

Film  
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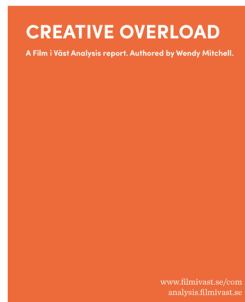
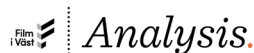
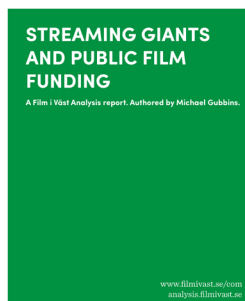
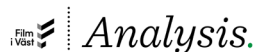
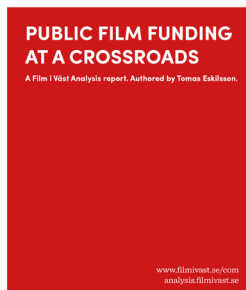
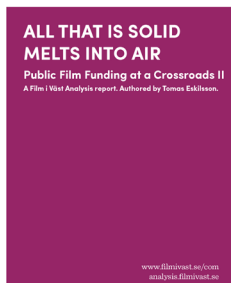
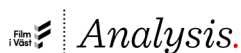
# *Analysis.*

## **PUBLIC FILM FUNDING AT A CROSSROADS II**

Close-up: Netherlands

Authored by Doreen Boonekamp

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## ABOUT PUBLIC FILM FUNDING AT A CROSSROADS

*All that is solid melts into air* – *Public Film Funding at A Crossroads II* was launched in Venice in August 2022. Along with the first report *Public Film Funding at A Crossroads* it can be downloaded at [www.analysis.filmivast.se](http://www.analysis.filmivast.se). Here you also find the ten territorial reports, executive summaries, with strong links to the main topics. There you also find **Michael Gubbin's** report *Streaming Giants and Public Film Funding* and **Wendy Mitchell's** study *Creative Overload*.

Appendix 1	Topics for the interviews
Appendix 2	Survey to filmagencies
Appendix 3	Status of Article 13's transformation across Europe
Appendix 4	Presentation of the experts

### Focus group

Eastern Europe (Assistant Professor **Petar Mitric**, Producer Joanna Szymanska)

French speaking Europe (Senior Consultant **Vincent Leclercq**, Senior Consultant Philippe Reynaert)

German speaking Europe (Senior Consultant **Manfred Schmidt**)

The Nordics (**Katarina Krave**)

UK (**Bengt Toll**, Associate Professor **Lydia Papadimitriou**)

### Close-up

Flanders (Producer **Ilse Schooneknaep**)

Italy (Senior Consultant **Rickard Olsson**)

Netherlands (Senior Consultant **Doreen Boonekamp**)

Portugal (Visiting Professor **Nuno Fonseca**)

Spain (Journalist **Irene Jiménez**)

French speaking Belgium (Senior Consultant **Philippe Reynaert**)

## NETHERLANDS

### ***Some facts and figures***

The Dutch film and audiovisual industry is experiencing a noticeable recovery in both production volume and box office since the corona years, but there are also major shifts. The latest edition of Film Facts & Figures of the Netherlands 2023<sup>1</sup>, the annual sector overview in figures of the Netherlands Film Fund<sup>2</sup> published July 18 2023, shows in particular the record-breaking sales figures of (foreign) streamers stand out.

Due to the entry of new players into the market, especially SVOD services, investments in local audiovisual content are greatly increasing. In particular, there is an emphasis on the production of series. In 2022 Dutch film production volume increased substantially by 21% from € 180.8 million to € 219.4 million. Within this, the production volume of high-end series increased by 37% from € 45.3 million to € 61.9 million in 2022 (this figure only includes high-end series supported by the Dutch cash rebate). The total box office increased 80% from € 142 million to € 256.1 million. This large increase is mainly due to the fact that in 2022 almost all restrictions related to the COVID-19 pandemic were lifted. Video On Demand (VOD) sales grew from € 822 million to a new record of over € 1 billion, nearly quadrupling cinema sales. DVD and Blu-ray sales already showed a downward trend in the last years and 2022 was no exception. Physical retail generated € 20 million, a 13% decrease in comparison to 2021. This results in a total increase of almost 30% of the film and audiovisual turnover in the Netherlands from € 987 million to € 1,281.3 million.

### ***Video on Demand***

SVOD and TVOD together generated a record € 1,005 million in 2022, a 22% increase in comparison to 2021. Of that figure the SVOD market



**Doreen Boonekamp** (1968) is a seasoned chief executive officer and supervisory board member with a demonstrated history of working in the screen industries since 1990. She has extensive experience in policy and executive collaboration at governmental and EU level, evaluation and funding of film and tv content, talent & skills training and film festivals. She currently is active as an independent strategy and public policy advisor. Among her roles, she currently chairs the Platform ACCT Film/AV "chain table", leading the dialogue to achieve better working conditions for professionals in the Dutch audiovisual production sector. From October 2009 till October 2019, she was the CEO of the Netherlands Film Fund. Prior to this, she served as the Director of the Netherlands Film Festival for a period of 8 years.

represents the bulk share with € 955 million. Until 2020 the value of SVOD was based on a rough estimate. From 2021 onward this is based on market research by which a more accurate figure can be calculated. SVOD value is solely based on subscriptions. No distinction is made in the viewing behavior of films/ documentaries and other content like reality TV, sports and series. That means the value given is an over-estimation of SVOD in terms of film market. No detailed figures on the performance of Dutch films and series through VOD are available.

	2018	2019	2020	2021	2022
(in € million)					
Total value of VOD	324	392	543	822	1,005

A total of 55 TVOD and SVOD (including catch-up) platforms are available to Dutch audiences. 2022 saw the introduction of three major VOD-platforms with HBO Max, Viaplay and SkyShowtime. Although specific numbers are not made public, according to the analysis of the Netherlands Film Fund in the Film Facts and Figures of the Netherlands 2023, the overall trend shows that the growth in the total number of subscribers of VOD services is slowing down.

The VOD research monitor by Film Distributors Netherlands (FDN) shows that 73% of Dutch households used VOD platforms in the last quarter of 2022, almost equal to the same period of 2021 (72%). Netflix is still the most commonly used SVOD platform in Netherlands. Of Dutch households 63% say that they used Netflix in the last quarter of 2022. Other platforms do not come close and don't show significant growth in usage. Next in line are Videoland (24%), Disney+ (21%) and Amazon Prime (16%). The average number of SVOD services used increased from 1.5 to 1.8. This is mainly due to the introduction of HBO Max and Viaplay. For watching Dutch films Videoland is by far the most popular service, followed by Netflix, NPO Start Plus and Disney+. Looking at paid users Netflix had 3.2 million subscribers at the end of 2022 followed by Videoland with 1.3 million, Disney+ with 1.1 million and Amazon Prime with 1.0 million subscribers. None of the platforms show a big increase or decrease in subscribers compared to 2021. The most popular TVOD platform in the Netherlands is Pathé Thuis. Of all TVOD platforms, 64% say that they use this platform to rent or buy films online. One TVOD service (PICL) co-operates directly with exhibitors and distributors and offers users the opportunity to watch films at home while they are still running in cinemas. Users pay the price of a regular ticket and can choose to "donate" their admission

price to one of the associated theatres. It is important to note these figures are all based on market research, as none of the VOD platforms themselves unlock detailed information.

### ***Cinema attendance, box office, average production costs***

During the pandemic, Dutch cinemas faced restrictions which varied from complete closures (2020: 15 weeks, 2021: 24 weeks and in 2022 nearly 4 weeks) to limited admission for visitors. Once cinemas were allowed to reopen from January 27 2022 onwards audiences gradually returned. The annual report<sup>3</sup> of the Dutch Exhibitors Association (NVBF) shows total cinema attendance in 2022 increased by 75% from 14.2 million to 24.8 million visitors compared to the previous year. However, this is still substantially less than the 35.7 million visitors in 2018 and the 38.0 million visitors in 2019.

The annual Cinema Monitor<sup>4</sup> commissioned by Film Distributors Netherlands and the Netherlands Film Fund gives insight in the reasons not to go to cinemas in the fourth quarter of 2022. The most frequently mentioned were the convenience of watching films at home (50%), more priority for other leisure activities (49%) and no appealing film offer (48%). The latter reason played a major role among the age group 16-23 year-olds. Fear of the coronavirus only played a role to some extent among over 65-year-olds. Of this age group 19% indicated that they still did not feel safe going to the cinema. The ticket price was to a lesser extent mentioned by the Dutch as a reason for not go (32%).

In 2022 over 4 million cinema tickets were sold for Dutch films compared to 3.3 million tickets in 2021. Especially Dutch audience-driven films such as *Soof 3*, *BonBini Holland 3* and *De Tatta's* managed to attract many people to the cinema. Compared to 2021, visits to Dutch films increased by 21%. Even compared to the years before the corona crisis, 2022 was by no means a bad year for Dutch films, with only 6% lower attendance. The market share of Dutch films did decrease compared to 2021 from 23.1% to 16.2%, however this was mainly because large American productions were released again that were competition for Dutch films. During the corona years 2020 and 2021, many of these American productions were postponed or released on streaming services.

<b>Admissions (1000s)</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>	<b>2021</b>	<b>2022</b>
Total admissions	35,708	38,033	16,761	14,185	24,809
Total EU incl Dutch films	6,242 (17.5%)	7,044 (18.5%)	5,405 (32.2%)	4,012 (28.3%)	5,675 (22.9%)
Dutch films (share)	3,993 (11.2%)	4,486 (11.8%)	3,633 (21.7%)	3,281 (23.1%)	4,008 (16.2%)

<b>Gross Box office 1000s in €</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>	<b>2021</b>	<b>2022</b>
Total Box office	313,324	347,603	151,604	141,985	256,112
EU films incl Dutch films	49,906 (14.4%)	58,300 (16.8%)	46,615 (30.7%)	37,352 (26.3%)	52,773 (20.6%)
Dutch films in € M (share)	37,730 (10.5%)	37,956 (10.9%)	31,833 (21%)	30,669 (21.6%)	37,582 (14.7%)

On average, Dutch people visited cinemas in 2022 1.4 times. That is still lower than the pre-pandemic years 2018 and 2019 when the average was still above 2.0.

The pandemic had a big impact on the release schedule of films in 2020 and 2021. Major distributors, in particular, decided to postpone the release of their films. The figures of Film Distributors Netherlands show the return of many titles in 2022 resulted in an increase in market share from the three major distributors in admissions (from 57.9% in 2021 to 66.0% in 2022), and a decrease in market share for the 25 independent distributors (from 42.1% to 34.0%). Also, the market share of European films in Dutch cinemas is moving back to pre-pandemic level from 28.3% in 2021 to 22.9% in 2022.

In 2022, 468 films were released in Dutch cinemas of which 83 Dutch features and documentaries (both 100% Dutch and majority co-productions), making it the year with the most released Dutch titles ever. In 2018 the total number of films released in cinemas was 480 of which 66 were majority Dutch features and documentaries. Of the 47 Dutch feature films released in 2022, 13 were specifically aimed at children and young adults. A total of 1.6 million tickets were sold for these 13 films, a similar number to the 2019 pre-pandemic year. On average the 47 Dutch features released reached an audience of 164,712 visitors.

<b>New film releases</b>	<b>2018</b>	<b>2019</b>	<b>2020</b>	<b>2021</b>	<b>2022</b>
Total films released	480	492	340	298	468
Dutch majority films released*	66	75	43	51	83
* of which Dutch features	33	39	25	31	47
Dutch minority films released	16	16	8	14	19

The average production costs of the 47 Dutch features with a theatrical release in 2022 was € 1.940 million. A decrease in comparison with the previous year when the average production costs of 31 Dutch features totaled € 2.388 million.

Despite the major impact of the pandemic on Dutch cinemas, the number of cinemas is still growing. The annual report of the Dutch Exhibitors Association shows in 2022 there were a total of 286 cinemas in the Netherlands. Moreover, the number of screens increased to 1048 in 2022 and the number of seats grew to 156,060 in 2022.

In total the three major exhibitor chains active in the Netherlands (Pathé, Vue and Kinepolis) attracted most cinemagoers in 2022 with a box office share of 72.5% (7.9% in 2021). Independent cinemas accounted for 19.8% and arthouses for 7.7%. In terms of number of screens major exhibitors accounted for 523 screens, which is almost the same number as independent cinemas and arthouses combined (526).

The first half of 2023 is shining a light on climbing figures of cinema attendance. In a press release on August 1 2023 of the Dutch Exhibitors Association is mentioned that over 3.6 million visitors were registered in the month of July. This makes July 2023 one of the strongest July months the Dutch cinema industry has experienced in decades. Cinemas owe the success primarily to the exceptional performance of *Barbie* and *Oppenheimer*, two films that came out at the same time and were immediately and fully embraced by Dutch audiences. Until July 2023 over 18 million visitors have managed to find their way to cinemas, arthouses and film theatres.

### **Film Festivals**

SEE NL<sup>5</sup> which core task is to promote Dutch films and film professionals across the globe reports that in 2022 in total 351 international film festivals selected a Dutch majority or minority film, resulting in a total of 1145 selections. Some 116 films won awards at various international film festivals.

Attendance at the major Dutch film festivals such as the International Film Festival Rotterdam, the International Documentary Film

Festival Amsterdam, Cinekid, the Netherlands Film Festival, Imagine and Go short! both online and physical increased from 645,972 visits in 2021 to 715,357 in 2022, however this is still less than the number of visitors pre-corona (2019: 960,027).

### ***Independent producers***

The Dutch independent production sector is composed of many small and medium size companies. According to the figures registered by the Netherlands Film Commission<sup>5</sup> in March 2023 there are 212 active production companies. Some 73 production companies are a member of the Netherlands Audiovisual Producers Alliance (NAPA) and 62 are a member of Netherlands Content Producers (NCP). Four production companies are a member of both associations.

NAPA was officially launched in the spring of 2020. The association stems from the merger of Film Producers Netherlands (FPN), Documentary Producers Netherlands (DPN), Animation Producers Netherlands (ApN) and Interactive Producers Netherlands (IPN). In order to represent the shared interests more effectively, it was decided to join forces into one strong producer alliance. Until 2018 NCP was known as the association of Independent Television Producers. NCP is also home to (labels of) big production companies/groups like Tuvalu Media, Warner Bros. International Television Production Nederland, Fremantle Media and Banijay.

In the Dutch Media Act 2008<sup>6</sup> (article 2.120 and 3.22 which resp. apply to Public Service Media and Commercial Media Services) an independent production is taken to mean programme content that is not produced by:

- a. a public media institution;
- b. a commercial media institution;
- c. a foreign broadcasting organization;
- d. a legal entity in which an institution as referred to under a, b or c, whether or not through one or more subsidiaries, has an interest of more than twenty-five percent;
- e. a legal entity in which two or more institutions as referred to under a, b or c, whether or not through one or more of their respective subsidiaries, jointly hold an interest of more than fifty per-cent; or
- f. a company in which an institution as referred to under a, b or c, or one or more of its subsidiaries, is as a partner fully liable towards creditors for the debts.

Independent producers are considered production companies that produce independent productions.

To apply for a grant through one of the support schemes of the



Netherlands Film Fund, the national agency for supporting film production and film related activities in the Netherlands, production companies must be independent. According to the guidelines<sup>7</sup> of the Film Fund a production company is a legal entity that engages in business activities on a continuous basis, with the main objective being the production and exploitation of film productions and/or media productions. At the time of the application the legal entity will have been based and operational in the Netherlands, a Member State of the European Union or a State that is a party to the Agreement in respect of the European Economic Area, or in Switzerland, for a minimum period of two years prior to the application. The producer is the natural person who legally represents the production company and has the final policy, operational and editorial responsibility within the production company structure.

Not eligible for a grant are a media company or an applicant in which a media company has such direct or indirect control or actual influence that this media company can largely determine the applicant's policy or has significant influence over the content of the applicant's policy and/or the film production. A media company is a company that is engaged in distributing audiovisual media content, for example media institutions (broadcasting companies), media services on demand or cable companies. The Fund also regards any company that forms part of a corporate structure in which the media content chain of production, distribution and exploitation is integrated to be a media company. For the Fund, a media company may invest in a film production, or film activity, but does not qualify as an applicant. As the party with the ultimate responsibility, the producer is in principle also the owner of/shareholder in the production company.

The Netherlands Film Fund handles a variety of selective support schemes for the development, realisation and distribution of film productions. Besides, it also offers selective support schemes for film activities such as festivals, publications & research and training. To strengthen the infrastructure for film education and talent development throughout the Netherlands it also supports (a network) of regional film education and talent hubs as well as an expertise centre for talent development at national level. Since May 2014 the Film Fund has also handled the semi-automatic Netherlands Film Production Incentive. Independent producers can benefit from a cash rebate for feature films, feature length documentaries and animated films that are primarily intended for cinema. Since October 2017 independent producers can also apply for a cash rebate for high end drama-, documentary and animated series & single episodes. The cash rebate offers up to 35% for demonstrably incurred qualifying Dutch produc-

tion costs and the awarded grant can be a maximum of € 1.5 million per application. The Fund strives to balance selective support and (semi-automatic) incentives in the finance mix of features, to stimulate the film industry's focus on fewer titles and to aim for a diverse high-end offer with an elevated potential to stand out and to reach wider audiences both domestically and internationally. Of the 47 majority Dutch feature films released in cinemas in 2022, 37 titles were supported through one of the schemes of the Film Fund (which included 24 titles that received selective support).

**Total selective support and incentives in majority Dutch features released in € million (source Film Fund)**

	<b>Selective</b>	<b>Covid</b>	<b>Incentives*</b>
2015	14.4		12.9
2016	8.9		15.8
2017	12.1		14.5
2018	9.6		12.1
2019	11.7		12.6
2020	9.1	0.2	6.8
2021	12.1	1.2	9.1
2022	14.1	3.8	14.1

\*Cash Rebate and Supplementary Matching Fund (the last mentioned scheme was terminated as of December 31, 2017)

Both exhibitors and distributors contribute annually to the production of Dutch films. Unlike in some other countries, these contributions do not flow into the budget of the national film agency, but into the private Abraham Tuschinski Fund<sup>8</sup> (ATF). Focus of the ATF is to provide substantial contributions to support the production of Dutch cinema films with an expected high audience reach. After a review in 2022, a revised automatic aid scheme came into effect on January 1, 2023. The proven cinema success of films is now the starting point for reserving an amount for a new film to be produced. On the annual reference date in the first half of April, the top 10 most successful films in the previous year are determined and contributions are allocated to these titles.

***European Audiovisual Media Services Directive 2018/1808/EU and the Dutch Media Act 2008***

On 1 November 2020, the 2008 Media Act<sup>9</sup> was amended in view of the implementation of the European Audiovisual Media Services Directi-

ve 2018/1808/EU of 14 November 2018 amending Directive 2010/13/EU.

According to the Dutch Media Act 2008, linear services must now dedicate at least 50% of their programme content to European works as referred to in Article 1 of the European Directive, while VOD services must dedicate 30%. This obligation for VOD services does not apply to VOD services with a low turnover or low audience. Low turnover will be understood as an annual turnover not exceeding € 2 million, including the annual turnover of partner and linked enterprises. Low audience will be understood as a user share of less than 1% of the assumed number of potential users of on-demand commercial media services in the Member State targeted by the provider of the VOD service. While there are quota for linear services (50% for Public Service Media, 40% for Commercial Media Services) on the use of the two official languages, Dutch or Frysian, there are no specific language quota for VOD services. The Dutch Media Authority<sup>10</sup> monitors compliance with the Media Act.

***Sector plan – Strengthening the Position of Dutch Cultural Audiovisual Productions & more on the transposition of the European Audiovisual Media Service Directive***

A working group comprising representatives of the production and distribution chain in the audiovisual sector, including filmmakers, producers, distributors and all end-of-chain operators, was established at the beginning of 2022 to present obstacles, preconditions and possible solutions in the form of a number of building blocks for a sector plan, in order to achieve improved and more balanced cooperation in the audiovisual sector. The building blocks are aimed at contributing to the sustainable reinforcement of the production, pluralism, quality and visibility of Dutch cultural audiovisual productions and promoting the development of a healthy ecosystem in the audiovisual sector.

To kick off, the working group formulated a joint ambition for the whole chain to aim for a Dutch offer of features, shorts, animated films, documentaries, innovative media productions and series of high quality and production value, which appeals to a large audience in the Netherlands, part of which also excels abroad.

The working group formulated recommendations on four topics. The first building block relates to increasing the available capacity of talent and professional skill. The second and third relate respectively pertain to optimising the development and production process and to improving cooperation between parties in the chain. The fourth relates to improving the visibility of Dutch cultural audiovisual productions at home and abroad.

The final report<sup>11</sup> commissioned by the Ministry of Education, Culture and Science was presented June 20 2022 to be further developed into a strategic plan. On July 18 2022 the State Secretary of Culture and Media, Gunay Uslu, sent the report to the House of Representatives together with a Bill requiring VOD services to invest a percentage of their revenue in Dutch cultural audiovisual productions (defined as films, documentaries and series). The State Secretary also announced in a Letter to the House of Representatives a series of new measures to strengthen the Dutch audiovisual sector. To date, the strategic plan has yet to be drafted to guide the practical translation and implementation of the recommendations.

On June 6, 2023, the Dutch House of Representatives (Tweede Kamer) approved an amended Bill<sup>12</sup> to impose an obligation on commercial major streaming services to invest in Dutch cultural audiovisual productions. VOD services which generate more than €10 million in revenue in the Netherlands, will be obliged to invest at least 5% of those sales either by (co)producing Dutch content or by acquiring recent Dutch productions that should not be older than four years at the time of acquisition. Moreover, of the total investment obligation at least 50% has to be spent on Dutch films, documentaries and series and at least 60% must be invested in independent productions.

The most drastic changes to the Bill that passed the House of Representatives include that the type of programs that may be invested in has been broadened. Investments can be made in all types of productions and genres such as reality and game shows and other entertainment except sports programs. Instead of requiring a 100% investment obligation into Dutch films, documentaries and series, it now requires at least 50%. Also, the Dutch language and cultural criteria that productions must meet have been tightened. Other changes include that the investment requirement is increased from 4.5% to 5% of the turnover in the Netherlands and that the law will be evaluated after three years instead of after four years.

The Dutch government estimates the law will generate at least € 40 million in additional investments in Dutch audiovisual productions. The new investment obligation is expected to enter into force as soon as possible after approval by the Dutch Senate (Eerste Kamer). The Dutch audiovisual industry considers the outcome as an important first step. In response to the news on the approval of the Bill the Netherlands Audiovisual Producers Alliance (NAPA) called out in a statement to ensure an effective implementation and monitoring. Amongst others, the Producers Alliance asked to ensure investments will be optimally combined with financing from other sources – from funds and market parties. Thus: not 'spreading' but 'stacking', in order

to achieve substantial strengthening of production budgets.

On June 16 2023 the State Secretary for Culture and Media, presented her guiding principles<sup>13</sup> for the cultural subsidy period 2025-2028 to the House of Representatives. Fair remuneration, trust in the cultural sector and less administrative burden are among the main principles.

The main assessment criteria for the so called “basic cultural infrastructure (BIS)” will be artistic / content quality, social significance, accessibility and sound business management. Geographic distribution is also an important element.

It will also be important that institutions supported through the BIS comply with the Fair Practice Code, the Diversity and Inclusion Code and the Governance Code for Culture.

The annual budget envisaged for the Netherlands Film Fund in the new policy period starting in 2025 is € 79.6 million. This includes a budget shift of € 6.3 million which was previously part of the budget of the CoBO fund (the coproduction fund of the public broadcasters). In addition, it includes € 7.5 million to continue the cash rebate for high end series and € 2 million to continue the support of the (regional) film hubs. These amounts are similar to the Fund’s budget to date.

In the new cultural subsidy period there also are additional budgets envisaged to support film festivals and specific tasks on international film promotion and film education.

In order to boost fair remuneration throughout the entire Dutch cultural sector, an additional annual amount of € 34.1 million will become available. The specific allocation of this supplementary budget of € 34.1 million and the share to be allocated to the film and audiovisual sector will be decided on in autumn. It will be distributed among the budgets of BIS institutions and cultural funds, including the Netherlands Film Fund.

The amounts mentioned are at wage and price level 2022. In the final regulation, the amounts will be indexed to wage and price level 2023.

In 2023 a zero measurement report<sup>14</sup> of diversity and inclusion in the Dutch audiovisual sector was commissioned by the ministry of Education, Culture and Science and presented to the House of Representatives. The Netherlands Film Fund is implementing a sustainable film production policy with carbon calculators, eco managers and eco consultants.

The many profound and simultaneous developments in the audiovisual sector create unprecedented dynamics and a lot of uncertainty. There is unanimity on the need to increase the local and international visibility and competitiveness of Dutch films and series. But the

competition in the industry is fierce and major interests are at stake, making progress slow. At the same time, the various links in the production and distribution chain need each other in order to be able to operate their businesses and innovate to safeguard a healthy ecosystem.

Presently, extensive debates are taking place in the Netherlands on many levels and with many different stakeholders. The issues being discussed span a wide range of topics. Such as increasing development and production costs and the need to raise budgets per title for development, production and distribution. At the same time, the working conditions of all (mostly self-employed) professionals, fair remuneration and the resilience of independent production companies must be improved. This cannot be separated from the question of how best to define an independent production company, the battle over intellectual property, and the call for more transparency of (VOD) viewing data. Other topical issues include the need to boost talent development and capacity building both off screen and on screen and to focus on greening the audiovisual industry and diversity & inclusivity within the audiovisual industry. A common thread in the discussion also remains the need to improve the collaboration and balance of power between all parties in the (value) chain. These discussions require clear guidance and mutual coordination between all parties in the industry, funders and the government to ensure solid solutions.

On 7 July 2023, the Dutch government stepped down. Elections will be held on 22 November 2023. This might contribute to prolonged uncertainty regarding culture (film) and media policy.

#### Footnotes

1. [https://assets.filmfonds.nl/FFF-2023\\_V10.pdf](https://assets.filmfonds.nl/FFF-2023_V10.pdf)
2. <https://www.filmfonds.nl/>
3. <https://www.denvbf.nl/files/2022-jaarverslag-nvbf.pdf>
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11. <https://www.filmfestival.nl/media/downloads/Final-Report-sector-plan-working-group-and-accompanying-letter.pdf>
12. [https://www.eerstekamer.nl/wetsvoorstel/36176\\_invoeren](https://www.eerstekamer.nl/wetsvoorstel/36176_invoeren)
13. <https://www.rijksoverheid.nl/documenten/beleidsnotas/2023/06/16/uitgangspunten-cultuursubsidies-2025-2028>
14. <https://www.kleurinfilmtelevision.nl/wp-content/uploads/2023/05/Onderzoeksrapport-Je-kunt-niet-zijn-wat-je-niet-kunt-zien-Diversiteit-en-inclusiviteit-in-de-film-en-AV-sector.pdf>