

# International cultural policy framework, 2017-2020

## Introduction

For the fourth edition of the Get Lost festival<sup>1</sup> Erasmus Prize winner Frie Leysen selected four different shows from four different continents. Audiences in the Netherlands and Flanders were confronted by theatrical traditions never or rarely seen in this part of the world. In the fringe programme, the foreign theatre-makers entered into dialogue and worked with their Dutch counterparts. They shared their views on the arts and built their network.

With the support of our embassies, the Dutch photographer Martin Roemers took his impressive exhibition *Eyes of War* to Berlin and Nizhny Novgorod in Russia. In 2014, the socially committed Indonesian artist FX Harsono won the Prince Claus Award; a year later, his exhibition in the Erasmus Huis, the Dutch Cultural Centre in Jakarta, was among Indonesia's ten most successful. Closer to home, the Netherlands' close cultural ties with Flanders were celebrated in *BesteBuren* (Good Neighbours), a festive year with hundreds of projects from the Dutch and Flemish arts sectors.

Artistic works from abroad and other countries' histories nurture us with new influences, knowledge and images. In the same way, the work and subjects of Dutch artists and cultural institutions are a source of inspiration and knowledge in other countries. Throw open the doors, says the Council for Culture in its advisory report. Internationalisation and cultural exchanges abroad and in the Netherlands bring a much-needed breath of fresh air. Successful international cooperation calls for close interaction between the many stakeholders: the arts world, civil society organisations, government authorities, cities and private parties.

Trends and developments in global society require us to take a close look from time to time at our international cultural policy. In March 2016, the Policy and Operations Evaluation Department (IOB) published a review of international cultural policy in the 2009-2014 period.<sup>2</sup> The Council for Culture issued an advisory report on the subject in the same month.<sup>3</sup>

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<sup>1</sup> The Get Lost festival is a joint initiative of the Performing Arts Fund, Stichting DOEN, the Amsterdam Fund for the Arts, Hivos, the Prince Claus Fund and the VSB Fund.

<sup>2</sup> *Culture as Opportunity: Review of International Cultural Policy 2009-2014*, IOB, March 2016.

<sup>3</sup> Advisory report on international cultural policy, Council for Culture, March 2016.

The IOB concludes that international cultural policy has proved to be invaluable. We would like to see its significance grow even further in the coming period through more coherence and cooperation. In this letter, we present the Netherlands' international cultural policy for the 2017-2020 period.

### **Background and context**

Globalisation and digitalisation have enlarged and altered the cultural playing field. The way we experience, disseminate and look at culture<sup>4</sup> is in a state of flux. The borders between countries are becoming blurred. Many artists, designers and cultural institutions now operate on a global level. Internet and social media enable culture to be shared very rapidly all over the world. The digital domain has become a major new meeting place.

These developments present opportunities for new forms of cooperation and enable us to reach out to new target groups beyond our national borders. But they are also leading to more competition. Success partly depends on the local and other networks that individual artists or institutions have access to and the partnerships they forge. Another important factor is whether international parties on the demand side, such as curators, programmers and booking agencies, can find their way in the Netherlands. Personal contacts and networks are indispensable.

International cooperation and knowledge sharing – co-produced films, translations of books by foreign authors, or access to the Dutch East India Company (VOC) archives in various countries – are prerequisites for a broad array of cultural offerings and projects. Government authorities and representatives of the cultural sector already work closely together at multilateral and European level, through the Creative Europe programme and UNESCO, for instance.

At international level too, we are seeing that culture is often politically charged. The arts are not only being used to bring people together but also to magnify differences. Our cultural patrimony, including our cultural heritage, artistic freedom and freedom of expression, is under threat.

Partly in response to globalisation, people have become strongly attached to their own living environment. Cities and regions have their own cultural identity and profile. Leeuwarden, European Capital of Culture in 2018, is responding to this trend with a strategy that combines

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<sup>4</sup> The term culture encompasses the arts in all their forms, cultural heritage and the design sectors (architecture, design and new media, together referred to as creative industry).

a regional approach with national and international perspectives. The success of cities worldwide depends on their image as cultural hotspots – sometimes across the board, like London and New York, sometimes in specific areas, such as Cannes for cinema, Antwerp for fashion or Venice for the visual arts.

There is a growing awareness both among government authorities and in the cultural field that culture can play a major role in social issues such as sustainability, ageing or human rights. This idea is central to What Design Can Do, a successful Dutch event which was held in São Paulo last year. This was the first time the event was staged outside the Netherlands and it attracted considerable attention.

### **Importance of international cultural cooperation**

International cultural cooperation serves many interests. It helps foster talent. In most disciplines, it is essential to gain international experience and measure yourself against international standards if you are to develop both your artistic skills and vision. International cultural cooperation also contributes to the quality of artistic practice and to knowledge development – in the arts or creative industry or in relation to cultural heritage. Not only in the cultural sector, but also in schools for the fine and performing arts, the international climate is becoming increasingly important.

In the past few years, Dutch international cultural policy focused sharply on the economic value of culture and on exporting Dutch culture to countries abroad. We share the conclusions of the IOB and the Council for Culture that this approach is too narrow and does too little justice to the wide range of international cultural practices and the intrinsic, social and economic value of the culture they generate.

### *Role of central government*

Many international cultural partnerships are forged without our intervention. We believe that government intervention is needed if cultural offerings cannot bear sufficient fruit or opportunities are not fully grasped. The role of central government is mainly to create enabling conditions and act as facilitator; artists themselves are responsible for artistic creation. In the international domain we see central government playing its role at several levels.

(a) Cultural institutions, artists and heritage professionals often have too little knowledge of internationalisation and international exchange and have too few resources to generate it themselves. Government provides an infrastructure of institutions, such as embassies, funds

and support institutions, which encourage and facilitate exchange, presentation and cooperation.

(b) Government involvement may be desirable or needed for cultural partnerships or exchanges. This applies, for example, in countries where the government has a decisive role in cultural policy or exerts a strong influence on cultural life.

(c) The visibility of and appreciation for a sector as a whole can be enhanced by working together as a sector or discipline. Collective international promotion is by definition not a task for individual institutions or artists.

(d) Culture can be used for the purposes of diplomacy.

### **Review and findings**

The IOB notes that numerous activities have been organised and many partnerships forged in the past few years. Successes were diverse both in nature and in scale.

#### **Examples**

- Celebrations to mark the 400th anniversary of Japanese Arita porcelain led to a range of activities and partnerships. For example, four Dutch designers took part in the Arita 2016 project which was also presented at the 2016 Salone del Mobile in Milan. Residencies were organised for Dutch artists in Japan and the European Ceramic Work Centre, and the Saga Ceramics Research Laboratory in Arita embarked on a three-year joint venture.
- Membership of the Atelier Néerlandais, the successor to the Institut Néerlandais, which provides a springboard for Dutch designers to explore and conquer the French market, is growing fast.
- In the run-up to the 2016 Frankfurt Book Fair, where the Netherlands and Flanders will be the Guests of Honour, Dutch, Flemish and German publishers have reached agreement on publishing more than 250 books translated from Dutch. Thanks to a joint effort on the part of the cultural funds, Dutch and Flemish arts in the broadest sense will be given a prominent place in the Guest of Honour programme.
- The film co-production treaty signed with China in 2015 has given Dutch filmmakers better access to Chinese audiences. From March to June 2016 millions of Chinese people will be able to view Dutch films on One Touch, the annual online film festival organised by EYE International, the Embassy in Beijing and internet provider Tencent.
- The New Netherland Institute received support from the Dutch Consulate in New York for

the translation of documents from archives dating from the period of the Dutch East India and West India Companies. The translations were a major source for Russell Shorto's successful book *The Island at the Center of the World*, which is now being adapted for television.

- A fact-finding trip by the Mondriaan Fund in 2012 led in 2015 to the first of a series of exhibitions of Chinese art in the Bonnefanten Museum in Maastricht. For two years, the museum is highlighting developments in contemporary Chinese art. The central themes are cultural differences and obstacles to mutual understanding.
- In 2016, the Municipal Museum in The Hague will be organising a major retrospective exhibition entitled *Mondrian and de Stijl* in four Brazilian cities.
- Improved access to and digitalisation of material from Dutch archives both at home and abroad are giving Dutch research a new boost. For example, a study of slavery in South and Southeast Asia has been launched with funds from the Innovational Research Incentives Scheme (VENI).
- Buildings in the decaying historic centre of Tshwane/Pretoria which were on the list for demolition are now eligible for change of use. The Cultural Heritage Agency organised a training course to help the city develop a regeneration plan for the area. The Agency worked in tandem with the Institute for Housing and Urban Development Studies in Rotterdam, Delft University of Technology and the University of Pretoria.
- As a research fellow at Het Nieuw Instituut in Rotterdam, architect Malkit Shoshan developed a model to preserve the infrastructure for the peace mission in Mali, taking account of the local culture. The model combines the three Ds of Defence, Diplomacy and Development with a fourth D, the Dutch integrated approach to Design. Ms Shoshan will present *BLUE: Architecture of UN Peacekeeping Missions* in the Dutch pavilion at the 2016 Architecture Biennale in Venice.

In its policy review, the IOB underlines the importance of international cultural policy, whose objectives have been pursued in many different ways. Access has been gained to a wide, international professional network of great significance, and ties and partnerships have been forged. The Netherlands has built an international reputation – a reputation that is important if we are to compete at international level.

At nearly 27%, the cuts to the earmarked funds for international cultural policy in the 2009-2014 period were considerable, and had serious consequences for the actors in the field. International tasks in the Netherlands were reassigned or disappeared and grants were terminated. Dutch diplomatic missions' programme funds were cut, and their cultural affairs

sections had to operate with fewer staff. Nonetheless, the funds, the heritage institutions and the missions made a successful contribution to carrying out international cultural policy.

International cultural policy is a complex affair involving interaction among a wide range of actors. According to the IOB, therefore, consultation and harmonisation are absolute prerequisites for its successful implementation. Both were however insufficient in the 2009-2014 period. The IOB also concludes that there was insufficient insight into the problems and rationale underpinning policy choices. A clear distinction between objectives, results and instruments is crucial in determining whether the policy and the instruments used have been effective.

The Council for Culture sees opportunities to join forces with other countries and regions. It also points to the need to involve urban regions within the Netherlands in international cultural policy, and to look beyond the Randstad conurbation in the west of the country.

### **Response to the recommendations of the IOB and the Council for Culture**

This section summarises the government's response to the recommendations made in the IOB policy review and the Council for Culture report. Further details are presented later in this letter.

(1) Recommendation: clarify the governance structures, with agreements on guidance, coordination and implementation

The IOB recommends making clearer agreements on guidance, coordination and implementation. It especially urges clarifying DutchCulture's position and its role as process coordinator, since clearer agreements and a clearer position for DutchCulture would not only enhance the effectiveness of international cultural policy but also make it more measurable. Like the IOB, the Council for Culture calls for more effective guidance, with an implementing organisation responsible for harmonisation and knowledge sharing. The Council for Culture also feels that DutchCulture is the right party to fulfil this task.

The government adopts the IOB's recommendation. In setting out its policy, it has taken to heart the IOB's calls to clarify the position of the various parties and to strengthen guidance. By stepping up cooperation between the funds, the missions and the institutions, the effectiveness of international cultural policy can be enhanced. In the next few months, detailed agreements will be reached on roles and distribution of tasks. DutchCulture will be given a central role in implementing policy.

(2) Recommendations: ensure more synergy in implementing international cultural policy in those countries where its diverse aims and interventions are the most complex and extensive. The Council recommends abandoning the focus on priority countries and paying more attention to the opportunities presented by emerging cultural and creative hotspots in other countries.

The government adopts the greater part of these recommendations. We have chosen eight countries where we plan to work with a multi-year strategy to be formulated by the parties involved (DutchCulture, the missions and funds, etc.) and approved by the Ministries of Foreign Affairs and Education, Culture & Science. The strategy will identify operational objectives and envisaged results, and determine which instruments will be deployed and which performance indicators will be used to monitor policy. At the same time, there will be scope for a tailor-made approach, enabling us to respond flexibly to new developments, as the Council advises.

(3) Recommendation: the added value of international cultural policy should be clearly expressed in the new policy framework.

The government has taken this recommendation to heart. In setting out the policy framework, we discuss the added value of an international cultural policy pursued jointly by the Ministries of Foreign Affairs and Education, Culture & Science.

(4) Recommendation: choose priority countries with care. Identify the varying priorities of the various parties responsible for implementing policy and update them at regular intervals so that strategic policy interventions can be harmonised.

The government has already adopted this recommendation. Priority countries have been chosen partly on the basis of the priorities of the various parties responsible for implementing policy. The policy framework also provides scope for a tailor-made approach and for updating interventions.

(5) Recommendation: help the missions to identify multipliers, for instance by effectively charting the Dutch players in the cultural landscape, along with their potential for internationalisation regarding the various policy themes and in the priority countries.

The government adopts this recommendation for the priority countries, where action of this

kind is justified and where the missions, DutchCulture, funds, institutes and other parties involved in drafting and implementing a multi-year strategy will work in tandem. Missions worldwide will also have better access to the most essential information on the Dutch cultural field to ensure a tailor-made approach and optimum support for and delivery of cultural diplomacy and initiatives from the field. DutchCulture, Het Nieuwe Instituut and EYE International will continue to play a role here.

The IOB also makes a number of specific recommendations on policy implementation. These will be discussed with the parties responsible.

### **Principles underpinning the new policy**

The IOB policy review and the Council for Culture report provide some useful starting points for international cultural policy in the 2017-2020 period. In setting out its policy, the government has taken to heart calls to clarify the position of the various parties and to strengthen coherence and guidance. The importance of a close connection between national and international cultural policy is clear. The Council for Culture also notes that the international dimension is an inextricable part of cultural policy in general.

This letter focuses on those international cultural activities to which we believe central government can bring added value, and on which the Ministers of Education, Culture & Science, of Foreign Affairs and for Foreign Trade & Development Cooperation seek to pursue a specific, coherent policy and/or move in a specific direction. By pooling their resources, they can be more effective in achieving their goals.

The key elements of international cultural policy in the 2017-2020 period can be summarised as follows:

- a focus both on the intrinsic, social and on the economic value of culture;
- an emphasis on the importance of exchange, networks and reciprocity: international cultural policy is more than an export policy;
- a cohesive, comprehensive country strategy, with a central role for DutchCulture and more scope for tailor-made approaches and initiatives from the field;
- a commitment to the binding role culture can play internationally, with a focus on the arc around Europe;
- support for cultural diplomacy worldwide.

These key elements underpin the three main objectives set out and elaborated below.

**Objective 1: a strong cultural sector, where international exchange and sustainable cooperation ensure increasingly higher quality, and which is recognised and valued abroad**

In our globalised society, internationalisation and international exchange have become an integral part of the cultural sector's working methods, and are essential for success.<sup>5</sup>

Internationalisation presents opportunities not only for individual artists and institutions but also for sectors. An example is the shared commitment to a cultural season with France in and around the Salon du Livre in 2018. Given the great differences between countries and sectors, scope is needed for tailor-made approaches.

After taking the first steps in their own country, many budding artists set their sights on countries abroad for their further development. This applies not only to Dutch artists but also to their foreign counterparts, who come to the Netherlands for postgraduate training, for example. At the start of their careers in particular, artists, designers and other professionals often lack the knowledge and expertise needed to enter into international partnerships. But even at a later stage in their development, the involvement of an embassy, fund or institution is often needed for both individual artists and cultural institutions to gain access to a country and its local cultural networks. Central government has a role to play primarily in providing an infrastructure to support the culture sector in seizing opportunities and achieving its international ambitions. The cultural funds, missions, DutchCulture, EYE International, Het Nieuwe Instituut, The Dutch National Archives and the Cultural Heritage Agency are all involved in this process.

*Instruments*

The aim of the instruments at the disposal of these actors is to encourage international exchanges of cultural events, artists, knowledge and expertise, and to preserve and provide access to cultural heritage (1). There are also facilities that contribute to enlarging the field of operations and networks of cultural institutions, artists and designers (2). They include instruments like the Performing Arts Fund's Dutch Performing Arts programme. With a view to a strong cultural sector, it is essential to continue promoting sustainable cooperation on the arts, heritage and creative industry with other countries and their institutions. (3). This process is reciprocal: support will also be provided in the form of visitor programmes or residencies to enable artists, curators and critics from abroad to explore the Dutch arts world and apprise themselves of the latest developments. Finally, we want to help make our

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<sup>5</sup> See also the letter to the House of Representatives from the Minister of Education, Culture and Science on the principles underpinning cultural policy in the 2017-2020 period, June 2015.

various sectors more visible and more highly valued in countries abroad. We plan to do so through our presence at international festivals and on major international podiums and by taking an active part in international forums and networks (4).<sup>6</sup>

We will take a number of measures to enable the funds, institutions and missions to work in tandem and achieve more. We will ensure greater coherence in these actors' international activities, but also provide scope for tailor-made approaches and initiatives from the field, so that funds, institutions and missions can respond with their own expertise to demand from artists, professionals and institutions. Finally, we want to clarify DutchCulture's position and strengthen its tasks.

### *Bundling and cooperation*

With our international cultural policy, we seek to generate clear added value and target our scarce resources. We have opted for eight priority countries. To ensure more effective guidance and greater coherence in policy, as the IOB and the Council for Culture advise, the funds, institutions and diplomatic missions will work with a joint, comprehensive multi-year strategy. Collaboration is at the heart of their approach. They will jointly decide which substantive goals they wish to achieve and which sectors are most important in each specific country.

Their substantive collaboration and the pooling of their resources will focus on the following eight countries: Belgium/Flanders, China, France, Germany, Indonesia, Turkey, the United Kingdom and the United States. These countries have been chosen because of the interest shown in them by the Dutch cultural sector, their significance or several of their cities' significance for internationalisation, and the presence of prominent podiums. We also considered the added value generated by a joint strategic commitment on the part of our ministries and by government involvement and support, and took foreign policy considerations into account.

### *Tailor-made approaches*

In addition to this multi-year strategic commitment to eight priority countries, the funds and supporting and heritage institutions will have scope to respond to initiatives from the field on the basis of their own decisions. Here too, if several actors are operating in a country at the same time, it will be important for them to work together.

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<sup>6</sup> In addition to earmarking international cultural policy funds for these goals, measures will also be taken to promote internationalisation of a specific sector. On 9 March, for example, a letter was sent to the House of Representatives focusing on international promotion of pop music.

For example, we believe that the run-up to the Olympic Winter Games in South Korea in 2018 will present opportunities for cultural events. Bundling is also a logical step in Brazil, Italy, Japan, South Africa and Suriname. In these cases, too, a tailor-made approach is called for, in response to specific events or opportunities in the country in question or because of its historical relationship with the Netherlands. Depending on the country, embassies and/or DutchCulture will set out a strategy. We also believe that there are opportunities for us to form cultural partnerships as a Kingdom, and will take action where possible and appropriate.

### *Role of DutchCulture*

DutchCulture is the Ministries of Education, Science & Culture and Foreign Affairs' main partner in implementing international cultural policy. It will be given the task of promoting and supporting bundling and cooperation as described above. The focus will be on the eight priority countries. DutchCulture plays the role of process coordinator: it will facilitate the formulation of the multi-year strategies and, working with the two ministries, monitor progress. The Ministers of Education, Science & Culture and Foreign Affairs will allocate €500,000 in earmarked programme funds to DutchCulture for activities to implement strategies the ministers will adopt. Provision of information and advice to the Dutch cultural sector and the diplomatic missions and maintenance of cross-sectoral networks and knowledge databases will also be major tasks for DutchCulture.

### **Objective 2: more room for the arts to contribute to a safe, just, future-proof world**

A safe, just, future-proof world is in the Netherlands' interests, and is therefore one of the chief objectives of our foreign policy. In such a world, every citizen and artist has the right freely to participate in the cultural life of the community.<sup>7</sup> This right is an essential precondition for a flourishing cultural sector that is of significance to society.

Security and stability in Europe's neighbouring region are under great pressure. The same applies in increasing measure to relations between the countries in this region and Europe. In this region, the scope for cultural expression is diminishing. Artists are becoming isolated. Citizens' right freely to participate in a diverse cultural life is under threat. This applies in particular to countries and cities confronted by large numbers of refugees and migrants. An open dialogue on cultural differences is becoming more difficult to conduct, and sometimes

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<sup>7</sup> Universal Declaration of Human Rights, article 27.

gives way to cultural confrontation or even deliberate destruction.

Culture and creativity cannot solve these problems. But they can contribute to mutual understanding and dialogue. They can also help in efforts to seek and visualise alternatives and solutions for social issues. Examples include:

- The small-scale support provided by the Dutch embassy in Cairo for setting up various independent studios and podiums in parts of the city where there are no cultural facilities for local people.
- Disrupt!/, an activity in the framework of the MidEast Creatives programme launched by Hivos in cooperation with DutchCulture. During three-day thematic training sessions in the region, teams of artists and designers compete in an 'ideathon' to turn creative concepts into tangible business plans. Local and international experts are there to assist.

Working along these lines in the coming years, we want to make a bigger investment in the binding role culture can play at local, national and international level. Shared cultural experiences generate mutual understanding and trust between both communities and countries.<sup>8</sup>

Local initiatives and support are crucial in this regard. The commitment and drive of professionals, artists, designers and heritage specialists in both the Netherlands and the region are the starting point. Government can play the role of facilitator, for example in making networks accessible, sharing information and knowledge or providing financial support. It can create enabling conditions for artists to have both the literal and figurative space for arts projects, for the public that now has little access to culture to take part in cultural events, or for artists and designers to work together for more liveable cities.

Young people in particular deserve our attention. In countries where young people have no future prospects and have lost their sense of community, social cohesion and political stability will, in the long run, be undermined. It is therefore crucial to give young artists and culture lovers more opportunities in their own countries and to increase their resilience by strengthening their ability to find creative and innovative solutions.

We plan to focus on a limited number of countries where there are opportunities to contribute to greater social cohesion and a more open society with more room for cultural differences.

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<sup>8</sup> 'Influence and Attraction: Culture and the Race for Soft Power in the 21st Century', 2013, [www.britishcouncil.org](http://www.britishcouncil.org).

We also want to strengthen mutual understanding and trust between the countries in question and the Netherlands.

We have selected seven countries in Europe's neighbouring region: Egypt, Lebanon, Mali, Morocco, the Palestinian Territories, Russia and Turkey. These countries were chosen because of their relevance to our main objective, and the existence of cultural networks and experience on which we can build. More specifically, we will support activities that lead to:

- a more vigorous local cultural sector which can contribute to social innovation;
- more participation in cultural events by a diverse public, especially a young public;
- a safer, more sustainable urban living environment;
- sustainable preservation of local cultural heritage.

Interventions must lead to (1) individual and joint artistic creations by local and/or Dutch cultural actors, experienced by a diverse audience, (2) a creative and inclusive approach to urban problems of sustainability and liveability and (3) sustainable repurposing of local heritage.

Possible interventions include support for local cultural activities such as festivals, for virtual or physical collaborative workspaces or meeting places for young artists, theatre-makers and other creatives, for creative multidisciplinary projects with an inclusive approach to local urban problems, and for knowledge sharing on the repurposing of cultural heritage in the interests of regenerating historic city centres.

The Netherlands is only one of the players in the countries in question, and has relatively few resources for the achievement of this objective. Moreover, these are countries faced by a wide range of challenges, and with differing dynamics. There is therefore no question of a one-size-fits-all approach. For this reason, we will seek in the course of 2016 to work with local, Dutch and international/EU partners to develop an innovative approach that does justice to the differences between countries and connects wherever possible with existing initiatives and networks. Embassies will be able to support small, local initiatives, and funds will be released for cooperation and/or knowledge sharing between local artists, cultural organisations and Dutch and/or international cultural organisations. Here, ODA and non-ODA funds will be pooled.

Learning about the significance of culture and creativity for a safer, more just and more future-proof world will be an explicit part of the programme. The Scientific Council for Government Policy (WRR) rightly notes that sounder research is needed into the social

significance of culture.<sup>9</sup> For this reason, specific attention will be devoted to developing better monitoring and evaluation instruments.

The Creative Industries Fund has gained experience of the inclusive approach to urban problems in unstable areas and will be involved in the programme as one of the partners.

The Prince Claus Fund (PCF) has achieved results in supporting artists and cultural organisations whose scope for artistic expression has been restricted.<sup>10</sup> The Fund's activities are relevant to this objective, but it will continue to operate in a greater number of countries.

### **Objective 3: culture will be used effectively as a tool of modern diplomacy**

Culture has long occupied a prominent place within diplomacy. It shows who we are, forges ties, generates trust, opens doors and supports dialogue, even when dialogue threatens to run aground. In modern diplomacy, too, culture offers many opportunities to serve the Netherlands' interests abroad. It may serve the country's economic interests, help build its image, or support other policy objectives, such as democratisation, human rights and gender equality. Performances by leading Dutch institutions are also an outstanding visiting card for the Netherlands.

Every Dutch diplomatic mission sometimes makes use of the opportunities offered by culture. The IOB describes cultural diplomacy as the intelligent use by government of its many existing cultural relationships and networks to accelerate achievement of specific policy goals. The Council for Culture also refers to the diplomatic and economic viewpoint as important to government's role in culture. Within this objective, international cultural policy plays a supporting role in relation to other policy goals. Here too, we opt for scope for tailor-made approaches and initiatives from the field, which, in this case, includes our diplomatic missions abroad.

Under this objective, our ambition for the 2017-2020 period is for embassies and consulates worldwide to engage in modern, professional cultural diplomacy. To this end, their access to information, knowledge – for example with use of a toolbox and e-learning – and the cultural network in the Netherlands will be improved. The Ministry of Foreign Affairs will also have a

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<sup>9</sup> 'Revaluing Culture', Scientific Council for Government Policy (WRR), 2015.

<sup>10</sup> <http://princeclausfund.org/en/news/copy-of-moving-worlds-evaluation-of-the-prince-claus-fund-2012-2015.html>.

modest budget for cultural diplomacy. This budget will supplement the public diplomacy budget and will enable between 20 and 30 diplomatic missions to achieve policy goals in the country in which they are based by engaging in cultural activities in a strategic longer-term framework.

### **Comprehensive approach**

These three objectives form the basis for a comprehensive approach geared to more cohesion and closer cooperation in international cultural policy. Action in areas such as creative industry and shared cultural heritage will also be geared to these objectives. The comprehensive nature of our approach means that, in practice, interventions to achieve the three different objectives will in many cases complement each other.

#### *Creative industry*

For many years now, the Netherlands has enjoyed a reputation for the quality of its design and architecture. These disciplines have cultural, social and economic value. The government has designated creative industry as one of its nine economic top sectors, and it is also addressed in international cultural policy.

The government recently discussed the efforts of the Ministries of Education, Science & Culture, Foreign Affairs and Economic Affairs to internationalise Dutch creative industry in its response to recommendations issued by the Council for Culture and the Advisory Council for Science and Technology Policy.<sup>11</sup>

Within international cultural policy, the promotion of creative industry pursues the three objectives set out above. This means that we will support the industry's own interests both in the priority countries and elsewhere, but also, given its social value, invite it to contribute to ensuring a safe, just, future-proof world. Of particular importance in this regard is the 'Dutch approach', with clients, designers and other stakeholders, including the general public, working together from the start to seek sustainable solutions to social problems caused by, for example, urbanisation. Embassies will undoubtedly identify opportunities within cultural diplomacy for creative industry, as an innovative and iconic Dutch sector.

To pursue these goals, the Minister of Foreign Affairs' financial contribution to the Creative Industries Fund's Grant Programme for Internationalisation will be earmarked for

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<sup>11</sup> Parliamentary Paper no. 846180 of 23 November 2015, <https://www.rijksoverheid.nl/ministeries/ministerie-van-onderwijs-cultuur-en-wetenschap/documenten/kamerstukken/2015/11/23/kabinetsreactie-op-advies-de-waarde-van-creativiteit> (In Dutch).

interventions under objective 2: more room for the arts to contribute to a safe, just, future-proof world. This is in line with the direction in which the programme has developed in recent years, with an increasingly prominent role for themes like sustainability, urban development, land use, water management and climate. A good example is the contribution of Dutch multidisciplinary teams through UN Habitat to Urban Planning and Design Labs in cities such as Gaza City and Mexico City.

Het Nieuwe Instituut will also receive long-term funding for a coordination centre to which Dutch and foreign designers, businesses, knowledge institutions and the foreign missions can turn with questions about the design sectors – for instance on up-and-coming game or fashion designers.

### *Shared cultural heritage*

In the course of its history, the Netherlands has left traces all over the world and imported many cultural influences, both tangible and intangible. International cooperation is needed if we are to preserve and manage this shared cultural heritage and make it accessible. After all, we all share a common past. But this is not only a task for government. It is becoming increasingly clear that public participation is essential for the sustainable development and repurposing of cultural heritage.

Shared cultural heritage continues to be significant for international cultural policy. Cooperation on the basis of equality, reciprocity and respect for ownership is at the core of our commitment to our shared cultural heritage. Here too, we pursue the three objectives set out above. A tailor-made approach will be adopted in those countries of importance to our shared cultural heritage. Where these are focus countries, shared cultural heritage will be taken on board in the integrated multi-year strategy.

Within this framework, we have decided on a more focused commitment to shared cultural heritage, on the basis of an analysis of trends and results achieved. This means that in allocating grants and accounting for their expenditure, more attention will be devoted to operational goals and performance indicators. We plan to focus on three themes: (1) historic city centres; (2) heritage and water management; and (3) the role of heritage in the images that Dutch and others have historically formed of one another. Initiatives will have to be generated in the field, both in the Netherlands and elsewhere, and involve cooperation between a Dutch and at least one foreign partner. A strong element of reciprocity will be required.

Embassies in various countries will be allocated funds for this purpose. DutchCulture, the Cultural Heritage Agency and the Dutch National Archives will work closely with each other and the diplomatic missions to promote cohesion between the three themes and pooling of activities. The Mondriaan Fund will also be involved through its support to international partnership projects. Existing instruments will be continued: the matching funds, the programmes for foreign visitors, the digital provision of information (DutchCulture), training and advice (Cultural Heritage Agency, National Archives) and the digitalisation of and access to archives (National Archives).

### **Heritage and conflict**

Culture doesn't always connect people. When tensions arise, it is also used to divide them and to escalate the conflict – for example, when heritage is consciously destroyed, as recently occurred in Syria. Valuable cultural heritage is then lost, and the roots of conflict grow deeper. This is a cause of great concern to the government.

We set out our policy on heritage under threat in conflict areas in our letters to parliament of 22 October and 24 November 2015. The Netherlands is committed to mitigating the effects of armed conflict and criminal acts on cultural heritage and plays an active role in combating the illegal trade in cultural goods. With its emergency aid programme for cultural heritage, the Prince Claus Fund (PCF) plays a major operational role, which we will continue to support.

### **Monitoring and evaluation**

Both the IOB and the Council for Culture point to the importance of monitoring and evaluation in adjusting international cultural policy and identifying results. The IOB concludes that the effectiveness of international cultural policy is difficult to measure, since the expertise and methods to evaluate it properly are still in short supply.

In the interests of future policy development, we plan to invest in the coming period in knowledge development, monitoring and evaluation, with external partners. Our aim is to gain a clearer understanding of the effects of policy. Specifically in relation to objective 2, the development of monitoring and evaluation instruments will be an explicit part of our strategy.

We believe that DutchCulture has an important part to play in monitoring and evaluating the country strategies. Operational objectives and performance indicators will be crucial in drafting these strategies.

In addition, and in line with the IOB's recommendations, we will ask DutchCulture to organise its Buitengaats (Offshore) database in a way that enables it to be used to report on the implementation of international cultural policy.

We expect the funds and institutions that receive funding for international cultural policy to report not only on expenditure of these funds, but also, explicitly, on the results they have achieved under each objective. Institutions receiving grants for basic cultural infrastructure in 2017-2020 will include this information in their annual accounts.

The above measures together form the basis for comprehensive reporting on international cultural policy, for example in our annual reports and at the end of the 2017-2020 period.

### **Budgets**

Each year, the Ministers of Education, Culture & Science and of Foreign Affairs will release the following resources for the implementation of international cultural policy:

*Objective 1: a strong cultural sector, where international exchange and sustainable cooperation ensure increasingly higher quality, and which is recognised and valued abroad*

- €5.2 million from the Minister of Education, Culture and Science, to be committed through the cultural funds, Het Nieuw Instituut, EYE, DutchCulture, the Cultural Heritage Agency and the Dutch National Archives, including €1 million each for shared cultural heritage and the Creative Industries Fund's Grant Programme for Internationalisation
- €5.6 million from the Minister of Foreign Affairs, to be spent through the missions, funds, institutions and DutchCulture

*Objective 2: more scope for the arts to contribute to a safe, just, future-proof world*

- €4.2 million from the Minister for Foreign Trade and Development Cooperation, including funds for the missions in the countries concerned, €1.2 million for a joint ODA/non-ODA fund and a contribution to the Prince Claus Fund
- €2.8 million from the Minister of Foreign Affairs, including funds for the missions in the countries concerned, €1.5 million for a joint ODA/non-ODA fund and €0.7 million for the Creative Industries Fund's Grant Programme for Internationalisation

*Objective 3: culture will be used effectively as a tool of modern diplomacy*

- €0.5 million from the Minister of Foreign Affairs to be spent through the diplomatic missions