

**DutchCulture
Buitengaats
Offshore 2014**

**12,978
international
cultural activities**

**Europe
8,461 activities
(65.2%)**

**North America
2,540 activities
(19.6%)**

**Africa
130 activities
(1%)**

**Oceania
213 activities
(1.6%)**

**Asia
1,329 activities
(10.2%)**

**South America
305 activities
(2.4%)**

DutchCulture
DutchCulture is the strategic advice agency for international cultural cooperation, creating activities worldwide. DutchCulture works with – and for – the cultural sector, the government and the diplomatic network both in the Netherlands and abroad. DutchCulture is commissioned by the Ministry of Education, Culture and Science; the Ministry of Foreign Affairs and the European Commission.

DutchCulture | Offshore
In Buitengaats (Offshore) we have been gathering information on the international activities of Dutch organizations and artists since 1999. Our database enables us to answer questions on the international scope and significance of Dutch art and culture. Through Buitengaats, we can also refer you to experienced professionals in the Netherlands. From the Buitengaats database, we annually compile a general overview of the international cultural presence of the Netherlands. Specific charts, by country or sector, are available on request. The data we collect comes from a large network of informants, including the Dutch embassies, sector institutions and funds, artists and cultural organisations.

'Dance is universal. The Nederlands Dans Theater (NDT) has international exchange in its DNA, and it is vitally important for us to connect people from all cultural backgrounds. We have been doing this for over fifty years. Only in this way can we play a trendsetting role in the development of international dance. We do this in-house, with dancers, choreographers and designers from more than twenty different countries, but also and especially with audiences on renowned stages throughout the world, from Moscow to Melbourne and from San Francisco to Shanghai.'

**Janine Dijkmeijer, General Manager,
Nederlands Dans Theater**

'Amsterdam and Dutch art and culture are among the best internationally. Our artists and our art and cultural institutes consider the world their playing field, making connections across the globe and reaching audiences all over the world. These splendid achievements make art and culture one of Amsterdam and the Netherlands' most important export products. Our art and culture introduce the entire world to the best of what we have to offer in terms of creativity, innovation and business acumen.

They advance international trade and strengthen the readiness of foreign companies to invest in our economy.'

Kajsa Ollongren – Alderwoman for Economic Affairs, Arts and Culture and Deputy Mayor, City of Amsterdam

'For decades, the story of Anne Frank's life has been a source of inspiration for young people all over the world. With our educational programmes that accompany a traveling Anne Frank exhibition, we use the story of her life to show them how opinions and prejudice work and where exclusion starts. It's wonderful to see the way that young people in every country relate to Anne's story and how they consider it significant for their own surroundings nowadays. That makes the story of Anne Frank a contemporary story throughout the world.'

Ronald Leopold, Director of the Anne Frank Foundation – Anne Frank House

'Dutch art plays a role on the world stage. That's a great achievement for such a small country. Not only do we have a high-quality cultural profile, we are also competitive. In many sectors, we have to rely on creativity and innovation, and art

is unparalleled at showing that we have these qualities. Whether it's the old masters or new creatives, the level remains high. Just like in football, we know how to attract the best talent, which stimulates the profession as well as our own talent. After all, we learn from each other. That's how we hold onto our lead.'

**Jet de Ranitz, Chair of the Board of Governors,
Inholland University of Applied Sciences**

Cultural activities in 2014 by city



12,614 cultural activities in the top 50 countries by discipline, continent, country, city & traveller

(all sorted by frequency from left to right)



MUSIC	FILM	VISUAL ARTS	THEATRE	DANCE	APPLIED ARTS	PHOTOGRAPHY	LITERATURE	ARCHITECTURE	MULTIMEDIA	HERITAGE
#1 Laidback Luke #2 Martin Garrix #3 Quintino	#1 Johan van der Keuken #2 Jan-Dirk Bouw #3 Mischa Kamp	#1 Atelier van Lieshout #2 Herman de Vries #3 Ahmet Ogüt	#1 Etienne Borgers #2 Hotel Modern #3 Herman van Veen	#1 De Stille #2 Lidewij Edelkoort #3 Florentina Holzinger	#1 Gijs Bakker #2 Lidewij Edelkoort #2 Pepe Heykoop	#1 World Press Photo #2 Arnold van Bruggen & Rob Hornstra #3 Erwin Olaf	#1 Arnon Grunberg #2 Margriet de Moor #3 Tommy Wieringa	#1 MVRDV #2 UNStudio #3 West 8	#1 Daan Roosegaarde/ Studio Roosegaarde #2 Martijn Tellinga #3 Edwin van der Heide	#1 Nationaal Museum van Wereldculturen #2 Rijksmuseum Amsterdam #3 Rijksdienst voor het Cultureel Erfgoed

The World as a Stage: Internationalisation in a Time of Cutbacks
DutchCulture has registered the international activities of Dutch artists, creatives and organisations in Offshore (Buitengaats) since 1999. Every year we take stock. What has caught our eye for 2014?

Most important destination: the United States
In 2014, we registered 12,978 activities in Offshore. That is a little less than in the two previous years (13,319 in 2013 and 13,534 in 2012). Music was the sector with the most international performances, with a remarkable increase in the pop/dance genre. And that immediately explains the new number one on the countries chart: the United States. Thanks in part to the tremendous popularity of Dutch DJs, the US elbowed out Germany as most important destination. The United Kingdom, Belgium and France complete the top five.

Practical concerns: the influence of cutbacks
One of the questions we were asked most often in 2014 was:

Can you determine what the influence of the cutbacks is on the international activities of Dutch artists and institutes with the help of Offshore?

Fewer activities? Not everywhere.
The number of activities in Offshore has been fairly stable for years. A decrease in activities, even for the second year in a row, says little about the extent to which organisations have lowered their international ambitions. The fact is, however, that the number of activities has decreased in almost every discipline, with one big exception: pop/dance, a sector that is less dependent on government subsidies than more traditional disciplines. What is more surprising is a slight increase for dance and photography, where good networks and a favourable reputation seem to strengthen one another.

Fewer artists and organisations?
In times of economising, do fewer artists and organisations go abroad? Compared to 2013, the number of artists and organisations decreased slightly in 2014, but the difference is very small: 3764 in 2014 and 3776 in 2013. Each year we see new frequent

travellers' cropping up, artists and organisations with many international presentations in their discipline. For that matter, we also regularly see names returning, especially with theatre, dance and the visual arts. The contribution of the companies comprising the basic cultural infrastructure of the Netherlands to the total number of international activities has strikingly decreased, however, from 6.7% in 2013 to 4.4% in 2014.

Firmly intertwined with the rest of the world
On the basis of the quantitative data presently available, not only in Offshore, but also for instance at the Dutch Ministry of Education, Cultural Affairs and Science and the Performing Arts Fund NL, it is not yet actually possible to give a good answer to the question about the influence of the cutbacks. What we especially see is that artists and organisations from the Netherlands consider the international field a self-evident work terrain. A terrain that they do not quickly give up when the setup and scope of government regulations at home undergo drastic changes. This small country is firmly intertwined with the rest of the world and the cultural sector is no (longer an) exception to that.

What the figures do not show, however, is how institutes and makers have adjusted their strategies to a new reality and the extent to which a shift is taking place in the offering within and between the disciplines. And what consequences this might have for the international visibility of Dutch art and culture in the longer term.

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