant-groep.nl/storage/images/employees/Eindrapport-onderzoek-diversiteit-cultuursector.pdf>

Describe the main features of the policy/measure:

Research on the diversity of the personnel and boards of government funded cultural institutions. The central question in the study is whether the composition of the boards and the staff working in the subsidized cultural sector are a reflection of the Dutch population, in terms of origin, sex and age. It has also been investigated whether there have been developments in the degree of diversity of the boards and staff of the subsidized cultural sector. This survey is part of a series of periodic commissioned surveys of the Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science).

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The surveyed institutions find it increasingly important that arts and culture institutions in their management and staff reflect the inhabitants in their own environment. Institutions also believe that diversity should be taken into account in filling vacancies. The institutions also see the added value of personnel diversity for their own organisation. They see this in the reaching new target groups and opportunities for innovation. Board members Based on the survey, we conclude that the composition of boards of cultural institutions is diverse in terms of the western migration background of administrators. On average, about a third of board members have a western migration background. People with a non-Western migration background are underrepresented on the boards of cultural institutions relative to the labour force (8% compared to 10%). However, we do observe a steady increase in the last decade of the share of board members with a non-Western migration background. In relation to their share of the Dutch working population, women are represented to a lesser extent on boards of cultural institutions (40% compared to 48%). We do, however, observe a steady increase in the the share of female directors in the past ten years. In relation to their share in the Dutch labor force, young people are also less represented on the boards of cultural institutions (8% compared to 35% under the age of 35). Moreover, the representation of young people on boards has not increased over the past decade. Personnel Personnel of cultural institutions are diverse with regard to the western migration background. By contrast, people with a non-Western migration background are underrepresented in cultural institutions compared to the Dutch working population. The proportion of women working in cultural institutions is with 60% above the average of the 48% of women in the Dutch working population in 2017. The age distribution of the staff of cultural institutions is a reflection of the Dutch professional qualifications. Advisory committees In 2017, an average of 14% of advisors has a non-Western migration background, compared to 10% of the Dutch working population. Consultants have more often on average a non-Western migration background than a Western migration background. With regard to the proportion of female advisors, advisory committees are a reflection of the Dutch working population (46% compared to 48%). The age distribution of advisers, however, does not reflect the Dutch working population. Advisory committees consist for an average of 89% of advisors from 35 years or older, compared to 65% of the Dutch working population. Overall conclusion Based on the survey, we can cautiously conclude that entrepreneurship of specific actions aimed at increasing diversity, has an effect. Almost none of the institutions that indicate not to take specific actions to increasing the diversity of the workforce has seen diversity increase over the past five years. We see the opposite in institutions that do take action: in half of the cases we see a positive effect of their actions and has the diversity of the staff increased.

Financial resources allocated to the policy/measure in USD:

One-off contribution of USD 72.924 (EUR 60.143)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Local governments

Type of entity:

Public Sector

Public funds for culture

Type of entity:

Public Sector

Cultural organisations and artists

Type of entity:

Civil Society Organization (CSO)

ARTISTIC FREEDOM

The constitution and/or national regulatory frameworks formally acknowledge:

The right of artists to create without censorship or intimidation

The right of artists to disseminate and/or perform their artistic works

The right for all citizens to freely enjoy artistic works both in public and in private

The right for all citizens to take part in cultural life without restrictions

Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom: YES

Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.): YES

Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.): YES

Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.): YES

Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.): YES

Relevant Policies and Measures:

Freedom of speech

Name of agency responsible for the implementation of the policy/measure:

Government of the Netherlands

Website of the policy/measure, if available:

<https://www.government.nl/topics/the-media-and-broadcasting/safeguarding-press-freedom>

Describe the main features of the policy/measure:

The Dutch constitution protects the freedom of speech and states that the central government is obliged to create adequate conditions for the cultural development of all citizens. Dutch cultural policy is based on the premise that the state should distance itself from judgements regarding the value of art. Artistic development is free; it is the result of initiatives of private citizens and a large number of foundations dedicated to culture. When the central government, municipalities or provinces take funding decisions, they do not judge the artistic quality. This is left to independent committees, funds or advisory boards. In the main policy document for 2018-2021 "Cultuur in een open samenleving" (Culture in an open society), Ingrid van Engelshoven, Minister for Education, Culture and Science, states: "Cultuur geeft uitdrukking aan essentiële waarden als vrijheid van meningsuiting, tolerantie en culturele diversiteit" (Culture, heritage included, gives voice to essential values like freedom of expression, tolerance and diversity). For further details: Compendium of Cultural Policies and Trends, chapters 4.1.1 and 4.1.2. Dutch media operate on the basis of freedom of speech and independence. The government is not allowed to interfere in media. The Dutch government sees it as its responsibility to provide a good climate for media pluralism and access to free, pluralistic, independent and reliable information of high quality. For that purpose, the government enables an independent representative public broadcasting system with the obligation to offer high-quality, varied and balanced content. The principles governing the organisation, funding and tasks of these public broadcasters are laid down in the Mediawet 2008 (Dutch Media Act).

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:

The Ministry of Education, Culture and Science directly contacted civil society organisations that work in the scope of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The initiatives and measures these organisations reported on are included in this chapter on goals 1, 3 and 4. All measures and initiatives (100% in percentage terms) were deemed relevant by the Party.

GOAL 1 - Support sustainable systems of governance for culture:

Musea Bekennen Kleur (Museums Confess Colour)

Name of CSO(s) responsible for the implementation of the measure/initiative:

Musea Bekennen Kleur (Museums Confess Colour)

Website of the measure/initiative, if available:

<https://museabekennenkleur.nl/>

Describe the main features of the measure/initiative:

In March 2020, Musea Bekennen Kleur officially started with thirteen museums. But Musea Bekennen Kleur is growing and is increasingly taking on the contours of a 'real' movement. In recent months, despite Covid-19 (or because of Covid-19), no fewer than twenty new museums and heritage institutions have registered. These new participants are expected to officially start the process from spring 2021. The objective of Musea Bekennen Kleur is to unite heritage institutions in a sustainable way in their pursuit of anchoring diversity and inclusion in the DNA of the heritage sector. Culture, art and history are pre-eminently valuable tools for combating inequality and injustice. Museums therefore have a special responsibility and can play an important role in this. At the same time, we recognise that our own organisational structures are not free from institutional racism. It is embedded in the collections that museums manage, it is recognisable in the way in which our organisations have traditionally been set up, the knowledge that is central, the related staff and partnerships. If museums really want to contribute to an inclusive and just society, we must have the courage to face this past and take action on it. Museums can explore the historical roots of racism in colonialism and clarifying slavery. Moreover, museums can be places where imagination and fantasy are stimulated and conversation is initiated, resulting in a more inclusive society and philosophy. Some of us have been working on this for a while, others are still at the beginning of the process. We do this together within Musea Bekennen Kleur in two ways. There is a public side, consisting of exhibitions and educational activities. We also work on sustainable organizational change.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Large increase in participating institutions and archives of a total of 33. 13 additional new participants would also like to participate in the next round. Musea Bekennen Kleur's commitment is mainly in the area of awareness processes, resulting in a statement that will be published shortly.

Theater Inclusief (Inclusive Theatre)

Name of CSO(s) responsible for the implementation of the measure/initiative:

Theater Inclusief (Inclusive Theatre)

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<http://www.theaterinclusief.nl>

Describe the main features of the measure/initiative:

Theater Inclusief is a Dutch stimulation program for improving and implementing Diversity & Inclusion in the performing arts in the Netherlands. Together with 19 Dutch theatres and theatre companies, which we address to as 'partners', we work on a better understanding and implementation of diversity within these organisations and eventually within the field. The project is a program

consisting out of 4 different pillars: personnel, audience, program and collaborations. The program was initiated to last 3 years, where each year covers one of the pillars whereas the pillar 'personnel' would be covered throughout the whole project. The collaboration between the project and the managing board of the partners is close and tight and therefore we can book major results in a short time span. We raise awareness amongst the board and the employees of the organisations and hand them tools to work with, so they can build a more diverse environment within their company or theatre. One of the features is the 'Toolkit Theater Inclusief', a document that was composed for the companies to collect their views, mission and action plan on diversity. The Toolkit can be used as a report or a plan of policy, or simply as a reminder on where you stand and where you're headed to as an organization. Other features we offer are events (Pre-Corona), online events, gatherings, networking sessions, experts in the field of diversity (i.e. inclusive recruitment, anthropology, inclusive leadership etc). We have a website, where we offer information and a page where our partners and other organisations in the field can promote their vacancies to a broader group of possible applicants. On our website we also offer the 'Toolkit Theater Inclusief' for free. Theater Inclusief also provides support and insights on how to program and promote a more diverse range of shows. The partners work together in this in order to help each other, cheer each other on and learn from each other. In this way we all learn how to work in an inclusive way and at the same time we reach new audiences. We also offer the opportunity to participate in an intensive inclusive leadership course. We offers this to one member of the board and management team of all our partners. In addition to these features, we are working with a national research platform, called the Boekmanstichting, in order to provide the whole performing arts field a deep dive research on diversity, the process and the tools you need. The whole field can eventually take advantage of our lessons learned.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Since the start of the project we rose awareness with our partners and they made a strong commitment to put the topic of diversity on their priority list. We see the partners developing towards a more diverse workforce, finding new audience target groups, making room for new and bi-cultural producers and artists and there is more curiosity towards the direct environment which causes new collaborations with local parties. The project has gained more visibility over the past few years in both the cultural field as the diversity field in the Netherlands. We are present at national conferences and gatherings and we work together with several parties.

Inventory of Intangible Heritage in the Netherlands

Name of CSO(s) responsible for the implementation of the measure/initiative:

KIEN Dutch Centre for Intangible Cultural Heritage

Cultural domains covered by the measure/initiative:

Performing Arts

Website of the measure/initiative, if available:

<https://www.immaterieelerfgoed.nl/en/immaterieelerfgoed#eyJ0eXBlljoibGlzdCIsImFueWtleXdvcmQiOltdLCJmYWNIIdHMlOnt9fQ==>
<https://www.immaterieelerfgoed.nl/en/superdiversiteit>

Describe the main features of the measure/initiative:

The Inventory of Intangible Cultural Heritage aims at providing a broad overview of ICH inscribed by communities or practitioners who drew up a safeguarding plan and who committed to actively safeguarding their ICH. One of the policy aims was that the Inventory should be as cultural diverse as possible and should also include ICH of migrant communities. In DICHs research agenda for 2017-2020 one of the research lines was about « ICH and Superdiversity » with a broader aim of getting more insight in and raising awareness on ICH in superdiverse contexts. In order to gain more insight into the safeguarding of the heritage, three (super)-diverse areas were investigated, resulting in a number of scholarly articles and reports on superdiverse districts in: - the West-Kruiskade in Rotterdam; - Malburgen in Arnhem; - Leidsche Rijn in Utrecht DICH organized two international conferences in cooperation with international partners: - In February 2018 a conference in Utrecht on Urban Cultures, Superdiversity and Intangible Cultural Heritage - In December 2020 a conference in Bogota (Colombia) on ICH in Urban Contexts, resulting in 2021 in a publication under the same title. In collaboration, the Cultural Participation Fund came up with a special program to subsidize initiatives to promote ICH in the cities in all its diversity. One of the effects of this program was a growing awareness to diverse forms of Intangible Heritage. A direct result also was that we decided to adjust our way of inventorying ICH in the Netherlands, and developed an additional new and lighter form of inventorying, more accessible to migrant communities in the Netherlands, called 'the Network', to make the Inventory more diverse than it was.

Does it specifically target young people?: YES

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

Three main results: - A growing awareness of the cultural diversity of ICH in the Netherlands - A growing awareness of migrant communities that their ICH is also part of ICH in the Netherlands - A more diverse Inventory of ICH in the Netherlands that now also

includes items such as the celebration of São João Baptista in Rotterdam, Henna Culture, Summer Carnival, the celebration of Keti Koti, Chinese New Year, Kopro Beki, Tambù, Holi, Gamelan music, culture of the Marrons etc etc. Especially the ICH of the Surinam-Caribbean-Dutch communities in the Netherlands is now far better represented than it was before.

GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:

GOAL 3 - Integrate culture in sustainable development frameworks:

PACT Utrecht

Name of CSO(s) responsible for the implementation of the measure/initiative:

PACT Utrecht

Website of the measure/initiative, if available:

<https://pactutrecht.nl/>

Describe the main features of the measure/initiative:

PACT Utrecht is a project, based on diversity and inclusivity within the cultural sector of Utrecht. This project is run by its members that try to make the sector more like a reflection of its public. The initiative is made to give a broader perspective on diversity to the community of cultural organisations on all levels. The themes that come back each season are based on Public, Program, Staff and Partners. Each month, there is an event with a different theme. The community of PACT Utrecht has chosen to focus on bicultural diversity for these first 4 years. This way the members of the community of PACT are not overwhelmed by information and advice. Beside the community members, we have created a pool of "Critical Friends" that build bridges between the members of PACT Utrecht and the public that are not within reach of those organisations.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

We have noticed an overall sense of awareness when it comes to diversity. The members of PACT have received a lot of new perspectives these past 3 seasons and are now ready to take action, and not only talk about action. Our pool of "Critical Friends" are now ready to take on larger projects and build even bigger bridges between the communities that the members of PACT cannot reach.

GOAL 4 - Promote human rights and fundamental freedoms:

Global Media Monitoring Project 2020

Name of CSO(s) responsible for the implementation of the measure/initiative:

Women Inc.

Cultural domains covered by the measure/initiative:

Media Arts

Website of the measure/initiative, if available:

<https://www.womeninc.nl>

Describe the main features of the measure/initiative:

Women Inc. works on equal opportunities in the areas of health, work, media, education, money and government. On September 29, 2020, the sixth edition of the Global Media Monitoring Project took place. This is the largest and longest-running study worldwide that systematically measures how men and women are represented in the news. Every five years, on one specific day, research takes place in 145 countries how often and in what role or capacity women and men appear in the news and what topics they talk about. This study takes place every five years since 1995. This year, Free Press Unlimited and Women Inc. carried out the monitoring of the Global Media Monitoring Project in the Netherlands. Both organisations are committed to a proportional representation (m/f/x) in the media. Inclusive media contribute to broader and better perspectives in the labour market and to a more equitable division of work/care between women and men.

Does it specifically target young people?: NO

Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?: NO

What are the results achieved so far through the implementation of the measure/initiative?:

The findings show that women, non-binary persons, trans persons and persons of colour are still under-represented. Despite the fact that especially the past years, various Dutch media have been actively involved in improving the portrayal of women in their media, little progress has been made in relation to recent years. It is striking that when Dutch politicians appeared in the news, only

Mayor Femke Halsema made the news as a woman. The other politicians were all men, while our politics is made up of 32% women. That the news is dominated by male perspective is evidenced by the fact that only 25% of the people who report the news are women and 75% are men. In addition, women are much less often (only 21%) quoted or questioned about their expertise than men. The subject that scores the lowest when it comes to women representation is science and health. Of these, only 16% of journalists are women. The research shows that change is desperately needed to achieve inclusive imaging in the Dutch media. The following recommendations indicate how the media sector, media makers, policy makers, executives, financiers can step in: - Do annual research; - Stimulate initiatives; - Start pragmatically and work towards an inclusive approach; - Recognise that everyone is biased; - Make diversity the core of your policy; - Put diversity at the heart of quality assessment, and - Work together with funds and clients on a sustainable diversity policy.

On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:

- Take action, instead of only talking. - Make sure that these subjects do not become something of a regular meeting once in a while, but will become a new way of working together and creating more cultural opportunities. - Create more cooperation between the Conventions promoting diversity and other conventions, such as the ICH Convention. - Diversity should be a focus point in all other conventions, not only in the ICH convention, but for instance also in the World Heritage Convention. - In order to create a fully inclusive environment (whether it be in a workforce or during and after a play in the theatre), we must be open and willing to put our biases aside. The priority should be to be constantly aware of these biases, work on these biases and to share the knowledge and insights you gain from this with your peers.

EMERGING TRANSVERSAL ISSUES

Relevant Policies and Measures:

Frisian Language and Culture

Name of agency responsible for the implementation of the policy/measure:

Ministerie van Binnenlandse Zaken en Koninkrijksrelaties (Ministry of the Interior and Kingdom Relations)
Province of Fryslân

Cultural domains covered by the policy/measure:

Cinema/ Audiovisual Arts
Media Arts
Performing Arts
Publishing

Website of the policy/measure, if available:

https://www.npld.eu/wp-content/uploads/2019/02/BFTK-2019-2023_Engels-1.pdf
<http://www.tryater.nl>
<https://www.leeuwardacityofliterature.nl/en/projects>
<https://arcadia.frl/>

Describe the main features of the policy/measure:

The Frisian language is recognised as an official language through the Use of Frisian Language Act and under the European Charter for Regional or Minority Languages. European countries may recognize languages other than their official national language. In this way, they protect the cultural wealth of Europe. For example with the offer of the Frisian subject in Fryslân. Or through the government's contribution to the regional broadcaster Omrop Fryslân. In the Netherlands, Frisians are recognized under the Kaderverdrag inzake de bescherming van nationale minderheden (Framework Convention for the Protection of National Minorities). The government considers it important that Frisians are able to express their language and culture. Language is an important part of the Framework Convention. The central government and the province of Fryslân make arrangements about the use of the Frisian language in, for example, schools and in the media. These agreements can be found in the Bestjoersôfspraak Fryske Taal en Kultuer 2019-2023. The central government and the province want more Frisians to be able to read and write Frisian by 2030. In consultation with the national government, the province of Fryslân has been given the role of De taalskipper Frysk. This means that the province of Fryslân aims to comply with the agreements about the Frisian language in Fryslân. De Taalskipper connects and inspires people and organisations in the province that are working with the Frisian language. The independent body for the Frisian language DINGtiid advises the government and the province of Fryslân about the Frisian language. Within the policy regarding the Frisian culture and language, various measures have been implemented, including: - As part of the Dutch Basic

Cultural Infrastructure, the Frisian theatre company Tryater receives funding of the Ministry of Education, Culture and Science. This professional company uses the Frisian language in its theatre productions and educational activities. - Participation in Frisian language and culture is being encouraged through the funding of the organisation IEPENLOFTSPULLEN. This organisation produces musical theatre productions in the Frisian language and in Frisian local dialect. Their productions take place in the open air, each year in the period from March to October. - "Lân fan Taal" ("Land of Languages") was an extensive programme in 2018, when Leeuwarden was European Capital of Culture. Within this programme many institutions in Friesland in the fields of literature, minority languages and multilingualism worked together, united in the Language Alliance. It was an extensive programme with activities, shows, artworks, exhibitions and spatial installations in Leeuwarden and in the rest of Fryslân. The starting point was simple: all languages are equal and language is without borders. Organisations, language professionals and visitors were invited to participate. Invited to let languages live, to play with language and to express themselves. In 2019, Leeuwarden has been assigned UNESCO City of Literature. With this title, Leeuwarden and the surrounding province of Fryslân are committed to fostering the development of a professional literary community, building an international network and making literature as accessible as possible (while also addressing low literacy and multilingualism). When we refer to "literature in Fryslân", of course we primarily think of literature in the Frisian language. But it is so much more than that. Dutch poems, stories and novels also define the history, position and future of our province. And don't forget the authors and poets who write in Bildts, Stellingwerfs or one of the other regional and minority languages in Fryslân. By emphasizing, in addition to all this, translations of writers from Fryslân and exchanges with other languages and cultures, we underline the open and inclusive character of literature in Fryslân. As a UNESCO City of Literature, Leeuwarden promotes writing and reading in Fryslân in a variety of ways. These efforts centre around a creative writing programme, an international artist-in-residence programme and a project to promote reading. They also contribute substantially to the Triennials, which is part of the agenda "LF2028", the sequel to the LF2018-agenda when Leeuwarden was European Capital of Culture.

Does it specifically target young people?: NO

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

What are the results achieved so far through the implementation of the policy/measure?:

The permanent result of "Lân fan Taal" is the Obe language pavilion located by the Oldehoofsterkerkhof in Leeuwarden.

Financial resources allocated to the policy/measure in USD:

Ca. USD 24.071.438 per year(EUR 19.852.552 per year)

Has the implementation of the policy/measure been evaluated?: NO

Partner(s) engaged in the implementation of the measure:

Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Ministerie van Justitie en Veiligheid (Ministry of Justice and Security)

Type of entity:

Public Sector

CHALLENGES AND ACHIEVEMENTS

Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):

Social cohesion and accessibility of the arts and culture are widely recognised as important subjects. Topics originating in the Dutch colonial past, or related to that, are more and more addressed in public debate and cultural policy. Initiatives are taken to ensure inclusion in the cultural and creative sectors. There is not only a growing awareness of these topics, there are actions. Some examples: Goal 1 The Code Diversiteit & Inclusie (Diversity & Inclusion Code) was created in 2009 on the initiative of the cultural sector. It was renewed in 2019 with funding from the Ministry of Education, Culture and Science. Rijksdienst voor Cultureel Erfgoed (Cultural Heritage Agency, RCE) has launched the Faro Programme with the aim of making citizens' initiative and participation a natural and self-evident part of heritage practice. Goal 2 The programme Gedeeld Cultureel Erfgoed (Shared Cultural Heritage) is part of the Netherlands' international cultural policy. For the 2017-2020 period, the Dutch Ministries of Foreign Affairs and of Education, Culture and Science have formulated a policy for this programme that focuses on ten partner countries. Based on an advice by the Raad voor Cultuur (Council for Culture), the Dutch government recently published a policy framework for the return of objects from a colonial context to countries of origin. This policy will provide international dialogues on colonial heritage and independent assessment of requests for return of cultural objects. Implementation of the policy is pending consideration by Parliament. Goal 3 The Minister of Education, Culture and Science took several measures to improve the visibility and accessibility of historical sites. Examples are an open call for projects on sensitive history. The aim of this call is to increase historical awareness by stimulating that sensitive past is made visible and accessible. It is important to do justice to previously underexposed parts of our history. With this scheme we want to strengthen initiatives from society that have that goal in mind. Another initiative is extending The Canon van Nederland (Canon of Dutch History) network (see for more information "De Canon van Nederland"). Heritage sites, museums and theatres take actions to make clear that culture belongs to and is for everyone, and play a stimulating role in discussions about our past and present. Examples are a new portrait of Rufus Collins, pioneer of the multicultural theatre in the Netherlands, at the International Theater Amsterdam. He is the first theatre maker of colour in a portrait gallery, which is often seen as the canon of Dutch Theatre (2021); the Rijksmuseum in Amsterdam has opened its first exhibition on the history of slavery, with Dutch colonialism as central theme (2021). Goal 4 The Dutch Gender & LGBTI Equality Policy Plan 2018-2021 shows the government's commitment for equal treatment, for equal opportunities and for the right to live your own life in safety.

Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:

The discussion on inclusion, diversity and historical awareness reflects the position of different groups in our society as a whole. The instruments and budget of cultural policy are limited. Where the national government takes action, it is in dialogue with the cultural sector, local governments and civil society. The Netherlands Commission for UNESCO is studying social inclusion and its relation to culture. Culture belongs to and is for everyone. In practice, this is not always the case. There is a growing awareness for a more inclusive approach of culture. As is clear from the examples in this report, initiatives from artists and institutions play an important role. In the Netherlands, the government supports these initiatives and plays a facilitating role.

Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:

At the time of writing the new government was in the process of formation. The new government will choose own accents in the policy for the years to come. The Netherlands Commission for UNESCO will continue to study social inclusion and its relation to culture. It is likely that the following programmes, focused on participation, inclusion and culture for everyone will play a role in the further implementation of the Convention. Samen Cultuurmaken (Making Culture Together) The main goal of the cultural participation Programme "Samen Cultuurmaken" (Making Culture Together) (2021-2024) is closer collaboration and interaction between makers, pioneers and/or participants in the cultural sector and the social field, for instance in the care and welfare domain. In this way, art and culture are applied to tackle loneliness or low literacy. Faro Programme Rijksdienst voor Cultureel Erfgoed (Cultural Heritage Agency, RCE) has launched the Faro Programme (2019-2021) with the aim of making citizens' initiative and participation part of heritage practice. The results will provide a recommendation for the Dutch Minister of Education, Culture and Science on the ratification of the Faro Convention. This will be accompanied by an implementation plan for policy relating to citizens' initiatives. Literacy The Tel mee met Taal (Count on Skills) programme (2020-2024) is a joint initiative of the Dutch Ministry of Education, Culture and Science, the Ministry of Health, Welfare and Sports, the Ministry of Social Affairs and Employment and the Ministry of the Interior and Kingdom Relations. The programme is aimed at adults with low basic skills. Its purpose is to provide everyone with sufficient basic skills (reading, writing, numeracy and digital skills) to participate in society, both online and offline.

Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:

Attachment

-
-  Policy letter "Culture in an open society" (in English; published in 2018)
-
-  Policy letter "Heritage Counts" (in English; published in 2018)
-
-  Final report on cultural sector diversity research (in Dutch; published in 2018)
-
-  Policy letter "Netherlands cultural policy 2021-2024" (in Dutch; published in 2019)
-
-  Policy letter "International cultural policy 2021-2024" (in English; published in 2020)
-
-  Policy letter on the follow-up approach to low literacy 2020-2024 (in Dutch; published in 2020)
-
-  Letter to parliament about the 4th specific support package for the cultural and creative sector for the 3rd quarter of 2021
-
-  All statistics regarding Goals 1 to 4

SUBMISSION

Designated official signing the report:

Title: Ms.

First name: Ingrid

Family name: Van Engelshoven

Organization: Ministerie van Onderwijs, Cultuur en Wetenschap (Ministry of Education, Culture and Science)

Position: Minister of Education, Culture and Science

Date of submission:

2021

Electronic Signature:



*/