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Culture-lovers and Culture-leavers: trends in interest in the arts and cultural heritage in the Netherlands

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Culture-lovers and Culture-leavers

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Trends in interest in the arts & cultural heritage
in the Netherlands

Frank Huysmans
Andries van den Broek
Jos de Haan



Social and Cultural
Planning Office

The Hague, April 2005

O N D E R
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N E I E M
S C H A P

Ministry of Education,
Culture and Science

Social and Cultural Planning Office of the Netherlands

The Social and Cultural Planning Office of the Netherlands (SCP) was established by Royal Decree of March 30, 1973 with the following terms of reference:

- a. to carry out research designed to produce a coherent picture of the state of social and cultural welfare in the Netherlands and likely developments in this area;
- b. to contribute to the appropriate selection of policy objectives and to provide an assessment of the advantages and disadvantages of the various means of achieving those ends;
- c. to seek information on the way in which interdepartmental policy on social and cultural welfare is implemented with a view to assessing its implementation.

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Foreword

Medy C. van der Laan, State Secretary for Education, Culture and Science

Order and regularity are the most striking features of the Dutch landscape. Seen from the air that landscape appears to consist largely of a strictly geometrical pattern of fields and canals. That systematic approach - because in the Netherlands all nature is man-made - is not limited to the spatial dimension. It also characterises the entire policy of the government. Policy documents fix the policy in a given domain for several years ahead, including the policy on culture. The Policy Document on Culture (*Cultuurnota*) is a recurrent document which sets out the Dutch cultural policy every four years. This planned approach was introduced in the 1970s with the publication of the first policy document on 'the arts'.

It is no coincidence that the Social and Cultural Planning Office (SCP) was also founded in the 1970s: the main tasks of the SCP are to carry out research in the social and cultural fields, to describe actual and likely trends and to evaluate government policy.

Cultural participation is a key element in that research programme. In 1979 the SCP began a large-scale research project aimed among other things at mapping out a picture of visits by the public to the performing arts, museums and historic buildings and amateur participation in the arts. As this research is repeated every four years, it offers an in-depth insight into the development of public interest in culture in the Netherlands. Although the research results are used in several international publications, to date a complete summary has only ever appeared in the Dutch language.

In the current Policy Document on Culture, covering the period 2005-2008, I have placed the emphasis on the importance of culture for Dutch society. A flourishing cultural life contributes to the creative and innovative capacity of a society, to the esteem in which a country is held and to the fostering of social integration. The policy is therefore geared towards strengthening cultural awareness, cultivating a realisation that culture matters.

That realisation is not limited to the Netherlands. Everywhere in Europe – and beyond – interest in the social dimension of culture and cultural policy is increasing. For example, the majority of European countries have been included in the *Compendium of Cultural Policies* and in the Council of Europe's *Trends in Europe*, and the Eurostat Working Group on Cultural Statistics is currently engaged in bringing together and harmonising the existing empirical data. A major obstacle to this and similar initiatives is the lack of facts and figures. I therefore hope that this report will be able to make a contribution to research on and the debate about culture and cultural policy in Europe.

Foreword

Professor Paul Schnabel, Director SCP

The Dutch government has traditionally adopted a restrained attitude to the way in which people spend their free time. The dismantling of the old social structures and affiliations in Dutch society based on religious and ideological divisions did nothing to change this, so that people's leisure time largely became the domain of the free interplay of social forces. Associational life has continued to play an important role in Dutch society. At the same time, a sizeable leisure market has developed, partly at the expense of that associational life.

The cultural landscape (excluding the media) occupies a special position in this context. When Dutch society was dominated by the old religious and ideological structures, the cultural field was largely an unfettered no-man's land, although the government invested money in it. Today's market-driven economy has also left much of the cultural landscape untouched, because it depends largely on government subsidies.

The fact that the government is distancing itself from people's leisure activities does not mean that it no longer has an agenda as regards those leisure activities. Although nothing is made compulsory – the citizen is after all an autonomous being certain behavioural alternatives are nonetheless encouraged. The government supports the infrastructure of sport, the media and culture, and encourages citizens to make use of that infrastructure.

When it comes to culture this creates something of a dichotomy: 'supply policy' and 'demand policy' do not form a natural duality. The professionals who flesh out the cultural infrastructure apply quality criteria which the public at large do not always share. Cultural activity and output does not create its own demand naturally: the quality of the insiders does not automatically generate a large number of outsiders who wish to come and learn about that quality. The rise of the leisure market has made these tensions within cultural policy all the more pressing. Products in the leisure market are tailored precisely to the tastes of the consumer, and in this sense the leisure market can indirectly undermine public interest in cultural activities. Seen from this standpoint, the public's interest in culture is influenced by the cultural output on the one hand and the temptations of the leisure market on the other – which explains why cultural institutions have begun taking their marketing efforts more seriously.

In order to follow trends in the public interest in culture, the Social and Cultural Planning Office, with the support of the Dutch Ministry of Education, Culture and Science, publishes a series of studies on the public's interest in cultural activity (*Het*

culturele draagvlak). These are generally rather more in-depth studies which look at specific segments of cultural interest, focusing alternately on the arts, cultural heritage and the media. For this report a more descriptive but also broader perspective has been chosen. For each of these three domains an outline is given of which section of the population has behaved in recent decades as a 'lover' or 'leaver' of culture. Cultural consumption via the media and active cultural participation in the form of practising of amateur arts are also reviewed. This sketch does attain some depth after all because the trends in cultural participation are described against the background of trends in cultural output.

1 The how and why of trend figures on cultural reach

Culture policy and cultural reach

For many people, the word ‘culture’ evokes connotations of tangible things such as museums, historic buildings, theatres, paintings, books and archive documents, in other words everything we would normally think of as forming part of the cultural landscape. However, the statutory brief of the minister with responsibility for culture states that he or she has the job of ‘creating the conditions for the maintenance, development, social and geographical dissemination or otherwise broadening of forms of cultural expression’ (Section 2 of the Cultural Policy (Special-Purpose Funding Act). The task of this minister is thus not limited to the supply side, but also incorporates the ‘demand policy’.

The supply aspect of cultural policy is encapsulated in the task of helping to maintain cultural output (cultural heritage) and develop them (the arts). In order to achieve these aims the government makes a substantial contribution to the funding of cultural events and facilities. In doing so, however, it is careful to guarantee the independence of the cultural sector, based on the principle attributed to a former prime minister, Jan Rudolf Thorbecke, that the state ‘is no judge of art’. Assessment of artistic quality is therefore left to experts from the cultural field, acting through the Council for Culture, while the running of subsidised facilities is left to the private sector. Since 1995 the Council for Culture has incorporated a number of other bodies, namely the Council for Culture Management, the Arts Council, the Media Council and the Advisory Council on Libraries and Information Management. Despite the prominent advisory role played by the Council for Culture, the ultimate policy decisions are still taken under the political responsibility of the relevant minister. The structuring of the supply side of the culture policy is a regular topic of discussion, especially about what constitutes quality and about the four-yearly assessment of grant applications (cf. Raad voor Cultuur 2001, Berenschot 2001, Kunsten’92 2001, SCP 2002: 592-601, Smithuijsen & Van der Vlies 2004).

The demand side of the culture policy entails the social and geographic dissemination of culture and encouraging participation in cultural events and output among wide sections of the population. Not only is the public reach of culture important here, but also its profile, with the aim being to ensure its wide distribution both socially (i.e. not just limited to the higher socioeconomic classes) and geographically (i.e. not just in the wealthy and densely populated western region of the Netherlands).

There is a certain tension between promoting the availability of culture and promoting public interest in it. The criteria applied by ‘culture professionals’ are not the same as those applied by the public at large. Although artistic autonomy need not go

hand in hand with public popularity, and although artistic quality cannot be measured by its spread among the public, it is conversely not the intention that grants should be used to subsidise artistic endeavour for which there is no public interest. The autonomy of subsidised art is limited to the extent that art cannot set itself above all social and political legitimacy (Blokland 1997, Pots 2000).

During the period covered by the policy document on culture, *Cultuur als confrontatie* ('Culture as confrontation') (2001-2004), there was a stronger emphasis than in the past on increasing the spread of culture among different age categories and ethnic groups (OCW 2000). Even before this additional policy instruments had been aimed at promoting public interest in culture (e.g. *Cultuur en School*) ('Culture and School') (OCW 1996) and the Cultural Outreach Action Plan (*Actieplan Cultuurbereik*) (OCW 1999; see www.cultuurbereik.nl), which at the time of writing still form part of existing policy. The 'Culture and School' project is aimed at achieving greater collaboration between cultural and educational establishments and at (re-)introducing culture into the educational curriculum, for example through cultural and arts education (the 'CKV' subjects) in the upper classes of secondary education, and through issuing vouchers to pupils enabling them to visit cultural institutions. The Cultural Outreach Action Plan aims to stimulate cultural life in collaboration with interested provincial and local authorities, both in terms of infrastructure and programming and in terms of interest.

In contrast to what the periodic debate about the allocation of grants might lead us to think, the government's culture policy is much more characterised by constants than by drastic changes of course. Debates on cultural policy consistently focus on the tension between visions focused on artistic production and a vision focused on the public. Seen from a slight distance, it becomes clear that this policy has been marked by fixed patterns for some time, including the inherent tension between these 'artistic' and 'popular' views. The government supports the cultural sector in exchange for a broadly stable and dual programme of requirements in terms of artistic quality and (social) dissemination. This trend report is not concerned with the quality of cultural output, nor with the tension between that output and its reach among the public, but instead focuses exclusively on trends in that reach.

Cultural reach mapped out

Central and local governments have access to a number of sources to help them assess the success of the demand side of their cultural policy. Statistics Netherlands (CBS), for example, draws up detailed summaries of the aggregate numbers of visitors to cultural events based on polls carried out at cultural institutions. In the past these summaries were collected together in yearbooks; today they can be consulted on the Internet (see statline.cbs.nl).

Both the 'Culture and School' project (cf. Ganzeboom et al. 2001, 2002) and the Cultural Outreach Action Plan are closely monitored (Visitatiecommissie Cultuurbereik 2003). Researchers from several institutes, including the Social and Cultural Planning Office of the Netherlands (SCP), are engaged in this monitoring at the time of writing this report. In addition, SCP has for some years supplied data on the level of public interest in the fruits of the cultural policy. With support from the Ministry of Education, Culture and Science (OCW), SCP publishes a series of studies on public support for culture (*Het culturele draagvlak*). These reports describe detailed analyses of the spread of culture in terms of the three cornerstones of the ministry's cultural policy: the arts, cultural heritage and the media. The latest report in this series appeared in 2004, under the title *Achter de schermen* ('Behind the scenes') (Huysmans, De Haan & Van den Broek 2004), focusing on trends in media use, and a study on the level of interest in cultural heritage is currently in preparation. Earlier reports in this series have looked at the performing arts in a remote-control age (*Podia in een tijdperk van afstandsbediening*) (Knulst 1995), reading habits (*Lees-gewoonten*) (Knulst & Kraaykamp 1996), shared cultural heritage (*Het gedeelde erfgoed*) (De Haan 1997) and the reach of the arts (*Het bereik van de kunsten*) (De Haan & Knulst 2000). Where each of these studies looks in more depth at one of the three policy domains, this report provides a descriptive overview of the whole spectrum of cultural interest.

Topics in this trend report

This report provides an update of trend figures gathered by SCP on the reach of culture among the public. Since a fairly detailed report on media use was published recently (Huysmans et al. 2004), and no new data have become available since then, the emphasis here is on the interest in cultural heritage and the arts. Consideration is given to both receptive participation (visits to museums and the theatre, learning about heritage and the arts via the media) and the active practising of artistic disciplines in people's free time.

The first topic is interest in cultural heritage. The report looks at visits to museums, historic buildings, archaeological finds and archives, as well as the interest in these aspects in the form of involvement with organisations focusing on these domains. Information is then presented on the level of interest in the performing arts and cinema (both blockbusters and art films). In addition to visiting an exhibition or performance, people can come into contact with the arts and cultural heritage through the media. This form of cultural penetration is the subject of a separate chapter. Finally, the report looks at active cultural participation, i.e. the practising of artistic disciplines in people's leisure time as opposed to 'consuming' the cultural output of others. Although someone who actively sets out to acquire a thorough knowledge of an artistic movement, musical genre or artist can be very actively involved in this, the term 'active cultural participation' is reserved here for people who practise an artistic discipline as a hobby (painting, drawing, making music, acting, etc.), something for which the umbrella term – with no desire to underestimate its importance or quality – 'amateur artistic output' is used.

In describing the various forms of popular interest in cultural heritage and the arts, a distinction will be drawn between characteristics that have been relevant in the past in explaining differences in participation: *sex, age, education level and ethnicity*. In particular the sometimes considerable differences by age (or generation), education level and ethnicity have been a focus of interest since the last policy document on culture. Men and women and people in different stages of life, respectively, add interesting accents to this. The data on ethnicity relate in each case to three groups: indigenous Dutch people, people of Turkish or Moroccan origin and people with a Surinamese or Antillean background. The groups that are referred to as ‘Western ethnic minorities’ and those with their roots in the Dutch East Indies or the Moluccas, and who do not differ greatly from indigenous Dutch people in their cultural participation, are left out of consideration in order to focus attention on the differences between the indigenous and ethnic groups which receive the greatest policy interest.

In interpreting differences based on ethnicity, it must be borne in mind that people with a weak command of the Dutch language are underrepresented in the databases. The surveys on which this report has drawn were conducted in the Dutch language in all years. In particular first-generation Turkish and Moroccan Dutch citizens are too little represented in the samples. Since it may be assumed that the cultural participation of these groups is lower than that of their children and grandchildren, the figures for Turks and Moroccans are likely to overestimate the actual cultural participation of these groups.

Data sources

Data have been drawn from various sources for this trend report (see also the annex on the databases used). The chief source of data was the Amenities and Services Utilisation Survey (*Aanvullend Voorzieningengebruik Onderzoek, AVO*); this is an SCP survey that has been held among the Dutch population aged six years and over every four years since 1979 with a view to ascertaining the utilisation of a wide range of public services, and which always includes a sizeable module on cultural participation. The breadth of the survey has the advantage that there is only a small risk that there will be a concentration of ‘culture vultures’ among the respondents. The fieldwork is carried out in the autumn each time, so that comparisons between survey years are not distorted by seasonal influences. When it comes to cultural participation, the survey consistently asks about activities carried out in the 12 months preceding the moment of the survey.

Some of the questions on cultural participation are not put to (all) respondents in all survey years. For example, some questions on cultural heritage in the 1979 survey were not put to young respondents, which is why chapter 2 reports only on trends for the period 1983-2003. A few more specific questions, for example regarding the types of museums and historic buildings people visited, have only been included in the

survey a few times, so that any statements on this relate only to a few survey years (1979, 1995 and 2003).

Some of the information comes from additional research. The AVO survey does not for example provide information on visits to archaeological digs or exhibits. With support from the Ministry of Education, Culture and Science, extra research was therefore carried out among 5,000 respondents to find out the level of interest in archaeology. This study, carried out in the spring of 2004, replicates an earlier study from 1996, on which SCP reported in *Het gedeelde erfgoed* ('Shared heritage') (De Haan 1997). This makes it possible to outline trends in the interest in archaeology over the period 1996-2004 (see section 2.5).

Following on from this, a section of the respondents were approached again later, this time with a number of questions on their perception of cultural heritage in the built-up and rural environment and how important they felt it was – or should be – as a factor in decisions such as where people live or would like to live. This was done in collaboration with the *Belvedere* project bureau in Utrecht, which promotes attention for cultural/historical qualities in spatial development issues (see www.belvedere.nu). The research question was how much value people attach to cultural/historical elements in their residential environment and how important it is to them that these should be preserved in some way and/or reused. More than 1,800 respondents answered the survey questions. Using this information an assessment can be made of the importance of cultural heritage for the Dutch public (see section 2.3).

Structure of the report

This report first looks at receptive participation in culture: visits to cultural institutions and use of cultural media content. Attention then shifts to active participation, in which people themselves are creatively involved in the visual arts, music and theatre.

The 'consumption side' of the cultural landscape is central to each chapter, i.e. the degree to which culture is 'used'. Since utilisation figures cannot of course be seen separately from trends in the supply, where possible a description of the current cultural output is given. The subsequent description of utilisation uses the same system each time where possible:

- first the main trends are outlined for the population as a whole: percentage of participants, number of visitors per 100 inhabitants, percentages of frequent versus occasional visitors, and number of visits per participant;
- the trends in the participation rates of subgroups are then described on the basis of sex, age, education level, stage of life and ethnicity.

Chapter 2 is devoted to receptive participation in cultural heritage and looks in turn at museums, historic buildings, archives and archaeology. Attention is also devoted

to membership of historical societies as an expression of involvement in the preservation and description of cultural heritage.

Interest in the arts is the main focus of chapter 3. Visits to the theatre (including plays, ballet and cabaret), classical music performances (concerts and opera), popular music (pop and jazz concerts, musicals and dances) and cinema (mainstream and art houses) all receive attention. Theatre visits are further analysed by interest in professional theatre companies.

Interest in culture is fed not only by direct confrontation with cultural output; people can also experience culture through the media, either directly, for example through the broadcast of a classical concert, or indirectly because the media devote attention to cultural output. Chapter 4 is accordingly devoted to cultural participation through the media. Literature occupies a special place here, as an art genre in which cultural expression and medium coincide. In a broader sense all reading – including the reading of non-literary books, newspapers and magazines – is designated as ‘cultural participation’ in Dutch culture policy. Reading and literature are the main topic in the first section of chapter 4. This is followed by an exploration of the interest in cultural heritage and the arts via the media.

Active participation is the subject of chapter 5: being involved in cultural output as a hobby, designated in popular terminology as ‘amateur art’. This chapter describes which people are involved in ‘culture’ in their free time, in the sense of the visual arts (sculpture, painting, photography, etc.) music (playing an instrument and singing) and the stage (theatre, ballet, etc.).

Chapter 6 concludes the report with a systematic review of the trends outlined in the earlier chapters, enabling the correlations in the interest in different kinds of culture to emerge. The differences between men and women, young and older people, indigenous and non-indigenous people during the most recent survey are also described. A brief final discussion concludes this overview of trends in cultural penetration in the Netherlands.

2 Cultural heritage

2.1 Bringing the past closer?

The passage of time and blurring of memories have captured the imagination of poet and philosopher alike. Each year historical events such as the murder of William of Orange and the capitulation of the German army recede into history by one more year – and yet the past appears to have drawn somewhat closer again in recent decades. Books like *Jorwerd (the death of the village in late 20th century Europe)* (original Dutch title: *Hoe God verdween uit Jorwerd*) and *De eeuw van mijn vader* ('The century of my father') by Geert Mak were eagerly received. Apart from books, attention has also been drawn to the past in other ways: in museums, through the conservation of monuments and listed buildings, in archives and by means of archaeological finds. At the end of 2004, leading historians in the Netherlands drew attention to the canon of Dutch history they had developed (Bank and De Rooy 2004). The contents of this canon, which divides the Dutch past up into ten phases, were designed to provide a standard framework for education. The extent to which this is indicative of a growing interest in the past and the tangible records that have survived form the subject of this chapter.

Museums

Since the Second World War there has been a marked growth in the number of museums – where the main emphasis is of course on looking back – in the Netherlands. Although definitional issues and changes in definition make it difficult to provide precise growth figures, the fact that the number of museums has grown is beyond dispute. During the first decade after the war the number of museums rose from around 150 to over 300. During the next 20 years (1955-1975) the growth was at first minimal but then picked up sharply. In 1980 the Central Bureau of Statistics indicated that there were already 485 museums, while in 1995 the figure had risen to 758. A change in the definition of 'museum' resulted in a partly artificial increase to 942 in 1997. In subsequent years this figure fell slightly to 873 in 2001 (cf. De Haan 1997; CBS 1999; statline.cbs.nl, consulted February 2005).

During the period 1991-1995 the number of annual exhibitions remained constant at a little over 2,100, of which some 90% were held on the premises. The revised definition of museum led to a jump to 2,300 in 1997, after which the figure continued to rise to around 2,550 in 1999 and 2001. Since 1997 there has been a discernible growth in the number of exhibitions organised by museums off their own premises (but still in the Netherlands) from 7% of the total in 1997 to double that number in 2001 (statline.cbs.nl, consulted February 2005; SCP treatment).

In recent years museums have seen the opportunity to make radical improvements to their accommodation. Examples have included the addition of new wings to the Van Gogh Museum in Amsterdam and Boijmans van Beuningen in Rotterdam, the new building at the National Heritage Museum (Arnhem) and the new facilities at Naturalis (Leiden), the Bonnefantenmuseum (Maastricht), the Groninger Museum (Groningen), the Valkhof Museum (Nijmegen) and the Van Abbe Museum (Eindhoven). At the time of writing both the Stedelijk Museum of Modern Art and the National Museum (Rijksmuseum) are being radically renovated. The scale of these construction activities and alterations have even led museum directors themselves to ask whether overcapacity is not gradually being generated. Sjarel Ex (formerly of the Central Museum Utrecht, now Boijmans van Beuningen, Rotterdam) calculated that an average museum of modern and contemporary art receives approximately six visitors an hour (2001 figures). Jan Vaessen (National Heritage Museum, Arnhem) attributed the investment drive at museums to market expectations which, when added up, provided a totally illusory picture of the future. As in the case of church buildings, the question would in due course arise as to the most suitable purpose to which museum buildings could be put (Vaessen 2000). In the next section we shall be examining whether this issue is already with us by discussing the extent to which the investments made generate greater interest in museums.

Monuments and listed buildings

'Buildings and other property produced by human agency that are older than 50 years and of general interest on account of their beauty, scientific, cultural or historical value,' is how monuments and listed buildings are defined in the Monuments and Historic Buildings Act 1988. For a long time, however, an age limit of 150 years was used and buildings of more recent date aroused little interest. Particularly in the 1970s, many buildings were demolished that would now be rated as 'industrial heritage', with the toppling factory chimney as the symbol.

The number of monuments and listed buildings has grown in recent years, from 44,000 in 1990 to 51,000 at the end of 2003. Particularly around the turn of the millennium there was a rapid increase in the number of such buildings (statline.cbs.nl, consulted December 2004). This rate of growth was not a genuine trend but arose from a 'catch-up operation' relating to buildings from the period 1850-1940. Following a survey of 175,000 buildings from this period potentially qualifying for listing, 9,000 were given protected status under law (OCW 2002a). Nationally listed buildings now include many houses (at 32,000 easily the biggest category). Also on the list are over 300 castles, 1,100 windmills, 3,700 churches and 6,000 farms (OCW 2002a). The culturally and historically valuable contents may also be viewed in certain castles, mansions and other listed buildings. Apart from factories, the industrial heritage includes warehouses, locks, bridges, pumping stations, railway stations, water towers and light-houses, as well as movable property such as machinery, vehicles and vessels.

In addition the municipalities and provinces also protect monuments and listed buildings. The municipalities have some 37,000 protected buildings, defensive works, windmills, roads and waterways, and castles, etc. Buildings listed at provincial level are confined to the provinces of Drenthe, North and South Holland and Limburg, totalling over 2,500. Depending on the classification system used, there are between 90,000 and 95,000 monuments and listed buildings in the Netherlands (NCM 2004).

Apart from individual buildings, collections of buildings sometimes offer the added value of a historically valuable ensemble meriting protection (even if the individual buildings are not always particularly impressive). At present the Netherlands has 336 urban or village conservation areas (NCM 2004).

Archives

Archives have existed for as long as there has been a desire – particularly on the part of the authorities – to record the course of events. They consequently provide an important source for historical research by both professionals and amateur historians. The government’s involvement with archives is aimed at conservation and openness. As a result of a trend towards the centralisation of State, municipal and water board archives, the total number of government archives fell from 842 in 1980 to 536 in 1990 and 329 in 2000. In the latter year regional archives had taken over the archive responsibilities from the municipalities and water boards in some 30 regions. As against this reduction in the number of archives there was a sharp growth in the amount of archive space in those years, from 381 to 471 to 645 kilometres of shelf space. Under a legislative amendment in 1996, the date by which documents had to be transferred to the Central Government Records Department (*Rijksarchiefdienst*) was reduced from 50 to 20 years, thereby necessitating a considerable catch-up operation. At the same time the accessibility of archives was the subject of growing interest, partly in the light of the new digital opportunities for consulting records (OCW 2002a).

Apart from the government archives, there is a wide diversity of archives that have arisen as the result of private initiative. There are audiovisual archives, company archives, church archives and various specific-purpose archives based on particular themes (ranging from Catholicism to women’s liberation and from the military world to the tropics). Archives are classified in various ways, for example in terms of the nature of the collection, the thematic specialisation of the collection, the institute holding the records, the regulations under which records are kept and the extent of public access (Van Dijken and Stroeker 2002).

Archaeology

Interest in archaeology is a fourth type of interest in the cultural heritage. Archaeology – the study of the old – is aimed at ‘the reconstruction of human societies or aspects thereof on the basis of physical remnants that have long since lost their

original function and are often no longer readily visible as they are buried' (AIC 1995: 8). This report, however, is not concerned with the state of archaeology as a science but with public interest in archaeological findings such as excavated objects, ruins or traces of earlier housing and hidden shipwrecks. That interest has already been covered in part by the interest in museums and listed buildings.

Most archaeological presentations are held in museums. In the Netherlands there are seven museums that are wholly dedicated to an archaeological collection, of which the National Museum of Antiquities in Leiden and the Allard Pierson Museum in Amsterdam are the best-known. In addition many art/history museums and regional museums have a section with archaeological finds. Only in the case of the seven museums with a wholly archaeological collection may the viewing of archaeological finds be distinguished from other kinds of museums visiting. Such museums are designated as 'archaeology museums'.

Apart from that, those with an interest in archaeology can visit listed archaeological sites (just to increase the confusion archaeological treasures are treated as archaeological archives or soil archives) and archaeological reconstructions (for example the Eindhoven Historical Open-air Museum and the Archeon theme park). The Monuments and Historic Buildings Act provides for the possibility of giving archaeologically valuable locations protected status. Regular use has been made of this arrangement over the past decade. The number of protected archaeological monuments rose from approximately 1,400 in the mid-1990s to 1,754 at the start of 2002 (CBS 1995; ROB 2002). This does not necessarily mean that there is much to see at these sites or that they immediately become tourist attractions. Much of the 'soil archive' is not visible to the eye or only discernible to those who know what they are looking for. The Treaty of Malta has, however, led to considerable changes. In the case of large construction projects, for example, the need for prior archaeological investigation is now always established. In the 1990s more than 5,900 excavations were conducted (ROB 2002). In some cases these sites are also opened up to the public a certain period of time. Objects in museums, archaeological monuments and excavations open to the public are the most important ways of allowing a broader public to familiarise itself with the work of archaeologists.

Interest in the cultural heritage

Taken collectively, museums, monuments and listed buildings, archives and archaeological sites are designated as 'the cultural heritage'. Reviewing the above it is evident that the heritage has increased in scale (more museums, more listed buildings and monuments, more archive shelf space, more archaeological excavations) and that there has been a growth in interest in the preservation and presentation of this heritage in recent decades. In addition, new information and communication technology has made it possible to access this heritage more effectively. The Internet provides greater access to 'digital heritage' than the average bookcase can provide,

while information on collections, entry charges, opening hours and the accessibility of heritage exhibitions can be consulted online.

This chapter examines the development in public interest in larger-scale and more accessible cultural heritage. Has that growth in interest kept pace with the supply, has the supply lagged behind the growth in interest, or is it conversely often the case that the interest has not (yet) taken off to the same extent as the supply? Consideration is given in turn to museums (§2.2), listed buildings and monuments (§2.3), archives (§2.4) and archaeology (§2.5). Trends in the size and composition of the public are also discussed, followed by an examination of the growth in membership of historical organisations (§2.6). Finally it is briefly established to what extent various trends in public interest in the heritage correspond with one another and with supply trends (§2.7).

2.2 Museums

Apart from ongoing investments in museums, the 1990s also saw a growth in interest in the running of museums. In particular State Secretary Rick van der Ploeg expected museums to behave more as cultural entrepreneurs. This induced museums to place greater emphasis on their own sources of income and on attracting the public, as reflected in the fact that museums were able to retain a higher proportion of their income from entrance charges, sponsorship, restaurants and museum shops. Excluding government grants, museum income in 2001 was treble that in 1990. Government grants doubled during the same period. The share of independent museum income in total income consequently rose from 24% to 36% (SCP 2000; statline.cbs.nl, consulted February 2005; SCP treatment).

The shift in emphasis towards a market-based approach was not intended by the government as a goal in its own right but as an incentive to encourage the museums to respond more clearly to public wishes. A description of the extent to which museums did so would go beyond the scope of this report, as it would call for an analysis of museums' plans and the achievements in approaching the public. The attention here is concerned with the extent to which the public has in fact been reached.

An initial indication of that reach may be obtained from admission figures. These provide an indication of the total number of visits paid to Dutch museums. In these terms the reach in 2001 of nearly 21 million visits was a little down on the 22 million visits in 1990, but this comparison is not entirely accurate on account of the aforementioned change in definition between 1995 and 1997 as to what may be said to constitute a 'museum'. Between 1997 and 2001 the number of visits grew by half a million from 20.2 to 20.7 million. The majority of the growth was concentrated between 1997 and 1999; thereafter the number of visits grew only slightly, by just 100,000 (SCP 2002; statline.cbs.nl, consulted February 2005).

With regard to the cultural policy aim of increasing the public reach, however, visiting figures fall short in two respects. In the first place, the figures do not just relate to museum visits by Dutch residents but also include those by foreign tourists. The drawing power of Dutch museums in the international tourist market does not form part of the government's reach objective. The latter is concerned with reaching the highest possible proportion of the Dutch population, preferably spread evenly over the various strata of society. Statements about different types of groups within the population require a different type of figure from counts of the number of visits, since information is also required on visitors' characteristics, such as age, level of education and ethnicity. In order to compare visitors with non-visitors, information must furthermore also be available on the latter category. This type of information is not available from the surveys of the public conducted within individual museums, but does form part of the population surveys conducted by the SCP since the late 1970s. A series of four-yearly surveys on museum visiting covering the period 1983-2003 is available (table 2.1).

The percentage of the population (aged six and over) reporting that it had visited a Dutch museum in the 12 months before the survey has fluctuated over the years. In the 1980s the museums could draw encouragement from a growing reach. With an annual reach of 41% of the population, 1991 was a peak year for the museums. In 1995, however, the percentage of museum visitors had slipped back to the level in 1983: 35%. This was followed by a recovery: in 2003 the museums received 38% of the population.

A proportion of the population makes more than one visit a year to a museum. Over the course of the years some 6% of the population consistently visited a museum once a quarter. Thanks to this modest but numerically stable cluster of museum-lovers, the average number of visits by museum visitors has consistently been a little over two per year. In the peak year of 1991, 86 museum visits were made for every 100 inhabitants. After a slump in the 1990s the number of visits per 100 inhabitants had picked up again in 2003 to 82.

Table 2.1 Museum visiting: visiting percentage, number of visits per 100 inhabitants, share of frequent and occasional visitors and number of visits per visitor, population aged 6 and over, 1983-2003 (percentages of visitors and numbers of visitors in the 12 months preceding a survey)

	1983	1987	1991	1995	1999	2003
visitors (%)	35	39	41	35	37	38
number of visits per 100 inhabitants	72	84	86	76	77	82
frequent visitors ^a (%)	5	6	6	6	6	6
occasional visitors ^b (%)	30	33	35	29	31	32
number of visits per visitor	2,0	2,2	2,1	2,2	2,1	2,2

a Once a quarter or more frequently.

b Less than once a quarter.

Source: SCP (AVO)

The trends in public opinion surveys and population surveys say the same thing: both point in the direction of a somewhat lower reach in recent years as compared with ten years earlier. If we multiply the reported visit frequency by the total Dutch population, this leads to an estimated 11.2 million visits by Dutch residents to Dutch museums in 1999 (no comparison with census figures is as yet available for 2003). The difference with the visitor numbers reported by the museums (20.6 million for 1999) can in part be attributed to the visits made to Dutch museums by foreign tourists. The number of foreign visits to Dutch museums, as registered by the ticket office staff, amounted in 1999 to approximately four million (2001: over 4.5 million). The difference from the extrapolation on the basis of the SCP population survey suggests a conservative estimate of museum visiting by Dutch people on the basis of their replies in the Facilities Use (AVO) survey (which did not ask about the precise number of visits, instead submitting a limited number of response categories. The estimates of the visiting frequency have consistently been based on the lower limits of those categories, so as to correct for any socially desirable responses in favour of more extensive visiting.).

One constant in the composition of the museum public is that there is little if any evidence of any sex skew. Approximately the same percentage of men and women consistently report visiting a museum in the preceding 12 months (table 2.2).

By age certain differences do emerge, although the overall picture is not clear-cut. The clearest trend is the rise in museum visiting among the older element of the population. In each of the three oldest of the four age groups distinguished, museum visiting in 2003 was 10 percentage points higher than 20 years before. Among young people up to the age of 20, museum visiting fluctuated sharply, without any clear trend. The most recent period 1999-2003 saw a clear increase among children and

young people, which would appear to suggest that the *Culture and School* policy initiative had had some success. During the 1990s, museum visiting among 20-34-year-olds declined substantially, with a less marked decline in the case of 35-49-year-olds.

Table 2.2 Museum visiting by sex, age, level of education^a and ethnicity, population aged 6 and over, 1983-2003 (percentages, 12 months preceding the survey)

	1983	1987	1991	1995	1999	2003
visiting (%)	35	39	41	35	37	38
male	35	38	40	33	36	37
female	35	40	42	36	39	39
6-11 years	43	50	53	40	46	54
12-19 years	46	47	44	39	39	45
20-34 years	36	39	41	31	28	27
35-49 years	36	42	43	38	39	39
50-64 years	31	34	39	36	43	43
65-79 years	26	32	34	29	39	36
80 years and over	11	10	15	14	18	21
primary education	17	18	19	17	20	16
pre-vocational secondary education	29	32	33	25	28	26
senior secondary education	42	45	47	39	39	36
higher professional/university education	63	67	69	60	58	58
Dutch	.	.	.	35	38	38
Turkish, Moroccan	.	.	.	18	17	23
Surinamese, Antillean	.	.	.	21	23	28

. No figures.

a Highest completed level of education, population aged 20 and over.

Source: SCP (AVO)

In terms of level of education the picture is more straightforward. In each of the years museum visiting rises with level of education. After initially rising in the 1990s, however, museum visiting fell at each level of education, especially among the best educated elements of the population. Visiting was higher among people with tertiary education, but that they should do so could no longer be taken quite so much for granted. Having a higher level of education did not translate into greater museum-going (Knulst 1992). As against the greater capacity to benefit from the cultural heritage, there was greater competition for the available free time (Van den Broek & De Haan 2000). These two trends broadly cancelled one another out. Since the level of education will not continue to rise in the future, the decline in museum visiting among those with higher education may well get the upper hand.

The ethnic background of museum visiting was not recorded in this statistical series until 1995. Since then there has been a rise in museum visiting among the various immigrant groups. Even so, the level of museum visiting among both Turks and Moroccans and Surinamese and Antilleans remains well below that of the indigenous Dutch population. The growth of these ethnic groups within the population therefore acts as a curb on the total reach of museums among Dutch residents. In this regard it may be noted that use has only been made of simple descriptive statistics; it was previously seen that part of the lower participation by these ethnic minorities may be explained if socio-economic characteristics are controlled for (SCP 2000). This means, for example, that Moroccans do not just visit museums less because they are Moroccan but also because they are in a position of social disadvantage. This type of more advanced analysis is not taken up in this descriptive reporting of trends in cultural reach, but will be examined at a later stage in the more in-depth studies in the *Culturele Draagvlak* series.

Among museums, various types may be distinguished according to the type of collection. So that the interest in museums could be analysed in more detail, questions were asked on two occasions in the surveys concerning visits to five different types of museums, namely:

- art museums;
- historical museums;
- natural history museums;
- science/technology museums;
- ethnographical museums.

These types of museums are not equally represented in the Netherlands. Providing an indication of the relative numbers is made more difficult by the fact that Statistics Netherlands changed its definition of museum in 1997. In the counts since that year half the museums have been classified as historical museums. Until 1997, science/technology (and industrial) museums accounted for approximately a fifth of all Dutch museums; after that point the figure rose to 28%. In many cases these museums contained collections on the history of science and industry. The proportion of natural history museums fell from 10% in 1993 to 6% in 2001 since zoos with exhibition space were no longer classed as museums from 1997 onwards. Art museums (for both ancient and modern art) account for 10-12% of the total, i.e. a modest niche of the museum landscape, or at least more modest than one might have suspected from the attention they received in political circles and the media. In recent Statistics Netherlands survey years (1999 and 2001) they have however attracted more visits (6 million) than any of the other four categories of museums. With a constant 2%, the ethnographic museums, displaying objects from non-western cultures, had the lowest share of any category (statline.cbs.nl, consulted February 2005).

In the survey of public interest in the various types of museums, the definition of museum was not explained but was implicitly left to the respondent. What respondents reported about types of museums (table 2.3) is therefore based on their own

perceptions of such museums. According to the 2003 survey, historical museums and art museums attracted approximately 20% of the population each year, followed at some distance by natural history museums (13%). Ethnographic museums (9%) and science/technology museums (7%) had the smallest reach.

Table 2.3 Museum visiting by various kinds of museums, population aged 6 and over, 1979-2003 (percentage, 12 months preceding the survey)

	1995	2003
total number of museums	35	38
historical museums	20	21
museums of visual arts	17	20
ethnographic museums	8	9
natural history museums	11	13
science/technology museums	6	7
other museums	12	14

Source: SCP (AVO)

In terms of their respective numerical importance, it is notable that art museums are visited relatively often and historical museums comparatively little. On a smaller scale, the science/technology museums manage to attract a relatively modest proportion of public interest, while ethnographic museums do comparatively well.

From Annual Museum Card to Museum Card

The fact that the public reach of cultural institutions has been high on the agenda in recent years does not mean that no consideration was given in earlier years to increasing public attendance. The Annual Museum Card, introduced in order to facilitate frequent museum visiting, has been around since 1981 – nearly a quarter of the century. During the 1980s the purchasers of this card were the genuine museum-lovers. Around 1990 the card also began to attract non-fanatics. In recent years the distribution of the Annual Museum Card took off because Rabobank account holders and Netherlands Railways (NS) Off-peak Cardholders initially obtained the same rights as Annual Museum Cardholders: free entry to a large number of museums. Since the sponsorship money was not sufficient to cover the growth in public interest, it was decided to convert the free entry for Rabo and NS customers to half-price entry. The preferential scheme for the two groups of customers has already been terminated by Rabo and will shortly be ended by NS. Its successor is the Museum Card (www.museumkaart.nl), which is being sponsored by a lottery of which the Museum Card Foundation is one of the beneficiaries.

Since 1983 records have been kept on that element of the Dutch population holding an Annual Museum Card. This therefore provides a basis of comparison with the trends in museum visiting. Three phases may be distinguished with respect to the

ownership and use of such cards: the 1980s, the early 1990s and the years around the turn of the millennium (table 2.4).

Table 2.4 Ownership of Annual Museum Card/Museum Card by sex, level of education^a and ethnicity, population aged 6 and over, 1983-2003

	1983	1987	1991	1995	1999	2003
owners (%)	3	3	14	10	24	26
of which standard Rabo/NS					.	2
					.	23
male	3	3	12	9	22	25
female	3	4	15	11	26	27
primary education	1	1	6	6	17	17
pre-vocational secondary education	1	2	16	10	24	25
senior secondary education	4	4	21	14	30	30
higher professional/university education	10	11	23	20	39	40
Dutch	.	.	.	11	25	27
Turkish, Moroccan	.	.	.	2	7	8
Surinamese, Antillean	.	.	.	5	7	10

. No figures.

a Highest completed level of education, population aged 20 and over.

Source: SCP (AVO)

The same patterns apply to the distribution of Annual Museum Card ownership by sex, level of education and ethnicity (table 2.4) as to museum visiting in general (table 2.2): a slight overrepresentation of females, a rise in Annual Museum Card ownership with the highest or current level of education and a lead on the part of the indigenous Dutch people over members of the four large ethnic groups. The average cardholder age has been rising since the early 1990s, indicating a gradual ageing. The more widespread distribution in the education system during the same period of the CKV pass, which is currently doing service as a Cultural Youth Passport, may to some extent run counter to an increase in the ownership of the Museum Card among younger elements of the population (cf. Huysmans 2004).

In the 1980s it was the genuine devotees of museums and museum exhibitions who purchased and used the Annual Museum Card: 3% of the population held such a card. After a substantial increase in the popularity of the card (rising from 3% in 1987 to 14% in 1991), there was a substantial decline in both the proportion of visitors and the number of visits by cardholders (see table 2.5). The new cardholders were 'by nature' less inclined to visit museums. As a marketing instrument, however, the Annual Museum Card was in fact meeting its objective, namely that of increasing interest in museums among a wider public than just the genuine devotees alone.

The sponsorship contract with the Rabobank and the Netherlands Railways ushered in the third phase, during which the card reached an even wider public (table 2.4). As may be seen from the final survey year, this was at the expense of ordinary Annual Museum Card ownership, which slipped back to the level of the 1980s. With the Rabo and NS customers the museums managed to attract a much wider group of people – people with less interest in museums than ordinary cardholders. Both the share of visitors and the number of visits by Annual Museum Card holders (standard and Rabo/NS combined) fell during the second half of the 1990s (table 2.5). However, the fact that the group of Annual Museum Cardholders was much larger than before means that the absolute number of cardholder visits will have continued to rise during that period.

Table 2.5 Use of Annual Museum Card/Museum card, by ownership/non-ownership, population aged 6 and over, 1983-2003

	1983	1987	1991	1995	1999	2003
museum visiting over past 12 months (%)						
AMC holders	88	95	61	62	59	55
of which standard					.	76
Rabo/NS					.	52
non-holders	34	37	38	32	31	32
number of visits (average)						
AMC holders	3.8	4.6	1.7	2.0	1.5	1.4
of which standard					.	3.1
Rabo/NS					.	1.2
non-holders	0.6	0.7	0.7	0.6	0.5	0.6

. No figures.

a Highest completed level of education, population aged 20 and over.

Source: SCP (AVO)

2.3 Monuments and listed buildings

Villages and inner-city areas with conservation status are visited every day by many people: tourists, the shopping public, those working there or local residents. In that sense monuments and listed buildings are seen much more frequently by the public than they are viewed in the sense of interest in such buildings. Interest is measured in terms of a conscious visit to a listed building. In this regard the definition of both a visit and a listed building is once again left to the respondent. The latter decides when he or she reports an excursion to a noteworthy building, city centre or village centre. Since it is not feasible to arrive at a better measurement on the basis of a checklist of monuments and listed buildings and on the basis of a definition of visiting, there is no alternative to working on the basis of what people themselves regard as a visit to a listed building.

As in the case of museum visiting, 1991 was a peak year for visiting listed buildings; in the other years the reach fluctuated around just under 45% (table 2.6). The period 1999-2003 saw an increase in interest. The number of frequent visitors in the population fell (a trend evident since 1991), while the share of occasional visitors grew and in 2003 was back to the 1991 level.

Table 2.6 Visits to listed buildings: percentage of visitors, number of visits per 100 inhabitants, share of frequent and occasional visitors and number of visits per visitor, population aged 6 and over, 1983-2003 (percentages, 12 months preceding the survey)

	1983	1987	1991	1995	1999	2003
visitors (%)	44	45	50	43	42	45
number of visitors per 100 inhabitants	257	255	285	243	233	230
frequent visitors ^a (%)	6	6	7	6	5	3
occasional visitors ^b (%)	37	39	43	37	37	42
number of visits per visitor	5.9	5.7	5.7	5.6	5.5	5.1

a Once a month or more.

b Less than once a month.

Source: SCP (AVO)

The breakdown of interest in listed buildings among the population provides a similar picture to that for museums (table 2.7). Once again barely any difference between the sexes is discernible. Over the course of the years, the 20-34-year-old age group has become equally underrepresented, where initially this was not the case. Here too the age group of 60-79-year-olds has largely reversed the initial gap and interest has grown among the over-80s. The group of 50-64-year-olds nevertheless convincingly leads the field, whereas in the case of museums they shared this position with the youngest groups.

As in the case of museums, interest in listed buildings is greater among the better educated, but their interest has fallen over the years, thereby nullifying the potential cultural return of higher education. In contrast to museum visiting, however, those more recently established in the Netherlands of Turkish, Moroccan, Surinamese or Antillean origin have not so far begun to close the gap as far as visits to listed buildings are concerned.

Table 2.7 Visits to listed buildings by sex, age, level of education^a and ethnicity, population aged 6 and over, 1983-2003 (percentages, 12 months preceding the survey)

	1983	1987	1991	1995	1999	2003
visitors (%)	44	45	50	43	42	45
male	43	44	49	42	41	45
female	44	46	51	45	44	46
6-11 years	46	49	51	42	41	48
12-19 years	47	46	49	45	43	43
20-34 years	45	46	52	40	39	37
35-49 years	47	51	55	51	45	49
50-64 years	43	43	52	47	50	56
65-79 years	35	35	39	33	37	41
80 years and older	13	16	14	17	16	19
primary education	26	24	28	24	23	21
pre-vocational secondary education	40	41	46	36	35	37
senior secondary education	53	55	58	51	47	49
higher professional/university education	70	71	77	70	65	65
Dutch	.	.	.	45	43	46
Turkish, Moroccan	.	.	.	15	16	17
Surinamese, Antillean	.	.	.	20	27	21

. No figures.

a Highest completed level of education, population aged 20 and over.

Source: SCP (AVO)

In the 1995 and 2003 surveys, a further question was asked about visits to listed buildings, breaking them down into five different types: churches, palaces or castles, town mansions or merchant's houses, windmills and industrial premises. A distinction was also drawn between village centres and urban districts (table 2.8). The growth in interest applied to all types of listed buildings, with the exception of industrial premises.

Table 2.8 Listed buildings: participation in visiting various types of listed buildings, population aged 6 and over, 1979-2003 (percentages, 12 months preceding the survey)

	1995	2003
listed buildings total	43	45
old churches	25	31
palaces or castles	21	25
town mansions, merchant's houses	10	12
windmills	12	14
industrial premises	9	9
old village centres	29	33
old town centres	30	34
other listed buildings	21	24

Source: SCP (AVO)

Village and urban conservation areas as well as old churches reach the widest public. In 1990 30% of the population visited an old village centre and 31% an old urban district. Independently of their role in a listed urban ensemble, town mansions and merchant's houses reached a comparatively small proportion of the public (10-12%), particularly if it is borne in mind that the category of 'listed buildings designated for residential purposes' accounts for two thirds of all State-listed buildings (OCW 2002a; NCM 2004). The ability to open such buildings to the general public, which tends to clash with the privacy of the occupants, is of course limited.

Belvedere policy document

Listed buildings are not just there to be visited and admired: they can also be lived in or form part of the local scene. The cultural and historical value of buildings and the landscape can, however, be at variance with other values of importance in physical planning. When it comes to residential building, the transport infrastructure (highways, the high-speed railway line, Schiphol) and dike reinforcements, cultural and historical interests have to be weighed against economic and safety considerations. In order to place the relationship between cultural history and spatial development on the agenda, four ministries (Housing, Spatial Planning and the Environment (VROM), Education, Culture and Science (OCW), Agriculture, Nature Management and Fisheries (LNV) and Transport, Public Works and Water Management (V&W)) drew up the Belvedere policy document in 1999. The Belvedere project bureau was set up in order to administer the policy document. The bureau has sought to place greater emphasis on cultural history in spatial development. Under the motto 'preservation through development', possibilities are explored for utilising cultural and historical assets within the process of contemporary spatial planning.

In order to measure the extent to which cultural and historical elements are given due consideration in spatial planning in the Netherlands, a survey was conducted in

early 2004 by the SCP and the Belvedere project office, with the support of the Ministry of Education, Culture and Science, among a little over 1,800 Dutch people. This juxtaposed the cultural and historical value of buildings and landscapes against a series of other aspects of the built environment with a view to assessing their relative importance. This is an initial measurement, so that no trends can be established. An initial impression of the value attached to cultural and historical assets in the local residential neighbourhood is obtained by comparing the neighbourhood in which one would most like to live (disregarding financial and other constraints) with that in which people actually live (table 2.9).

If people were to be given the opportunity to live where they wished, this would give rise to a massive exodus from old and new urban development districts to rural areas. A third of the adult Dutch population say that they would prefer to live in the country, whereas in fact just 8% do so. The older and newer urban (and village) development areas – which together house over two thirds of the population – would see half the present residents depart. Whether these people are interested in peace and quiet and in space, or whether it is the cultural and historical features of the landscape that attract them, is not something that can be established from the available data.

The two other ‘risers’ after living wishes have been fulfilled would be the historical inner-city and village conservation areas. The fact that this concerns the historical quality of the environment, rather than centralised living as such, is indicated by a comparison with new inner-city areas and new village centres, both of which would lose inhabitants.

Table 2.9 Residential environment in which people are living and in which they would most like to live, population aged 18 and over, 2004

	present residential environment	desired residential environment	difference (percentage points)
historical inner-city	5	13	+8
new inner-city	5	3	-1
older neighbourhood outside the centre of a big city	28	14	-14
historical village centre	6	14	+7
new village centre	8	4	-4
new development area on the edge of a village or town	40	19	-21
rural area with scattered housing	8	33	+25
total	100	100	

Source: SCP (Belvedere 2004)

The importance one attaches to the historical nature of the built and rural environment becomes clear from an analysis of the various places in which people could live. This was asked in respect of both the present and the desired residential environment, in terms of the nature of both the built environment and the surrounding landscape (tables 2.10 and 2.11).

Table 2.10 Importance attached to the historical nature of the built environment by present residential environment, population aged 18 and over, 2004 (horizontal percentages)

	in choice of present residential environment			where one would most like to live		
	very important	important	of no importance	very important	important	of no importance
all	4	18	78	14	52	34
living in...						
historical inner-city	22	37	41	31	57	12
new inner-city	1	17	82	11	50	39
older neighbourhood outside the centre of a big city	4	23	73	17	54	29
historical village centre	9	37	53	18	62	20
new village centre	2	12	87	11	47	42
new development area on the edge of a village or town	1	9	90	12	48	40
rural area with scattered housing	7	30	63	13	58	29

Source: SCP (Belvedere 2004)

Of the adult Dutch population, 4% say that the historical nature of the buildings was a major factor in deciding where to live. A further 18% indicate that it had played a certain role. These views apply in particular to people living in historical inner-city areas. Those living in village centres of cultural and historical interest follow at some distance. People living in rural areas also indicate that the sense of history was a factor.

The right-hand half of table 2.10 indicates that 'the old' exerts a widespread pull. Given a free choice of where to live, two thirds of the population would be influenced in their choice by the cultural and historical nature of the residential environment. Here again the present inhabitants of historical inner-city areas and village centres take the lead, from which it may be deduced that this is one of the reasons why they appreciate their present residential environment.

A comparison of the topmost lines in tables 2.10 and 2.11 indicates that the cultural and historical value of the surrounding landscape was a bigger factor than the cultural and historical value of the buildings. Once again the inhabitants of historical inner-city areas, village centres and rural areas lead the field. For the inhabitants of

inner-city areas or village centres, the landscape they value is that little bit further away. Evidently the predilection for an historical built-up area goes hand-in-hand with interest in the cultural and historical value of the landscape. Just like the cultural and historical value of the built-up area, the cultural and historical value of the landscape is a bigger factor in the ideal residential environment than in the present place of residence.

Table 2.11 Importance attached to the historical nature of the surrounding landscape by present residential environment, population aged 18 and over, 2004 (horizontal percentages)

	in choice of present residential environment			where one would most like to live		
	very important	important	of no importance	very important	important	of no importance
all	7	32	60	14	57	29
living in...						
historical inner-city	14	40	46	17	64	19
new inner-city	2	21	77	10	53	38
older neighbourhood outside the centre of a big city	7	30	63	14	62	24
historical village centre	15	43	41	19	62	19
new village centre	4	27	69	10	58	32
new development area on the edge of a village or town	6	31	64	14	51	35
rural area with scattered housing	17	47	36	19	64	17

Source: SCP (Belvedere 2004)

A more accurate picture of the relative weight of cultural and historical arguments is obtained by comparing these with other factors that played a part in deciding where to live. How does this aspect weigh up against safety, parking facilities and availability of shops? The importance of 12 aspects of the residential environment is shown in table 2.12, in respect of both the present and the ideal residential environment.

Table 2.12 Importance attached to various aspects of the residential environment, population aged 18 and over, 2004

	in choice of present residential environment		where one would most like to live		difference (percentage points)
	important/very important (%)	ranking	important/very important (%)	ranking	
safety of the neighbourhood	88	1	96	1	8
local residents	74	2	83	4	10
road safety	70	3	87	2	17
public parks and gardens, etc.	67	4	86	3	19
public transport facilities	54	5	63	9	10
shops	53	6	71	5	18
outdoor recreational facilities	53	7	68	7	14
historical nature of the surrounding landscape	40	8	71	6	31
schools	37	9	38	11	1
cultural facilities	32	10	41	10	9
entertainment facilities	26	11	32	12	5
historical nature of the built environment	22	12	66	8	44

Source: SCP (Belvedere 2004)

In comparative terms that importance turns out to be limited. In terms of the choice of the present residential environment, the historical nature of the built environment brings up the rear. In eighth place, the importance of the surrounding landscape also comes well down the list. Much more importance was attached to such matters as safety, livability and facilities (shops, public transport and parking).

Had people been able to live where they wanted, the order would have been different. In that case the historical nature of buildings and the landscape jumps to eighth and sixth position respectively in the list of 12 aspects. In terms of the proportion of respondents considering the sense of history to be important or very important much changes. The historical nature of the landscape then becomes important or very important for 71% (compared with 40% in the choice of present residence) and the historical nature of the built environment for 66% (was 22%). The substantial importance attached to the historical nature of the residential environment is, however, exceeded by the value attached to more 'primary' aspects such as safety, the availability of public parks and gardens and shopping facilities.

Apart from the value attached to historical elements in the residential environment, the (relative) importance of cultural facilities is also relevant when it comes to cultural reach. That too is not deemed to be of (major) importance for agreeable living. When it came to the choice of the present residential environment this factor was cited by 31% as important or very important, while for the ideal home environment

the figure rises to 41%. The availability of cultural facilities is therefore important for a substantial proportion of the population in absolute terms, but in relative terms it comes in both times in a modest 10th place.

To sum up, it may be said that in weighing the more earthly and more elevated aspects, greater importance tends to be attached to the former. The transition from the present to the desired residential environment is one in which many constraints (money, family, friends, the children's school) that play a decisive role in daily life are put to one side. Nevertheless cultural history is a significant factor once the primary necessities of life – above all, a safe living environment with friendly neighbours – have been satisfied.

2.4 Archives

Interest on the part of the Dutch in cultural history is not confined to museums or listed buildings. Traditionally, documents – as well as many other objects (Ketelaar 1993) – have been systematically kept. Many kilometres of documents had been stored in the various archives that abound in the Netherlands. Not everything held there is available for inspection. In principle all the material in the government archives may be open to the public, but restrictions can be imposed under the Public Records Act of 1995 where this is dictated by the interests of the State or the need to protect privacy. Access to private (e.g. church) archives may also be subject to restrictions.

'Archives are formed within an organisation in order to support and manage the work, so as to lay down why, when and in what capacity and by whom actions were performed' (Ketelaar 1998: 6). As such they act as the tangible and consultable memory of an organisation. Archives have traditionally provided fare for professional historians and genealogists. The digital management of archives has made it possible to provide a much wider historically interested public with the information they want. Efforts to combine the files held by record offices have also made it possible to look up information (for example about one's own place of residence) in a much more user-friendly way. Under the motto 'placing the user first', the then State Secretary Rick van der Ploeg gave the starting signal in 2002 with his policy letter *Interactief archief* ('Interactive Archive') for the use of IT in the user-friendly opening up of archival information (OCW 2002b). The 'archive umbrella organisation' DIVA is currently engaged in this process of conversion (see www.divakoepel.nl).

Figures on archive visiting held by Statistics Netherlands go back to 2000 and so do not as yet provide us with any picture of the way in which digitalisation may have increased the public reach. Population survey data indicate that a proportion of the population is indeed making use of this possibility. The number of visits grew from 248,000 in 1980 to 429,000 in 1990 and 471,000 in 2000. On account of repeat visits the actual number of visitors is lower, but also grew during these years, from 87,000 to 156,000 and 189,000 (statline.cbs.nl, consulted February 2005).

In 2002 it was established on the basis of a questionnaire survey that 28% of the adult population (i.e. nearly 3.5 million people) could be regarded as potentially interested. This group is solely interested in the virtual visiting of archives and then primarily for finding information on local history (Van Dijken and Stroeker 2003).

Since 1995 the SCP-AVO survey has included a question about visits to archives and since 1999 also about the visiting frequency (table 2.13). Archives are not the first port of call for citizens interested in the cultural heritage. Over the years just a few percent of the population have reported visiting an archive during the preceding 12 months; in 2003 the figure was somewhat higher than in 1999. This increase may indicate a higher level of visiting due to the availability of archive material on the Internet. The increase in 1995 is not, however, statistically significant, and it would appear premature to speak of a clear increase in the public reach due to IT.

The visiting frequency of three visits per visitor is in between that for museums and listed buildings. This concerns a small group of visitors, who cannot necessarily be designated as ‘dedicated participants’.

Table 2.13 Archives: participation, percentage of frequent and occasional visitors and number of visits per visitor, population aged 16 and over, 1995-2003 (percentages, 12 months preceding the survey)

	1995	1999	2003
visitors (%)	2.9	2.4	3.3
number of visits per 100 inhabitants	.	7	10
frequent visitors ^a (%)	.	0.6	1.0
occasional visitors ^b (%)	.	1.8	2.3
number of visits per visitor	.	2.7	3.2

a Once a quarter or more.

b Less than once a quarter.

Source: SCP (AVO)

Archive visiting is relatively popular among males, ‘young’ elderly people (50-64 years) and those with higher education (see table 2.14). Whereas down the years females have had the edge on males when it comes to visiting museums and listed buildings, the reverse applies in the case of archives. Among the age groups the 50-64-year-olds stand out in particular. In 1995, 65-79-year-olds still led the field when it came to visiting archives; eight years later the ‘young elderly’ led the other groups, as also applies in the case of listed buildings (see table 2.7).

The increase in the number of people visiting archives is particularly notable in the case of Turks and Moroccans, although the small group size in the sample means

that the increase is not significant. Reference was made in the policy letter *Interactief archief* to a collaborative project between the Dordrecht city archive and a local foundation aimed at obtaining information on the origins of Turkish citizens in Dordrecht. More generally the letter stated that ‘it has become high time for archival bodies to collect and render accessible the heritage that newcomers have formed, both individually and in a group context’ (OCW 2002b: 8). Surveys carried out on behalf of the umbrella archive organisation DIVA make it plain that there has been a clear increase in the number of archival organisations concerned with the formation of collections and reaching the public with minorities specifically in mind. In 2001, 9% of the responding institutions were active in this field, whereas in 2004 17% were conducting active publicity policies in respect of minorities. In the latter year 32% of the responding institutions stated that they were conducting activities concerning the cultural heritage of minorities (www.divakoepel.nl, consulted March 2005).

Table 2.14 Archives: participation by sex, age, level of education^a and ethnicity, population aged 16 and over, 1995-2003 (percentages, 12 months preceding the survey)

	1995	1999	2003
visitors (%)	2.9	2.4	3.3
male	3.0	2.9	3.8
female	2.9	1.8	2.8
6-11 years	.	.	.
12-19 years	.	.	.
20-34 years	2.8	1.9	2.9
35-49 years	3.3	1.9	3.0
50-64 years	3.0	3.5	4.3
65-79 years	3.7	3.1	2.8
80 years and over	1.2	1.7	0.7
primary education	1.6	1.7	0.8
pre-vocational secondary education	2.0	1.8	2.0
senior secondary education	3.6	2.4	2.6
higher professional/university education	6.0	4.1	6.6
Dutch	2.9	2.5	3.1
Turkish, Moroccan	1.1	1.5	2.7
Surinamese, Antillean	2.6	0.7	1.1

. No figures.

a Highest completed level of education, population aged 20 and over.

Source: SCP (AVO)

2.5 Archaeology

SCP public opinion surveys have not included questions about interest in archaeology. In order to obtain an impression of the extent to which archaeological attractions reach the public, and the composition of the visiting public, a number of separate surveys have been conducted with the aid of the Archaeological Information Centre (in 1996) and the Ministry of Education, Culture and Science (in 2004). These surveys included questions about visits to exhibitions, museums with archaeological collections, reconstruction parks and archaeological monuments. The evidence suggests an increase in interest in archaeology in recent years (table 2.15).

Table 2.15 Interest in archaeology, population aged 25 and over, 1996-2004 (% visited over the past 12 months)

	1996	2004
excavations/archaeological soil surveys	4	5
archaeological exhibitions		
exclusively in archaeological museums	3	7
including museums with archaeological collections	13	14
reconstruction parks	3	5
archaeological reconstructions	4	8
visible archaeological monuments		
exclusively landscape elements	11	16
including listed buildings (castles, etc.)	17	22
at least one of these presentations:		
narrow definition ^a	19	27
broad definition ^b	29	34

a Narrow definition: in the case of archaeological exhibitions 'exclusively in archaeological museums'; in the case of visible archaeological monuments 'exclusively landscape elements'.

b Broad definition: in the case of archaeological exhibitions 'including museums with archaeological collections'; in the case of archaeological monuments 'including monuments (castles, etc.)'.

Source: NIPO (PBA 1996); SCP (PBA 2004)

In order to identify the public interest more precisely five different types of archaeological presentations have been distinguished: excavations, museum presentations, reconstruction parks, archaeological reconstructions and archaeological monuments. Excavation sites are not generally open to the public. In the 1990s these were increasingly opened to the public on special viewing days. In 1996, 4% of the Dutch population said that they had visited an excavation in the previous 12 months. In 2004 somewhat more Dutch people said that they had gone to look at excavations and soil surveys (5%).

In the case of museums, it is notable that archaeological exhibitions mounted in dedicated museums attract greater interest. If we add museums that allocate just a part of the exhibition space to archaeology, there has been little if any rise. Similarly reconstruction parks (numbers of which had risen in 2004) and archaeological reconstructions have attracted greater numbers. The same applies to archaeological monuments visible in the landscape.

Table 2.16 Visits to at least one archaeological object or museum (narrow definition) by sex, age and level of education, population aged 25 and over, 1996-2004 (% visited in the previous 12 months)

	1996	2004
population aged 25 and over	19	27
male	22	29
female	16	25
25-34 years	17	24
35-44 years	21	25
45-54 years	22	27
55-64 years	22	30
65 years and over	14	30
primary education	11	17
pre-vocational secondary education	14	22
senior secondary education	18	28
higher professional/university education	33	39

Source: NIPO (PBA 1996); SCP (PBA 2004)

Recent years have seen an increase in archaeology among virtually all population groups, especially the elderly (table 2.16). Once again cultural interest turns out to be closely associated with level of education, and this was not subject to any change during the period under examination. The archaeological interest is higher among men than women.

2.6 Historical societies

Apart from visits to museums, listed buildings, archives and/or archaeological finds, interest in the cultural heritage can also take the form of involvement in historical societies and/or institutions. During the course of the 20th century there was a sharp rise in the number of historical societies, especially in the 1970s and 1980s. In the early 1970s there were 128 local and regional history bodies; by the mid-1980s the number had already swelled to over 540 (Ribbens 2002: 112). In 1995 the Netherlands Centre for Folk Culture (NCV) had recorded approximately 1,500 organisations concerned with local history. In 2005 a count by the same body on the basis of its

address list showed that there were 790 local history societies and 966 folklore associations (of which approximately half guilds) in the Netherlands. In addition there were 1,069 local history museums (NCV, personal communication, 17 February 2005).

The reach of historical societies and institutions among the population was measured in two of the available surveys (table 2.17). The share of the population reporting any form of involvement in such organisations grew from 10% in 1995 to 11% in 2003. In particular, membership of historical societies and antiquarian associations (in many cases local history bodies) was on the up. Other organisations concerned with cultural preservation, such as associations for amateur archaeology and associations concerned with particular listed buildings or monuments (e.g. in the landscape), enjoyed the greatest popularity.

Table 2.17 Historical societies and voluntary work: membership and participation, population 16 and over, 1995-2003 (percentages)

	1995	2003
member of local/regional history society, antiquarian association	2.9	3.5
member of museum's circle of friends	2.2	2.4
member of other organisations for cultural preservation (e.g. listed buildings, archaeology)	6.7	7.1
voluntary work in relation to museums/exhibitions, or preservation of listed buildings, archaeology or archives	1.5	1.5
at least one of these four	9.9	10.8

Source: SCP (AVO)

The four forms of involvement in historical organisations display a certain degree of overlap (table 2.18). Interest in history not infrequently translates itself into involvement in various aspects of the cultural heritage. This takes the form of a combination of memberships or the combination of membership and voluntary work.

Table 2.18 Historical societies and voluntary work: overlap in membership and participation, population aged 16 and over, 2003 (percentages)

	... is also a member of / also participates in			
	A	B	C	D
a member of / participates in...				
A member of local/regional history society, antiquarian association	-	22	35	14
B member of museum's circle of friends	32	-	51	18
C member of other organisations for cultural preservation (e.g. listed buildings, archaeology)	17	16	-	8
D voluntary work in relation to museums/exhibitions, or preservation of listed buildings, archaeology or archives	34	30	43	-

Source: SCP (AVO)

This type of involvement in the cultural heritage is not related to sex but does depend heavily on age (table 2.19). Both the involvement and the growth in involvement are concentrated in the older half of the population. Those with higher education are more frequently active, while in contrast to museum visiting, for example, such activity does not taper off, so that in this respect the increase in the general level of education is in fact capitalised upon. Among the four large ethnic minorities this type of involvement with the Dutch cultural heritage is extremely low.

Table 2.19 Active involvement with the cultural heritage by sex, age, level of education^a and ethnicity, population aged 6 and over, 1995-2003 (percentages, 12 months preceding the survey)

	1995	2003
involved (%)	10	11
males	10	11
females	10	10
6-11 years	.	.
12-19 years	.	.
20-34 years	5	4
35-49 years	10	10
50-64 years	15	17
65-79 years	17	20
80 years and over	10	14
primary education	6	7
pre-vocational secondary education	9	9
senior secondary education	10	10
higher professional/university education	18	18
Dutch	10	11
Turkish, Moroccan	3	4
Surinamese, Antillean	4	1

. No figures.

a Highest completed level of education, population aged 20 and over.

Source: SCP (AVO)

2.7 Conclusion

Interest in the cultural heritage has been growing since the mid-1990s. Although museums and listed buildings were unable to rival the peak year of 1991 in 2003, a growth in interest has been evident since 1995. In the case of museums and listed buildings this increase is accounted for by occasional visitors. When it comes to museums, frequent visitors have for many years formed a constant 6% of the population, while the figure for listed buildings has been falling. Archives, archaeology and historical societies have also enjoyed a greater level of interest in recent years.

The cultural heritage was and still is able to rely on interest among the better educated. The higher the level of education, the more frequently people visit heritage institutions. This has not changed in recent decades, although cultural participation among the more highly educated element of the population has become a less axiomatic part of their standard repertoire than before. The rise in the general level of education has,

consequently, not been reflected in the form of a corresponding increase in cultural participation. Women visit the cultural heritage somewhat more frequently than men, while men consult archival records more frequently. These patterns too have remained unchanged over the past quarter of a century.

Within the individual age groups, various trends are discernible. Interest in cultural history is growing among the over 50s, while among 20-49-year-olds it is shrinking slightly. A certain counterweight towards this process of ageing has been provided in recent years by a growth in interest among children and teenagers for the last group. This may be related to the 'Culture and School' policy, as reflected in the arts and culture (CKV) subject in education, under which cultural participation is encouraged by various discount schemes.

In terms of ethnic origin the trends are less clear. A systematic increase is discernible among Dutch people of Turkish or Moroccan descent since 1995, but this also applies to indigenous persons. In the case of the Surinamese and Antilleans, the picture is a variable one. There has been a marked increase in museum visiting, but interest in listed buildings and historical societies is lower than before. It may be that the poll in 2003 was still too soon in order to detect any effect of the greater focus on minority groups by heritage bodies.

Taking these trends as a whole there is no evidence to suggest that interest in the cultural heritage in the Netherlands is under pressure. In certain areas the converse in fact applies. This is consistent with the observation by Ribbens (2002) that interest in local history has grown since the 1960s. The teaching of history at school may be the subject of debate, but it may be asked whether the call for a historical canon (Bank and De Rooy 2004) is not at variance with the multifaceted interest in matters historical in this country.

3 Performing arts and cinema

3.1 Performing arts in a digital and experiential era

During the 1990s the introduction of technology that could reproduce works of art raised questions about the consequences this would have for the way people experience art (Benjamin 1985). In *Podia in een tijdperk van afstandsbediening* ('Performing arts in a remote-control age'), the first study in the SCP series on public support for culture, Knulst (1995) posed the question of why people would swap the convenience of cultural output that could be called up on a whim using a remote-control for a trip to a concert hall or theatre. In the digital era the question is even more pertinent of whether technological innovations do not reduce the need for the original. Digital recording and reproduction techniques, initially for sound and now for images, too, have reached a level of perfection that begs the question of why anyone would bother going out to see a live performance.

On the other hand, in an age of plenty, consumption is dictated less and less by need and more and more by marginal phenomena. Preferences for products such as cars and trainers are driven less by the objective product qualities than by the atmosphere or experience those products evoke (Schulze 1992). Following the 'culturalisation' of the economy (Mommaas 2000) to an 'experience economy' (Pine & Gilmore 1999), the distinctive qualities of a product lie in or around the perception of that product. This experiential aspect raises the opposing question of whether a live performance in a concert hall or theatre does not have the important comparative advantage of being 'the real thing' over the digital version in the living room.

As a first step towards answering these kinds of questions, this chapter presents an overview of trends in the level of interest in the live performing arts. Chapter 4 also looks at the interest in the performing arts through the media. By way of introduction, some information is first given below on cultural output.

This chapter on interest in the performing arts is built around the distinction between theatre, classical music, popular music and cinema. This division is not without its problems, and in fact is increasingly being confronted with the blurring of the boundaries between the different forms of cultural output. Quite apart from the age-old discussion of whether there is any opposition by definition between classical and popular music, the dividing lines are movable. For example, rock bands in the Netherlands (Golden Earring, Rowwen Hèze) have in the last few years been going on theatre tours, for which the choice and execution of the repertoire is tailored to the rather more satiated environment. Then there has been the rise of 'cultiplexes' offering both films and debates, theatre productions and lectures.

This makes it more difficult to conduct genre-specific surveys in the theatre halls to assess the number of performances and visitors. However, as the SCP polls which are reported here ask about the kind of performance rather than the kind of venue, pop concerts in theatres, etc., they do not cause problems of interpretation.

Concert halls and theatres

In 2003 the Dutch Association of Theatre and Concert Hall Managements (VSCD) had 145 affiliated concert halls and theatres, compared with 107 in the 1989/90 season and 124 in 1996 (VSCD 2004; www.vscd.nl, consulted December 2004). The number of available auditoria and seats within the VSCD venues was growing steadily: in 1996 the members had a total of 205 auditoria with around 105,000 seats; by 2003 this had grown to 249 auditoria with 120,000 seats and a total capacity (including standing places) of 135,000 (VSCD 2004). New construction and renovation has often resulted in greater capacity, sometimes an additional auditorium. The existing 'level-floor' theatres have since also joined the VSCD, though this is more of an administrative matter than an increase in the number of auditoria (enquiries to the VSCD revealed that there were 18 such theatres in both 2004 and 1994). The growth in the number of auditoria is not a new phenomenon, but the result of an expansion that had already begun, often in the form of new construction in medium-sized towns, while the existing theatres in many larger cities had found new accommodation (Van Maanen 1997: 187-189).

However, there are many more theatres than those that are affiliated with the VSCD, such as pop theatres and festivals, united in the Association of Dutch Pop Music Venues (VNP). A clear distinction cannot be made between venue types because of the multifunctional nature of many of them (such as Ahoy in Rotterdam, the Amsterdam Arena and the Gelredome stadium in Arnhem), if only because pop acts occasionally perform a theatre tour, and conversely because innovative theatre productions are not afraid of appearing at pop venues. Statistics Netherlands (CBS) states that 318 organisations were involved in the running of the performing arts in 2002. The figure in 1999 was higher, at 334 (statline.cbs.nl, consulted March 2005).

The number of stage productions reported by venues grew sharply between 1990 and 2002 according to CBS figures (table 3.1). The method of counting changed after 1999, however. The survey for the period 1990-1998 shows growth of 18%, the figures for the period 1999-2002, less than half as long, show a further 14% rise, producing a total increase of more than a third in just over a decade.

The audiences have also grown (statline.cbs.nl). According to the first series of surveys, the number of visits rose from over 10 million in the 1990/91 season to just under 14 million eight seasons later. The second series of figures showed an increase from 14 million to 16 million in 1999, equivalent to an increase of almost 60% in the number of theatre visits. In 2002 the average person was thus attending approximately one performance every year.

Table 3.1 Numbers of performances, 1990/'91-1998/'99 and 1999-2002

	1990/'91	1994/'95	1998/'99	1999	2002
number of performances	47,060	53,980	55,990		
theatre (plays, mime, puppet theatre, ..)	23,710	23,770	21,680		
music (orchestral, chamber, light, jazz..)	11,370	14,100	15,600		
musical theatre (musical, opera, cabaret, ..)	7,370	10,780	12,820		
of which cabaret	4,470	5,070	5,870		
dance performance (ballet, modern dance, ..)	3,430	4,140	4,410		
other performing arts	1,190	1,200	1,480		
number of performances				38,183	43,373
theatre				12,686	14,203
music				10,421	12,595
musical theatre				3,921	3,945
cabaret and stand-up				5,588	5,926
dance and movement				3,045	3,024

Source: Statline.cbs.nl

The trend in the number of performances varies from genre to genre. In music, musical theatre and cabaret there was growth in the number of proposals throughout the entire period. But the number of theatre performances fell according to the first series of observations, before rising again in the second series. The number of dance performances initially rose and then stabilised.

CBS also reported in the first observation period on trends in visitor numbers for each genre. These figures show an increase in audiences in all genres except theatre (SCP 2002).

Pop venues and festivals, dance

Presenting an overview of Dutch pop venues is a question of definitions. Local bands appear from time to time in many bars, but does that make that bar a pop venue? The same applies for occasional festivals. It is therefore not easy to give reliable figures on the total number of pop concerts in the Netherlands.

The Association of Dutch Pop Music Venues (VNP) has 98 members, including 25 pop festivals (www.vnp.nl, consulted March 2005). The members are mainly the larger venues and festivals. VNP members put on 11,200 concerts and other activities in 2003, attracting 2.9 million visitors (VNP 2004).

The Dutch Rock and Pop Institute (NPI) has just under 500 pop venues in its address database, ranging from Ahoy' in Rotterdam and the Amsterdam Arena to youth centres scattered throughout the country. Until 2005 the NPI implemented the Dutch Pop Music Plan subsidy scheme, introduced in 1984 to help venues put on unknown

bands by making good any losses. The venues which took part in the scheme – around 40 in the period between 1994 and 2003 – are referred to as ‘key venues’. They have to meet a number of conditions in terms of management, facilities, organisation, administration and publicity. There are three groups of key venues, classified according to size: A (audience capacity of at least 450), B (350-450) and C (200-350) (www.fppm.nl, consulted March 2005).

Trend figures are available for these venues (NPI, personal communication, 9 February 2005). In 2003 the then 45 key venues mounted 1,082 concerts that were eligible for subsidy and 3,857 that were not. The first group of concerts attracted 186,000 visitors (an average of 172 per concert), while the second group drew 754,000 (195 per concert). During the last decade the number of concerts not eligible for subsidy has grown sharply at these key venues, from 1,106 in 1994 to 3,000 in 1999 and then to the 3,857 already mentioned in 2003. The number of concerts eligible for subsidy grew more modestly, from just under 900 in 1994 to 1,082 in 2003.

The venues also not infrequently organise dance evenings. Organisers of dance events who do not have a direct link with pop music joined forces in 2003 in the Association of Dance Organisers (BVD). The list of members now runs to 25, including the market leaders ID&T and UDC Events/Dance Valley (www.b-v-d.nl, consulted March 2005). In 2002 there were 1.8 million visits to dance events (VSCD 2004: 4).

Cinema: mainstream cinema and art houses

After years of decline (Knulst 1995: 56), investments in cinema grew strongly again in the 1990s, especially in larger cinema complexes. In a European perspective, the Netherlands lagged behind in this trend, and its investments were more of a catching-up exercise (SCP 2000). In early 2004 the Netherlands housed ten of the almost 900 European multiplexes, cinemas with eight or more screens. Two of those European complexes each have 14 screens (www.mediasalles.it). Various art houses in the Netherlands were also given a new home (e.g. in Breda, Delft and Nijmegen).

The rise of the larger cinemas is reflected in the diverging trends in the numbers of cinemas and numbers of screens (table 3.2). In the period 1995-2003 the number of cinemas fell but the number of screens increased. Following an initial further decline, an additional 10,000 seats were installed within the space of eight years. Cinema audiences grew from 16.6 million in 1995 to 23.7 million in 2003. Art houses have also seen a sharp rise in the number of screens, seats and visitors, though in contrast to cinemas, the number of art houses has remained roughly the same.

Table 3.2 Cinemas and art houses: numbers and visitors 1995-2003

		1995	1999	2003
cinemas and art houses	number	195	182	174
	screens	487	522	602
	seats (x 1 thousand)	96.9	97.9	108.6
	visitors (x 1 million)	17.2	18.6	24.9
	per inhabitant	1.1	1.2	1.5
	newly released films ^a	239	242	272
	in a least 10 copies	82	115	143
	in at least 80 copies ^b	6	16	40
	average number of copies ^b	15.6	22.3	30.7
	new Dutch films (incl. co-productions)	30	30	33
	average number of copies	10.9	12.0	31.1
cinemas	number	165	149	143
	screens	438	461	541
	seats (x 1 thousand)	92.6	92.7	102.8
	visitors (x 1 million)	16.6	17.8	23.7
art houses ^c	number	30	33	31
	screens	49	61	61
	seats (x 1 thousand)	4.3	5.2	5.8
	visitors (x 1 million)	0.60	0.85	1.18

a Excluding digital releases from Docuzone (2003).

b Maximum number in circulation simultaneously.

c With weekly programme.

Source: Nederlandse Federatie voor de Cinematografie, annual report 2003 (www.nvbinfoentrum.nl, consulted March 2005) SCP treatment

The figures for the number of films released in cinemas and art houses also shows an upward trend. Not only were more different films circulated in Dutch cinemas and art houses, but the number of locations where they could be seen simultaneously also grew markedly.

The number of Dutch films shows no strong growth over the years. On the other hand, the government scheme designed to encourage the making of Dutch films (the now defunct 'film-cv' scheme) around the turn of the millennium did lead to an increase in the quality and popularity of Dutch film output, at least according to the industry itself.

The distinction between cinemas and art houses has gradually become an artificial one since the 1970s. Initially the two institutions put on clearly distinct film genres: entertainment films versus artistic films. Over the years, however, many art houses have increasingly come to resemble cinemas due to the introduction of more and larger auditoria and better projection and sound systems. The same trend can be

seen in film distribution: public films and art house films not infrequently come from the same distributors and end up in the same cinemas. This point is illustrated by the fact that the Association of Dutch Art Cinemas (ANF) has merged in 2005 with the Dutch Association of Cinema Operators (Nederlandse Vereniging van Bioscoopexploitanten – NVB) (www.filmtheaters.nl, consulted March 2005). However, another phenomenon is that art houses sometimes opt to broaden their cultural output. The emergence of ‘multiplexes’ (by analogy with the mega-cinemas referred to as ‘multiplexes’), which in addition to showing the more artistic films also put on theatre productions, organise debates, exhibit art and offer modern catering facilities (with examples to be found in Den Bosch and Nijmegen), marks a modest trend in this direction.

A discussion of film offerings cannot leave out events such as the Netherlands Film Festival (Utrecht), the International Documentary Festival Amsterdam (IDFA) and the International Film Festival (Rotterdam). These festivals exert an influence on cinemas, which show a selection of the festival films in the ensuing weeks.

3.2 Theatre

Stage

The popularity of the stage remained constant for a long time after the end of the 1970s until the mid-1990s roughly a quarter of the population attended a stage production at least once a year. In 1999 the figure was slightly higher, but in 2003 it was back to its 1995 level. This fluctuation was accounted for mainly by movements in the number of occasional visitors (table 3.3).

Table 3.3 Visits to the theatre (professional and amateur): percentage of visits, number of visits per 100 inhabitants, share of frequent and occasional visitors, and number of visits per visitor, population aged 6 and over, 1979-2003 (12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
visits (%)	24	23	24	25	26	28	26
number of visitors per 100 inhabitants	59	51	53	53	55	59	54
frequent visitors ^a (%)	5	4	4	4	4	4	4
occasional visitors ^b (%)	19	20	20	22	21	23	22
number of visits per visitor	2.5	2.2	2.2	2.1	2.1	2.1	2.1

a At least once every three months.

b Less than once every three months.

Source: SCP (AVO)

The theatre is more popular with women than men. This difference holds for the entire period studied and has shown no signs of reducing over the years (table 3.4).

The theatre does not appear to become more popular as people grow older; on the contrary, its popularity is greatest among young people and lowest among the over-65s. There is no age-related difference in the age group 20-64 years. Unlike other forms of traditional culture (see chapter 6 for these comparisons), interest in the theatre has risen rather than declining, especially in the 6-11 age group. After initially collapsing in the 1980s, the popularity among teenagers has also showed no further decline, and in the mid-1990s the popularity of the theatre in this group recovered to what has so far proved to be a stable level of around one third.

The theatre lost ground within every education level. However, the steadily rising education level of the population prevented the complete disappearance of the interest in stage performances. In terms of ethnicity, Turks and Moroccans in particular lag a long way behind, and at present show no signs of catching up. This could well have to do with poor command of the language, though the fact that those who completed the survey in so doing also completed a language competence test argues against this interpretation. The reason seems more likely to be the influence of a low education level and cultural distance to the content and form of the theatrical offerings.

Table 3.4 Visits to the theatre (professional and amateur) by sex, age, education level^a and ethnicity, population aged 6 and older, 1979-2003 (percentages, 12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
visits (%)	24	23	24	25	26	28	26
men	22	21	21	23	22	23	22
women	25	26	27	28	29	32	30
6-11 years	22	21	27	33	34	40	44
12-19 years	31	26	25	28	29	33	33
20-34 years	24	24	24	26	25	25	24
35-49 years	25	25	26	28	27	26	24
50-64 years	22	22	23	24	25	29	25
65-79 years	16	21	20	18	17	24	18
80 years and over	7	13	9	9	12	15	16
primary education	14	15	12	13	13	15	10
pre-vocational/junior secondary education	20	20	19	21	19	22	17
senior secondary education	31	28	28	28	29	27	26
higher professional/university education	39	43	41	43	41	39	36
Dutch	.	.	.	.	26	28	26
Turkish, Moroccan	.	.	.	.	12	10	8
Surinamese, Antillean	.	.	.	.	21	21	22

. No figures.

a Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

Visits to professional theatre performances can be distilled from the total number of visitors. The popularity of the professional theatre turns out to be considerably smaller than that of the theatre as a whole: 14% in 2003 compared with 26% (table 3.5). The other 12% of the population visited exclusively amateur theatre. The shares of frequent and occasional visitors to the professional theatre are correspondingly lower. The number of visits per visitor is however the same, at just over two on average.

Table 3.5 Visits to professional theatre: percentage of visits, number of visits per 100 inhabitants, share of frequent and occasional visitors and number of visits per visitor, population aged 6 and over, 1983-2003 (12 months preceding the survey)

	1983	1987	1991	1995	1999	2003
visits (%)	13	13	14	14	15	14
number of visits per 100 inhabitants	29	30	30	30	32	30
frequent visitors ^a (%)	2	3	3	2	2	2
occasional visitors ^b (%)	10	10	11	11	12	12
number of visits per visitor	2.3	2.4	2.2	2.2	2.2	2.1

a At least once every three months.

b Less than once every three months.

Source: SCP (AVO)

Naturally, the share of the public who visit the professional theatre is lower than the aggregate for visits to professional and amateur theatre combined. This phenomenon is found in roughly the same proportions across the board, so that the distribution patterns just described broadly apply here, too. The leading position taken by young people evaporates when it comes to professional theatre. Primary schoolchildren still have a small lead, but teenagers are no longer ahead of the pack. Secondly, the distribution of visits to professional theatre performances is more selective depending on education level.

Table 3.6 Visits to professional theatre by sex, age, education level^a and an ethnicity, population aged 6 and over, 1983-2003 (percentages, 12 months preceding the survey)

	1983	1987	1991	1995	1999	2003
visits (%)	13	13	14	14	15	14
men	11	11	12	11	13	12
women	14	15	15	16	17	17
6-11 years	7	11	11	12	17	18
12-19 years	10	10	11	11	13	13
20-34 years	15	14	15	15	15	15
35-49 years	15	16	16	16	14	15
50-64 years	13	13	14	14	17	15
65-79 years	11	11	9	10	12	10
80 years and over	5	3	2	6	5	11
primary education	6	5	5	5	5	4
pre-vocational/junior secondary education	10	9	9	10	10	8
senior secondary education	18	18	16	17	16	16
higher professional/university education	35	32	33	30	28	27
Dutch	.	.	.	14	15	14
Turkish, Moroccan	.	.	.	3	4	<1
Surinamese, Antillean	.	.	.	9	8	12

. No figures.

a Highest completed or education level, population aged 20 and over.

Source: SCP (AVO)

Ballet

Ballet has a hard core of fans amounting to a few percent of the population (Table 3.7). There has been some fluctuation over the years – the latest being a small increase in 2003 – but no clear trend is discernible. The SCP survey enquired only about visits to ballet performances; the popularity of modern dance is left out of consideration. Given the number of performances of modern dance (SCP 2000), the figures for ballet alone underestimate the total level of interest in dance. And given the rising number of dance performances and the falling number of ballet performances (SCP 2000), the trend data on the interest in ballet cannot be generalised to represent the interest in dance in general. Recent research on the profiles of visitors and non-visitors to the performing arts suggests that in 2004 the interest in modern dance was somewhat greater than the interest in (classical) ballet. Of those who said they had visited one or more stage performances in the last six months, 4% reported that they went to a modern dance performance and 3% to the ballet (Van de Pol & Duijser 2004).

Table 3.7 Visits to ballet: percentage of visits, number of visitors per 100 inhabitants, share of frequent and occasional visitors and number of visits per visitor, population aged 6 and over, 1979-2003 (12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
visits (%)	3.2	4.0	5.0	4.3	4.0	4.0	4.6
number of visits per 100 inhabitants	5	7	8	8	7	7	8
frequent visitors ^a (%)	0.2	0.4	0.5	0.6	0.4	0.4	0.5
occasional visitors ^b (%)	3.0	3.7	4.5	3.8	3.6	3.7	4.1
number of visits per visitor	1.5	1.7	1.7	1.8	1.7	1.7	1.8

a At least once every three months.

b Less than once every three months.

Source: SCP (AVO)

Going to the ballet is particularly popular among women: twice as popular as among men, in fact, a pattern that is repeated throughout the entire observation period. In 2003, ballet was most popular among people in the 35-65 in each category. This is a new phenomenon: in the early survey years ballet performances were most popular among young people. This may signal a change in the nature of ballet. Over the years, the oldest age groups have caught up considerably in terms of the number of visits to the ballet. Those with the highest education level still occasionally include a visit to the ballet in their entertainment repertoire; those with a low education level rarely do so. Going to the ballet is relatively popular among people with a Surinamese or Antillean background (Table 3.8).

Table 3.8 Visits to ballet by sex, age, education level^a and an ethnicity, population aged 6 and over, 1983-2003 (percentages, 12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
visits (%)	3.2	4.0	5.0	4.3	4.0	4.0	4.6
men	2.2	2.6	3.5	2.9	2.5	2.8	3.0
women	4.2	5.4	6.5	5.7	5.5	5.3	6.2
6-11 years	4.7	5.4	7.6	2.1	3.2	4.4	4.4
12-19 years	5.6	5.3	4.5	3.5	2.0	3.5	3.9
20-34 years	3.4	5.3	6.1	5.3	3.9	2.8	3.3
35-49 years	2.4	3.4	5.0	5.3	5.0	4.5	5.6
50-64 years	2.4	2.9	3.5	3.7	4.9	5.4	6.1
65-79 years	1.1	1.9	4.0	3.9	3.2	4.0	3.8
80 years and over	0.3	0.0	1.5	0.9	2.0	3.0	3.1
primary education	0.7	0.8	1.0	1.0	1.3	0.9	1.8
pre-vocational/junior secondary education	1.5	2.1	3.0	2.3	2.1	2.4	1.8
senior secondary education	4.0	5.1	5.7	4.7	4.6	3.9	4.2
higher professional/university education	8.0	11.0	13.0	13.0	11.1	9.4	10.4
Dutch	.	.	.	.	3.8	3.9	4.4
Turkish, Moroccan	.	.	.	.	2.0	2.0	2.3
Surinamese, Antillean	.	.	.	.	3.2	5.9	5.2

. No figures.

a Highest completed or education level, population aged 20 and over.

Source: SCP (AVO)

Cabaret

Cabaret enjoyed stronger growth as a theatre genre in the 1990s. Not only did the number of performances increase, but also the size of the audiences. The growing interest in cabaret is also reflected in the popularity figures. This growth can be observed between the surveys in 1995 and 1999, when its popularity rose from 11% to 14% and the share of frequent visitors rose from 10% to 12% (table 3.9).

Table 3.9 Cabaret visits, number of visits per 100 inhabitants, share of frequent and occasional visitors and number of visits per visitor, population aged 6 and over, 1979-2003 (12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
visits (%)	12	11	11	11	11	14	14
number of visits per 100 inhabitants	21	18	19	19	20	26	27
frequent visitors ^a (%)	1	1	1	1	2	2	2
occasional visitors ^b (%)	11	10	10	10	10	12	12
number of visits per visitor	1.8	1.6	1.8	1.7	1.8	1.9	1.9

a At least once every three months.

b Less than once every three months.

Source: SCP (AVO)

The distribution of cabaret visits among the population has remained remarkably stable through the years (table 3.10). Its popularity is also consistently more or less evenly distributed between the sexes, with women being slightly overrepresented. In terms of age, the interest in cabaret takes the form of an inverted U-curve: the level of interest first increases, peaking among young adults before declining again. The strongest growth relatively speaking occurred in the age category 50-80 years.

The popularity of cabaret is unevenly distributed according to education level: the higher the education level, the greater the proportion of cabaret visitors. Although one of the more accessible genres, cabaret thus still reflects the education-related difference found with other genres. The interest in cabaret initially declined among people with a secondary education, though recovered partially later. Cabaret visits declined somewhat among all education levels, but not so strongly that the consequences of the educational expansion were cancelled out.

The fact that a few cabaretiers of ethnic origin can be described as rising stars has not yet led to a situation where ethnic minorities visit cabaret performances to the same degree as the indigenous population. There is growing interest in this genre among Surinamese and Antilleans, but not among Turks and Moroccans.

Table 3.10 Cabaret visits by sex, age, education level^a and ethnicity, population aged 6 and over, 1979-2003 (percentages, 12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
visits (%)	12	11	11	11	11	14	14
men	11	10	10	10	10	13	13
women	13	11	12	12	12	14	15
6-11 years	2	1	2	1	2	3	3
12-19 years	11	8	7	8	7	9	11
20-34 years	17	15	15	16	15	19	19
35-49 years	15	15	14	15	15	15	16
50-64 years	12	11	11	11	12	18	17
65-79 years	5	6	7	6	5	9	9
80 years and over	2	2	2	2	3	3	3
primary education	6	5	4	4	4	5	4
pre-vocational/junior secondary education	12	10	9	9	9	12	10
senior secondary education	23	18	16	16	16	18	18
higher professional/university education	28	29	27	25	27	28	26
Dutch	.	.	.	.	12	14	15
Turkish, Moroccan	.	.	.	.	2	3	2
Surinamese, Antillean	.	.	.	.	5	8	9

. No figures.

a Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

3.3 Classical music

Classical concerts

Until 1995 the share of the Dutch population who went to a classical concert, the opera or an operetta at least once a year was increasing; it then started to decline (table 3.11). These fluctuations can be traced to the arrival and departure of occasional visitors; the percentage of regular visitors did not change.

Table 3.11 Visits to classical music and opera/opera: number of visits per 100 inhabitants, share of frequent and occasional visitors and number of visits per visitor, population aged 6 and over, 1979-2003 (12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
visits (%)	12	13	15	16	17	15	14
number of visits per 100 inhabitants	30	32	35	38	39	35	33
frequent visitors ^a (%)	3	3	3	3	3	3	3
occasional visitors ^b (%)	9	10	12	13	14	12	11
number of visits per visitor	2.5	2.4	2.4	2.4	2.2	2.3	2.4

a At least once every three months.

b Less than once every three months.

Source: SCP (AVO)

Since 1987 the survey questions have distinguished between opera and (other) classical concerts (table 3.12). The peak in 1995 turns out to have been caused largely by a one-off peak in the popularity of opera. The interest in classical concerts rose and fell much more gradually.

Table 3.12 Visits to classical music concerts and opera/opera, population aged 6 and over, 1979-2003 (percentages, 12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
classical music total	12	13	15	16	17	15	14
classical concerts	.	.	12	14	13	13	12
operas, operettas	.	.	5	5	8	5	5

. No figures.

Source: SCP (AVO)

Once again, we see that classical music is more popular among women through the years than among men (table 3.13). Interest in classical music again displays an inverted U-curve as regards age, though this time the peak occurs later in life, in the 50-64 age group. In the later survey years the 65-79 age group contains the second highest proportion of concertgoers, and the over-80s the third highest proportion. This concentration has gradually moved up the age scale, reflecting a certain 'ageing' of the interest in this genre.

The higher a person's education level, the more likely they are to attend classical concerts. In 1995 the interest in classical concerts was higher for all education levels than it had been previously, but thereafter the level of interest fell again rapidly for all education levels. Without the still increasing education level, the interest in classical concerts after 1995 would have declined more strongly.

Table 3.13 Visits to classical concerts and opera/opera by sex, age, education level^a and ethnicity, population aged 6 and over, 1979-2003 (percentages, 12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
visits (%)	12	13	15	16	17	15	14
men	10	11	13	14	15	13	12
women	13	14	16	18	20	17	16
6-11 years	4	5	7	7	6	6	8
12-19 years	9	7	7	9	10	8	7
20-34 years	9	12	12	14	14	10	10
35-49 years	16	16	19	19	21	14	13
50-64 years	18	19	20	22	27	25	22
65-79 years	14	18	19	20	20	25	20
80 years and over	7	10	12	7	12	15	15
primary education	8	8	8	9	11	9	6
pre-vocational/junior secondary education	10	12	13	13	15	14	9
senior secondary education	20	20	20	19	21	16	14
higher professional/university education	29	33	35	37	36	31	29
Dutch	.	.	.	.	17	15	14
Turkish, Moroccan	.	.	.	.	6	3	7
Surinamese, Antillean	.	.	.	.	6	8	6

. No figures.

a Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

Even more striking than the below-average visits to classical concerts among Turks and Moroccans is its similar lack of popularity among Surinamese and Antilleans. Command of the Dutch language plays no role in this largely non-verbal genre (while in operas the use of the Dutch is almost unheard of). Another interpretation is however possible: it may be that there has always been a substantial cultural distance between these groups of 'new Dutch citizens' and the Western classical music tradition.

3.4 Popular music

Interest in popular music concerts grew steadily throughout the survey period. In the AVO survey – and therefore in this report, too – the category 'popular music' includes jazz and musicals as well as pop music, although more and different specifications of popular music are possible, and although musicals are on the boundary between music and theatre.

In 2003 almost a third of the Dutch population reported that they had attended at least one concert of one of these types of popular music in the preceding 12 months. At the end of the 1970s this applied for only one in eight people. The number of visits per 100 inhabitants has almost doubled in the last quarter of a century. This increase is due mainly to the rise in occasional pop concertgoers, whose number rose more sharply than that of frequent visitors (table 3.14).

Table 3.14 Visits to popular music concerts (pop, jazz, musicals): visitor percentages, numbers of visitors per 100 inhabitants, share of frequent and occasional visitors and number of visits per visitor, population aged 6 and over, 1979-2003 (12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
participation (%)	13	18	21	24	25	28	31
number of visits per 100 inhabitants	33	43	47	53	53	54	62
frequent visitors ^a (%)	2,6	3,2	3,6	3,7	3,7	3,5	3,8
occasional visitors ^b (%)	10,5	14,9	17,0	20,6	21,2	24,2	27,5
number of visits per visitor	2,5	2,4	2,3	2,2	2,1	1,9	2,0

a At least once every three months.

b Less than once every three months.

Source: SCP (AVO)

Respondents were only asked about the type of popular concert visited from 1999 onwards (table 3.15). Pop concerts were the most popular, while musicals showed the fastest growth and are now also highly popular: one in six Dutch people had visited a musical in the year preceding the survey. This is striking given that the Netherlands has virtually no tradition in this form of entertainment. The producer Joop van den Ende has conjured up a fully fledged place for this genre almost out of nothing with his theatre productions, both in terms of number of productions and of the interest in them. Jazz occupies a much more modest place in the entertainment spectrum. Dance, the youngest scion in the family of popular music and now a full member of that family, is twice as popular. The audience profile between the genres differs, especially in terms of age. In 2003 the average age of those who reported that they had been to one of these events in the preceding year was 26 years for dance, 33 years for pop concerts, 37 years for musicals and 42 years for jazz.

Table 3.15 Visits to popular music events, population aged 6 and over, 1999-2003 (percentages, 12 months preceding the survey)

	1999	2003
popular music total	28	31
pop concerts	19	21
jazz concerts	4	4
musicals	11	16
dance	8	9

Source: SCP (AVO)

Popular music concerts, too, are more popular among women than men (table 3.16). Many rock fans have now reached ‘a certain age’, and the earliest icons of youth culture are now even approaching retirement age. The table shows clearly how popular music fans have remained faithful to their preferences. As early as the 1980s teenagers had to give up their status as the torchbearers of the highest participation in pop concerts to the 20-34 age group. More and more over-35s and later over-50s began frequenting pop concerts. Today there are more visitors to these concerts among 35-49 year-olds than among teenagers, partly thanks to musicals. At the other end of the age pyramid, more children in the 6-12 age group began visiting pop concerts, reflecting the increasing commercial focus on ever younger age groups (Van den Broek 2003), as borne out for example by the conferences on child and toddler marketing. In recent years groups specifically targeting this age group had been touring the Netherlands, with the Flemish group K3 being the best-known example.

With the exception of musical audiences, the audiences for all genres have grown older. This is particularly notable among visitors to pop concerts: within the space of four years (between 1999 and 2003) their average age rose by 2.3 years. The growth of the youngest group of concertgoers goes somewhat against the direction of this trend.

Once again, a recurrent pattern throughout the entire period surveyed is the unequal distribution of participation in this genre by education level. Although the theme is not uncommonly the heroism of the working classes, audiences for these concerts contain more highly educated than low-educated people. To explain differences in cultural participation between people with a higher and lower education level, the idea has been put forward that appreciating more complex forms of culture demands a higher capacity to process information (Ganzeboom 1989). Educational differences are then said to signify differences in this capacity. In reality, however, the unequal distribution among the population of visits to pop concerts suggests much more differences in the inclination to go out for entertainment, regardless of the complexity of what is on offer. This was in fact observed as long ago as the 1960s (Wippler 1968).

Table 3.16 Visits to popular music events (pop, jazz, musicals) by sex, age, education level^a and ethnicity, population aged 6 and over, 1979-2003 (percentages, 12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
visits (%)	13	18	21	24	25	28	31
men	14	20	21	26	25	26	29
women	12	17	21	23	25	29	34
6-11 years	4	5	6	7	6	14	22
12-19 years	29	35	32	34	29	36	32
20-34 years	21	32	37	45	43	43	46
35-49 years	9	12	18	22	28	31	38
50-64 years	5	7	10	11	15	19	26
65-79 years	2	3	4	4	7	9	9
80 years and over	1	1	1	1	3	2	3
primary education	4	5	6	9	10	12	11
pre-vocational/junior secondary education	11	15	18	21	23	22	25
senior secondary education	20	25	28	35	37	35	39
higher professional/university education	21	31	37	41	41	43	46
Dutch	.	.	.	.	25	28	32
Turkish, Moroccan	.	.	.	.	12	9	10
Surinamese, Antillean	.	.	.	.	20	29	23

. No figures.

a Highest completed or current education level completed, population aged 20 and over.

Source: SCP (AVO)

People with a Turkish or Moroccan background lag behind the rest of the population when it comes to visiting popular concerts, too. In the first generation, this is certainly likely to be an effect of educational disadvantage and cultural distance. The second generation is more oriented towards the Western culture industry, while the globalisation of that industry means they can now enjoy pop artists from Turkey and Morocco (though their concerts in the Netherlands are still fairly few and far between). Nonetheless, a strong urban tradition is emerging in the large cities, in which young people from diverse cultural backgrounds participate (Trienekens 2004).

3.5 Cinema

The arrival of multiplexes is a striking expression of the revival of the cinema. After a long period of declining audiences, the number of people visiting the cinema began rising again in the 1990s (table 3.2, cf. De Haan et al. 2001). This is remarkable given the arrival of commercial television in the Netherlands a few years earlier, all the more so because young people – who make up the bulk of cinema audiences – were

particularly receptive to the commercial TV programming (Huysmans et al. 2004). Potential competitors such as computer games, Internet and DVDs also did nothing to prevent the swelling cinema audiences. Investments in better facilities proved and are still proving to pay dividends. ‘Going to the pictures’ regained a solid place in the entertainment repertoire, as reflected in the growing annual audiences in the cinema since the early 1990s. In particular, there has been growth in the frequency of cinema visits (table 3.17).

Table 3.17 Visits to cinema (cinemas and art houses): visitor percentages, number of visits per 100 inhabitants, share of frequent and occasional visitors and number of visits per visitor, population aged 6 and over, 1979-2003 (12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
participation (%)	49	48	45	46	49	54	57
number of visits per 100 inhabitants	187	175	155	161	168	181	216
frequent visitors ^a (%)	18	18	16	17	18	20	24
occasional visitors ^b (%)	31	31	29	29	31	34	33
number of visits per visitor	3.8	3.6	3.4	3.5	3.5	3.4	3.8

a At least once every three months.

b Less than once every three months.

Source: SCP (AVO)

In addition to mainstream cinemas the Netherlands also has a number of art house cinemas, relying on subsidies and volunteers, where the main focus is on the artistic segment of the film spectrum. Art houses do not show the spectacular blockbusters of mainstream cinemas; instead, their ambitions lie in the domain of artistic quality. These ‘alternative’ films are no longer shown in small auditoria with shoddy equipment and little comfort. On the contrary, many art houses can barely be distinguished from mainstream cinemas in terms of appearance. And especially when artistic films acquire a broader interest, for example by winning one or more Oscars, they are often shown simultaneously in art houses and in cinemas. All this makes it increasingly difficult to ask the public about visits to art house cinemas, though this is currently still posed as a separate question.

The popularity of art house cinemas was not affected by the fall in audiences since the first reference year in the period studied here, but equally they initially took no part in the renewed interest in the big screen. Since 1999, however, art house audiences have also been growing. The observation that the popularity of cinemas and art houses together is in all cases only one percentage point higher than that of cinemas alone suggests that art house audiences are by no means above going to the mainstream cinema (table 3.18).

Table 3.18 Visits to cinemas and art houses, population aged 6 and over, 1999-2003 (percentage, 12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
cinema total	49	48	45	46	49	54	57
cinema	48	47	44	45	48	53	56
art house	5	6	6	6	6	6	9

Source: SCP (AVO)

Though initially slightly dominated by men, going to the cinema is today a gender-neutral activity (table 3.19). Throughout the entire survey period teenagers have been the largest group of cinemagoers. In 2003 the annual coverage of cinema output was almost complete in this group. The growth in the 1990s occurred mainly in the older and younger age groups. On the other hand, going to the cinema grew disproportionately strongly among 35-64 year-olds, while on the other hand the lowering of the age threshold of commercial emancipation was also evident, as more and more 6-12 year olds started going to the cinema.

Although the appreciation of film is less the preserve of connoisseurs than classical concerts and dance theatre performances, there is still a fairly uneven distribution in the education level of film audiences. In fact the gap between the proportions of cinemagoers in the lowest and highest education groups has increased over the years.

Indigenous Dutch cinemagoers occupy a middle position among the various groups of 'new Dutch citizens'. People of Turkish and the Moroccan origin go to the cinema rather less, while Surinamese and Antilleans are more frequent visitors.

Table 3.19 Visits to cinema and art houses by sex, age, education level^a and ethnicity, population aged 6 and over, 1979-2003 (percentages, 12 months preceding the survey)

	1979	1983	1987	1991	1995	1999	2003
visits (%)	49	48	45	46	49	54	57
men	51	50	46	47	50	54	57
women	47	46	44	45	48	54	57
6-11 years	56	55	43	54	67	72	79
12-19 years	82	80	77	80	82	84	90
20-34 years	68	68	66	70	69	73	74
35-49 years	40	44	41	39	45	53	61
50-64 years	21	21	20	20	23	31	35
65-79 years	10	10	11	9	9	16	17
80 years and over	5	3	3	2	2	3	9
primary education	20	18	15	16	16	21	17
pre-vocational/junior secondary education	45	41	37	34	36	39	39
senior secondary education	61	57	53	56	57	59	61
higher professional/university education	65	68	67	68	66	70	73
Dutch	.	.	.	.	48	53	56
Turkish, Moroccan	.	.	.	.	44	36	49
Surinamese, Antillean	.	.	.	.	57	60	65

. No figures.

a Highest education level completed, population aged 20 and over.

Source: SCP (AVO)

3.6 Conclusion

If we look at developments in the performing arts and cinema as a whole, we cannot avoid the conclusion that popular forms of culture are enjoying strong growth, while interest in the more traditional forms has remained constant. Cabaret, pop concerts, musicals, cinemas and art houses have all seen sharp rises in their audiences in recent years. In the canonised culture, ballet is the only genre where an increase has occurred in recent years; classical music has lost a significant amount of popularity since the mid-1990s.

Age-related trends can be observed in both directions. At one end of the scale, more and more visitors to pop concerts have remained faithful in later life to the idols of their youth. On the other hand, the participation rates of children and teenagers in both traditional and popular culture have increased in recent years. Evidently the efforts of parents and schools (the teaching of cultural and artistic subjects) is having an impact.

In terms of education level, no clearly diverging trends are observed; rises and falls in the four groups distinguished are generally similar. This implies that (as with cultural heritage) the differences between those with a higher and lower education level persist. There are currently no indications that the envisaged more balanced spread of culture among the different education levels in society is being achieved. Furthermore, among those with a higher education background the main growth has been in the popularity of popular music.

Ethnic origin reveals clear dividing lines, especially in those performing arts where the spoken word is key, but also in musical performances. Dutch citizens of Surinamese or Antillean origin show a slightly lower level of participation in the performing arts, though they go to the ballet and to the cinema more often than the indigenous Dutch. Dutch people of Turkish or Moroccan origin generally participate less than the other groups, but the differences in cultural affinity appear to be just as important.

The fact that the more popular forms of cultural output are gaining in popularity while audiences for traditional forms of culture are being sustained suggests that the combination of traditional and popular culture is increasingly becoming the norm. The popularisation of culture is ongoing. This is not in fact a uniquely Dutch phenomenon; in the international literature the trend whereby people are becoming more eclectic in their cultural repertoires has been described as 'cultural omnivorisation' (Peterson 1992).

4 Cultural participation at home

4.1 Culture in the domestic setting

As was mentioned at the start of the last chapter, it is really no longer necessary to leave the home in order to enjoy culture. People can become acquainted with the arts and cultural heritage in their own homes via all kinds of media. Printed media offer a wide range of literary and historical texts as well as beautifully illustrated books about art. Modern sound reproduction equipment makes it possible to listen to music (including classical) of high quality at low prices. Television and the modern image-carriers make it possible to watch performances and programmes about the arts and cultural heritage from the comfort of one's own living room. And finally, the digitisation of much cultural information has made the Internet another important gateway to culture.

Developments in media output have also made it less and less necessary for people to leave their own homes in order to enjoy culture. The amount of cultural material available via the media has grown in size and improved in quality. The number of literary titles has continued to grow, while the quality of the reproductions in books about art has improved immensely. Fifty years ago, a typical book on art was small in format and contained reproductions which were poor by modern standards. In 1954 the first volume appeared in the Netherlands of a series of 'pocket art' books, the *Contact-Kunst-Pockets*, which were promoted as being 'hardbound with 23 colour reproductions and 21 black and white illustrations', as the cover announced, not without some pride. Books such as these, with their modest postcard-sized reproductions, are in stark contrast to the beautifully produced works with their equally beautiful illustrations that can be bought today for a very modest price. Although for many, leafing through an art book cannot even stand in the shadow of the experience of coming face-to-face with a 'real' Rembrandt or Van Gogh (let alone the Sistine Chapel), more can often be learned from a detailed written commentary than from an audio tour in a gallery or museum. Technology has also leapt ahead in the reproduction of sound and (moving) images. Superb-quality audio CDs and DVDs with stereo surround-sound have made the enjoyment of classical music in one's own living room an even more intense experience than it already was. And via the Internet the rapidly growing population of broadband users can listen to and watch cultural programmes they have missed at any time of their choosing.

The media offer two kinds of access to culture. In addition to the dissemination of cultural material and cultural heritage itself, for example in the form of literary books and listings of publications and exhibitions, the media also disseminate information on culture via art agendas, reviews and interviews, either in printed

form or through radio or TV programmes. The Internet enables information to be called up on performances and exhibitions with a click of the mouse (Broekhuizen & Huysmans 2002). Ticket sales for the theatre, cinema or museums increasingly take place online.

This chapter discusses both of these roles of the media in relation to cultural interest, both as a carrier and as a source of information on 'higher' forms of culture. The focus is first on reading as a form of cultural participation (§ 4.2), following which the role of diverse media in the dissemination of information on the arts and cultural heritage is explored (§ 4.3). The findings are summarised in section 4.4.

4.2 *Reading as cultural participation*

Is all reading cultural participation? The principles underlying the various components of government policy on reading are currently not entirely uniform. The policy on literature is focused unambiguously on the higher forms of 'literature'. By contrast, the policy in support of the book industry (via the book price) and the policy of promoting reading are both aimed more at reading in general.

The literature policy has been given the task of promoting 'a flourishing literary life in the Netherlands' (wvc 1988: 6), preferably for a wider public. Building on the literature policy, it is therefore not reasonable to class every kind of reading as cultural participation. Although debatable, the stricter definition of cultural participation as the reading of 'higher' literature is interpreted here as a restriction to the reading of literary texts and texts about art and culture (for a further discussion of this definition see Huysmans et al. 2004: 120-121). In addition, by extension of the policy on promoting books and reading, reading in leisure time in broad terms is also explored.

In addition the government oversees the pluralism of the press. However, this supervision is inspired more by the democratic ideal of freedom of expression than by considerations relating to reading as cultural participation. The press and press policy are therefore left out of consideration here.

Figures on reading are drawn largely from a different source from the AVO, namely the Time Use Survey (TBO). This is a five-yearly survey in which respondents record their main activity every quarter of an hour during one week in October. To date, the TBO has covered the period 1975-2000. During that period the amount of time people spent reading in their leisure time fell from more than six hours per (October) week in 1975 to less than four hours in 2000. Reading as a proportion of leisure time activity fell from 13% to 9%. This decline in reading has been described in detail elsewhere (recently in Huysmans et al. 2004) and does not require further comment here.

The decline in reading is mainly due to a reduction in the number of readers of each type of printed media. Compared with this, the decline in the time readers spend reading is much less significant (table 4.1). Thus the percentage of book readers fell sharply in the October week of the survey, but the time these respondents spent reading books fell only slightly. Broadly the same pattern was found for magazines and newspapers. In general, therefore, it seems that it is not so much the time readers spend reading that has fallen, as the number of readers.

Table 4.1 Weekly reach (in percent) and time use by readers of books, magazines and newspapers (in hours per week) population aged 12 years and over, 1975-2000

	1975	1980	1985	1990	1995	2000
weekly reach						
books	49	48	44	44	38	31
magazines	75	71	69	62	63	53
newspapers	84	82	78	74	69	62
time spent reading of those who read (in hours per week)						
books	3.3	3.3	3.1	3.4	3.2	3.1
magazines	2.0	1.9	1.7	1.7	1.6	1.6
newspapers	3.3	3.1	3.2	3.1	3.0	3.0

Source: SCP (TBO)

In population studies it is not possible to give the public definitions of literary or other cultural reading material without first asking whether they read books of that type. Instead, the assessment of what constitutes literature can be left to the respondents. Thus they were asked in the TBO whether they had read a literary book during the survey week. They were also asked whether they had read any art/cultural books. Apart from the reading of this kind of material, table 4.2 also compares figures on reading the two biggest genres of popular literature.

Of the 31% of the survey population who in 2000 had read books during the survey week, 31% (i.e. just under 10% of the population as a whole) reported that they had read one or more literary books. In 1995 there were more book readers: 38% of the survey population, of whom only 25% (again just under 10% of the population) reported that they had read literature (tables 4.1 and 4.2). In addition to the falling proportion of book readers, the popularity of books on art and culture also fell within that group of readers, from 10% in 1995 to 8% of readers in 2000.

Table 4.2 Relative popularity of book genres in 1995 and 2000, book readers aged 12 years and over (in percent)

	1995	2000
literary	25	31
art/culture	10	8
romantic	30	32
thriller	29	27
other (e.g. children/youth, hobby, strip cartoons, reference work)	41	28
total ^a	136	126

a Totals higher than 100 because readers read more than one genre.

Source: SCP (TBO)

The smaller group of book readers in 2000 thus contained a somewhat higher proportion of literature readers than in 1995. Conversely, this seems to suggest that literature readers have remained more loyal to books than readers of other genres (cf. Knulst & Van den Broek 2003). This loyalty on the part of literary readers enabled the time spent reading literature to remain virtually unchanged (table 4.3), at a quarter of an hour per head of the population during one week in October. Reading books in general and literature in particular are both more popular among women than men.

Table 4.3 Time spent reading books and reading literary books by sex, age and education level, Dutch population aged 12 years and over, 1995-2000 (in minutes per week)

	reading books		of which literature	
	1995	2000	1995	2000
population aged 12 years and over	74	57	16	16
men	55	41	12	12
women	93	72	19	20
12-19 years	43	38	8	12
20-34 years	45	43	12	15
35-49 years	81	55	15	13
50-64 years	89	62	15	16
65-79 years ^a	125	90	31	27
primary education	61	71	4	6
pre-vocational/junior secondary education	75	50	8	12
senior secondary education	68	47	16	9
higher professional/university education	100	79	34	32

a Numbers too small for group '80 years and over'.

Source: SCP (TBO)

One striking feature is the increase in the time spent reading literature by young people, young adults and people with a lower education level. People with a higher education level still spent three to five times as much time reading literary books in 2000 as those with a lower education level, but the differences in 1995 were even greater. The drastic fall in time spent reading books is not matched by a decline in the time spent reading literature by older people; this fell less sharply, including in relative terms. All in all, it can be said that literature still enjoys unflagging interest and that the differences in the time spent reading between the different population groups have shrunk.

The government encourages the reading of books among other things by supporting libraries. Every Dutch citizen has access to diverse cultural facilities at low cost through the public libraries. Libraries are in fact no longer focused anything like exclusively on printed media – through the years LPS, CDs and DVDs have all formed part of the offerings. Increasingly, libraries are also serving both physically (by providing computers with Internet connection) and virtually (by providing accessible portals) as gateways to the digital world of the Internet.

Although increasingly information centres in a broader sense, therefore, we are concerned here with libraries as distribution centres for books. In 1979 there were 900 public libraries in the Netherlands with a combined collection of 30 million books. In 1991 that number had grown to 1,167, with a total stock of 44.5 million books, in addition to 3 million audiovisual and other media items (e.g. sheet music). Thereafter the number of libraries fell slightly, as did the total collection of books.

Membership and lending figures provide an impression of the reach of libraries (table 4.4). Between 1979 and 1991 the number of subscribed members rose from 3.9 to 4.4 million, after which it stabilised. In 2002 4.3 million people in the Netherlands were registered members of a public library. The actual number of users of libraries is higher because several family members can use one membership. Over the same period the number of young people (aged up to 18) who were members of a library rose from 54% (1979) to 64% (1995), before falling to 56% in 2002.

The number of books lent was 152 million in 1979, and even higher in 1991, at 183.5 million. This was followed by a decline, which became rapid in the second half of the 1990s, before the figure consolidated at around 150 million in the first years of the new century. The fall in lending per user had already begun in the first half of the 1980s. In particular the number of books borrowed per user per year fell. This fall is only partially offset by the lending of other information carriers, though these do occupy an ever-increasing share of lending. At the end of the 1970s 98% of items lent were books; by the early 1990s this had fallen to 93% and by 2002 was only 84% (though the latter is a provisional figure; Vereniging van Openbare Bibliotheken, on request).

Table 4.4 Registered library users and items lent per user (absolute and as a % of the age group concerned), 1979-2002

	1979	1983	1987	1991	1995	1999	2002 ^a
registered library users (in millions)	3.9	4.2	4.2	4.4	4.5	4.2	4.3
young people up to and including age 17 (%)	54	60	63	63	64	56	56
adults (%)	17	18	18	20	20	18	17
lendings per user	39.2	43.2	42.6	41.9	39.5	34.9	32.9
of which books	38.3	41.9	40.1	38.8	36.5	31.9	28.8
audiovisual media	0.8	1.1	1.3	1.7	1.4	1.5	1.5
other	0.1	0.2	1.2	1.4	1.5	1.5	2.5
book titles lent (in thousands)	.	.	.	.	.	243	280

a Provisional figures.

Sources: Vereniging van Openbare Bibliotheken, on request; CBS Statline; CBS, Statistisch Jaarboek (various years); SCP treatment

More people read books from the library than are registered members. The percentage of the population who borrowed one or more books from a public library in the twelve months prior to the survey interview remained more or less constant throughout the 1980s and 90s at more than 40% (table 4.5). That is over 10 percentage points more than the percentage of the population who were registered members, indicating that library membership is not only seen as a personal benefit, but frequently as a benefit for the entire household. Borrowing books from the library reached a peak in the first half of the 1990s, following which it fell sharply. In 2003 38% of the Dutch population read one or more library books.

Women made more use of libraries throughout all of the survey years than men, and young people more than older people. The popularity of borrowing books grew among children and 50-64 year-olds, but declined among teenagers and young adults, a trend which began in the mid-1990s. Although differences in education level and income often coincide, and it might be expected that borrowing from libraries would be more common among the less well-off with a low education level, in practice people with a higher education level make more use of public libraries. Relatively speaking, the decline since the middle of the 1990s has been equally sharp in all groups (around 20% fewer borrowers). In terms of ethnicity, the trends in library use show striking fluctuations. People of Turkish or Moroccan origin have consistently made more use of public libraries, and today use them to almost the same degree as the indigenous Dutch population, who have begun making slightly less use of libraries (Huysmans 2005). Library use by people with a Surinamese or Antillean background has also declined somewhat since 1999.

Table 4.5 Borrowing/allowing the borrowing of books from the library for own use by sex, age, education level^a and ethnicity, population aged 6 and over, 1983-2003 (percentages)

	1983	1987	1991	1995	1999	2003
participation (%)	43	42	43	43	41	38
men	38	37	37	37	34	32
women	47	46	49	50	48	45
6-11 years	75	78	82	81	83	81
12-19 years	76	72	75	73	68	67
20-34 years	38	37	37	35	32	26
35-49 years	35	39	40	42	38	36
50-64 years	25	26	30	29	30	32
65-79 years	27	25	28	30	30	26
80 years and over	22	25	20	19	23	25
primary education	19	19	17	19	17	15
pre-vocational/junior secondary education	29	29	31	30	29	24
senior secondary education	43	43	44	43	38	34
higher professional/university education	55	55	53	54	45	43
Dutch	.	.	.	44	42	39
Turkish, Moroccan	.	.	.	30	34	37
Surinamese, Antillean	.	.	.	34	35	29

. No information.

a Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

In terms of the aims of the government's cultural policy of attracting a younger and more multicultural target audience, the borrowing of books by young people and members of ethnic minorities thus illustrates fluctuating success for public libraries. Children have begun borrowing books more often, teenagers less often; Turks and Moroccans are borrowing books more often but members of other ethnic groups are doing so less frequently.

4.3 Culture via the media

People with an interest in art and cultural heritage can select from a range of publications, but can also come into contact with interesting (information about) culture via the radio or television. In addition, the Internet is an increasingly important source of cultural information.

When asked about the sources they use to obtain information about the past, respondents most frequently cite radio and television programmes, followed by the printed media (table 4.6). Particularly given the relatively short period since its intro-

duction, the Internet is rapidly gaining an important place as a source of cultural information.

Table 4.6 Interest in the past: use of media and ICT for information about the past during the preceding year, population aged 6 and over, 1995 and 2003 (percentages, last 12 months)

	1995	2003
books, magazines	48	46
radio and television programmes	.	63
museum websites	.	15
websites on historic buildings, archaeology, archives	.	9
information sought on the Internet	.	12
contact with others via Internet	.	4

. No information

Source: SCP (AVO)

Radio and television are the most important link between culture and the public at large. A proportion of the overall cultural output is disseminated via radio and television. In addition there are programmes which look in a reflective and considered way at the cultural output. The public broadcasting service has a statutory duty to devote 25% of broadcasting time to cultural programming, of which must be devoted to art. Precisely what constitutes art and culture is laid down in what is called the 'MJB classification' (TK 2001-2002). This contains detailed rules on assigning the labels 'culture' and 'art' to programmes. This means that a programme may be classified as 'culture' and/or 'art' because of its content (e.g. art and media, philosophy and religion, history and archaeology, church services) or because of its form (documentary, 'artistic' or otherwise). The inspection committee for the national public broadcasting service (Visitatiecommissie Landelijke Publieke Omroep) (2004: 77) found that in 2001 and 2002 the broadcasting associations satisfied their statutory obligations, but also called for the development of a 'clearer and more transparent instrument' in order to remove some of the discussions that arise about the classification.

Many more people come into contact with the arts via radio and television than by visiting theatres, museums, galleries, etc. Seen in this light, the mass media are the key disseminators of the arts (cf. Knulst 1989; De Haan & Knulst 2000). Yet even in this form, art reaches only a minority of the population; virtually everyone watches television, but the viewing figures for programmes on the arts consistently remain below 40% (table 4.7). One in ten people in the Netherlands watch or listen to arts programmes regularly, i.e. once a week or more.

Table 4.7 Frequency of watching and/or listening to arts programmes on radio and television, population aged 6 and over, 1983-2003 (percentages)

	1983	1987	1991	1995	1999	2003
never	61	55	57	61	65	62
less than once a month	13	14	13	9	8	12
1-3 times a month	16	19	18	15	14	16
once a week or more	10	11	12	15	13	10

Source: SCP (AVO)

In 2003 programmes on film were the favourite (33%), followed by programmes on the theatre (25%), architecture (25%), literature (24%) and the visual arts (23%) – figures which have changed little since the first surveys in the middle of the 1990s (table 4.8). Given the overall reach of 38%, these relatively high percentages (totaling 130%) suggest considerable overlap between the audiences for the various types of artistic programmes.

Table 4.8 Frequency of watching and/or listening to arts programmes on radio and television by artistic form, population aged 6 and over, 1995-2003 (percentages)

	1995	1999	2003
visual arts	21	21	23
architecture	22	22	25
theatre	23	22	25
books	23	21	24
film	34	29	33

Source: SCP (AVO)

Including programmes on classical music – with a reach of 29% – half the population aged 12 years and over are reached at least once a year by arts programmes on radio and television. The other half really never watch or listen to programmes about the visual arts, architecture, theatre, literature, cinema or classical music. In total around 6.9 million people occasionally come into contact with the arts via the radio or television, of whom 2.6 million come into contact weekly with at least one of the six genres, a further 2.5 million people at least once a month and 1.8 million people occasionally. Classical music attracts a weekly listening audience of 11% in the Netherlands, far more than the other art forms, each of which manage 1 or 2% per week. Listening to classical music from one's own 'classical' collection of CDs and other sound-carriers is however even more popular, with a weekly figure of 22%.

Interest in the arts in the Netherlands is concentrated among the older and better-educated sections of the population. Does this also apply for following the arts on radio and television? Or do the mass media contribute to a democratisation of the arts? In

order to assess this, the aggregate figures for arts programmes on radio and television – 50% of the population watch or listen to a programme on the arts at least once a year – was analysed on the basis of a number of background characteristics (table 4.9).

The democratisation hypothesis proves not to be tenable. The reach of the arts via the mass media again reflects the differences in interest in the arts found earlier: older and better-educated people more often follow radio and television programmes on the arts than young people and those with a lower education level. Here again, women show more interest than men, though the difference is small.

Table 4.9 Following of programmes about the arts on radio and television by sex, age, education level^a, and ethnicity, Dutch population aged 6 and over, 2003 (percentages)

	never	< 1x per month	1-3 x per month	1 or more x per week
total	53	12	17	18
men	55	11	16	17
women	51	13	18	19
6-11 years	85	4	5	6
12-19 years	71	6	11	12
20-34 years	56	13	17	13
35-49 years	50	15	20	15
50-64 years	39	14	21	26
65-79 years	41	11	16	32
80 years and over	39	10	20	31
primary education	73	6	9	12
pre-vocational/junior secondary education	59	10	14	17
senior secondary education	48	14	19	18
higher professional/university education	29	19	28	24
Dutch	53	12	17	17
Turkish, Moroccan	65	4	9	22
Surinamese, Antillean	61	10	10	19

a Highest completed or current education level, population aged 20 and over

Source: SCP (AVO)

Between 1965 and 1990 the amount of space devoted to culture in the national daily newspapers grew along with the size of the newspapers themselves. However, this growth was accompanied by a shift in emphasis to the detriment of the canonised art forms. In particular more articles appeared on literature, dance, film and pop music. Editorial interest in the theatre and classical music was unable to keep pace with the growth of the newspapers as a whole (Janssen 1996). In retrospect, this shift towards more popular genres appears to have been a harbinger of what was to

follow in the 1990s, when the attention devoted by newspapers to the visual arts, performing arts and books began to decline. The number of reviews on the visual and performing arts published in leading Dutch newspapers such as *Algemeen Dagblad*, *de Volkskrant*, *NRC Handelsblad*, *Het Parool* and *Trouw* declined between 1991 and 2001 from over 350 to 250 (Stuivenberg 2002). In particular *Algemeen Dagblad*, *Het Parool* and *Trouw* shook off their cultural feathers; *NRC Handelsblad* and *de Volkskrant* managed to maintain the number of reviews published. No information is known on the presence of culture in magazines, nor on the advertising space devoted to cultural output in newspapers and magazines or the degree to which articles and advertisements about cultural output are read.

Table 4.10 Newspapers and magazines as a source of information on art and culture, percentages, population aged 12 years and over, 1995-2000.

	1995	2000
total	42	42
newspapers	36	35
opinion journals	5	4
other papers and magazines	12	11

Source: SCP (TBO)

Articles in newspapers and magazines are an important source of information on ‘art and culture’; these printed media fulfil this informative role for more than 40% of the population (table 4.10). The rise of the Internet as a source of cultural information had not (yet) done anything to change this between 1995 and 2000. Among these media, newspapers are far and away the most widely consulted source of information on ‘art and culture’. This not only applies for the population as a whole, but also for those who actually visit museums and the theatre (De Haan & Huysmans 2002: 127).

It is reasonable to assume that some change has taken place in this situation since 2000, the most recent available measurement of time use. In the first place, the spread of the Internet in domestic households has continued. In the last quarter of 2003 71% of Dutch citizens aged 6 and over had access to the Internet in their own home. Almost half of them – 31% of the population – had a broadband connection (cable or ADSL). For the last group, in particular, there is considerable scope for downloading cultural content. Whether we are talking about MP3s of obscure death metal bands, the Internet Movie Database, the Digital Library of Dutch Literature (Digitale Bibliotheek der Nederlandse Letteren), a virtual tour through an art gallery in New York or visitor information on a local museum: all of it is available with just a few mouse clicks.

The digital output of cultural institutions has been growing strongly for a number of years under the influence of various policy measures. Not only are the collections of museums and archives being digitised, but work is also going on to coordinate them with the ultimate aim of creating an integrated virtual environment. As a result, genealogists using the site of the Dutch National Archives (Nationaal Archief), can simply enter a few search terms to discover in which of the archives in the Netherlands the documents they are interested in are located, and not infrequently they can request copies of those documents online. In view of these developments, it is safe to predict that in the next survey of time use the Internet will occupy a more prominent place as a source of culture and information about culture than was the case in 2000. One condition for this is that users have the skill to manipulate the enormous amount of information available. It is not only important to use the right combination of search terms when 'googling', but also to know where the interesting portals are located. This is a matter of trial and error. In order to smooth the path somewhat, cultural institutions are currently investing substantial amounts in the development of user-friendly portals.

4.4 Conclusion

Media, and in recent years the Internet as well, are an important gateway to culture for many people. Many more people come into contact with art and culture through the media than through actual visits to galleries, museums, theatres, etc. The question of whether this media contact serves as an alternative to actual visits for certain sections of society cannot be answered definitively on the basis of the analyses presented here. What is however clear is that many of the constraints that people may experience in undertaking 'cultural visits' (price, distance, time, organisation, accessibility) are removed when using the media. The Dutch Media Act stipulates that public broadcasters must devote a certain amount of broadcasting time to the artistic and cultural programmes. There is a system of public libraries to which everyone has free access and from which they can borrow media at low cost (including sheet music and CDs). More and more cultural heritage and artistic content is becoming available digitally on the Internet, to those who are able to navigate their way through the enormous mass of information. Public money is currently being used to develop accessible 'culture portals'.

Reading in general – whether or not this is designated as cultural participation – has declined markedly. This applies for books, newspapers and magazines alike. It is not so much the time spent reading per reader that has fallen as the number of readers. Among the younger generations in particular, reading in leisure time is no longer a self-evident activity. This trend is also visible in the lending figures of public libraries since the middle of the 1990s. Despite this, the reading of literature remained constant within the declining amount of time spent reading books in the period 1995-2000.

Educational differences in the borrowing of library books and following artistic programmes on radio and television suggest that the media are not used by the lower-status groups in society as a compensation for their lower cultural participation. On the contrary, the same differences are found as in actual visits to cultural events and activities: the better-educated more often use the media for cultural purposes than those with a lower education level, though Turks and Moroccans have caught up somewhat in their use of libraries.

Women are more ardent book readers than men. They also read more magazines than men, whereas newspapers are more popular among men. The viewing and listening figures for radio and TV programmes on art and culture confirm the rather greater interest of women in most forms of cultural participation which emerged in earlier chapters of this report.

Given that virtually everyone has access to radio and television in their home setting, that seven out of ten people in the Netherlands have an Internet connection and that people can borrow books and other media from the library at low cost, it is clear that the media are an important vehicle for achieving the policy objective of creating a balanced spread of culture throughout the population. The fact that in spite of these efforts large sections of the population choose to ignore the cultural output promoted by the government, suggests that the policy of stimulating the spread of culture by increasing cultural output has its limits.

5 The amateur arts

5.1 Lots of old disciplines and one new one

Trends in the amateur arts

A sizeable portion of the population are engaged in artistic activities as amateurs in their free time. They come in all grades, from beginners to advanced. We can divide their artistic endeavours into the following clusters of activity:

- drawing, painting and graphic work;
- sculpting, modelling, pottery and jewellery-making;
- textile work, tapestry-making, weaving;
- singing;
- playing a musical instrument;
- theatre, mime, folk dancing, ballet (including jazz and beat ballet);
- photography, film, video (not including holiday snaps and videos).

In order to map out trends in the amateur arts it is necessary to ask the public about their activities in the same way through the years. However, arts disciplines are themselves subject to change. The rise of digital technology has for example changed photography. People no longer have to develop the result of their hobby in trays of chemicals in a darkroom; today, digital photos can be easily called up and manipulated on a computer screen. Other arts disciplines have also changed to a greater or lesser degree over the years. For example, the arrival of computer technology has radically changed the making of popular music, enabling amateur musicians to purchase equipment cheaply which enables them to sound like professionals.

Sadly, the available data do not allow anything to be said about changes such as these. On the other hand, entirely new disciplines have arisen, and the survey questionnaire has been adapted to these to some extent. For example, in 2003 a question was added on graphic design using the PC, to enable the growing band of (amateur) web-designers to be brought into the picture.

Actual trends versus measurement artefacts

Keeping the method of questioning the same over time not only means that the actual question formulation remains unchanged over the years, but also that the questionnaire is consistently designed in the same way. In the series of AVO surveys, however, the questionnaire design has sometimes been changed, for example for the sake of clarity or to make it easier to complete the questionnaire.

In the 1995 survey the layout of the questionnaire was changed in order to make it clearer for the respondents. Strikingly enough, the popularity of the amateur arts measured in that year was substantially lower than in previous years. This leads to

the suspicion that the one is connected to the other and that this is more a case of a measurement artefact than an actual decline in popularity. Further research was unable to eliminate this suspicion (Burhenne & Van der Leest 1997). The renewed layout has been maintained since 1995, and the stable series of participation figures from that year onwards would seem to support the suspicion of a 'layout effect'; the figures do indeed suggest the existence of this effect: on average, the number of participants is lower than previously.

However, there have also been strong fluctuations since then in the participation figures for individual disciplines. This argues against the idea of a trend break. It is unlikely that such fluctuations are the result of an arbitrary influx and exodus by active participants in arts disciplines. It is however difficult to say which measurement would be best for providing a picture of the number of participants. It sometimes seems that 1991 and 1999 are the years with deviating figures, because in those years approximately 10% of the respondents ignored the entire question block about the amateur arts. This led to higher levels for those years. In 1995 and 2003 the number of missing values for these questions was much lower. But even if all those who did not answer the questions are treated as non-participants, 1991 still turns out to be a peak year and 1995 and 2003 the low points. After an initial exploration, many questions about questionnaire effects remained unanswered. It has been decided here to present all the available information, on the assumption that the truth about the participation figures probably lies somewhere in the middle.

This chapter is concerned with the size of the entire group of participants in the amateur arts, as well as with the composition of that group and the extent to which it is organised (§ 5.2). It then takes a closer look at participants in the visual arts (§5.3), music (§5.4) and theatre (§5.5). The main findings are set out in the conclusion.

5.2 *More or fewer amateurs?*

In the early 1990s the finding that almost half the population were active as amateurs in various cultural activities came as a pleasant surprise for the makers of the government's culture policy (Van Beek & Knulst 1991). The 'artistic citizen' immediately became the darling of policymakers. In 1991 no fewer than 51% reported that they were actively involved in one or more artistic activity (table 5.1). In 1995 the figure was only 38%. As stated, there is a suspicion that this sharp fall is partly due to changes in the questionnaire. Since then the size of the group of 'practitioners' has risen again gradually: in 2003 44% of the population reported that they were active as amateurs.

This gradual increase during the 1990s is accounted for largely by visual arts disciplines (here still excluding graphic design using a PC). Since the visual arts are the area where most amateurs are active, their participation largely dictates the trend in overall reach. By contrast, the participation in musical and theatrical disciplines has

fluctuated markedly, thus contradicting the idea of a simple trend break in 1995 due to the change in the questionnaire; if this were indeed the case, lower values should also have been measured in the individual disciplines from 1995 onwards. In reality, the relatively high participation percentages in musical disciplines in 1991 and 1999, for example, suggest that something else was (also) going on in those years. We have already made mention of the 10% of respondents who in those years ignored the question block on the amateur arts. On the other hand, the number of people actively involved in theatrical disciplines in those years aligns closely with earlier surveys, from 1983 and 1987, when the same proportion of the Dutch population – 8% – reported that they were active in these disciplines (table 5.1).

The figures from 1979 are left out of consideration here because the questions on the amateur arts in that year were grouped under the heading ‘Music schools and creativity centres’, and in later years under the heading ‘Cultural activities’. The first heading probably appealed to fewer people; in any event, far fewer people reported that they were actively engaged in amateur arts in that year than in 1983 and later years (see Van Beek & Knulst 1991: 20).

In 2003 the average number of activities per amateur was lower than in previous years. Evidently it was more difficult to combine different areas of artistic endeavour. Of the population as a whole, 13% combined two or three disciplines from the different categories of visual arts, music and theatre. Not all combinations occur with equal frequency. Since the visual arts are relatively popular (largest number of participants), disciplines in this category are practised relatively often by amateurs who are also active in other areas. For example, 60% of theatre-lovers also practise the visual arts, while 48% are involved in music. 53% of those involved in music also practise the visual arts and 10% are involved in a theatrical activity. Of those who are actively involved in the visual arts, 32% are also active musically and 8% in the theatre.

Table 5.1 Active participation in artistic activities^a during the last 12 months, population aged 6 and over, 1983-2003 (percentages)

	1983	1987	1991	1995	1999	2003
at least one artistic discipline (%), of which:	48	47	51	38	42	44
visual arts discipline	37	36	40	27	30	32
music discipline	22	22	28	21	26	21
theatrical discipline	8	8	8	5	8	5
number of activities in which participated	0.9	0.9	0.9	0.7	0.8	0.7
ditto, per participant	1.8	1.8	2.0	1.8	2.1	1.6

a At least one of the activities discussed in this chapter, with the exception of graphic design on a PC.

Source: SCP (AVO)

The figures in table 5.1 relate to the population as a whole. In order to map out the differences in participation between different sections of the population, these partici-

pation figures are analysed in table 5.2 by a number of background characteristics. In contrast to the previous chapters, the figures are first indexed, with the average for the year in question being set at 100. The advantage of this is that the fluctuations between the years are neutralised. Moreover, the index figures can be read as percentage deviations from the average for that year. An index figure of 115 for women, for example, indicates that the participation of women is 15% higher than that of the population as a whole. This method of presentation enables attention to be focused more effectively on trends in the differences between the different sections of the population. Readers who are interested in the actual participation percentages should consult tables B5.1 to B5.4 inclusive in the appendix to this chapter.

Often urged on by well-meaning parents, the amateur arts are above all an activity of young people. Primary and secondary schools also contribute to this through arts education. As a result, it is mostly young people aged up to 18 years who are active in artistic disciplines (table 5.2). Since the middle of the 1990s, the increase in participation has however been concentrated among those aged 35 and over; the 'artistic citizen' is getting older (De Haan & Knulst 1998).

Table 5.2 Active participation in artistic activities^a during the last 12 months by sex, age, education level^b and ethnicity, population aged 6 and over, 1983-2003 (index: population average in year in question =100)

	1983	1987	1991	1995	1999	2003
participation	100	100	100	100	100	100
men	86	85	85	82	86	84
women	114	115	115	118	113	115
6-11 years	119	138	143	157	151	146
12-19 years	129	129	131	146	148	123
20-34 years	119	116	109	99	98	92
35-49 years	87	91	91	90	86	95
50-64 years	80	77	79	80	84	97
65-79 years	64	65	74	72	83	87
80 years and over	51	44	49	53	56	62
primary education	62	58	61	56	60	64
pre-vocational/junior secondary	90	87	85	74	75	77
senior secondary education	115	112	108	100	97	97
higher professional/university education	135	126	118	131	114	122
Dutch	.	.	.	100	100	100
Turkish, Moroccan	.	.	.	78	69	72
Surinamese, Antillean	.	.	.	92	93	91

a At least one of the activities discussed in this chapter, with the exception of graphic design on a PC.

b Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

The differences in participation between the sexes are bigger than in receptive cultural interest (compare the figures in chapters 2, 3 and 4), but again the greater popularity is among women. The differences by education level are smaller than for receptive interest, but here again the better-educated are more often active. The difference between the indigenous and the Surinamese and Antillean population groups are small. Only people of Turkish and Moroccan origin lag behind in terms of active participation, and this situation has not improved in recent years.

Following courses and membership of associations

Those who reported that they actively participated in a particular discipline were then asked whether they received lessons in that discipline. They were asked about lessons received at institutions, such as music schools or creativity centres, and about lessons received elsewhere. They were also asked whether they were affiliated to an association, club, society or other organisation for the performance of their activity. The responses give an indication of how much people invest in the performance of their activity. Those who take lessons or have joined an organised group may be assumed to have the ambition to improve their proficiency under the guidance of professionals, or else to maintain the level of their performance in combination with others and to realise combined achievements. However, too many conclusions cannot be drawn from these indications. The survey did not ask about courses or memberships at an earlier stage of life, for example by asking older amateurs.

Table 5.3 Active participation in artistic activities^a during the last 12 months, lessons at an institution or otherwise and membership of associations, participants aged 6 and over, 1983-2003 (percentage)

	1983	1987	1991	1995	1999	2003
lessons at an institution						
as % of the population	12	11	13	11	11	10
as % of the participants	25	25	26	29	29	24
number of lesson activities by those following lessons (at institution)	1.23	1.21	1.24	1.20	1.20	1.16
lessons, not at an institution						
as % of the population	12	16	13	13	13	12
as % of the participants	26	34	35	35	30	29
number of lesson activities by those following lessons (outside institution)	1.34	1.35	1.22	1.33	1.19	1.29
association membership						
as % of the population	11	12	14	10	11	12
as % of the participants	24	26	30	30	30	29
number of memberships of members	1.23	1.22	1.22	1.15	1.13	1.16

. No figures

a At least one of the activities discussed in this chapter, with the exception of graphic design on a PC.

Source: SCP (AVO)

In order to gain an impression of the size of the group of more dedicated participants, table 5.3 presents information on the percentage of performers of the amateur arts who follow lessons in their discipline, and the percentage of those participants who are members of an association. The participation figures are expressed as percentages of both the population as a whole and of the group of participants in each discipline.

In 2003 10% of the population received lessons at an institution, and 12% outside an institution. The figures on following lessons are slightly lower than in previous years, but overall it can be concluded that proportionally they are relatively constant. Expressed as a percentage of the participants, however, some fluctuations emerge, since the number of participants in the period studied was not constant. Roughly a quarter of all participants follow lessons at an institution while three out of ten amateurs receive lessons elsewhere; these figures are slightly lower than in previous survey years.

Despite accounts asserting the decline of civil society (Putnam 2000), which are commonly based on data on participation in associational life, the share of the population who are members of an amateur arts association has remained reasonably constant at around 12%; roughly three in ten practising amateurs are members of an association.

The figures on following lessons can be compared with the figures on the number of enrolments as recorded by institutions providing teaching in arts subjects. These enrolment figures do not suggest a fall in numbers; on the contrary, in the period 1993-2001 the number of enrolments increased by 6%. This cannot be exhibited to an increase in the availability of courses: the number of institutions providing these courses fell from 262 in 1990 to 235 in 2001. The average number of students/participants per institution increased over the same period from 1,489 to 1,754 (statline.cbs.nl, consulted December 2004).

5.3 Visual arts

For our purposes, the visual arts are taken to include not only drawing, painting and sculpture, but also applied disciplines such as working with textiles and photography/film/video; the latter activities exclude 'holiday and family snaps/films'. Table 5.4 shows the trend in participation in each of these visual arts disciplines. In 2003 respondents were asked for the first time about graphic design using a PC.

Table 5.4 Active participation in visual arts activities in the last 12 months, population aged 6 and over, 1983-2003 (percentage)

	1983	1987	1991	1995	1999	2003
drawing, painting, graphic ^a	17	18	22	17	21	15
graphic design on a PC	.	.	.	.	.	7
sculpture, modelling, pottery, jewellery-making	6	5	7	5	7	5
working with textiles, weaving, tapestry-making	17	15	15	8	10	12
photography, film (including video)	13	13	14	7	10	10
at least one of these activities ^a (%)	37	36	40	27	30	32
number of activities practised ^a	0.5	0.5	0.5	0.4	0.4	0.4
ditto, per participant	1.4	1.4	1.5	1.4	1.6	1.3

a Excl. Graphic design on a PC.

Source: SCP (AVO)

Drawing, painting and graphic work has long been the artistic hobby with the highest number of participants (cf. tables 5.4, 5.7 and 5.10). In 2003 the share of the population engaged in these activities was lower than in previous survey years. This may be due to the emergence of new artistic disciplines; young people today learn to use computers at a young age and often in a playful way, so it is not surprising that a proportion of their creative expression is given form via this digital channel. Graphic design using a PC was already being carried out by 7% of the population in 2003; if analog and digital graphic design are added together for 2003, this creates an aggregate total of 19%, still lower than in 1999.

The applied disciplines textile crafts and photography/film/video lost a great deal of ground in the early 1990s, but interest in them has been growing again since 1995. At 12% and 10%, respectively, the popularity of these disciplines is not at the same level as in 1991 and earlier years, but is approaching those levels again.

Sculpture, modelling, pottery and jewellery-making constitute the category of visual arts disciplines with the lowest number of participants. However, with participation figures varying between 5 and 7%, the level of support is fairly constant.

In table 5.5 the popularity of the visual arts disciplines is analysed by a number of background characteristics. As the visual arts attract more participants than music or theatre, they impose a stronger stamp on the profile of the total group of amateurs than the two other clusters. It is therefore not surprising that the profile of the amateurs who are engaged in the visual arts strongly resembles that of the group as a whole. Here again, it is mainly young people who are active, while the biggest increase in participation again occurs among people aged 35 and over. Once again women, the better-educated and the indigenous population are overrepresented.

Table 5.5 Active participation in at least one visual arts activity^a, by sex, age, education level^b and ethnicity, population aged 6 and over, 1983-2003 (index: population average in the year in question=100)

	1983	1987	1991	1995	1999	2003
participation	100	100	100	100	100	100
men	83	82	81	76	83	77
women	117	117	119	123	117	123
6-11 years	111	144	158	178	176	156
12-19 years	132	133	137	161	159	113
20-34 years	125	121	110	100	97	92
35-49 years	83	87	88	86	79	97
50-64 years	80	74	71	71	79	100
65-79 years	61	58	69	61	74	84
80 years and over	39	36	40	52	45	54
primary education	60	54	57	49	56	64
pre-vocational/junior secondary	91	87	84	70	71	80
senior secondary education	116	114	108	101	95	100
higher professional/university education	135	122	111	122	106	117
Dutch	.	.	.	99	100	99
Turkish, Moroccan	.	.	.	107	85	73
Surinamese, Antillean	.	.	.	103	100	82

. No figures.

a One of four categories of activity: (1) drawing, painting, graphic work; (2) sculpture, modelling, pottery, jewellery-making; (3) working with textiles, weaving, tapestry-making; (4) photography, film (including video).

b Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

In the visual arts category sculpture, modelling, pottery and jewellery-making are the kinds of discipline which are relatively often practised in an organised way (table 5.6). Graphic design on the PC can be added to photography and film as an activity which is often performed outside any organisation. It may be that this is an area where those with an interest learn by trying things out, just like working with the computer itself. Other disciplines occupy an intermediate position.

Table 5.6 Active participation in visual arts activities in the last 12 months, lessons at or outside an institution and association membership, practitioners of the discipline in question aged 6 and over, 1983-2003 (percentage)

	1983	1987	1991	1995	1999	2003
drawing, painting, graphic work						
lessons at an institution	10	9	8	11	9	10
lessons, not at an institution	9	14	17	17	16	17
membership of an association	7	7	7	7	5	10
graphic design on a PC						
lessons at an institution	.	.	.	.	.	3
lessons, not at an institution	.	.	.	.	.	10
membership of an association	.	.	.	.	.	4
sculpture, modelling, pottery, jewellery-making						
lessons at an institution	12	10	11	14	11	13
lessons, not at an institution	9	14	20	22	21	23
membership of an association	10	11	11	10	5	11
working with textiles, weaving, tapestry-making						
lessons at an institution	9	8	8	11	8	5
lessons, not at an institution	8	11	17	17	15	13
membership of an association	7	8	9	8	5	9
photography, film (including video)						
lessons at an institution	4	5	4	7	7	3
lessons, not at an institution	4	5	4	7	7	5
membership of an association	5	5	4	5	7	4
at least one of these activities ^a						
lessons at an institution	10	9	10	13	12	9
lessons, not at an institution	8	12	17	20	19	16
membership of an association	8	9	10	9	8	11

. No figures

a One of four categories of activity: (1) drawing, painting, graphic work; (2) sculpture, modelling, pottery, jewellery-making; (3) working with textiles, weaving, tapestry-making; (4) photography, film (including video).

Source: SCP (AVO)

There is no evidence of systematic shifts in individual disciplines. Given the small number of respondents per discipline, however, there is a slightly stronger possibility of chance outliers. For example, membership of associations for drawing, etc in 2003 was somewhat higher than in previous years; this is more likely to be due to chance than the start of a trend.

5.4 Music

Making music is an activity which attracts many people. Roughly one in five Dutch citizens are active in this way, at least based on the figures from the last survey dating from 2003. In 1991 and 1999 the figures were considerably higher, at more than a quarter of the population, though taken across all the surveys since 1983, these turn out to be – as yet unexplained – exceptions to the trend. These fluctuations, as well as the question marks about the reliability of the measurements, mean it is difficult to draw conclusions about changes over time. What is in any event clear is that a fifth of the population are musically active in some way.

A distinction has been drawn here in the musical disciplines between singing and playing an instrument. The size of these two groups is roughly equal; in 2003 12% were engaged in singing and 13% played an instrument (table 5.7). This makes singing and playing music the most popular artistic disciplines after drawing, painting and graphic work (cf. table 5.4). The average number of activities per participant suggests that 20% combine singing with playing an instrument.

Table 5.7 Active participation in musical activities in the last 12 months, population aged 6 and over, 1983-2003 (percentage)

	1983	1987	1991	1995	1999	2003
singing	12	14	18	13	18	12
playing an instrument	15	14	17	13	16	13
at least one of these activities (%)	22	22	28	21	26	21
number of activities in which participated	0.3	0.3	0.3	0.3	0.3	0.2
ditto, per participant	1.2	1.3	1.3	1.3	1.3	1.2

Source: SCP (AVO)

The composition of the group who are musically active also differs little from the general picture described in section 5.2. Table 5.8 shows that the difference between the sexes was particularly small in 2003 but also that it was rather larger in previous years. Women were consistently more active than men. It is striking in the trend within the age groups that there is a virtually no observable increase in participation in music by the over-35s. The fact that the ‘artistic citizen’ is getting older is therefore not due to the fact that older persons have begun making music. As with the visual arts, participation in musical disciplines is less common among those with a lower education level and those with a Moroccan or Turkish background.

Table 5.8 Active participation in at least one musical activity^a during the last 12 months by sex, age, education level^b and ethnicity, population aged 6 and over, 1983-2003 (index: population average in year in question =100)

	1983	1987	1991	1995	1999	2003
participation	100	100	100	100	100	100
men	87	88	87	87	88	94
women	112	112	113	113	112	106
6-11 years	158	172	186	179	171	163
12-19 years	160	158	159	172	167	165
20-34 years	108	109	103	96	96	91
35-49 years	79	84	81	83	79	88
50-64 years	64	65	66	73	73	82
65-79 years	55	56	63	65	80	77
80 years and over	60	45	42	44	58	63
primary education	51	45	46	48	56	48
pre-vocational/junior secondary	71	69	65	64	66	62
senior secondary education	107	100	98	88	89	83
higher professional/university education	144	153	135	142	118	138
Dutch	.	.	.	100	101	100
Turkish, Moroccan	.	.	.	50	66	55
Surinamese, Antillean	.	.	.	99	110	105

. No figures.

a One of two activities: (1) singing; (2) playing an instrument.

b Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

The participation percentages for courses and association memberships are higher for the musical disciplines than for individual arts disciplines (table 5.9; cf. table 5.6). Singing in particular is often performed as part of a group; the figure of 40% reported in the 2003 survey stands out even more strongly than in earlier years.

As with the visual arts, the following of lessons and membership of associations shows fluctuations over time in the musical disciplines, but no uniform trends.

Table 5.9 Active participation in musical activities during the last 12 months, lessons at or outside an institution and membership of associations, practitioners of the disciplines in question aged 6 and over, 1983-2003 (percentage)

	1983	1987	1991	1995	1999	2003
singing						
lessons at an institution	17	17	16	22	18	22
lessons, not at an institution	15	21	24	22	19	26
membership of an association	32	31	31	32	27	40
playing an instrument						
lessons at an institution	25	24	25	27	24	27
lessons, not at an institution	18	30	33	35	32	31
membership of an association	16	20	21	25	22	26
at least one of these activities						
lessons at an institution	25	24	26	29	27	28
lessons, not at an institution	19	29	35	34	31	33
membership of an association	27	29	32	34	31	37

. No figures.

Source: SCP (AVO)

5.5 Theatre

Drama, mime, folk dancing and ballet (including jazz and beat ballet) are the third cluster of artistic disciplines distinguished here. With a participation rate of under 10%, these disciplines have the fewest participants. Here again, however, the precise size of the participant group is difficult to determine. Most of the figures in table 5.10 show a reach of just under 8% of the Dutch population. However, there are some measurements which deviate from this consistent participation rate. In 1995 and 2003, for example, the reported participation was around 5%. For the time being it is difficult to establish whether this points to an influx or exodus of theatre-lovers or whether it is an artefact of the dataset. Future research will devote attention to this.

Table 5.10 Active participation in stage plays, mime, folk dancing and all ballet during the last 12 months, population aged 6 and over, 1983-2003 (percentage)

	1983	1987	1991	1995	1999	2003
drama, mime, folk dancing, ballet ^a	7.8	7.6	7.6	5.2	7.9	4.5

a Including jazz and beat ballet.

Source: SCP (AVO)

The profile of the group participating in theatrical activities once again fits the general picture. Women are again overrepresented, though to a slightly greater extent than was the case for the visual arts and music (table 5.11). And once again young people (aged up to 20) are more often active than older people. As with the musical disciplines, the participation by the over-35s has not increased (at least if the deviating figures for 1999 are left out of consideration). The fact that the 'artistic citizen' is getting older is due mainly to the fact that more older people have taken up the visual arts. As with the other disciplines, participation in theatrical activities by those with a lower education level and those of Moroccan and Turkish origin lags behind the rest, at least assuming that the peak in their participation in 1999 was not 'genuine' but was based on chance.

Table 5.11 Active participation in drama, mime, folk dancing and/or ballet^a during the last 12 months by sex, age, education level^b and ethnicity, population aged 6 and over, 1983-2003 (index: population average in the year in question =100)

	1983	1987	1991	1995	1999	2003
participation	100	100	100	100	100	100
men	41	38	44	50	67	45
women	158	160	155	150	132	154
6-11 years	152	218	245	233	216	324
12-19 years	184	168	169	185	201	182
20-34 years	140	121	105	91	72	81
35-49 years	64	76	71	79	63	66
50-64 years	35	43	47	63	82	57
65-79 years	30	40	58	51	85	64
80 years and over	23	6	9	6	60	54
primary education	45	39	41	36	73	34
pre-vocational/junior secondary education	67	61	53	59	65	52
senior secondary education	97	103	92	92	63	64
higher professional/university education	156	126	128	122	87	107
Dutch	.	.	.	99	99	96
Turkish, Morocco and	.	.	.	57	120	43
Surinamese, Antillean	.	.	.	98	99	134

. No figures.

a Incl. jazz ballet and beat ballet.

b Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

The percentages for following courses and membership of associations are higher for theatre disciplines than for the musical disciplines (table 5.13; cf. table 5.10). More than half those actively engaged follow lessons, and more than half are members of an

association. Theatrical activities are therefore more organised than the other artistic disciplines. This has long been the case and creates the image of amateur theatre as a stable sector in terms of numbers, with a relatively high degree of organisation.

Table 5.13 Active participation in drama, mime, folk dancing and/or ballet^a: lessons at or outside an institution and memberships of associations, practitioners aged 6 and over, 1983-2003 (percentage, preceding 12 months)

	1983	1987	1991	1995	1999	2003
lessons at an institution	56	58	51	49	47	54
lessons, not at an institution	28	46	56	53	50	59
membership of associations	51	53	58	51	45	59

a Incl. jazz ballet and beat ballet.

Source: SCP (AVO)

5.6 Conclusion

Drawing uniform conclusions about the number of people who participate in the amateur arts is made difficult by the question marks concerning the comparability of the measurements in the various years. In 2003 44% of the population surveyed stated that they were active as amateurs, most of them in the visual arts. Theatrical disciplines were the least popular, with musical disciplines occupying an intermediate position. Since 1995 the number of active participants has gradually increased, primarily due to an increase in participants in the visual arts.

The composition of the group of participants shows few surprises. Young people are fairly strongly overrepresented, and women to a lesser extent. The trend observed earlier that the 'artistic citizen' is getting older proves to be true only for the visual arts. Further, the participation of people with a low education level and of Moroccans and Turks is lower than that of the better-educated and of indigenous Dutch and Surinamese/Antilleans, respectively.

The degree of organisation (participation in courses and membership of associations) is highest in the theatrical disciplines (more than half the participants are members of an association and more than half of them follow lessons) and the lowest in the visual arts (fewer than 10% take lessons or are members of an association). Here again, the musical disciplines occupy a middle position.

If we compare active and receptive cultural participation, a number of elements are noticeable. The difference in participation between the sexes is significantly greater for active participation (especially in the theatre and visual arts). What may play a role here is that receptive cultural participation is often a social activity involving

several members of the household. This applies, for example, for visits to cultural heritage (De Haan 1997: 105 ff.; De Haan 2001), stage venues (De Haan & Knulst 2000; Van de Pol & Duijser 2004) and the use of media (Huysmans 2001; Stichting KijkOnderzoek 2005). The small difference in participation may therefore mask what is in reality a larger difference in interest in culture between the sexes. The sex-related difference emerges more clearly in active participation, where it may be that each can go their own way because the activity involves much more free time. Another striking fact is that children and young people are creatively active more than average, to a much greater degree than for receptive cultural participation. The fact that the 'artistic citizen' is nonetheless older than was the case some decades ago can therefore not be attributed either to a low or falling active cultural participation rate among the youngest age groups.

Appendix to chapter 5

Tables with participation percentages

Table B5.1 Active participation in artistic activities^a during the last 12 months by sex, age, education level^b and ethnicity, population aged 6 and over, 1983-2003 (percentage)

	1983	1987	1991	1995	1999	2003
participation (%)	48	47	51	38	42	44
men	41	40	43	32	37	37
women	55	54	58	45	48	51
6-11 years	57	65	72	60	64	64
12-19 years	62	61	66	56	63	54
20-34 years	57	55	55	38	41	40
35-49 years	42	43	46	35	36	42
50-64 years	38	37	40	31	35	43
65-79 years	31	31	37	28	35	38
80 years and over	24	21	25	20	24	27
primary education	30	27	31	21	26	28
pre-vocational/junior secondary education	43	41	43	29	32	34
senior secondary education	55	53	55	38	41	42
higher professional/university education	65	60	60	50	48	54
Touch	.	.	.	39	42	44
Turkish, Moroccan	.	.	.	30	29	32
Surinamese, Antillean	.	.	.	35	40	40

. No figures.

a At least one of the activities discussed in this chapter, with the exception of graphic design on a PC.

b Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

Table B5.2 Active participation in at least one visual art activity^a during the last 12 months by sex, age, education level^b and ethnicity, population aged 6 and over, 1983-2003 (percentage)

	1983	1987	1991	1995	1999	2003
participation (%)	37	36	40	27	30	32
men	31	30	32	20	25	24
and women	44	42	47	33	35	39
6-11 years	42	52	63	48	53	50
12-19 years	49	48	55	43	48	36
20-34 years	47	44	44	27	30	29
35-49 years	31	31	35	23	24	31
50-64 years	30	27	28	19	24	32
65-79 years	23	21	27	16	23	27
80 years and over	15	13	16	14	14	17
primary education	22	20	23	13	17	20
pre-vocational/junior secondary education	34	31	34	19	21	26
senior secondary education	43	41	43	27	29	32
higher professional/university education	50	44	44	33	32	37
Dutch	.	.	.	26	30	31
Turkish, Moroccan	.	.	.	29	26	23
Surinamese, Antillean	.	.	.	27	30	26

. No figures.

a One of four categories of activity: (1) drawing, painting, graphic; (2) sculpture, modelling, pottery, jewellery-making; (3) working with textiles, weaving, tapestry-making; (4) photography, film (including video).

b Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

Table B5.3 Active participation in at least one musical activity^a during the last 12 months by sex, age, education level^b and ethnicity, population aged 6 and over, 1983-2003 (percentage)

	1983	1987	1991	1995	1999	2003
participation (%)	22	22	28	21	26	21
men	19	20	24	18	23	20
women	25	25	31	24	29	22
6-11 years	35	39	51	38	45	34
12-19 years	35	36	44	36	44	34
20-34 years	24	24	28	20	25	19
35-49 years	18	19	22	18	21	18
50-64 years	14	15	18	16	19	17
65-79 years	12	12	17	14	21	16
80 years and over	13	10	11	9	15	13
primary education	11	10	13	10	15	10
pre-vocational/junior secondary education	16	15	18	13	17	13
senior secondary education	24	22	27	19	23	17
higher professional/university education	32	34	37	30	31	29
Dutch	.	.	.	21	27	21
Turkish, Moroccan	.	.	.	11	17	11
Surinamese, Antillean	.	.	.	21	29	22

. No figures.

a One of two activities: (1) singing; (2) playing an instrument.

b Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

Table B5.4 Active participation in drama, mime, folk dancing and/or ballet^a during the last 12 months by sex, age, education level^b, family position and ethnicity, population aged 6 and over, 1983-2003 (percentage)

	1983	1987	1991	1995	1999	2003
participation (%)	7.8	7.6	7.6	5.2	7.9	4.5
men	3.2	2.9	3.4	2.6	5.3	2.0
women	12.2	12.1	11.8	7.7	10.4	6.9
6-11 years	11.8	16.5	18.6	12.0	17.0	14.6
12-19 years	14.2	12.7	12.9	9.5	15.9	8.2
20-34 years	10.8	9.2	8.0	4.7	5.7	3.7
35-49 years	4.9	5.7	5.4	4.1	4.9	3.0
50-64 years	2.7	3.3	3.6	3.3	6.5	2.6
65-79 years	2.3	3.0	4.4	2.6	6.7	2.9
80 years and over	1.8	0.4	0.7	0.3	4.7	2.4
primary education	3.5	3.0	3.1	1.8	5.7	1.5
pre-vocational/junior secondary education	5.2	4.6	4.0	3.0	5.1	2.4
senior secondary education	7.6	7.8	7.0	4.7	5.0	2.9
higher professional/university education	12.1	9.6	9.7	6.3	6.9	4.8
Dutch	.	.	.	5.1	7.8	4.4
Turkish, Moroccan	.	.	.	2.9	9.4	1.9
Surinamese, Antillean	.	.	.	5.0	7.8	6.1

. No figures.

a Incl. jazz ballet and beat ballet.

b Highest completed or current education level, population aged 20 and over.

Source: SCP (AVO)

6 Summary and conclusions

The foregoing chapters have sought to identify a number of trends in cultural participation in the Netherlands. Although the figures presented do not cover all imaginable aspects of cultural interest – among the elements that have received somewhat less attention are cultural perception, visits to art fairs and the buying of art – a good deal of information has nonetheless been reviewed.

By way of a concluding summary, this chapter presents a comparative overview of the reach of culture among the public in the Netherlands. Trends in and the public profile of various forms of receptive and active interest in the arts and cultural heritage are compared to produce an overall picture of trends in and the spread of public support for culture. This overview also offers an insight into the mutual relationships between the interest shown in the various aspects of cultural activity (e.g. what relationship exists between the interest in museums and that in the performing arts?) and trends in those relationships.

First a summary is given of the trends in the reach of culture (6.1), both in the somewhat longer term (1983-2003) and in the most recent interval between survey measurements (1999-2003). A comparison is then given of the correlation between the popularity of the various forms of cultural participation and sex, age, education level and ethnicity (6.2). This is followed by a brief discussion of trends in that popularity (6.3). The chapter concludes with a review of the tenability of conclusions and future extrapolations from recent SCP publications on cultural reach (6.4). Do recent trends suggest the need for a different tone from that which marked earlier characterisations such as a ‘separation of spirits’ and a ‘parade of passers-by’? Has the ‘marginalisation scenario’, according to which cultural heritage and the arts are said to be losing popularity among broad sections of the population, become rather less likely?

6.1 Trends in the reach of culture

So far the different forms of cultural interest have been explored one by one; now they will be considered together. In order to be able to compare the various aspects of cultural reach in a straightforward way, the observation period for the various trends must be comparable and the trends must be expressed in comparable units. Here, the observation period is initially 1983-2003 in each case, because before 1979 measurements are not available for all forms of interest in cultural heritage. Forms of cultural interest which have only been measured in later years, such as the interest in archives, are left out of consideration here. A comparable measurement unit has been obtained by indexing the various series. In each case the level of interest in 1983 is set at 100 and the scores in subsequent years are related to that score.

This method produced the summary table 6.1, with a series of index figures for each form of cultural interest spanning a period of twenty years (for trends based on figures from the AVO surveys this is the period 1983-2003, while for figures based on the TBO surveys it is the period 1980-2000). In all cases, the difference can be read as a percentage.

The picture of the trends that emerges over two decades is variable. Receptive cultural participation has generally increased to a greater or lesser extent; this is especially so for what are generally regarded as the more popular forms of culture: popular music (+72%), cabaret (+27%) and film (+18%). From the cultural canon, ballet (+15%), professional theatre (+15%), museums (+7%), classical music (+6%) and historic buildings (+4%) have become more popular. Following cultural programmes on radio and television was roughly as popular in 2003 as in 1983.

Active participation in the various art forms during people's leisure time shows a widely fluctuating picture over the years. In 2003 participation in the amateur arts was somewhat less popular than in 1983.

Reading as a leisure time activity has been falling for a considerable time. Since 1983 books in particular have lost ground: their weekly 'reach' has fallen by a third.

Table 6.1 Trends in cultural reach 1983-2003: indexed trends in visits and participation (1983=100)

based on % who have visited at least once in the last 12 months:						
	1983	1987	1991	1995	1999	2003
museums	100	111	116	98	105	107
historic buildings	100	103	115	100	97	104
theatre	100	102	110	110	119	111
professional theatre	100	102	108	109	116	115
ballet	100	124	108	99	100	115
cabaret	100	97	102	101	125	127
classical music	100	113	123	133	115	106
popular music	100	113	134	138	153	172
cinema	100	93	95	101	112	118
based on % who have watched and/or listened at least once in the last 12 months:						
arts programmes on radio and television	100	114	110	100	90	99
based on % who have performed the artistic discipline at least once in the last 12 months:						
visual arts	100	97	107	72	82	85
playing an instrument and/or singing	100	102	125	96	119	95
theatre	100	98	98	66	102	58
based on % who read for at least a quarter of an hour in the preceding week:						
	1980	1985	1990	1995	2000	
books	100	92	92	80	65	
magazines	100	97	87	89	74	
newspapers	100	96	90	85	76	

Source: SCP (AVO, TBO)

Table 6.1 can also be used to compare developments in the trend within the various forms of cultural interest, at least in broad outline. A few forms of cultural interest – museums, historic buildings, ballet, classical music, following the arts via the media and making music – initially grew strongly in popularity before falling back again later. Conversely, the level of interest in the cinema declined for several years before reviving, while the popularity of cabaret remained stable for a long time before suddenly beginning to increase in the second half of the 1990s.

These indexed trends for the period since 1983 say little about the mutual relationships between the different forms of interest, nor about the most recent trends. To meet this shortcoming, table 6.2 contains information on 1999 and 2003 in separate columns, including an indexed score for 2003 with 1999 as the reference year (for reading the two years are 1995 and 2000). Here again, some of the forms of cultural interest discussed earlier are absent, because measurements were not always available for those two years. The column for 2003 not only summarises the popularity of

the various forms of cultural activity, but also gives an idea of the mutual relationships between them. Perhaps unnecessarily, we would remind the reader that the weekly reach of reading cannot simply be compared with the annual reach of the other forms of cultural activity.

Among the various forms of receptive cultural participation, going to the cinema (57%), visiting historic buildings (45%), visiting museums (38%), going to popular music concerts (31%) and going to the theatre (26%) are the most popular activities. Professional theatre, cabaret and classical music each attract 14%, while ballet (5%) brings up the rear. Just under 40% of the population followed a cultural programme on the radio or TV at least once during the year; over 40% read about culture in the printed media.

When it comes to active cultural participation, the visual arts (painting, drawing, etc.) are the most popular, reaching around one third of the population. Playing an instrument (21%) and acting and other forms of theatre (5%) lag behind. During the course of one week, 62% of the population spent a quarter of an hour or more reading a newspaper; the proportion who read a book was half this figure. Magazines reached just over half the population.

Table 6.2 Trends in cultural reach 1999-2003: indexed trends in visits and participation (1999=100)

% who have visited at least once in the last 12 months:			
	1999	2003	index 2003, 1999 = 100
museums	37	38	102
historic buildings	42	45	107
theatre	28	26	94
professional theatre	15	14	99
ballet	4.0	4.6	115
cabaret	14	14	101
classical music	15	14	92
popular music	28	31	113
cinema	54	57	106
% who consulted the media about culture at least once in the last 12 months:			
arts programmes on radio and TV	35	38	110
printed media (1995 and 2000)	42	42	100
% who practised the discipline at least once in the last 12 months			
visual arts	30	32	105
playing an instrument and/or singing	26	21	79
theatre	8	5	57
% who read for at least a quarter of an hour in the preceding week:			
	1995	2000	index 2000, 1995=100
books	38	31	80
magazines	63	53	83
newspapers	69	62	90

Source: SCP (AVO and TBO)

As in the period 1983-2003, the trends in cultural reach present a variable picture in the period 1999-2003. The popularity of the ballet (+15%), popular music (+13%), historic buildings (+7%) and the cinema (+6%) all grew, while the popularity of classical music declined (-8%). The differences in the popularity of museums and professional theatre between 1999 and 2003 are negligible. The position of the printed media as a source of information on culture remained intact between 1999 and 2003, while the popularity of cultural programmes on radio and TV increased.

The longer-term trend of declining interest in reading again manifested itself in the most recent observation period of the Time Use Survey (TBO) (1995-2000). Once again, books lost the most ground, losing 20% of their popularity within the space of five years.

6.2 Social distribution of cultural reach

The earlier chapters each indicated the distribution among the population of each form of cultural activity, and then analysed that distribution by a number of personal characteristics (sex, age, education level and ethnicity). Gradually, the observant reader will have noticed a pattern developing here and there, for example the regularly recurring observation that culture has a greater reach among women than men. By now turning this around and looking at the reach of the various forms of cultural activity by personal characteristic, we can obtain an overview of the extent to which cultural reach differs by sex, age, education level and ethnicity. For the sake of clarity the next series of tables relate only to the situation in 2003, though now including those forms of cultural activity which were absent from the previous sections.

In each case the focus is on the directly observable correlation between these four personal characteristics on the one hand and the various forms of cultural participation on the other. Analyses of the extent to which these correlations impact upon each other, so that for example differences by ethnicity can actually be traced back to differences by education level, will be the subject of future studies. The same applies for a more detailed analysis of the question as to whether the correlation with age should be interpreted in terms of differences between life stages or differences between the socialising influences to which people were exposed in the various birth years.

Almost across the board – in receptive cultural participation, cultural participation through the media and active cultural participation – we find that more women than men are interested in culture (table 6.3). There are two exceptions to this: the interest in archives and archaeology and active involvement in cultural heritage is stronger among men, while going to the cinema is a gender-neutral form of entertainment.

The sex-related difference in receptive participation is greatest in the performing arts; it is greatest in those disciplines that are rooted in the cultural canon, and is much less noticeable in cabaret and pop music. There is little difference between the sexes when it comes to interest in museums and historic buildings.

Table 6.3 Cultural reach by sex, 2003 (indexed, population average 2003 = 100)

	men	women
museums	96	104
historic buildings	98	102
archives	116	85
archaeology	109	92
active involvement in cultural heritage	105	95
theatre	85	115
professional theatre	81	118
ballet	66	134
cabaret	93	106
classical music	87	113
popular music	92	108
cinema	100	100
arts programmes on radio and TV	95	105
reading literature	74	125
visual arts	77	123
playing an instrument and/or singing	94	106
theatre	45	154

Source: SCP (AVO and TBO)

The extent to which women take the cultural lead within families cannot be deduced from these figures. However, the impression exists, including among culture professionals, that the gender difference in cultural interest would be greater if women were to drag along their male partners less often. There are no direct figures on this, though there is some circumstantial evidence. For example, women are overrepresented in the address lists of cultural institutions (Ranshuysen 2000, 2002), and a recent study of visitors to Introdans revealed that it was generally women who had decided to attend a performance (Ranshuysen 2005).

There are substantial age-related differences in the popularity of the various forms of cultural activity (table 6.4). On the one hand cultural heritage and performances of classical music, arts programmes on radio and television and reading literature are much more popular among older people than younger people. On the other hand young people, and especially children, are overrepresented in visits to museums, the theatre and the cinema and in active participation in the arts. The overrepresentation of young people in visits to the theatre is found to relate mainly to amateur theatre; in the professional theatre there is a fluctuating correlation with age: above-average popularity among children, declining among adolescents and recovering among adults before declining again as people get older. A similar pattern is found, with peaks in differing places, for visits to museums and historic buildings. By contrast, ballet enjoys a peak in the age groups from 20 to 64 years. The same applies for the popularity of cabaret and popular music.

Table 6.4 Cultural reach by age, 2003 (indexed, population average 2003 = 100)

	6-11 years	12-19 years	20-34 years	35-49 years	50-64 years	65-79 years	80 years and over
museums	141	119	70	102	114	96	56
historic buildings	106	96	82	109	123	90	42
archives	.	.	88	90	128	85	22
archaeology ^a	.	.	90	91	101	111	113
active involvement in cultural heritage	.	.	34	88	159	181	128
theatre	170	127	91	94	97	71	61
professional theatre	121	90	102	107	106	71	73
ballet	94	84	71	120	132	82	68
cabaret	20	78	138	112	120	64	19
classical music	61	48	72	93	158	145	111
popular music	69	102	147	123	83	29	10
cinema	139	158	130	107	62	30	15
arts programmes on radio and TV	32	62	93	106	130	126	129
reading literature (minutes per week, 2000)	.	76	93	81	100	167	.
visual arts	156	113	92	97	100	84	54
playing an instrument and/or singing	163	165	91	88	82	77	63
theatre	324	182	81	66	57	64	54

. No figures or too few observations.

a Age categories differ: here consecutively 25-34 years, 35-44 years, 45-54 years, 55-64 years, 65 years and over.

Source: SCP (AVO, TBO)

Like sex, but unlike age, cultural reach shows a clear correlation with education level: interest in culture is greater across the entire spectrum of cultural activity among those with a higher level of education. This applies for both receptive and active cultural participation, for both following cultural programmes via the radio and television and reading literature, for both traditional art forms and more popular variants such as cabaret, film and pop music. The following quartet show the strongest overrepresentation of those with the highest education level: ballet, classical concerts, reading literature and archives.

Table 6.5 Cultural reach by education level, population aged 20 and over, 2003 (indexed, population average from age 6 in 2003 = 100)^a

	lo	vmbo	havo, vwo,mbo	hbo, wo
museums	43	68	95	152
historic buildings	46	82	108	144
archives	24	59	78	198
archaeology	62	81	104	146
active involvement in cultural heritage	62	83	94	170
theatre	40	64	100	140
professional theatre	29	55	109	187
ballet	38	40	90	225
cabaret	31	71	128	189
classical music	46	68	100	212
popular music	35	80	125	148
cinema	31	68	107	128
arts programmes on radio and TV	58	87	110	151
reading literature (minutes per week, 2000)	36	73	58	199
visual arts	64	80	100	117
playing an instrument and/or singing	48	62	83	138
theatre	34	52	64	107

a N.B.: Index figures are based on the averages of the population aged six and over, whereas the lower age limit in this table is 20 years.

lo = primary education

vmbo = pre-vocational/junior secondary education

havo, vwo, mbo = senior secondary education

hbo, wo = higher professional/university education

Source: SCP (AVO, TBO)

The fact that the better-educated are overrepresented in all forms of cultural activity suggests a cumulative underutilisation of the cultural output by those with a lower education level. For anyone who regards an equal distribution of the utilisation of cultural amenities as being desirable on the basis of principles of equality and/or emancipation, this distortion increases the urgency of the need to do something. At the same time, the general nature of the phenomenon makes the challenge even greater, since the uneven distribution also occurs for 'low-threshold' forms of cultural activity such as cabaret, film and pop concerts. The lower cultural reach among those with a lower education level is evidently not simply a question of making the more difficult or complex forms of cultural activity more accessible, something which in any event would be difficult to achieve. Rather, this is a question in a broader perspective of activating a section of the population who are evidently not generally easily inclined to avail themselves of the cultural output, regardless of whether we are talking about the 'higher' art forms or the more accessible forms of cultural production.

The picture is also uniform when it comes to ethnic background (table 6.6). Cultural reach among Turks and Moroccans is low; people of Surinamese and Antillean origin also lag behind in some areas, especially when it comes to visits to historic buildings and classical concerts, though to a much lesser extent than Turks and Moroccans. In some other respects (ballet, going to the cinema, playing instruments/singing and acting) Surinamese and Antilleans actually lead the pack.

The fact that indigenous Dutch people are generally close to the population average is clearly related to their strong numerical representation in the population profile. Incorporated into the average, but not shown separately, are figures on other ethnic minorities. Among these groups, Dutch citizens with an Indonesian background and members of Western minorities generally show an above-average participation in culture, particularly as regards cultural heritage. They are less characterised by low education level and low income than the ethnic minority groups which are discussed separately here, and older persons are also less underrepresented.

Turks and Moroccans have little affinity with the theatre in particular, either as visitors or participants. Historic buildings, cultural heritage organisations, cabaret and pop music also hold relatively little attraction for them. More detailed analyses will be needed to show what proportion of this lack of affinity can be exhibited to their generally lower education level. Certainly as regards the Western theatre output, it is likely that their cultural distance from that output also plays a role.

Table 6.6 Cultural reach by ethnicity, 2003 (indexed, population average 2003 = 100)

	Indigenous	Turkish, Moroccan	Surinamese, Antillean
museums	100	59	73
historic buildings	102	37	47
archives	94	81	34
archaeology	.	.	.
active involvement in cultural heritage	105	33	10
theatre	100	29	87
professional theatre	100	3	81
ballet	95	49	111
cabaret	105	16	67
classical music	101	49	46
popular music	102	32	72
cinema	99	86	114
arts programmes on radio and TV	100	75	83
reading literature (minutes per week, 2000)	.	.	.
visual arts	99	73	82
playing an instrument and/or singing	100	55	105
theatre	96	43	134

. No figures available.

Source: SCP (AVO)

The caveat needs to be expressed yet again here that the better-integrated members of ethnic minorities are probably overrepresented. This is because the data relate only to those who were willing and able to complete a sizeable questionnaire in the Dutch language. It may be assumed that the actual situation is even more distorted than these figures suggest.

The suggestion that classical concerts are less than half as popular among these groups of ethnic minorities as among the indigenous population does not tally very well with 'eyeball-tests' in concert halls, nor with the impression of employees of those institutions who were consulted. It would seem that, on top of the overrepresentation of better-integrated ethnic minorities already mentioned, what we are seeing here is either an over-reporting or a cultural difference regarding what is understood by the term 'classical concert'. On the other hand, the reported visits to professional theatre performances by Moroccans and Turks (3% of that reported by the indigenous population) are in line with 'eyeball-tests' in theatres.

At the time of writing, SCP is having fieldwork carried out which is intended to generate more information on the reach of culture among ethnic minorities in relation to their living situation and which it is hoped will also provide a more representative

picture of the (leisure) time use of ethnic minorities (among other things by allowing them to be interviewed in their own language or by someone from their own ethnic group in the event of language difficulties). The outcome of this fieldwork will be published in the coming years.

6.3 Trends in the social distribution of cultural reach

The fact that generally speaking more women than men are interested in culture (table 6.3), and more better-educated people than people with a lower education level (table 6.5) was also found in earlier survey years. Little has changed in this regard, except that the popularity of culture has generally declined among the better-educated, with the exception of popular culture. Seen from the perspective of cultural reach, the educational expansion has therefore not produced the cultural returns that might have been expected (Knulst 1992). Without the rise in the education level of the population, it is in fact likely that the cultural reach would have declined. In the future this educational expansion will slowly peter out. It remains to be seen what the consequences will be of the disappearance of this favourable factor for cultural reach.

The picture in relation to age and ethnicity has been less static than that for sex and education, with some movement through the years. And it is precisely these two aspects that have been more prominent on the policy agenda in recent years, in particular in the most recent period studied here (1999-2003) under the auspices of the then State Secretary for Culture, Rick van der Ploeg. Cultural policy aimed at young people and ethnic minorities is however more broadly embedded in the policy, and extends beyond the term of office of a single government. The policy pursued in the 'Culture and School' (*Cultuur en School*) projects dates from the middle of the 1990s, before being incorporated in the broader Cultural Outreach Action Plan (*Actieplan Cultuurbereik*) in 1999. Both projects have been continued under the present State Secretary for Culture, Medy van der Laan.

The policy focus on young people and ethnic minorities makes it especially relevant to look at trends in the relationship between cultural reach and age and ethnicity. With a view to the intensification of policy, the trends in the period 1999-2003 are of particular importance here. The proportion of young people who visit museums each year rose sharply during this period. The fact that this is not visible in the population average is due to the numerically modest size of this population group. The number of young people visiting (traditional) theatre productions did not increase during this period (table 6.7).

Table 6.7 Visits to museums and the performing arts^a by age and ethnicity, population aged 6 and over, 1999-2003 (percentage who visited at least once in the 12 months preceding the survey)

	museums		performing arts	
	1999	2003	1999	2003
visits (%)	37	38	25	24
6-11 years	46	54	23	24
12-19 years	39	45	20	19
20-34 years	28	27	22	22
35-49 years	39	39	23	25
50-64 years	43	43	33	30
65-79 years	39	36	29	25
80 years and over	18	21	16	19
Dutch	38	38	25	25
Turkish, Moroccan	17	23	7	8
Surinamese, Antillean	23	28	16	18

a Professional theatre, ballet, classical music, opera.

Source: SCP (AVO'99-'03)

Among ethnic minorities of Turkish, Moroccan, Surinamese and Antillean origin there are some signs of what might be the start of an increase in their cultural interest, though the cultural reach among Turks and Moroccans, despite an overrepresentation of the better-integrated members of these groups, is low and sometimes very low. Although hesitant, this trend is nonetheless congruent with the policy aims of interesting more ethnic minorities in the cultural output in the Netherlands. A similar though less hesitant trend is the growing number of children and young people visiting museums, a development which is in line with the policy aims of including more young people in cultural activity (cf. SCP 2004: 569). Is this a sign of a turnaround?

6.4 A look back and a look ahead

For an answer to this question we look finally at the tenability of reflections on cultural reach from two earlier SCP publications, namely the chapter 'Leisure Time, the Media and Culture' from the *Social and Cultural Report 1998: 25 years of social change* (SCP 1998) and the scenario-based exploratory study of cultural reach in the period up to 2030 (*Cultuur tussen competentie en competitie. Contouren van het cultuurbereik in 2030*) by the same authors (Van den Broek & De Haan 2000). These publications are not exactly marked by optimism regarding the future interest in cultural heritage and the arts: quite the reverse, in fact.

To mark the 25th anniversary of the Social and Cultural Planning Office, the Social and Cultural Report 1998 focused on the theme of 25 years of social change. The chapter referred to here focused on key trends in relation to pressure on time, leisure time use and cultural participation; a number of conclusions were also presented (SCP 1998: 721-730). First, an increase in pressure on people's time was observed, as more people sought to achieve more ambitions. This was particularly the case during the 'rush hour of life', the period when people are trying to combine obligations at work with those at home. More and more people saw themselves confronted with such a task combination, apart from double-earners and working single people.

Secondly, a picture was painted of a more restless leisure time use. The temptations exerted by an ever-growing number of possible leisure time activities was leading to a degree of fragmentation of time and attention, all the more so because less time was available to devote to that increased potential leisure activity. The fact that the number of leisure activities per week fell whereas people took up more activities on an annual basis led to the conclusion that people had become rather less dedicated participants and were more frequently chance visitors, so that the flow of visitors to cultural institutions was increasingly taking on the character of a 'parade of passers-by'.

Finally, within the full leisure repertoire in relation to culture, the above publications signalled the possible beginnings of a 'separation of spirits'. It was observed that newer generations felt more drawn to the popular culture industry than to the traditional cultural output and that there were also signs that the attraction of that popular culture was not only a question of youthful exuberance, but that it was a preference which appeared to have remained as the generations who had grown up with the entertainment industry came of age (cf. De Haan & Knulst 2000). It was concluded that, if young people were to remain loyal to the familiar popular culture as the years advanced, this could in time mean that the audiences for the more traditional arts and cultural heritage would age and shrink.

This latter idea was elaborated two years later in a scenario-based study (Van den Broek & De Haan 2000) in the 'marginalisation scenario'. The starting point of the study was the observation by Knulst (1992) that the rising education level of the population was not producing a cultural 'return' in the form of a greater interest in culture. Although one of the sociological 'laws' states that people display a greater interest in heritage and the arts as their education level increases, the educational expansion of the final decades of the twentieth century had not led to a concomitant cultural expansion. This was attributed to the increased competition for people's leisure time. There was more and more to do in each unit of leisure time, on the one hand because of the increase in possibilities as the leisure market developed, while on the other hand the restrictions on leisure time use reduced as individualisation took over from the old social structures. This individualisation also implied that the cultural canon was losing its aura. Culture was no longer something of a different

order, but was something that had to compete directly with other forms of leisure time use. The growing competence to enjoy culture and the growing competition for people's leisure time kept each other in balance, according to this interpretation.

It was inferred from this that the future balance, whatever form it might take, would be the result of this tension between competence and competition. Three possible outcomes were elaborated in scenarios: marginalisation, consolidation and reappraisal of culture. The most sombre of these three scenarios, the marginalisation scenario, was by far the easiest to write at that time: new generations would increasingly remain loyal to their preference for popular culture, all the more so since traditional cultural output did not lend itself easily to the media battle in which consumer preferences would be decided. The optimistic reappraisal scenario demanded by far the greatest power of imagination in the light of the competition for leisure time. The consolidation scenario, which projected a continuation of the precarious balance, appeared to be the best that was attainable, and even then only if great efforts were made by the cultural industry to win the favour of the leisure consumer.

The warnings from 1998 and the sombre scenario from 2000 share a certain pessimism about the ability of culture to recruit followers. According to this view there was little scope for a renewed visibility and power of attraction on the part of cultural heritage and the arts, especially among the younger generations. The influence of the media was felt to be greater than that of the teaching of cultural and arts subjects in schools, the social pressure in the school playground stronger than the teaching in the classroom. Coupled with the assumption that cultural choices, once made, would remain, the future for cultural interest appeared to be anything but rosy.

Do the recent trends open the way for a different tone from that which permeated characterisations such as 'parade of passers-by', 'separation of spirits' and 'marginalisation scenario'? Based on these recent trends, the future of cultural interest appears to be rather less sombre. What follows is first a summary of some of the more sombre considerations, followed by the more optimistic view.

There are some indications that interest in popular culture is still growing at the expense of traditional cultural output. Accessible forms of cultural expression such as cabaret, film and musicals have seen their audiences grow more than professional theatre and classical concerts, and reading has continued to decline. In anticipation of further analyses in follow-up studies, it also does indeed seem that there is a continuation of the preference for popular forms of culture with which people become familiar in their younger years; the popularity of the cinema and pop concerts has grown among people of middle age, while their interest in the more traditional forms of culture has remained unchanged or fallen slightly. In this regard what is happening is not so much a 'separation of spirits' as a 'mixing of spirits'. This confirms the picture of less bounded leisure time use, in which people combine differ-

ent hobbies (omnivorisation), putting the position of traditional forms of culture under pressure. The most disheartening views relate to the cultural participation by the better-educated sections of the population. Educational expansion is still not producing any cultural returns: the education level of the population is admittedly rising, but the level of cultural interest among the better-educated has declined, and the population percentage would probably have fallen without the steady rise in the education level. Worrying in this perspective is the fact that the educational expansion is gradually coming to an end, which means that a continued fall in cultural interest by the better-educated will no longer be offset by their growing numbers.

On the other hand, some positive signals have also emerged recently to balance this picture. In the light of earlier sombre conclusions, the most important of these signals is that more children and young people have begun visiting museums. Interest in the traditional performing arts is still not rising among these groups, but it is also not falling. The fact that the cultural interest shown by adults has not fragmented despite the increased competition for their leisure time can also be seen as a positive sign; at the very least it suggests more of a consolidation than a marginalisation of the position of culture in the ever more competitive leisure market. Finally, the fact that cultural interest has not increasingly become a matter of an occasional visit can also be regarded as positive. The trend towards the 'parade of passers-by' – people doing more different things but also (to some extent) less frequently – has continued unabated according to the last time use data (Van den Broek 2001), but is evidently leaving cultural participation unaffected.

The picture is thus not uniformly sunny, but certainly also not uniformly sombre. Compared with a few years ago the marginalisation scenario appears to be becoming less likely, the consolidation scenario more likely and the reappraisal scenario actually less utopian. Although the competition from more popular forms of leisure activity continues to grow for people of middle age, and although the educational expansion is not only producing little in the way of cultural returns but is also coming to an end, and although the permanent effect of a somewhat increased acquaintance between young people and cultural institutions has yet to be proven, the future for cultural reach has at least become a little less grey.

Appendix

Databases used

Amenities and Services Utilisation Survey (AVO)

The AVO is a four-yearly survey designed to obtain information on the utilisation of a large number of social and cultural amenities and services by the Dutch population. The survey aims to measure both the utilisation of amenities and services and a wide range of characteristics of households and individuals within those households.

Despite the guiding principle that the survey should as far as possible remain unchanged throughout the years, some changes have been introduced over time. Since 1995 the fieldwork has been carried out by a different agency, while measures to improve the response – in concrete terms approaching frequently absent respondents more often – have resulted in a higher response rate (see the response rates per AVO survey year below). This begs the question of the degree to which reaching hard-to-contact respondents has influenced the survey outcomes.

In addition, the layout of the questionnaire was changed in 1995 as regards the question block on active cultural participation, in order to make it clearer for respondents. In that survey year, the participation in artistic activities was considerably lower than in earlier survey years. There was a suspicion that this was more of a measurement artefact than an actual decline.

SCP commissioned research into both these questions by the agency Burhenne en Van der Leest (1997). The outcome of this analysis was that “because being difficult to reach does not coincide in AVO’95 with specific behaviour on target variables (..) the extra contact attempts had no effect on the measured values. The changes that were observed in AVO’95 compared with AVO’91, apart from the differences in the participation in artistic activities related to the differences in layout, therefore do not arise from the differences in contact attempts between AVO’91 and AVO’95” (Burhenne en Van der Leest 1997: 64-65). The suspicion that the changed layout may have affected the reported participation in artistic activities could therefore not be eliminated. The renewed layout has been maintained since 1995. The introduction to chapter 5 of this report (section 5.1) looks in more detail at what the experiences in 1999 and 2003 have taught us about this possible measurement artefact.

In 2003 the response categories for some cultural participation variables were revised to create greater consistency in the question formulation. In doing so, efforts were of course made to ensure comparability with earlier years. The data processing for earlier survey years did have to be adapted to the question formulation used in 2003.

At the same time the processing of the partial nonresponse for compound variables was revised. This means that for a variable such as ‘participation in visual arts disciplines’ (table 5.1), which was calculated from four source variables (table 5.4), the lack of one or more values for those sorts of variables was treated more seriously than in the past. Due to these two changes, the measurements up to 1999 now show slightly higher levels of cultural interest than those reported in earlier SCP publications on cultural participation.

Target population	Dutch population aged six and over, living independently
Survey type	questionnaire
Sample unit	households
Entities	individuals and households
Sample frame	Postal Addresses File
Data collection method	verbal + written questionnaire
Commissioned by	Social and Cultural Planning Office (SCP)
Frequency	every four years since 1979
Weighting	persons: by age/sex/civil status/degree of urbanisation (from 1995 ‘urbanicity’); households: I weighting factor head of household
Rapporteurs	for some children, one of the parents
Reporting period	the utilisation of amenities and services is ascertained for a preceding period, varying from a few months to a few years
AVO 1979	
Fieldwork performed by	NSS / Marktonderzoek
Fieldwork period	September 1979 – November 1979
Sampling method	single random address sample
Sample size	9,915 households
Response	6,431 households; 17,232 persons (65%)
AVO 1983	
Fieldwork performed by	NSS / Marktonderzoek
Fieldwork period	September 1983 – November 1983
Sampling method	single random address sample
Sample size	9,908 households
Response	5,774 households; 14,869 persons (58%)
AVO 1987	
Fieldwork performed by	NSS / Marktonderzoek
Fieldwork period	October 1987 – December 1987
Sampling method	single random address sample, with extra addresses in four major cities + Haarlem

Sample size	10,302 households
Response	6,496 households; 16,151 persons (63%)
AVO 1991	
Fieldwork performed by	NSS / Marktonderzoek
Fieldwork period	September 1991 – December 1991
Sampling method	two-stage sample: municipalities/addresses; stratification by municipality size
Sample size	12,797 households
Response	5,458 households; 13,105 persons (43%)
AVO 1995	
Fieldwork performed by	GfK Interact
Fieldwork period	September 1995 -January 1996
Sampling method	single random address sample
Sample size	9,305 households
Response	6,421 households; 14,489 persons (69%)
AVO 1999	
Fieldwork performed by	GfK Nederland
Fieldwork period	September 1999 -February 2000
Sampling method	single random address sample
Sample size	9,216 households
Response	6,125 households; 13,490 persons (66%)
AVO 2003	
Fieldwork performed by	GfK Panel Services Benelux
Fieldwork period	September 2003 -January 2004
Sampling method	single random address sample
Sample size	approx. 10,000 households
Response	approx. 6,400 households; 13,721 persons (approx. 64%)

Time Use Survey (TBO)

The Time Use Survey is a five-yearly survey of the Dutch population, which contains general questions on time use in addition to a number of background questions. Respondents are also asked to keep a diary for one week during which they specify their activity every quarter of an hour.

Target population	Dutch population aged 12 and over
Type of survey	questionnaire
Sample unit	person
Entities	persons
Sample frame	Postal Addresses File

Sampling method	three-stage sample: municipality, address, person; stratification by municipality
Data collection method	verbal questionnaire; in 2000 computer assisted personal interviewing (CAPI); diary
Commissioned by	Social and Cultural Planning Office (SCP) and others
Fieldwork performed by	Intomart
Frequency	every five years, since 1975
Weighting	by age, sex, degree of urbanisation/urbanicity, position in the family (up to 2000), family situation (2000) and activity/source of income
TBO 1975	
Fieldwork period	October 1975
Reporting period	diary: 5-11 October and 12-18 October 1975
Response	1,309 persons (76%)
TBO 1980	
Fieldwork period	October 1980 – November 1980
Reporting period	diary: 5-11 October and 12-18 October 1980
Response	2,730 persons (54%)
TBO 1985	
Fieldwork period	October 1985 – November 1985
Reporting period	diary: 29 September – 5 October and 6-12 October 1985
Response	3,263 persons (54%)
TBO 1990	
Fieldwork period	October 1990 – November 1990
Reporting period	diary: 30 September – 6 October and 7-13 October 1990
Response	3,415 persons (49%) (3,158 complete cases and 257 incomplete cases)
TBO 1995	
Fieldwork period	October 1995 – November 1995
Reporting period	diary: 1-7 October and 8-14 October 1995
Response	3,227 persons (18%)
TBO 2000	
Fieldwork period	October 2000 - November 2000
Reporting period	diary: 1-7 October, 8-14 October and 29 October - 4 November 2000
Response	1,813 persons (25%)

Public Interest in Archaeology Survey (PBA)

The ongoing research theme 'cultural heritage' also includes the public interest in archaeology. To gain some insight into the level of this interest data were gathered on visits to archaeological digs and exhibits.

Target population	1996: Dutch population aged 12 and over, living independently 2004: Dutch population aged 18 and over, living independently
Type of survey	questionnaire
Sample unit	1996: household 2004: Person
Entities	persons
Sample frame	1996: NIPO Capibus, and weekly survey of approx. 2,000 households 2004: capi@home database of TNS-NIPO, containing approx. 100,000 persons
Sampling method	1996: the questions formed part of the NIPO Capibus survey 2004: random selection from the capi@home database
Response	1996: 3,820 persons 2004: 5,739 persons
Data collection method	computer-based self-completion questionnaire
Commissioned by	1996: Archaeological Information Centre (AIC) 2004: Social and Cultural Planning Office (SCP)
Fieldwork performed by	TNS-NIPO
Fieldwork period	1996 and 2004: 25 March– 4 people
Frequency	twice: the main parts of the original survey from 1996 were repeated in 2004
Reporting period	respondents were asked about visits within the last 12 months, 1-3 years, 3-5 years, 6-10 years, or longer than 10 years ago

Belvedere 2004

As a follow-up to the Public Interest in Archaeology Survey (PBA2004), a proportion of the respondents were re-approached in 2004 with questions about their perception of the heritage in the built-up and rural environment and how important that was, or should be in their eyes, in the making of geographical and spatial development choices (e.g. where to live). This survey was carried out in collaboration with the Belvedere project bureau in Utrecht, which promotes attention for cultural/historical qualities in spatial development issues. The research question was how much value people attach to cultural/historical elements in their residential environment and how important it is to them that these should be preserved in some way and/or reused.

Target population	Dutch population aged 18 and over, living independently
Type of survey	questionnaire
Sample unit	person
Entities	persons
Sample frame	respondents from the 2004 Public Interest in Archaeology Survey (PIA), supplemented by a fresh sample from the capi@home-bestand database
Sampling method	quota sample of approx. 250 persons in each case from seven types of residential environment
Response	1,860 persons, of whom 1,606 also took part in the PIA; 254 'fresh' respondents
Data collection method	computer-based self-completion questionnaire
Commissioned by	Social and Cultural Planning Office (SCO)
Fieldwork performed by	TNS-NIPO
Fieldwork period	May 2004
Frequency	once

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