



Voluntary arts in the Netherlands 2017

Practitioners and Facilities



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About LKCA

The National Centre of Expertise for Cultural Education and Amateur Arts (LKCA) aims to ensure that everyone receives a good cultural education (at school and in their leisure time) and that everyone can participate in cultural activities.

How do we do this?

We support professionals and administrators by informing them about our area of expertise. In cooperation with our partners, we organise events where you can meet professionals from across the country who are eager to collaborate and learn from one another. We are also keen to initiate new developments with professionals in the field. Our website is packed with relevant information and offers downloads of our publications. Follow us on social media or subscribe to our newsletter to keep up with all the developments both within the arts sector and beyond. If you have a question about cultural education or the amateur arts, you are always welcome to call us or send us an email.

Introduction

LKCA's 2017 Voluntary Arts Monitor contains key data about the people actively involved in artistic and creative leisure activities in April 2017 and the twelve preceding months. Every second year since 2013, we have asked about 5,000 people in the Netherlands aged six or over to tell us about their activities in this area. In each case, a sample was taken from TNS NIPObase, a representative panel database that includes approximately 160,000 people. The results of the Voluntary Arts Monitor represent a cross-section of the Dutch population aged six or older in terms of gender, age, education, household size and region. The first section of this publication is about practitioners and practice, the second part focuses on facilities. Wherever possible we compare the results with those from 2013 and 2015.

The complete Monitor report has been published as a PDF file and is downloadable from the LKCA website: *Kunstzinnig en creatief in de vrije tijd. Monitor Amateurkunst 2017 (available only in Dutch)*.

Practitioners and practice

Our definition of creative and artistic activities includes (but is not limited to) painting, drawing, pottery, jewellery making, tapestry, clothing design, music, singing in a choir, playing in an orchestra or a band, DJing, acting, participating in a dance group, writing poems, rapping, producing online fan art,

artistic photography or filmmaking, and designing games. Taking classes, attending a course or doing a workshop to learn or develop these skills are also covered by our definition. The definition only includes active participation and so does not include going to a concert, a film or another cultural event, for example.

We divide these activities into six categories: visual arts, music, dance, theatre, creative writing and media (which covers artistic photography/video/film and computer art).

How many people in the Netherlands are involved in creative and artistic leisure activities?

Forty percent of the Dutch population aged six or older are involved in creative and artistic leisure activities. That amounts to over 6.4 million people. Compared to 2013 and 2015, there has been a slight decrease of 1 percent.

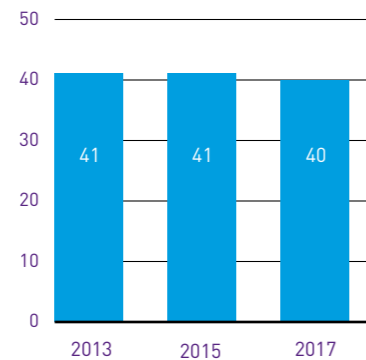


Figure 1. Practitioners of artistic or creative activities in their leisure time: percentage of the population aged six or older in the period 2013-2017.

What artistic or creative activities do they participate in?

Visual arts activities – very broadly defined – are the most widely practised, followed by music (which includes singing). Fewer people are actively involved in dance, theatre, creative writing or media.

Over 40 percent of practitioners engage in more than one activity. This overall picture has remained stable since 2013.

Figure 2. Participation in artistic or creative activities: percentage of the population aged six or older

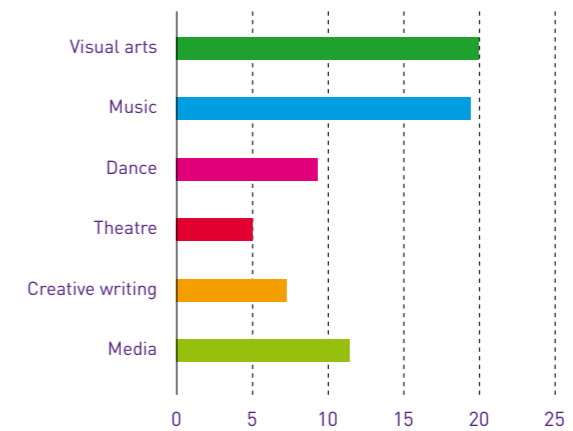
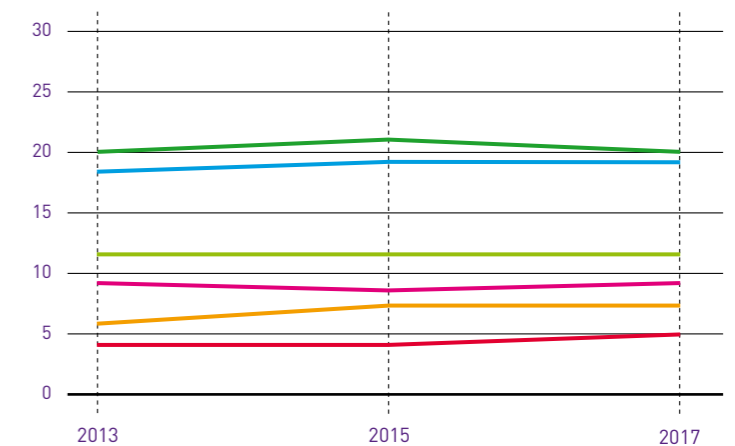


Figure 3. Participation in artistic or creative activities: percentage of the population aged six or older in the period 2013-2017

- Visual arts
- Music
- Dance
- Theatre
- Creative writing
- Media



Jantien Westerveld

'Keep extracurricular facilities for music education up to scratch'

'More children between the ages of 6 and 12 are making music. That's good news considering how important playing music can be to a child's development. Thanks to our More Music in the Classroom initiative, this upward trend will hopefully continue. There is still a world to be won. Effective coordination between primary and secondary education may also mean that young people will continue to make music for longer as part of an organisation. Children make the most use of music

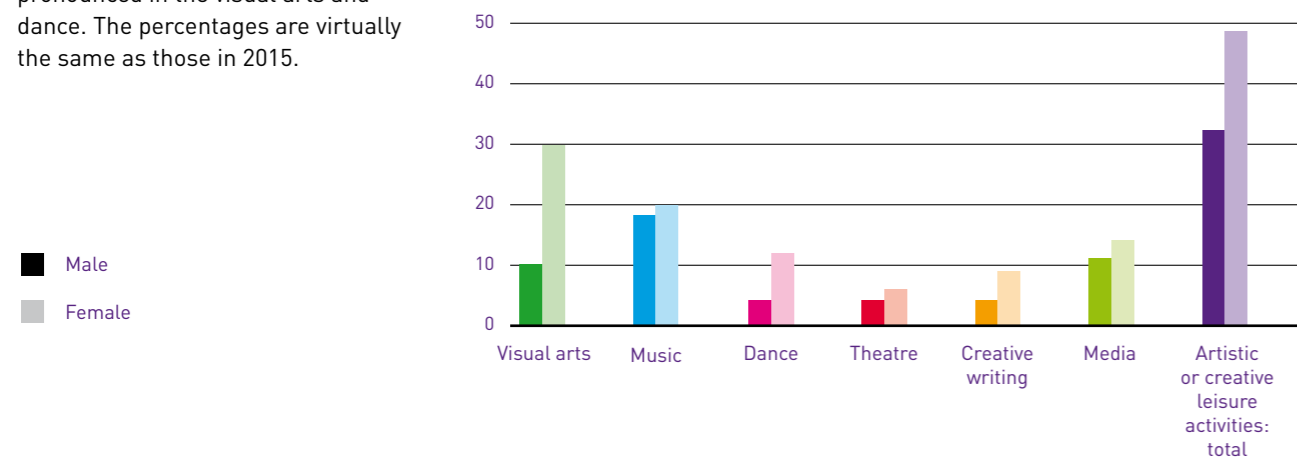
schools and arts centres in order to learn. Yet these are the very organisations coming under pressure! A fitting task for local councils would be to encourage music education in the classroom while keeping local facilities up to scratch.'

Jantien Westerveld is the Director of Méér Muziek in de Klas (More Music in the Classroom).

Does the percentage of practitioners vary according to gender?

Relatively speaking, more girls and women than boys and men participate in artistic or creative activities in their leisure time: 49 percent versus 32 percent. This difference is most pronounced in the visual arts and dance. The percentages are virtually the same as those in 2015.

Figure 4. Participation in artistic and creative activities: percentage of the male and female population aged six or older



Does the percentage of practitioners vary according to age?

The proportion of practitioners among children and young people is considerably higher than among adults. This applies to all activities.

It is striking that the proportion of practitioners in the 6-11 age group has risen in recent years, while the proportion of practitioners between

the ages of 12 to 19 has fallen. This pattern is reflected in every kind of creative or artistic activity.

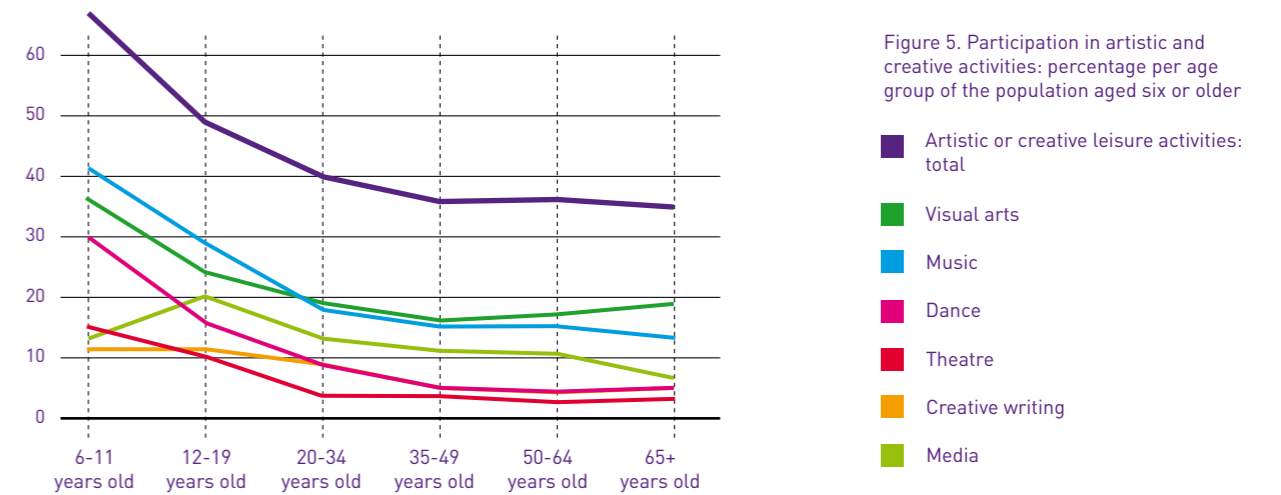
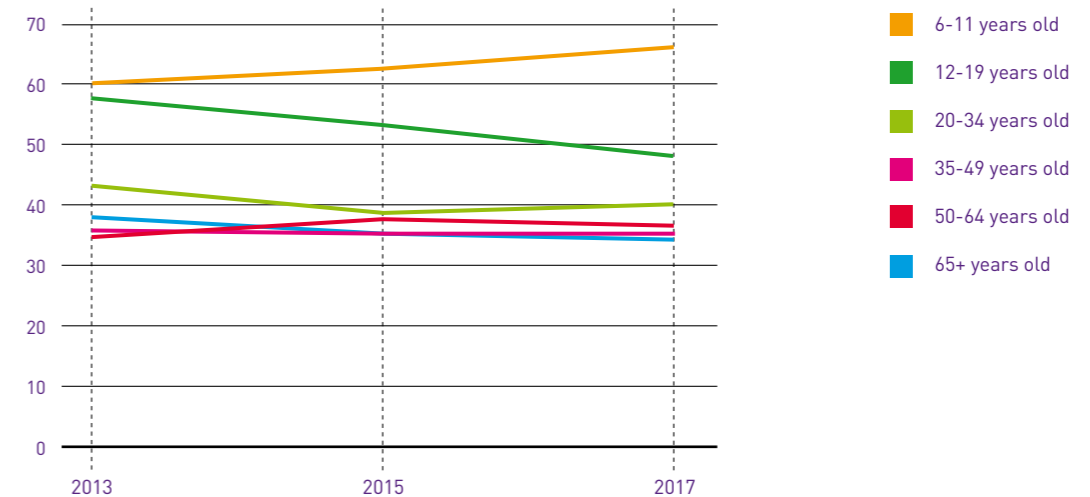


Figure 5. Participation in artistic and creative activities: percentage per age group of the population aged six or older

Figure 6. Participation in artistic or creative activities by age group: percentage of the population aged six or older in the period 2013-2017



Does the percentage of practitioners vary according to immigrant background?

Relatively speaking, people from a non-Western immigrant background are more likely to participate in an artistic or creative activity than people with a Western immigrant background or Dutch background.

This applies only to second-generation non-Western immigrants. This group is noticeably more active than the other groups in music, dance and media.

- People from an immigrant background: first generation
- People from an immigrant background: second generation
- People from an immigrant background: total
- People from a Dutch background
- Population ≥ 6 years of age

Figure 7. Participation in artistic or creative activities: percentage of the population aged six or older according to immigrant background

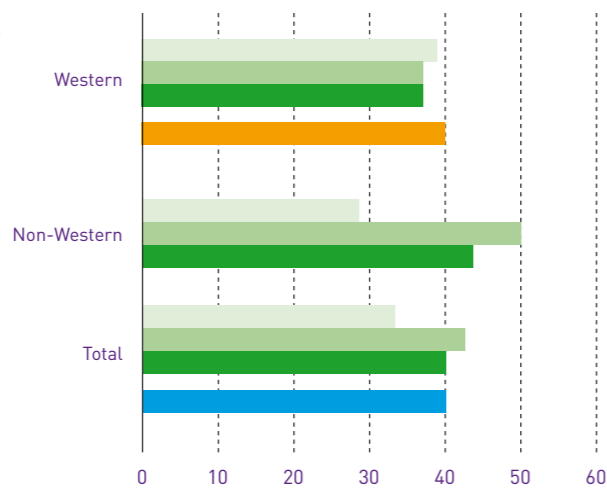
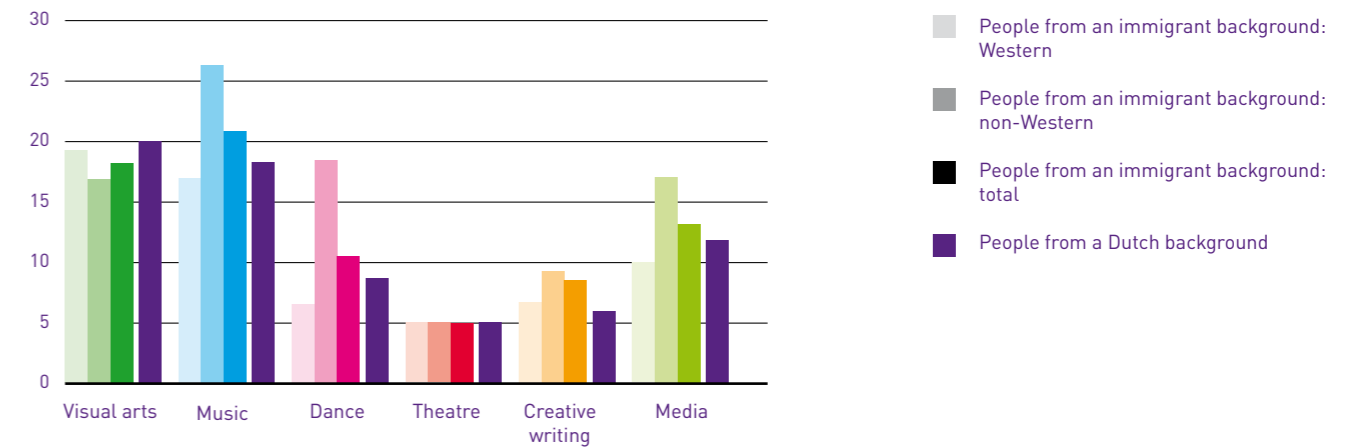


Figure 8. Participation in artistic or creative activities: percentage of the population aged six or older according to immigrant background

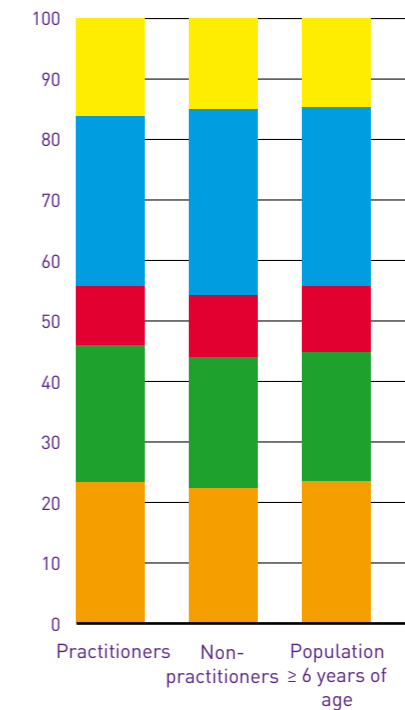


Does the percentage of practitioners vary according to region?

The regional distribution of practitioners hardly deviates from the distribution of non-practitioners and the Dutch population as a whole.

Figure 9. Percentage distribution of practitioners and non-practitioners of artistic and creative activities and of the total population aged six or over according to place of residence (Nielsen format)

- Amsterdam, Rotterdam, The Hague and adjacent municipalities
- West (Utrecht, Noord-Holland, Zuid-Holland excluding the three major cities and adjacent municipalities)
- North (Groningen, Friesland, Drenthe)
- East (Overijssel, Gelderland, Flevoland)
- South (Zeeland, Noord-Brabant, Limburg)



Leal van Herwaarden

'Immigrants tend to have a more artistic upbringing'

'People from a second-generation non-Western immigrant background are more likely to participate in an artistic or creative activity. I believe that's because artistic or creative activities are more central to their upbringing. It strikes me that these activities are less intrinsic to the culture of Western families. Hip-hop is the most popular type of dance and music among kids and young adults. The leading practitioners of this

style mostly come from an ethnic background while many of the consumers are white.'

Leal van Herwaarden is coordinator of the educational programme at HipHopHuis in Rotterdam.

Evert Bisschop Boele 'New research questions'

'To me, the results of the Voluntary Arts Monitor are an ideal catalyst for new research questions. For example, the number of primary school children who say they are actively engaged in the arts has increased in recent years. Is that due to programmes such as *Méér muziek in de klas* (More Music in the Classroom), Quality Cultural Education and their predecessors? Meanwhile, the number of active art practitioners among secondary school pupils continues to decline. Will the above-mentioned programmes reverse this negative trend in

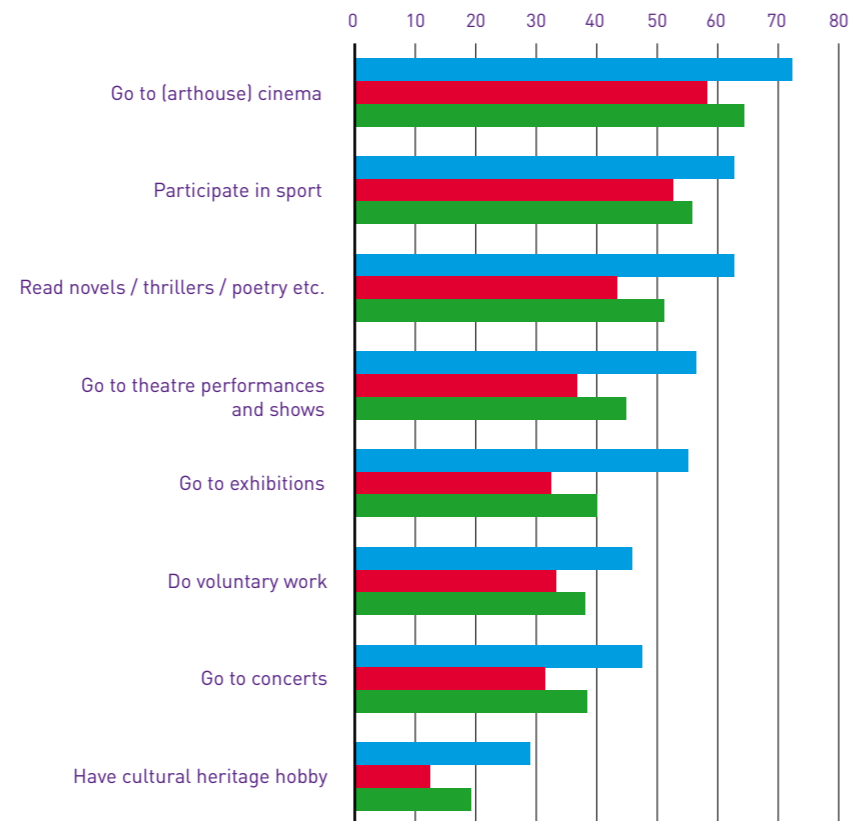
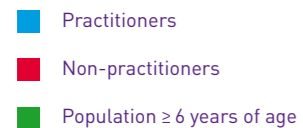
the long term? And is there a relationship between active school-based participation in the arts and receptive cultural participation?'
The Monitor raises more questions than it answers, and that's a good thing.'

Evert Bisschop Boele is Endowed Professor of the Meaning of Cultural Participation at Erasmus University Rotterdam and Professor of Arts Education at Hanze University of Applied Sciences in Groningen.

Do practitioners go to concerts, shows and take part in sport more often than non-practitioners?

People who are artistic and creative in their leisure time are also more likely to be involved in voluntary work, sports, heritage or other cultural activities.

Figure 10. Receptive cultural participation, voluntary work, heritage practice and sport: percentage of practitioners and non-practitioners and of the total population aged six or older



How often do practitioners do something artistic or creative, and how much time do they spend doing it?

Over 80 percent of the amateur arts practitioners are active throughout the year, most of them every week or almost every week. Most of the people who mention the visual arts, music or dance as their main activity devote between 1 and 2 hours a week to it. Most people involved in theatre, creative writing or media spend less than 1 hour a week on their activity.

Figure 11. Pattern of practice: percentage of practitioners per type of activity

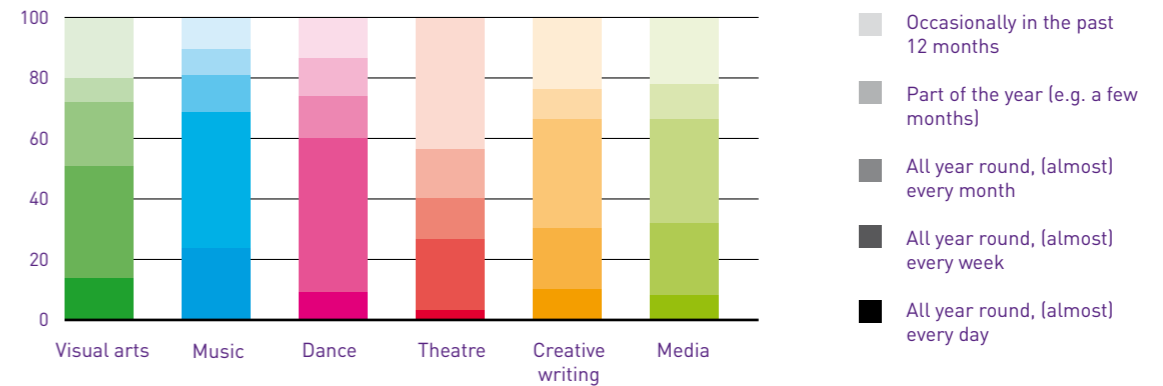
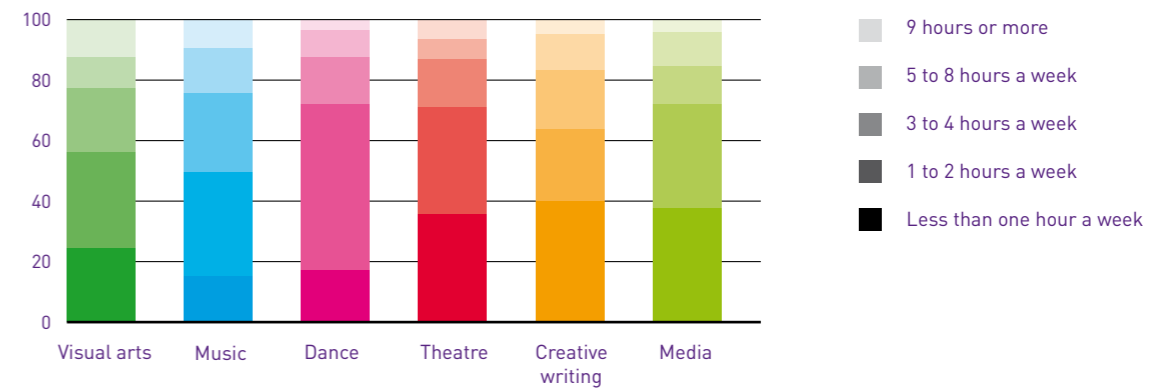


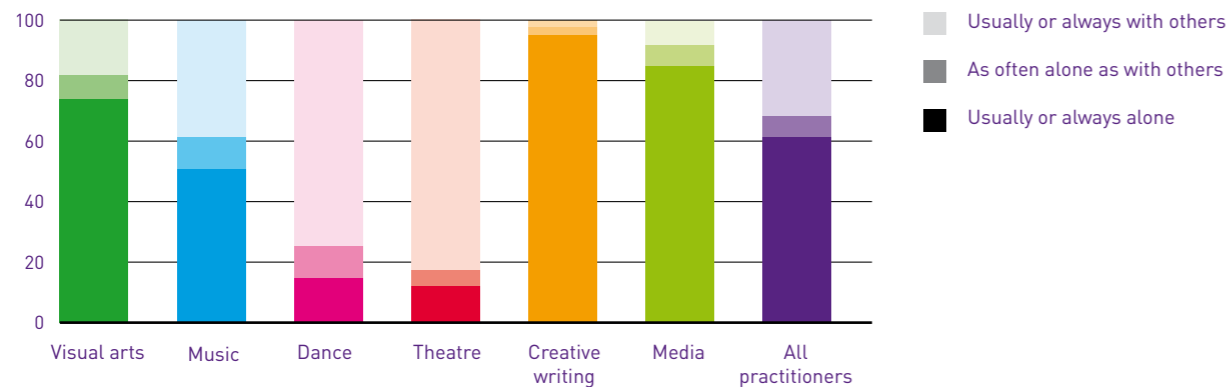
Figure 12. Average time spent per week: percentage of practitioners per type of activity



Do practitioners undertake their activities alone or with others?

Most practitioners (61 percent) almost always undertake their activities alone. This is especially true of the visual arts, media and creative writing. Dance and theatre are the most collective activities. This pattern has not changed compared to 2015.

Figure 13. Alone or as part of a group: percentage of practitioners per type of activity



How many practitioners are members of an association?

A quarter of practitioners – almost 1.5 million people – undertake their artistic or creative activities as a member of an association. This figure is the same as it was in 2015. However, the number of practitioners who are part of an informal group has increased. An informal group

is a number of people who come together outside of the framework of a formal organisation, such as a rock band. The increase in members of informal groups applies to all types of activities, but is particularly notable in the visual arts. Children and the over 65s in particular join an association

to participate in their artistic or creative activities. The number of practitioners who are part of an informal group is highest in the 35-49 age group.

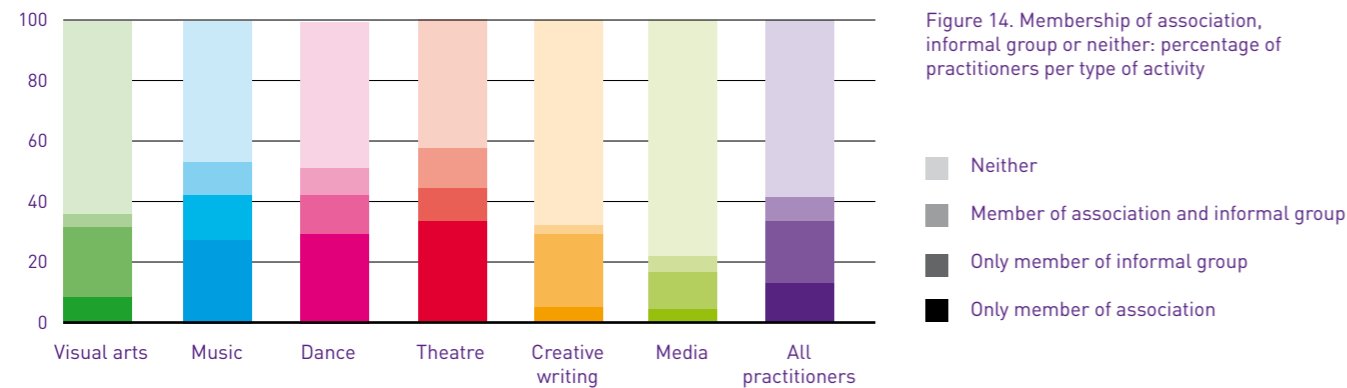


Figure 14. Membership of association, informal group or neither: percentage of practitioners per type of activity

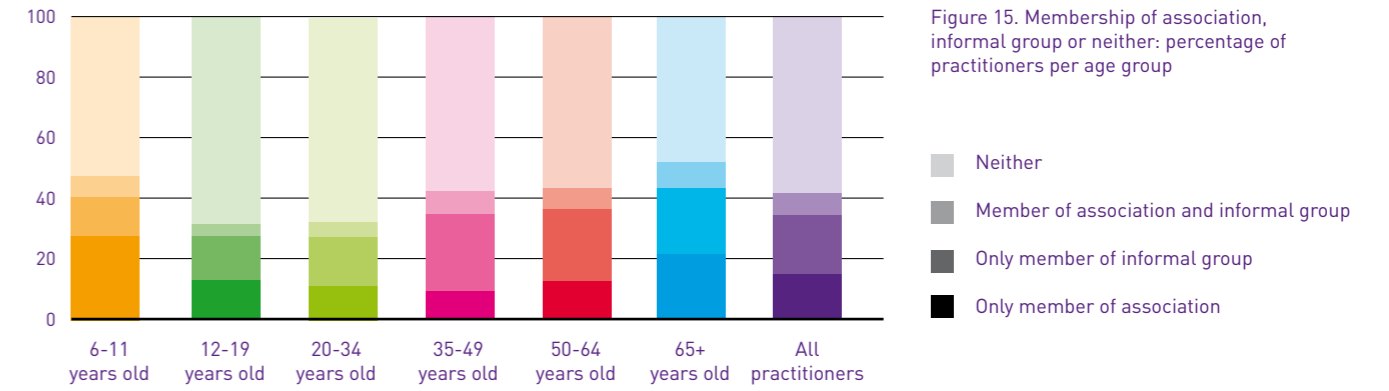


Figure 15. Membership of association, informal group or neither: percentage of practitioners per age group

How much do practitioners spend on their activities, and do they earn any money from their activities?

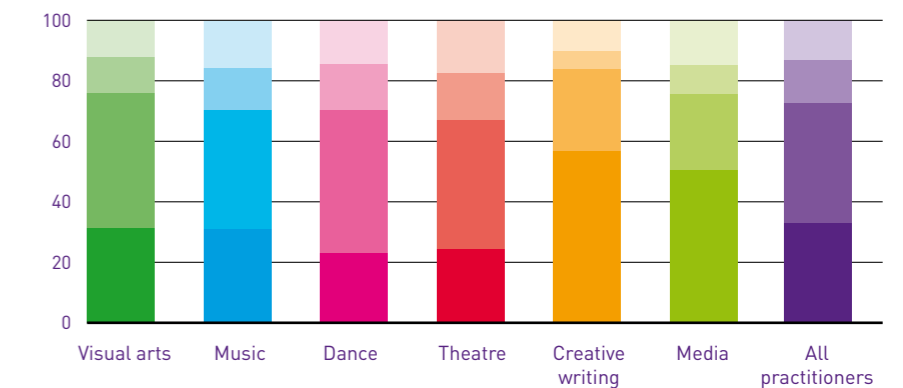
Practitioners spend an average of €65 per month on tuition fees, renting work space, membership fees, transport and the like, while half spend €20 or less. In 2015, practitioners spent an average of €75 per month, while half spent €20 or less.

The proportion of practitioners who do not spend any money on their creative hobby remained the same, at more than a third. Tuition or course fees are the main expense. Practitioners spend an average of €72 per month on these fees, but most spend €30 or

less. A small number of practitioners (7 percent) earned a certain amount of money from their artistic or creative hobby in the past year.

Figure 16. Monthly expenses for artistic and creative activities in four categories: percentage of practitioners per type of activity

- > € 100
- € 51-100
- € 1-50
- zero



Jessica Dijkman
 'Facilities are on municipal agenda'

'The figures on facilities tell me which rehearsal and arts venues practitioners use. And also whether they think there are sufficient facilities available and accessible. On the whole, they seem to be fairly satisfied with these aspects, although there does seem to be a need for more and better quality venues, exhibition spaces and the like. In terms of policy, this also raises questions about what practitioners need and how

they evaluate the spaces and stages available. Are they pleased with them? Are they affordable enough? Are there differences between age groups and art forms? Since these facilities are also on our municipal agenda, I would like to see research into these issues too!'

Jessica Dijkman is a policy officer on social issues at the Municipality of Houten.

Facilities

Practitioners require various facilities: physical space in which to make or do something; teachers and expert guidance to learn from and to help them improve; platforms (physical and digital) so that they can share what they make or do with the public; and information to help them in their artistic and creative activities.

In addition, they need resources such as instruments, tools, materials and in some cases special clothing.

What kind of space do practitioners need and where do they find it?

Over two thirds of practitioners undertake their activities at home. Others, over 40 percent, make use of (or also make use of) work space, rehearsal space or classrooms outside their own home. Arts centres/music schools/dance schools and community centres are the types of venue most frequently mentioned. The first group of facilities is most commonly mentioned by 6 to 11-year-olds, while community centres are most frequented by the over 50s.

- Space outside the home
- Separate space in own home
- In own home (i.e. living space)

Figure 17. Use of own home and other space for artistic and creative activities: percentage of practitioners per type of activity

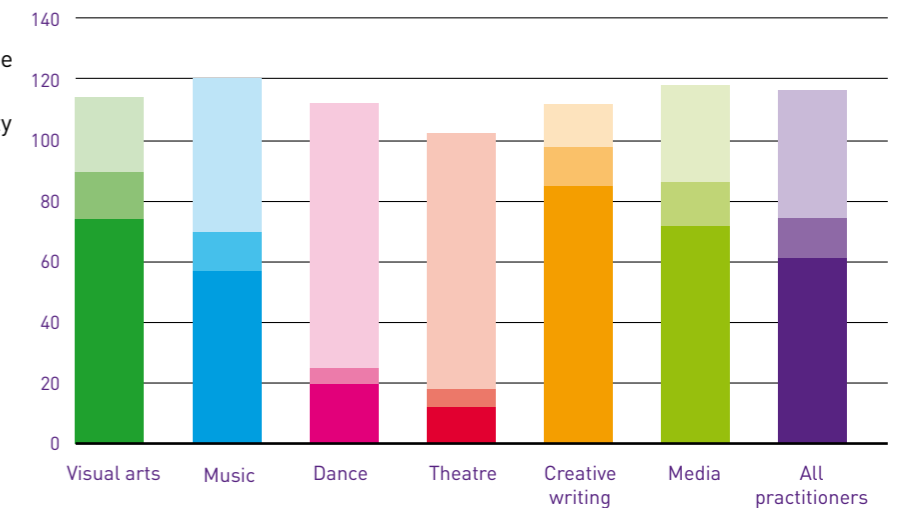


Figure 18. Use of space outside own home for artistic and creative activities: percentage of practitioners that use another space, per type of activity

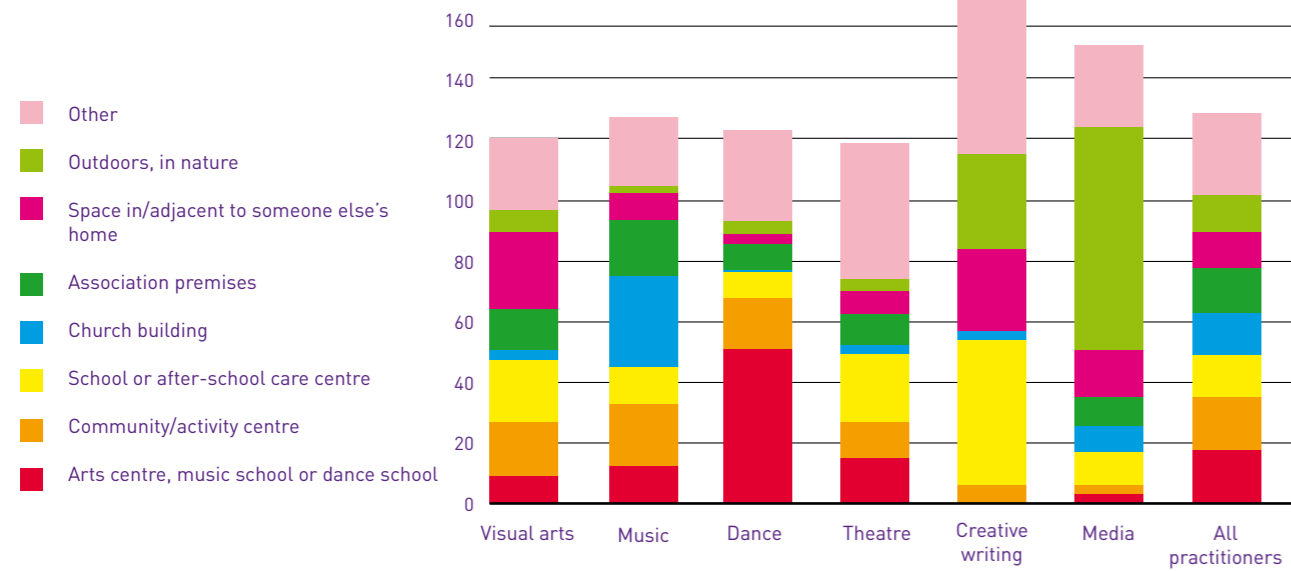
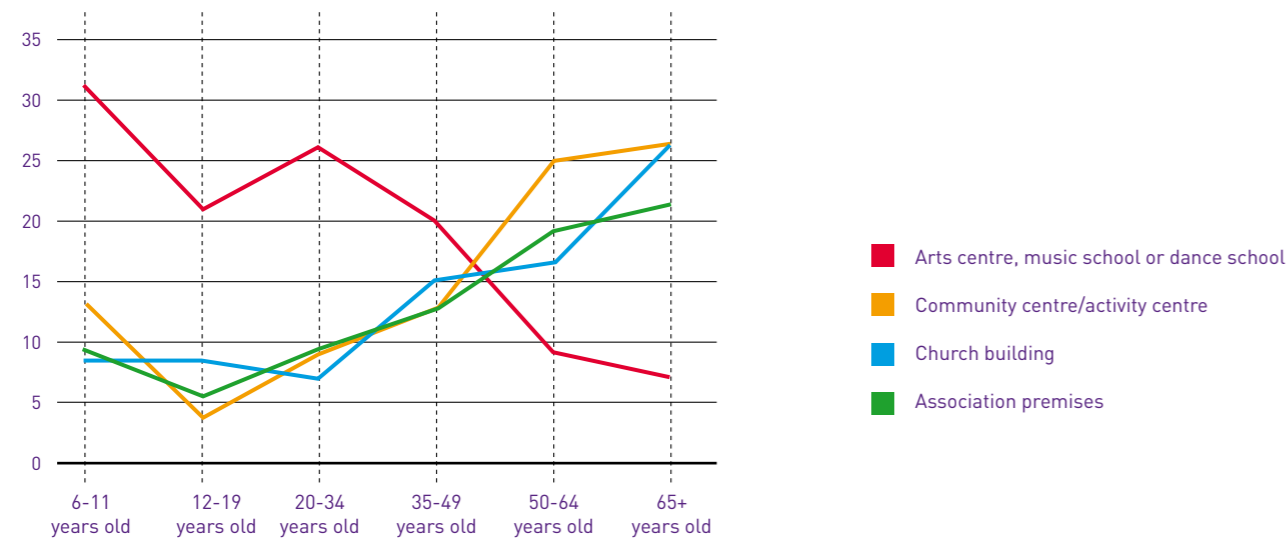


Figure 19. Use of space outside own home for artistic and creative activities: percentage of practitioners that use another space, per age group



What do practitioners do in order to learn and get better at what they do?

Almost half of all practitioners say they learn or improve simply by doing, playing or making. Over one third attend classes, take a course or participate in workshops. That amounts to over two million people

in the Netherlands. Children take lessons, courses or workshops more often than adults do. Regardless of age, approximately one third of practitioners practise or rehearse regularly. There are also online

learning opportunities available: digital examples on the internet, special apps or community platforms. Nearly a quarter of practitioners use these kinds of digital learning resources.

Figure 20. Ways to learn and get better at artistic and creative activities: percentage of practitioners per type of activity

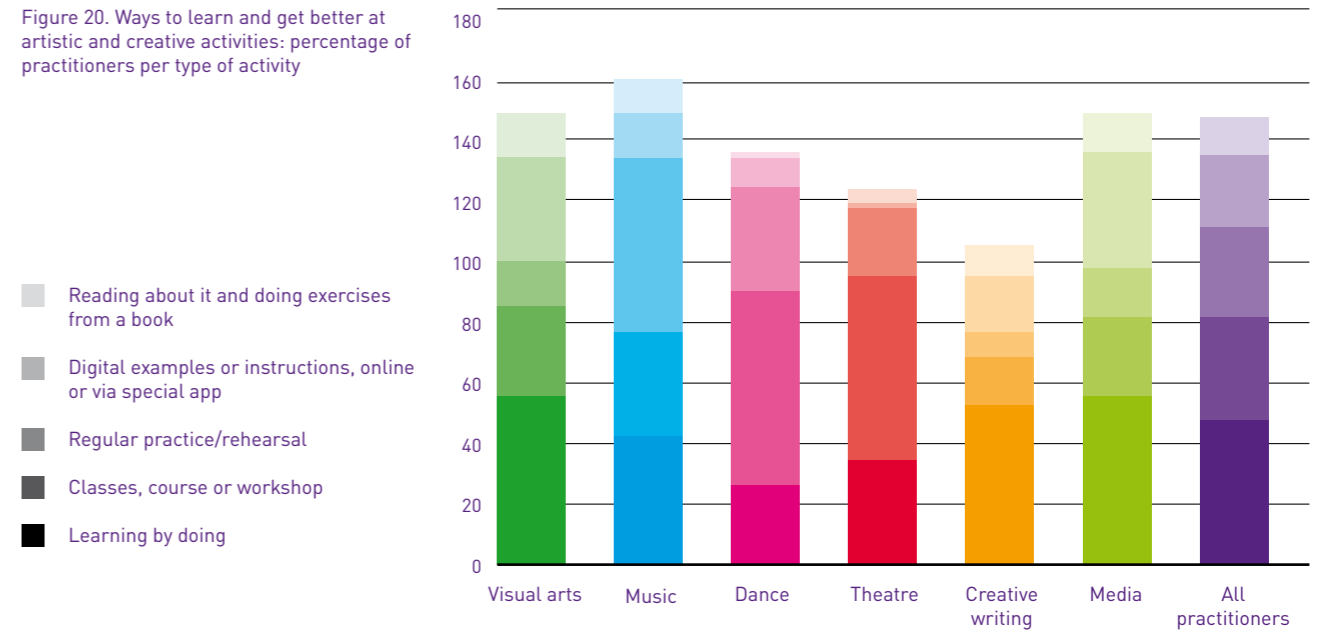
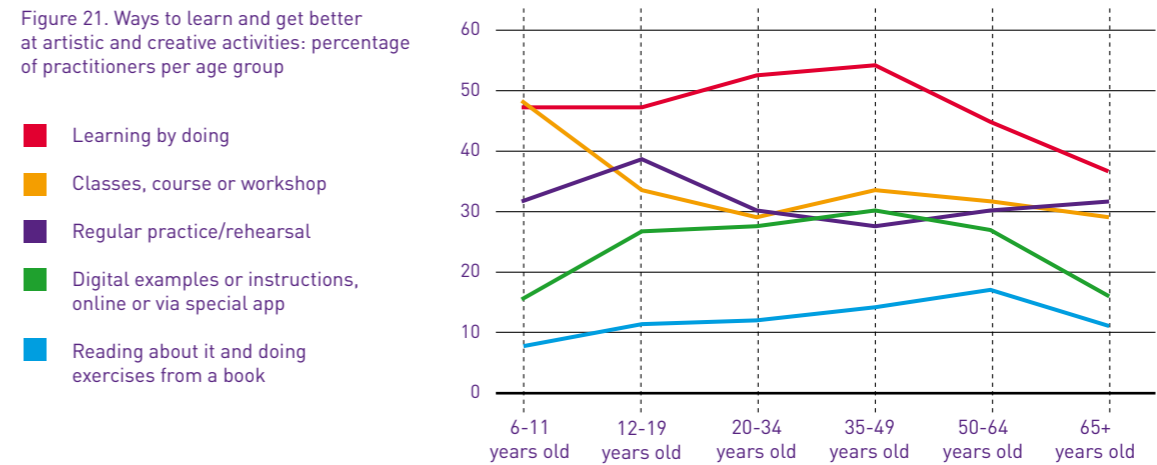


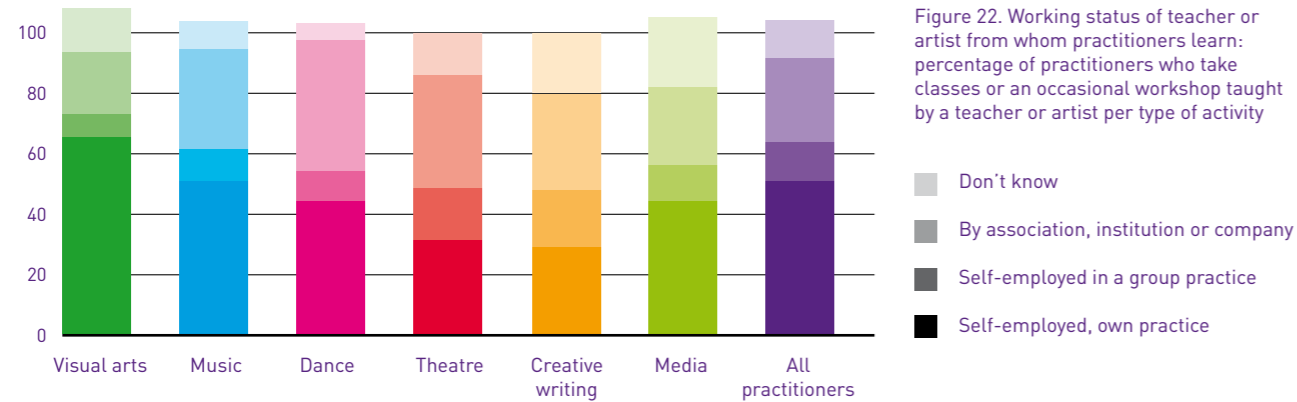
Figure 21. Ways to learn and get better at artistic and creative activities: percentage of practitioners per age group



Who do practitioners go to for classes or workshops?

Over half of practitioners who attend classes, take a course or do an occasional workshop are taught by a self-employed teacher or artist. This is most common among practitioners of the visual arts.

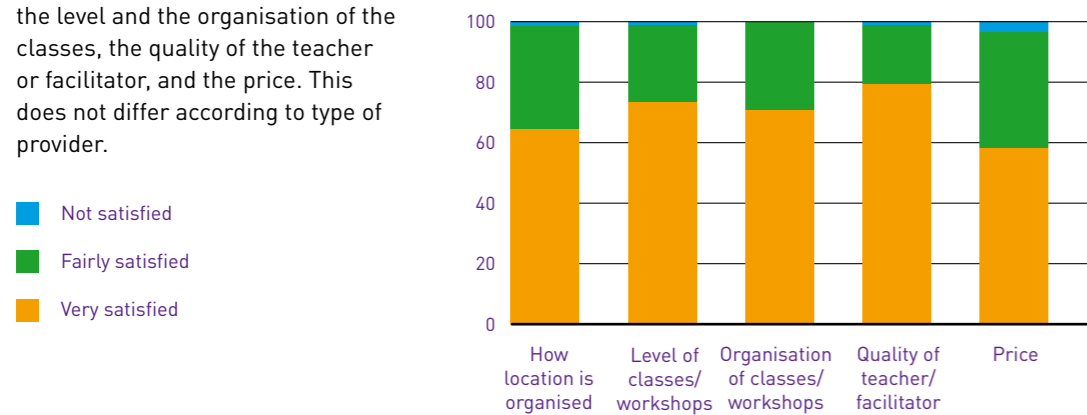
Nine percent of practitioners are taught by a self-employed person who is part of an arts cooperative. Associations, institutions or companies serve one third of practitioners.



What do practitioners think of the classes, courses and workshops they take?

Almost all practitioners are very satisfied with the instruction they receive in classes, courses and workshops. This includes the venue, the level and the organisation of the classes, the quality of the teacher or facilitator, and the price. This does not differ according to type of provider.

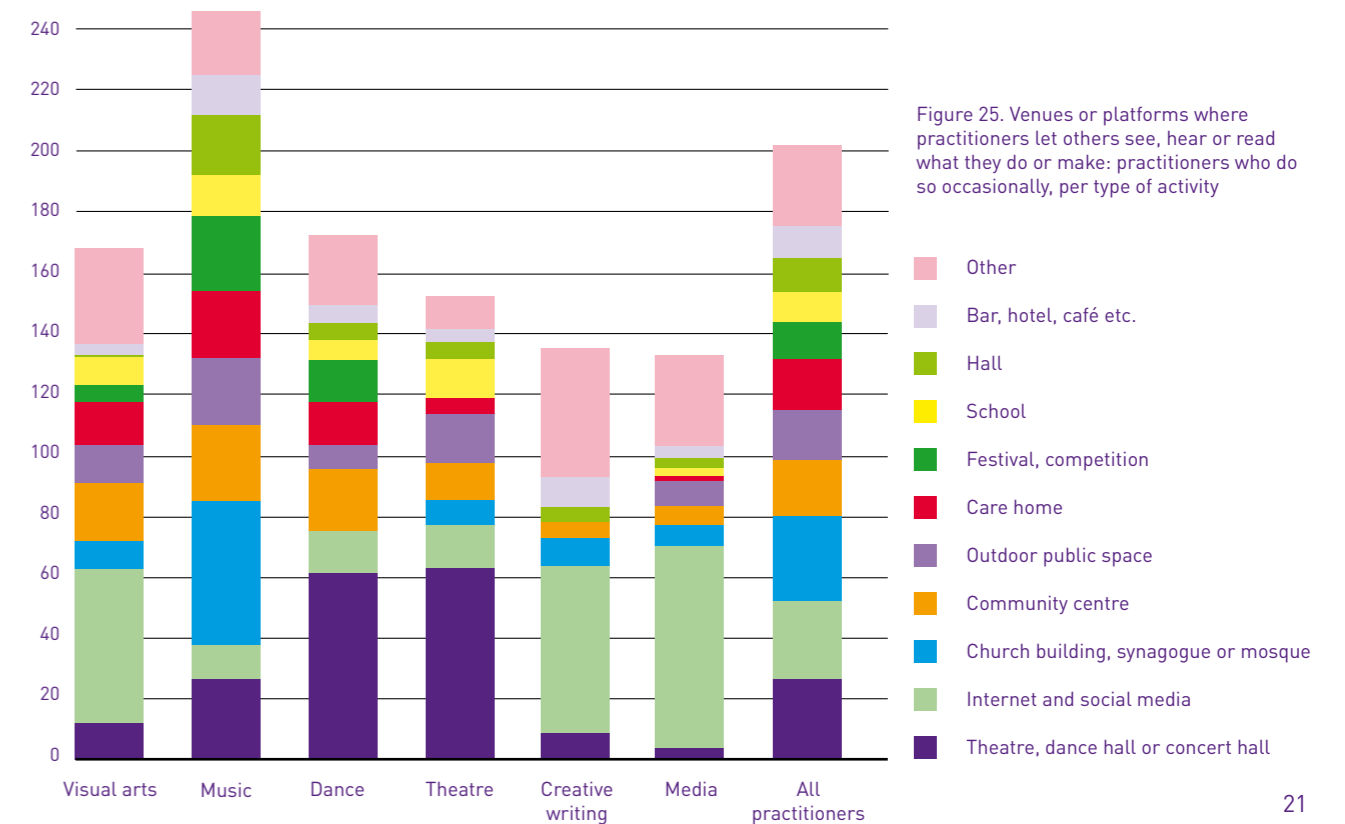
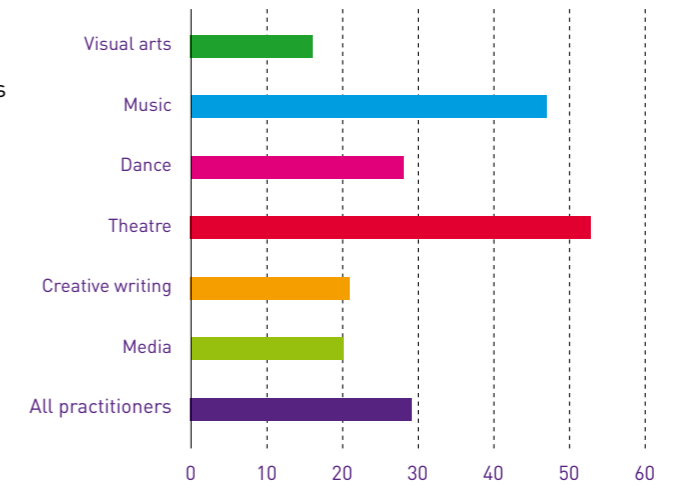
Figure 23. Satisfaction of practitioners with classes, courses and workshops: percentage of practitioners who take classes or an occasional workshop taught by a teacher or artist



Which channels and platforms do practitioners use to show others what they do or make?

Nearly a third of practitioners give an occasional public performance, exhibit their work or let others see, hear or read their work through online channels. From 2013 we see a slight increase in the number of practitioners using digital platforms to show their work. Alongside theatres, concert halls and church buildings (church, synagogue or mosque), these digital platforms are mentioned most often.

Figure 24. Percentage of practitioners who, in the previous year, occasionally showed the result of their activity to others (an audience), per type of activity



Jan-Willem Kluën 'Participation in the arts leads to social participation'

'Cultuurconnectie sees the steady level of participation in creative and artistic activities as an encouraging sign. We are concerned about the declining base for arts and cultural education, as evidenced by the decline in the number of arts centres. The availability of classes and workshops is the most important artistic provision for young people, especially the very youngest. This lays the foundation for an active interest and participation in art and culture in their later lives. Active involvement in the arts not only contributes to their all-round personal

development but also leads to greater cultural and social participation, thereby underlining the social and economic importance of a solid foundation for artistic education.'

Jan-Willem Kluën is project manager at Cultuurconnectie, an association for cultural education, amateur arts and adult education.

What do practitioners think of the availability and accessibility of services?

Most practitioners think that there are sufficient facilities in their local area. These include work space, rehearsal space and classrooms, classes and expert guidance, physical venues and digital platforms. The proportion of practitioners who experience a lack

of work space, classes, workshops or expert guidance is highest among those involved in theatre and lowest among music practitioners. Unlike 2015, participants in non-urban regions do not think that there are insufficient facilities (e.g. classes)

in their area. Practitioners are also pleased with the accessibility of facilities. They are especially satisfied with the accessibility of work space and classrooms (85 percent), and slightly less satisfied with the accessibility of platforms (64 percent).

Figure 26. Practitioners' opinion about the availability of facilities: percentage of practitioners, per type of facility

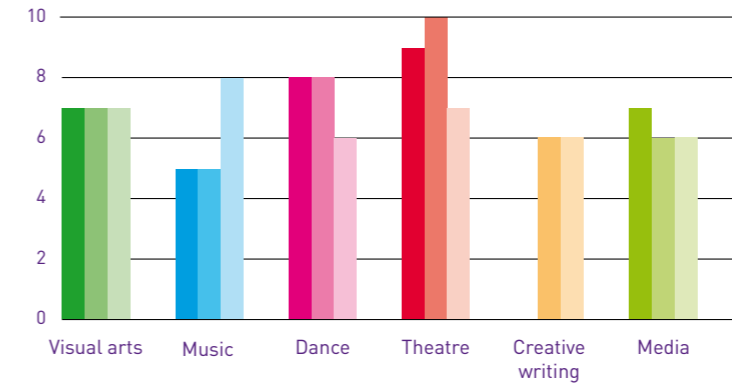
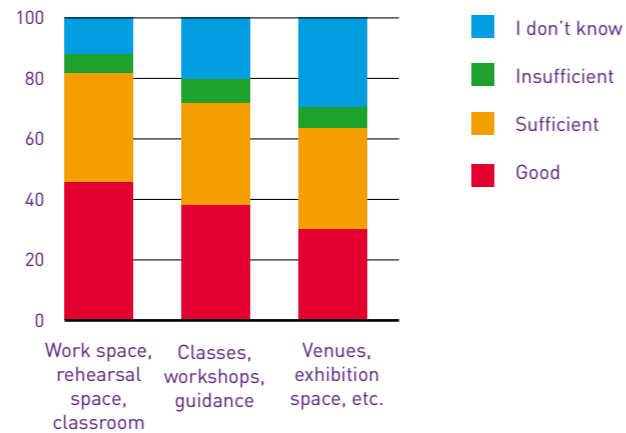


Figure 27. Practitioners who think there are too few facilities in their area: percentage of practitioners who use these facilities, per type of activity

■ Too little work space, etc.
■ Too few classes or too little guidance
■ Too few venues/platforms

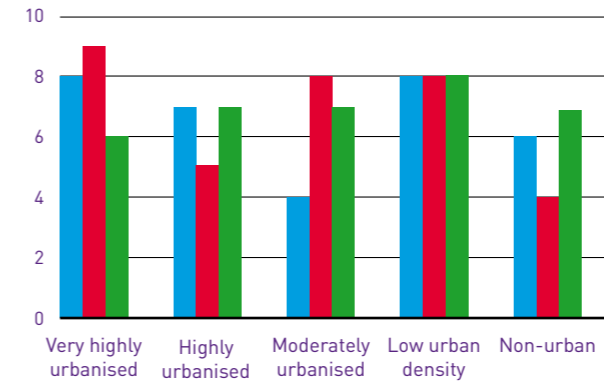
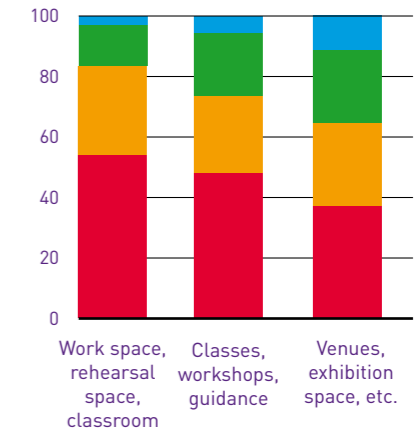


Figure 28. Practitioners who think there are too few facilities in their area: percentage of practitioners who use these facilities, per urban density of their place of residence (according to Statistics Netherlands categorisation)

■ Too little work space, etc.
■ Too few classes or too little guidance
■ Too few venues/platforms

Figure 29. Practitioners' opinion about the accessibility of facilities: percentage of practitioners using these facilities, per type of facility

■ Dissatisfied
■ Neutral
■ Fairly satisfied
■ Very satisfied



Have facilities disappeared in the past two years?

As in 2015, four percent of practitioners report that facilities have disappeared in the past two years (space, classes or venues/platforms). Half say this is not the case. The rest do not know or do not make use of external facilities.

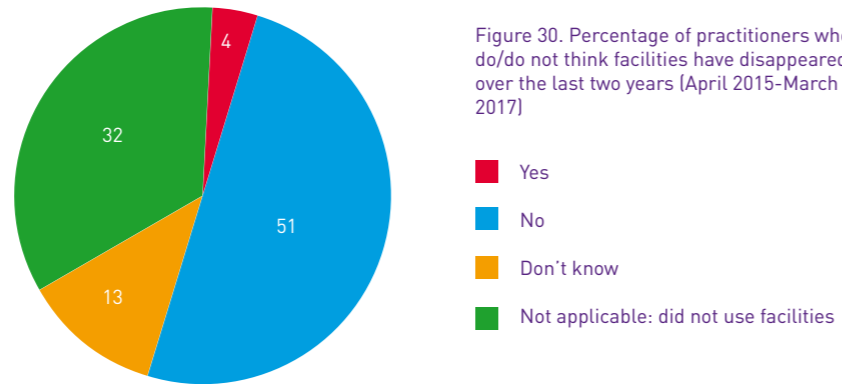
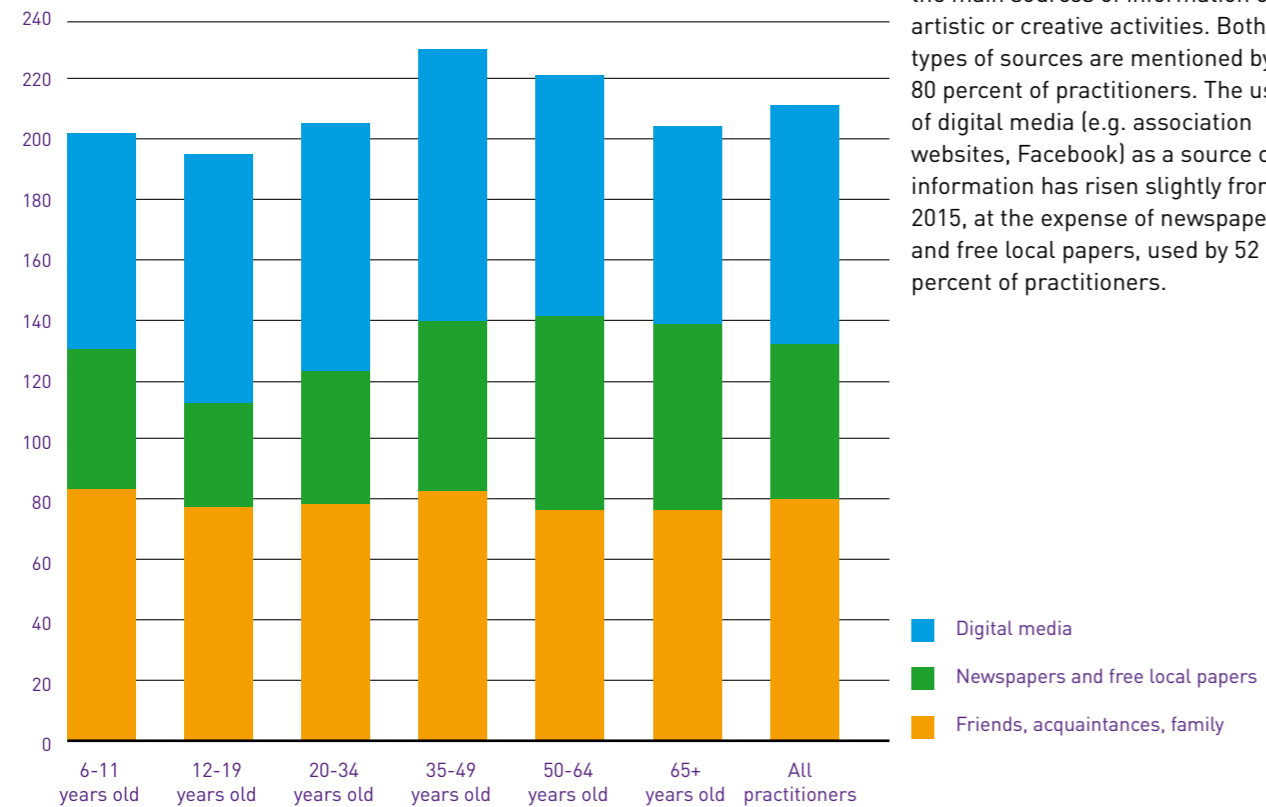


Figure 30. Percentage of practitioners who do/do not think facilities have disappeared over the last two years (April 2015-March 2017)

How do practitioners find out about their activities?

Figure 31. Use of various information sources about artistic and creative activities: percentage of practitioners, by age group



Friends, acquaintances and family, together with digital media, are the main sources of information on artistic or creative activities. Both types of sources are mentioned by 80 percent of practitioners. The use of digital media (e.g. association websites, Facebook) as a source of information has risen slightly from 2015, at the expense of newspapers and free local papers, used by 52 percent of practitioners.

Publishing details

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Do you have any questions or comments? Would you like to discuss the results of the 2017 Voluntary Arts Monitor? Would you like to arrange a presentation of the results in your organisation or network? Feel free to contact us.

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