

RAAD
VOOR
CULTUUR

THE CUL TURAL

SUR VEY

Developments
and trends in the
cultural life in
the Netherlands

2014





The Dutch Golden Age

Figures from Amsterdam

FROM BOTTLE TO



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1. Introduction

The cultural sector has shown its strength in the past years. Despite the economic crisis and considerable spending cuts, the cultural sector still remains steady. Nearly half of the Dutch population actively spends part of their leisure time participating in artistic and heritage activities, as amateurs or volunteers. ^[1] The Netherlands scores above the European average regarding visits to performing arts and museums. ^[2]

We have internationally renowned orchestras and museums; architects, visual artists and theatre directors find success abroad; Dutch design is globally well-represented.

The amount of art on offer is still large, diverse and accessible. Creators are innovating and institutions are more efficient than ever. There is a high degree of self-sufficiency and resilience; the sector is dynamic.

However, this offers no assurances for the future. Expectations are that from 2014 onwards the government will spend half a billion euros less on art and culture compared to 2011. ^[3] Revenues from other sources are certainly not able to compensate for this financial drain on the sector yet.

Institutions have been closed, productions put on hold, people laid off. ^[4] There is a risk of new cuts on the municipal level. The commercial side of the cultural sector is also facing great challenges. Rules and relationships are changing, technologies are supplanting old customs, and artists and audiences are approaching each other in new ways.

Nonetheless, the government will continue to play an important role in the cultural sector. Future cultural policies will continue to influence the resilience and dynamism of the sector. Policy choices naturally depend on political views and preferences, but they are also determined by changes in how culture is experienced and produced. This survey looks at these changes.

First debate, then policy

This publication of the Council for Culture is not advisory, but exploratory. The Council is forming an overview of the cultural Netherlands and will present important trends and developments in cultural experience and production. ^[5]

The cultural survey is a preamble to the *Agenda Cultuurbeleid* that the Council will publish in the spring of 2015, advising government with regards to the main points of cultural policy for the period 2017 – 2020. With this publication, the Council would like to indicate which central points it considers important for policy and administration, but will not yet make any proposals.

The Council first hopes to stimulate discussion with this survey.

The Council looks at both subsidized (non-profit) and commercial (for-profit) cultural fields. ^[6] However, it does not claim to describe all developments; it limits itself to the developments it deems relevant. That undoubtedly means that some trends will be left out of the discussion, or develop in an unexpected way. That is the result of surveying trends and predicting the future.

The Council hopes to provoke a vibrant and timely debate about the line of cultural policy in the preamble to its advice on the cultural system, and well before new resolutions in 2015 and 2016 regarding distribution of subsidies.

Accountability

The empirical basis of cultural policy is improving. For example, research by the Netherlands Institute for Social Research (SCP) into cultural interest and participation, the publication series *Culture at a Glance* of the ministry of Education, Culture and Science (OCW) and *De Cultuurindex* of the Boekman foundation and SCP all map facts and figures about the cultural sector.

The Council has used this data and interprets it in this publication.

Many of those connected to the Council have contributed to this survey. Committee members and advisors to the Council have indicated which developments in the various cultural disciplines they deem important. Their input has been used to determine trends that the Council evaluates as important for the entire cultural field.^[7]

The publication is structured as follows. Chapter 2 discusses the changing relationship between culture and society. Chapter 3 describes trends and developments in cultural supply: regarding artists, producers and cultural institutions. Chapter 4 discusses cultural demand: trends and developments regarding the audience. The survey concludes with a summary and final reflection.



2. On culture and society

The world is in motion. Globalization, individualization, changing international relationships, computerization, urbanization, ageing populations, migration and economic crises: people adopt a less forward-thinking mindset, feel insecure and distrust large institutions.

Current large societal trends also leave their marks in the cultural world. Artists and cultural institutions anticipate and reflect on them. World events are reflected in the arts, although that is not always clear to see. However, there is a visible emergence of new art forms, different patterns in cultural visits and leisure activities, and new organizational forms and trends. Which trends does the Council see concerning culture and society?

The arts form new connections

In the past few years, art and culture have lost some of their esteem in public opinion. Authority is under pressure in the cultural world; expertise is often dismissed as elitism. The political debate has been negative for some time, and audience loyalty to their regular choices in leisure activities has decreased.

The sector itself is also to blame for this dwindling support. With a rather introverted attitude and little regard for a changing society, the sector could not gain much support from the Dutch population.^[8] However, this attitude is increasingly replaced by a more outward focus.

It is a time of new connections. Artists and cultural institutions look for other partners, in different ways than before. The current generation of artists and their audience are not guided by 'institutions' or 'experts' anymore, but find their own way – especially guided by friends and communities, via social media and other channels.

The audience not only experiences art and culture in museums, theatres or concert halls, but now also at festivals, on the street or simply at home via tablet or computer.

Artists are involved in new ways in the design and organization of the public domain, in health care and education. In their professional practice, they combine artistic activities with other related projects.^[9] That is partly economically driven – one needs to make a living – but generally, social engagement is increasingly evident in the work of a new generation of artists.

Art and science are forming or renewing interesting connections. Artists and scientists have inspired each other throughout the centuries and used to have more intensive relationships. Several universities and art academies now see the rise of initiatives for new collaborations between art and science. A good example of this is the establishment of the Academy of Arts within the Royal Dutch Academy of Sciences (KNAW). One can now obtain a master's degree and doctorate in the new discipline of artistic research.

The perception of the artist, the ability to compose human experience and the importance of the aesthetic experience in human existence is complementary to the scientist's line of approach.

Digitization is a game changer

Society has been digitized and the consequences also run deep in the cultural sector. Digitization has a considerable influence on the production process, which is cheaper, simpler and more individual; on distribution, which is simpler, more flexible and possible through many channels; on access to artistic products like music, film and books, becoming more important than possession of these products; and on management, storage and access to heritage. Often the advantages of digitization are great, but they also raise new questions and difficulties. Because of fragmentation and disparity in digital search engines, for example, the durability and availability of digital heritage collections cannot not yet be guaranteed.

Thanks to digitization, the arts are more visible in society than ever. The cultural offerings were never this abundant on both global and local levels; the possibilities of consumption and active participation in various art forms have never been more diverse. With Google we can walk through museums virtually and usually for free; through YouTube or live streams we can ‘attend’ concerts of Lady Gaga, the National Theatre or the Royal Concertgebouw Orchestra.

Influenced by digitization, the arts have not lost their meaning, but demonstrate it with different means and through many forms of media. Our views on authenticity change under the influence of this media revolution. It is hard to overestimate the impact of these developments.

At the same time, digitization forces artists, producers and distributors to search for new business models. This development is especially acute in music, literature and film, now that copyright and intellectual property rights are becoming harder to maintain. The situation in journalism also illustrates this development. There are interesting digital initiatives, like new payment models for quality journalism (De Correspondent, Blendle).

But despite the lower costs of the digital product (in terms of technical distribution, that is), our small language area does not make it easy to generate the same revenues compared to print newspapers and journals. Regional newspapers are disappearing; local media – public and commercial – can barely survive.

The importance of cities increases

An increasing part of the population lives in cities, which are also places of work, school, recreation and studies.^[10] Cultural capital is an important factor for a prosperous, appealing city. The design of the city and its surroundings – and through that the role of architects and designers – greatly influences the well-being of its inhabitants.

Cultural facilities to a large degree determine the identity and uniqueness of a city. ^[11]

The profile of a city can vary highly because of cultural facilities. For example, urban agglomeration in the western part of the Netherlands has a different cultural life compared to a city like Groningen or the cities of Noord-Brabant. The Council expects this development of different cultural identities to persist. The composition of the population, identity and ambitions of the municipalities are important factors in determining the way in which this will happen.

The Council sees cultural institutions responding to this urban character. They look for connections with local audiences through productions or exhibitions that refer to stories from the city and its surroundings. The collaboration between cultural institutions in urban confluence is intensifying. More and sometimes unconventional collaborations are coming into existence, not just within the production and consumption chain (vertical), but also especially between theatres, museums and societies (horizontal). It is not yet common for institutions situated near each other to share equipment and services. The Council expects this to increase in the near future.

By presenting themselves more as cultural hubs, theatres and museums are reinforcing their positions in the city. Increasing attention is paid to creating a pleasurable atmosphere in and around the building.

Recent renovations of museums and the planned new construction of cultural facilities are striking. Cities choose to design cultural buildings in more varied, remarkable and accessible ways. ^[12] Increasingly, facilities like theatres, libraries, the catering industry and municipal services are brought together.

More international orientation

Besides these urban developments, artists and cultural institutions are also becoming more internationally oriented. The city is home base; the world is the playing field. Not only international eye-catchers like the Royal Concertgebouw Orchestra, Nederlands Dans Theater or the Rijksmuseum, but also individual artists and smaller institutions seek an international platform through fairs, biennales, festivals, collaborations or digital media.^[13]

Pop music, dance, games and television productions are especially able to reach a large, worldwide audience. Professional arts degree programmes attract talent from all over the world and focus increasingly on international orientation in their curriculum.

Much of the art production is taking place internationally and is less concerned with borders, whether this is desirable or not. For instance, the competition in film and music will grow, be increasingly hard to predict and will often come from abroad. New players are often large and financially strong and have the appeal of the exotic newcomer. They do not need to make their content for the Dutch-language market alone. Foreign parties now own a large part of both the production and distribution of Dutch media, for example.

This international trend in art and media production is influencing Dutch cultural identity, and this will only increase.

Regulation increases; new financial sources are scarce

The cycle of cultural policy is considerably structured in government, public funds and many municipalities. This system of subsidies and evaluation has become more systematic and formalized in the past decade. Subsidy regulations are becoming more specific, often with clearly defined categories, subsidy caps and tough output demands.

The need for verifiable decisions and quantitative indicators seems to grow. Cultural policy is increasingly driven by economic rationality instead of cultural-political starting points.

This movement is in contrast with the increasingly informal way in which the cultural field is organized. In networks with little hierarchy, institutions and artists form horizontal connections across disciplinary borders. This is a trend that requires more flexible regulations and policy instruments, allowing more space for an institution's own profile. In a situation of constant movement, rules and standardized methodologies often get in the way.

The Council sees several municipalities that are responding to these dynamics and who are expanding their range of policy-making methodologies. For example, they are facilitating initiatives from artists and investing in cultural education; they are creating hotbeds for cultural and creative initiatives by reusing unoccupied real estate or cultural heritage.

Besides subsidies, they are also looking to other financial incentives to encourage cultural enterprise. These municipalities are able to build a strong cultural and appealing economical profile, using the stories and history of their town.

Public funding available to the arts and cultural heritage has diminished. It was hoped that more private funding would compensate for this, but, despite great efforts, this was not the case. There is a trend (also internationally) of decreasing sponsorship of art and culture and a more complex collaboration between business and art institutions. Private donations are declining, but patronage and crowd funding do seem to be in a period of growth. Generally, the image of private funding is not at all positive.

The (aftermath of the) economic crisis, the tone of the political debate of the past years and the government's deregulation of cultural policy-making do not draw potential sponsors and private persons to the cultural sector in the least. Stimulation measures like the Gift and Inheritance Tax Act have not yet been able to compensate for this.

Knowledge and expertise under pressure in the heritage sector

In the heritage sector, specialist and professional knowledge of the preservation and management of collections (in museums and archives), monuments and archaeology is essential. The Council is seeing a decrease of this knowledge and expertise. Transfer of knowledge is stagnating because of the ageing population, combined with a decreasing influx of new talent. Increased commitment from volunteers cannot compensate for this gap, since they cannot fall back on the knowledge of professionals.

The imminent loss of elementary knowledge and expertise in this sector raises questions about the government's responsibility of sustaining it. The situation concerning the conservation of monuments is dire, for example, since tasks are being transferred to places where specialist knowledge is lacking, through, among others, decentralization.

The Council sees some possibilities for reversing this trend. In Overijssel, for instance, the restoration trade is given new incentives.^[14] The Cultural Participation Fund has also created a regulation specifically focused on the preservation and transmission of trades. These are good initiatives, but they do not yet offer a structural solution to the problem.

Das die Esser, Selfcontrolfreak

Urban Spree Gallery, Berlin



3. On artists

The cultural sector is increasingly dominated by a small number of iconic institutes on the one hand, and a large number of individual artists, small businesses, temporary facilities and initiatives on the other hand. Cultural production is changing under the influence of digital techniques, globalization and changing relationships between creators and audience. Which trends does the Council see?

Artists more often self-employed, straight across disciplines

Those working in the cultural and creative sector more often choose – or are forced – to be freelancers with mixed professional activities. This has been customary in visual arts, film and literature for some time, and now the performing arts and heritage sector follow. ^[15] Artists are not set back by a bad economic climate; instead they become self-employed.

Especially younger artists have learned to reflect more on and communicate about their signature and are skilled at working in a creative profession in the current market and society. ^[16] This development benefits the societal anchoring of artists, but it can also restrain the development of talent. Above all, many artists are coping with unemployment and poor working circumstances. More than half of actors earn less than € 12.000 a year. ^[17] The number of interns in institutional art businesses is increasing, even when those interns have already completed their studies.

Artists are increasingly finding their own way in the cultural landscape, whether economically forced to or not. When they are less attached to institutions and organizations, they more easily find projects in other disciplines.

Both the growing regard for the creative industries and technological developments contribute to that. The use of digital techniques facilitates crossovers.

The boundaries between disciplines are fading. Art is made and presented at new locations and producers from different art disciplines collaborate at various festivals and events.

Strikingly, many artists do however seem to feel obliged to the canonical mainstreams in the various arts. Shakespeare, Chekhov, Beethoven, Wagner, Balanchine or Van Manen can, for example, be seen and heard in the performing arts. Innovations are often inspired by material borrowed from other canons, as in literature or film. However, a new visual language with a vivid artistic practice has come into existence ('e-culture'), influenced by both analogue and digital new media.

Cultural participation: the development of the 'public amateur'

Depending on the calculation, 25 to 50 per cent of the Dutch population spend their free time on various forms of active cultural participation.^[18] The 'public' amateurs and volunteers play an increasingly important role in the cultural field. Children take music or dance lessons, their parents visit archaeological sites nearby, or contribute to the redevelopment of their neighbourhood, and their grandparents write memoirs or do genealogical research.

The roles of creator, professional, expert and audience are starting to blend. Everyone can display their talent and be discovered on Internet platforms or social media. Musicians create their own YouTube videos, which are sometimes distributed worldwide through millions of downloads. The ease with which creations are copied and distributed in the digital domain makes it harder to maintain the protection of copyright. What is more, co-creation has become common currency. Exclusivity does not exist; instead there is an implicit invitation to build on each other's creations.

Nevertheless, figures indicate that the number of people practicing amateur art has been declining in the past years.^[19] We do not yet exactly know the cause; the shrinking offerings of art centres might play a role.

However, it is probably also because there are other – not yet well-measured – forms of cultural participation: through Internet and social media, through ‘pop-up’ initiatives or more casual connections and small-scale circles that are not yet visible. With cutbacks on a municipal level (art centres), it takes great creativity to maintain the supply of courses and possibilities for active cultural participation. Accessibility, continuity and quality of basic facilities are under pressure.^[20]

The number of volunteers in museums, performing arts and amateur arts, for example, has grown, but this group is ageing. Finding and committing young volunteers proves to be difficult. The ‘new volunteer’ chooses more temporary projects instead of a fixed relationship.

Development of talent increasingly off the beaten track

In 2012, the Council feared a serious decline in talent development focused on professional practice: production companies were no longer included in the state-financed basic cultural infrastructure (BIS), post-academic institutions for visual arts needed to prepare for a future without government funding, and small and medium-sized businesses – the hotbeds of talent – were affected by the cuts.^[21] The Council was concerned that essential elements of talent development would be damaged.

Fortunately, many initiatives have been taken. The Performing Arts Fund and the Mondriaan Fund have regulations for new artists, and the professional arts educational field is executing sector plans to create more space for master’s degrees. In various cities theatres, societies and production companies are joining forces to design talent development

programmes, like the Nederlands Dans Theater and Korzo, or the recent joint initiative for a preparatory education programme in Amsterdam.^[22] Festivals like DEAF, Oerol, Fringe and Over 't IJ offer a platform to new artists.

And perhaps most strikingly: talented individuals are taking control by themselves. This is partly due to cuts, but also because of the current 'do it yourself' attitude: projects are being independently initiated outside of or right through the existing infrastructure. These are encouraging developments.

The Council does see that the responsibility for talent development is spreading over a larger number of players. National and municipal governments, public funds, private funds, museums and societies in the basic infrastructure, vocational arts education, art centres, private persons – they all play a role in talent development. This could result in fragmentation, through lack of a clear allocation of duties and of a view of possible gaps or weak spots.

That is the reverse side of this trend, according to the Council: the lack of a sustainable character. With all those informal and small-scale initiatives, the chances for long-term coaching programmes are smaller, while those are especially necessary to offer talented individuals a period of further development after an experimental phase.

Focus and professional supervision are required to allow top talent to flourish, providing them with sufficient workplaces, coaching and facilities. When well chosen, those places and programmes are anchors in the system.

In that context, the Council ascertains that attention is especially going out to new talent, while the development of midcareer talent is stagnating and there are few regulations for the older artist. In the current mindset, talent development seems to be limited to the young and the new. However, almost the entire professional life of an artist can be seen as a process of talent development.

Visuals arts and theatre/dance in particular are seeing a quick succession of new shows and exhibitions. The focus is on experimental and avant-garde work, resulting in a quick alternation of artists and productions. Art critic and architect Sam Jacob talks about a *Vomitorium*, a system that spits out art before it has been digested.^[23] The rapid turnover rate – the notion that every production should be innovative and employ new young talent – contributes to hasty production and consumption. This superficiality can strip art of its force.



4. On the audience

Culture works to its full advantage when it is meaningfully connected to the audience. This can be an aesthetic experience, it can excite emotions or make one think. But the audience consists of many different groups, each with their own individual features, changing compositions, preferences and behaviour. The challenge for artists, institutions and the government is to see – in a timely manner – what is changing, why and, especially, how to respond.

The society of experience

The desire for submersion, intense experiences, ‘atmosphere’ and excitement is increasing. For example, the location musical ‘Soldaat van Oranje’ is an unprecedented success. André Rieu fills a packed Vrijthof in Maastricht with his music for nights on end. Visits to remarkable, spectacular exhibitions and (re-)openings of museums are increasing and museum nights are popular. One museum director even called visits to museums ‘the new recreational shopping’. Performing arts, media arts and film are seeing an increase in visitors to festivals, from blockbusters like Lowlands, Oerol or the Parade to more intimate festivals like the Dutch Dance Festival, IDFA, the Zeeland Nazomerfestival or the Utrecht Early Music Festival. Media productions also respond to this ‘hunger for experience’. [24] Television shows like ‘De wereld draait door’ and ‘Wie is de mol’ animate their audience with activities on different platforms (television, Internet, social media, festivals). A culture of experience, festivalization, recreational shopping: we want everything, instantly and everywhere.

This need for experience is reflected in the growing number of activities during the visit: package deals with several cultural activities, preferably with a dinner and after-party. [25] This new experience of culture also implies a fading of the core business.

Other visitors of culture are looking for a more in-depth experience. The audience does not just accept something. It wants an appropriate story connected to the art at the place where it is experienced: not just the event programme, but also the story of the artist, the apps that provide visitors of museums, archives and monuments with specifically tailored information, the tour behind the scenes.

Some visitors of culture find meaning, comfort or relief in art. Alain de Botton and John Armstrong, for example, responded to this trend with their much-discussed exhibition ‘Art is therapy’ in the Rijksmuseum.

More cultural omnivores, but with like-minded people

Culture lovers used to be predictable to a certain degree, but now they attend Het Zuidelijk Toneel and the Arctic Monkeys as well as a dance event, and they visit both the Rijksmuseum and the gallery around the corner. Other arts visitors with a comparable background can, in turn, have very different preferences. ^[26] Participants of culture do not let themselves be fixed: they have many options for spending their scarce free time. Subscriptions to performing arts are declining, whereas the number of ‘Museumkaarten’ is growing: this card offers visitors the freedom to determine for themselves which museum they go to and when. We want this flexibility and we do not want to plan too far ahead, unless we have to.

The cultural participant is moving through all genres and segments, but with like-minded people on every occasion. The participant is turning into a cultural and social omnivore that individually (and often incidentally) joins societies and communities of different tastes. ^[27] The desire to ‘experience together’ – social consumption – is not declining in the least. It is just a new way of connecting people through culture.

This connection is no longer established through traditional presentations or at the same cultural institution, but at the festival, around a musical genre or as fans of an artist. This is no different in broadcasting, where the importance of membership is declining, but the attachment to programmes and genres is growing.

Canonical culture threatens to lose ground

Although we are becoming cultural omnivores, the current trend predicts a future decrease of interest in canonized art forms – assuming circumstances remain the same. For some time now, there has been a pattern where popular art is especially visited by youth, whereas the elderly mainly visit traditional art. However, current developments show that youth now seem to remain focused on ‘their’ culture as they grow older.

The SCP talks of ‘cohort replacement’ in this regard, resulting in an ageing and eventually shrinking audience of traditional cultural activities.^[28] The audience of the future – the Facebook generation but also the ‘new Dutch people’, integrated immigrants – does not really connect with many canonized art forms, or has never come around to knowing them.

These developments are best illustrated at this moment by the traditional performing practice of classical music, but several other art disciplines deal with them too.

Literature is also coping with a shrinking audience.^[29] Pop music, film and some museums are the only sectors that are growing and that continue to raise the interest of young people, despite the economic crisis.^[30]

Especially in those sectors, the possibilities of digital distribution have led to new avenues of supply and demand.

Canonized art forms still have a chance, however. The increase of visits to museums with special exhibitions and re-openings and new presentation forms at festivals illus-

trate the fact that there are other ways to keep an audience interested and connected, sometimes even to traditional art forms. Spending more time on art and culture in primary and secondary education can also reverse the trend; getting to know different art forms at a young age increases the chances of visits at a later age. ^[31]

Audience searches for new guidelines

There is a wide supply and rapid circulation of art and heritage in the Netherlands. Theatres, museums, concert halls, libraries, galleries, bookshops, art cinemas – they used to be the obvious links between supply and demand in the arts. Now, however, a museum, theatre or concert hall is no longer the ‘logical’ place for people looking to see art or heritage. The traditional chain is broken: societies are finding their own places to perform, artists are seeking direct contact with the audience, readers are buying their books on the internet, the audience is independently choosing the places it wants to visit or can simply consume culture on a tablet or laptop. The audience is paying less attention to the seasonal programme of an institution and is less influenced by the natural authority of experts and institutions. The audience is using the Internet’s search engines to look for what is on offer and is more guided by tips of like-minded people in a community of taste. ^[32]

Theatres and museums are trying to find new ways of drawing attention to art in order to bring it to their target audience. ^[33] Some are succeeding more than others. An individual and especially recognizable profile seems to have become crucial for theatres and museums in the 21st century. The right target audience can be reached in many ways: with individual programmes, through specialization, by combining entertainment with more complex content or by offering a story for a particular art object.



5. In conclusion

In this survey, the Council has outlined a number of developments in cultural life. On the surface, the Netherlands can be seen as a country with a lively arts scene, with seemingly much diversity, breadth and participation. Cultural policy allows for that in many ways. However, just as it is hard to see the strength of a bridge or building's construction from the outside, it is hard to see from a distance that cultural policy is facing a number of fundamental challenges. The Council wants to stress the urgency of those challenges.

- The passion and persistence of artists in times of crisis and cuts are enormous: many become self-employed, make new connections and organize themselves in networks with little hierarchy.

However, this development at the same time masks an increasing amount of unemployment and underpayment. It was hoped that more private financing would compensate for the decline in public financing for the art and heritage sectors, but this has not happened.

- Urbanization and globalization persist. For cultural institutions, the city is home base and the world is the playing field. Cities are characterizing themselves through culture, guided by their own challenges and ambitions. Our cultural policy is hardly anticipating that. It is nationally oriented and reasons especially from national borders.
- Digitization has a large influence on cultural production and consumption. It breaks with traditional business models, while no new business models have replaced them yet. The government is reserved, whereas the development of new forms of financing demands attention.

- The focus is mainly on new talent, new shows and exhibitions. The focus on a more in-depth experience and development of top creations is decreasing. Quality can therefore become undermined. The informal and small-scale initiatives for talent development are encouraging, but lack a sustainable character. Attention is focused mostly on short programmes with little space for deeper experience and further development.
- Art only works when it communicates with the audience. Through different patterns in leisure activities, supply and demand in the arts are increasingly losing touch with each other. The canonical arts are losing ground, even though government policy mostly focuses on that part of the arts. There is an ageing trend and new audiences are not interested. Here lies a great challenge.

Many subsidized cultural institutions have a hard time responding to changes in composition, preferences and behaviour of the audience.
- Subsidy frameworks are increasingly specific, output demands are becoming more precise and the weight of quantitative indicators is growing. In contrast, artists and cultural institutions are forming new connections across the boundaries of disciplines, with other sectors or right through the traditional chain of production and consumption. This movement demands regulatory flexibility.

These developments pose dilemmas for the cultural sector and make the government consider the need for different policies. The Council thinks new policies are indeed required. This should not necessarily be in the form of full-scale system reforms, but the Council does recommend a reorientation that will allow the cultural sector to better respond to these trends. In the coming months, the Council will discuss the nature of this reorientation. In the spring of 2015, it will publish an advisory on cultural policy for the period from 2017 onwards.

The Council invites those involved in and lovers of art and culture to think about this and to express their opinions. It is important and urgent. The future of art and culture deserves a good debate. Especially now, when so much is happening – both in the world and in the arts.



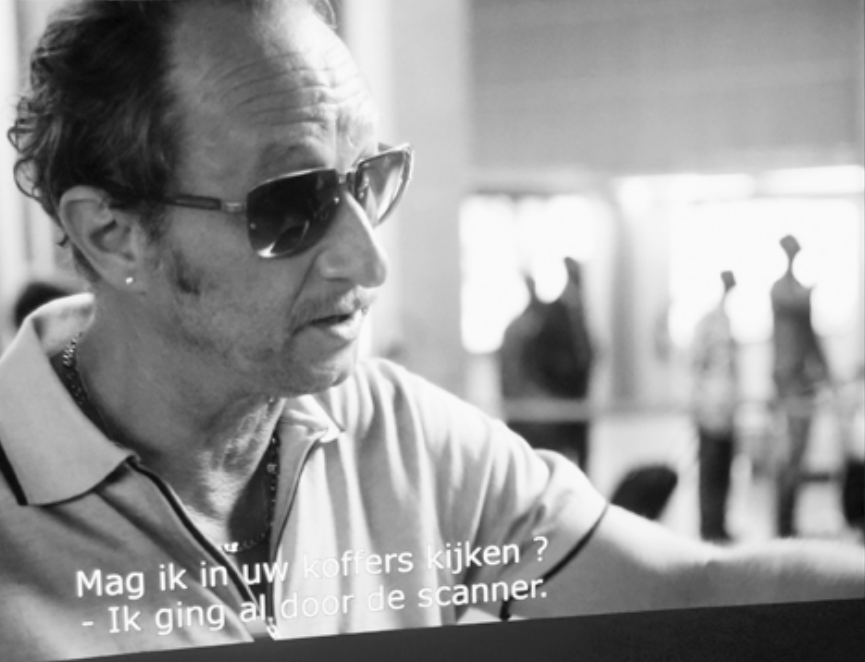
Nature Theatre

Naturalis



The Part in the Story

Write Je With



Mag ik in uw koffers kijken?
- Ik ging al door de scanner.



Appendices

Notes

1
'Cultuur in Beeld',
OCW, 2013.
'Lokaal stelsel actieve
cultuurparticipatie
in transitie', Landelijk
Kenniscentrum voor
Cultuureducatie en
Amateurkunst, 2014.

2
'Cultuur in Beeld',
OCW, 2013.
'Lokaal stelsel actieve
cultuurparticipatie
in transitie', Landelijk
Kenniscentrum voor
Cultuureducatie en
Amateurkunst, 2014.

3
'Directe subsidies
voor kunsten, erfgoed
en media.' B. Vinken-
burg, in: Boekman-
stichting en SCP,
De Staat van Cultuur,
2013.

4
In the 'Sectorplan
Cultuur', Federatie
Cultuur indicates that
the number of contri-
butors to the cultural
sector has already
decreased by around
3.000 in 2013 alone
and the number of
bankruptcy cases has
increased with 63%
in that period, 2014.

5
The Council pre-
viously presented a
trend analysis for

the media sector as
part of its advice
'De tijd staat open.
Naar een toekomst-
bestendig media-
bestel', 2014.

6
As, for example, the
entertainment sector
and the creative cor-
porate services (the
creative industry).

7
In this survey, the
terms 'culture' and
'arts' are used as
collective terms for
all forms of culture:
architecture, visual
art, heritage, film,
literature and perfor-
ming arts as well as
design. The Council
uses the term 'artist'
in a broad sense: it in-
cludes creators, deve-
lopers and designers.

8
'Kunst op Mars.
De nieuwe generatie
over de culturele
sector in de toekomst',
C. Julien, 2014.

9
See, for example,
the letter 'Cultuur
verbindt' on the
relationship between
culture and other
societal sectors, which
the Ministry of OCW
will publish in 2014.

10
See the publications
'Rijksbrede Trendver-
kenning', Strategie-
beraad Rijksbreed,
2013 and the work
of Benjamin Barber,
among others.

11
Advisory 'Perspectief
voor steden', commis-
sioned by the Vereni-
gung Nederlandse
Gemeente, 2014.
'De culturele stad',
Cor Wijn, 2013.

12
For numerous exam-
ples, see 'Beyond the
black box en the white
cube', Johan Idema en
Roel van Herpt, 2010.
'Tien jaar
Expanding Theatre',
Stadsschouwburg
Amsterdam, 2012.

13
'Dutch Culture',
Buitengaats, 2012.

14
Here, Stichting RIBO
and nearly all munici-
palities signed an
updated version of the
agreement 'Restau-
ratie' in November
2013. Central in the
agreement is the re-
tention of specialist
expertise by offering
young people
the chance to become
restoration experts.

15
According to the baseline of the top sector monitoring study of the CBS, 47% of people working in the creative sector are self-employed, and this is up to 96% in the subsector ‘art’, 2012.

16
‘De hybride kunstenaar’, C. Van Winkel, P. Gielen, K. Zwaan, AKV|St. Joost, Avans Hogeschool, 2012.

17
‘Spelen voor de kost. Werk en inkomsten van acteurs in Nederland’, FNV-KIEM, 2010.

18
‘Cultuur in Beeld’, Ministerie van OCW, Den Haag, 2013.
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19
In 2011, the percentage of people aged sixteen and over who were regularly active in amateur art decreased compared to 2007: from 12 to 10% for playing an instrument, from 9 to 8% for singing, from 14 to 10% in theatre

and from 21 to 16% in visual arts. This decline happened prior to the cuts. Across the entire period of 2007 – 2013, the National Centre of Expertise for Cultural Education and Amateur Arts reports a decline of approximately 7% in active participation in the arts by persons over six years old, ‘Mapping document’, 2014. Source: ‘Cultuurparticipatie minder beoefening en consumptie’, A. van den Broek, K. van Eijk, in: De Cultuurindex.

20
‘Meedoen is de kunst. Advies over actieve cultuurparticipatie’, Raad voor Cultuur, februari 2014.

21
‘Slagen in Cultuur, Culturele basisinfrastructuur 2013 – 2016’, Raad voor Cultuur, Den Haag, 2012.

22
An initiative by Like-minds, Stadsschouwburg, Toneelgroep Amsterdam and Frascati, May 2014.

23
See the article by this architect from 2013: ‘How can culture exist in a stream of photoshopped incontinence?’.

24
This term (originally ‘ervaringshonger’) was borrowed from the article by Ineke van Hamersveld, ‘Ervaringshonger. Intensivering van de ervaring bedreigt kritisch oordeel’, Boekmancahier 94.

25
‘Highbrow, omnivore and voracious cultural consumption patterns in the Netherlands. An explanation of trends between 1975 and 2005’, K. van Eijk, G. Kraaykamp, 2014.

26
They are not the familiar target audiences of before, when age, socio-economic class, gender, education and geographical location were considered. Now audience groups are recognized around socio-psychological typifications, as can be seen at research institutes like Motivaction and Sencydiam/Ipsos.

These typifications used to be fixed, but in the past years their boundaries have been shown to be amorphous; on weekends, the cosmopolitan is also a hedonist.

27

The 'Rijksbrede Trendverkenning' of 2013 talks of 'tribalization' (originally 'tribalisering') in this regard.

28

'Kunstminnend Nederland?', Sociaal Cultureel Planbureau, 2013.

29

'Cultuurparticipatie: minder beoefening en consumptie', in: Boekmanstichting en SCP, 'De Staat van Cultuur', A. van den Broek, K. van Eijk, 2013.

30

'Kunstminnend Nederland?', Sociaal Cultureel Planbureau, 2013.

31

'Cultuureducatie. Leren, creëren, inspireren!' Raad voor Cultuur, Den Haag, 2012.

32

An example of a new guiding role is the initiative Go-Public, a membership through which members receive selected cultural offerings.

33

In the NRC of 9 January 2014, Hans Waage, director of the Rotterdam Philharmonic Orchestra, comments: 'If you go to a concert at de Doelen tonight, you will find the building dark when you arrive. At a quarter past seven, the lights go on, and only then the hall starts to come alive. This is not possible in the 21st century. When the audience comes to the theatre for a one-hour concert, and nothing happens prior to that concert, you cannot innovate. We also compete with the possibilities of recreating at home, which include the iPad. This has created a new world that art institutions should not regard with disdain. No way. [...] We need to realize that we are facing gigantic changes. We need to listen to the audience and ask questions.'

That is very different from simply hiring the best conductor for the finest repertoire in the most brilliantly devised programme.'

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Colophon

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