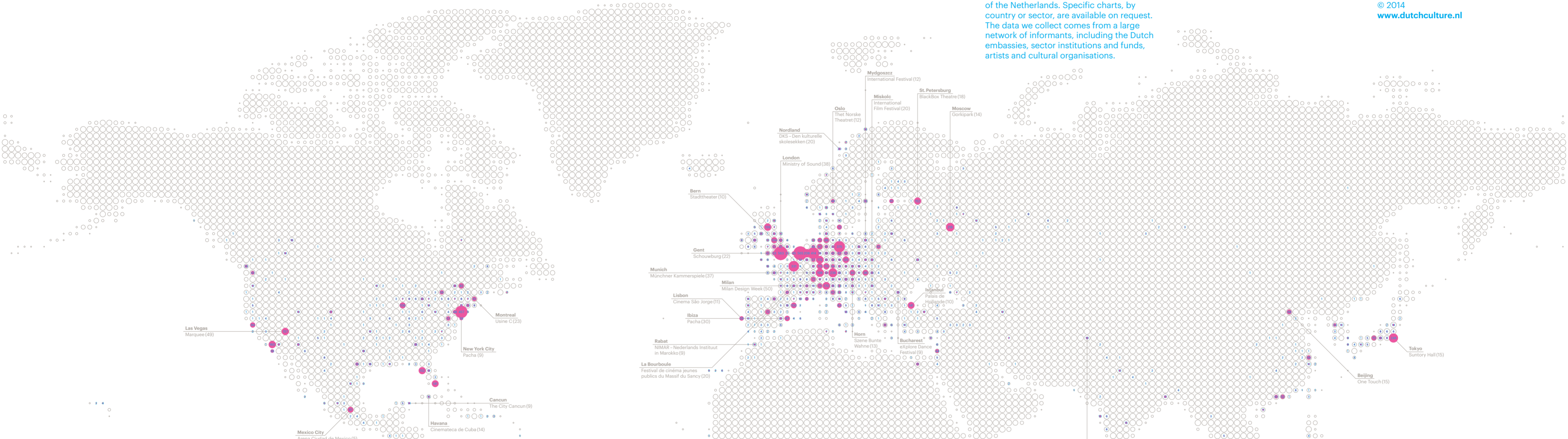


Geographical distribution of events
Number of events per location with most frequented venues

- ○ ○ ○ ○ Land area
- ● ● ● ● Defined visits per location
- ● ● ● ● Global distribution
- 20 40 60 80 100 120



DutchCulture Buitengaats/Offshore 2013

13.211 activities

Countries
In 2013, Germany remained the most important destination for international cultural activities from the Netherlands. Compared with previous years, however, its growth appears to have stagnated and its edge on the United States (the runner up for years now) to have shrunk. The number of activities in the United States is steadily increasing, not lastly thanks to the popularity of electronic dance music.

The list of Top Ten Countries of 2013 held few surprises. The United Kingdom continued its advance. And France remained firmly in fifth place. Only Russia was new to the Top Ten. This placement was the result of the broad Dutch cultural programme in Russia during the Netherlands-Russia Year.

Sustainability of Stimuli
Over the past few years, the Netherlands has made an extra investment in its cultural collaboration with a number of countries: China (2010, a temporary Dutch Culture Centre in Shanghai in connection with the World Expo), Turkey (2012, in celebration of 400 years of diplomatic relations with Turkey) and Russia (2013, Netherlands-Russia Year). Whether these stimuli will have lasting effect remains to be seen, in view of political developments, among other things. In 2013, developments in

Turkey led to a decrease in the number of activities. However, continuous investment in relations can also pay off afterwards, as we see for example in China. Here, although the number of activities did decrease after the World Expo in 2010 and the dissolution of the Netherlands China Arts Foundation (2007-2011), it has now stabilized. A new Memorandum of Understanding (2013) and a number of agreements between the Netherlands and China with regard to film production and museum management underscore the importance that the two countries place on cultural exchange.

For countries in which the number of activities is generally relatively small, one extensive tour (Bolivia) or one film festival with a partly Dutch focus (Cuba) – or precisely the lack of that in 2013 – can lead to big differences with previous years.

Informants
For the contents of Buitengaats, DutchCulture gratefully makes use of information that we receive through a network of informants. This network roughly comprises three categories: sector institutes and cultural foundations, Dutch diplomatic agencies abroad, and executive parties (cultural organizations and artists), including institutes that are part of the basic Dutch cultural infrastructure.

The composition of this network has changed over the past year; some sector institutes closed down or merged, internationalizing and archiving tasks were reduced in some places or put on the back burner and a number of Dutch posts stopped relaying information because of a lack of capacity. In order to continue guaranteeing the reliability of Buitengaats, DutchCulture constantly looks for new sources of information. We derived 50% of the registrations in 2013 from data provided by our informants and 50% from ongoing research of our own.

The Future of Buitengaats
The launching of dutchculture.nl at the beginning of 2014 also heralded the eve of a new phase for the now 15-year-old collection of Buitengaats. In his contribution to this annual overview, Minister Timmermans acknowledges the importance of this collection. With Buitengaats, we continue to work on accessible and reliable information for everyone who wants to know about the international presence of art and culture from the Netherlands, the current agenda throughout the world and the developments over the years.

DutchCulture
DutchCulture supports and realizes international cultural cooperation. When culture, media and heritage cross borders, we create synergy between the relevant individuals and organizations and support collaboration based upon proficiency and in-depth knowledge of international culture. We give advice on funding, networks and mobility, realize joint presentations and visitors' programmes and publish data, cultural mappings and research.

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.

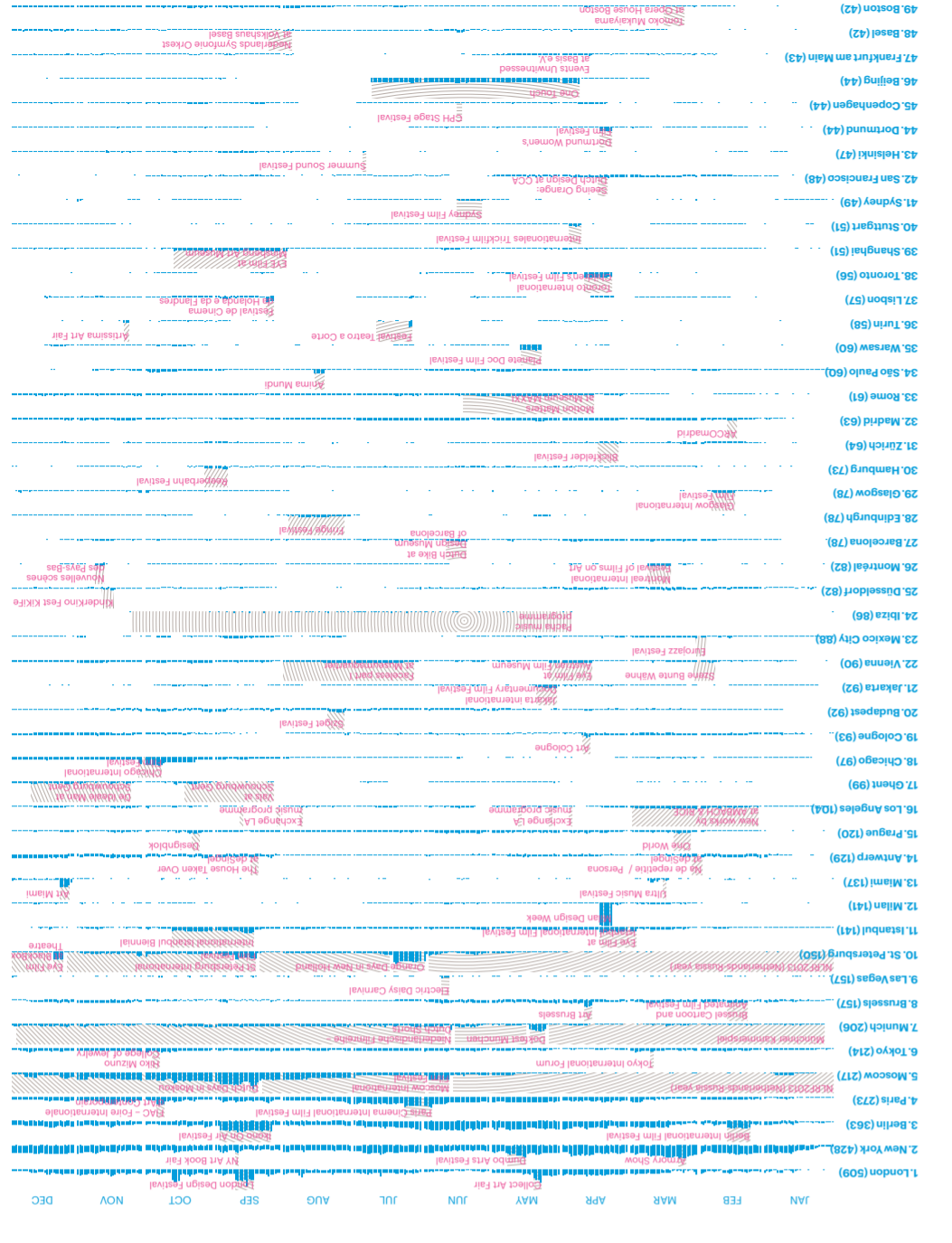
From the Buitengaats database, our experts annually compile a general overview of the international cultural presence of the Netherlands. Specific charts, by country or sector, are available on request. The data we collect comes from a large network of informants, including the Dutch embassies, sector institutions and funds, artists and cultural organisations.

Mind Design
Niels Schrader is a concept-driven information designer with a fascination for numbers and data. He is founder of the Amsterdam-based design studio Mind Design (minddesign.info) and member of the AGI – Alliance Graphique Internationale. Since beginning of 2013 he is co-head of the Graphic Design department at the Royal Academy of Art in The Hague.

Colophon
Editor Buitengaats: Rosell Heijmen
Editor: Yvette Giele
Final Editor: Femke van Woerden
Translation: Jane Bemont
Graphic design: Niels Schrader / Mind Design
Printing: robstolk®

To contact us, please send an email to: office@dutchculture.nl

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Centre for International Cooperation
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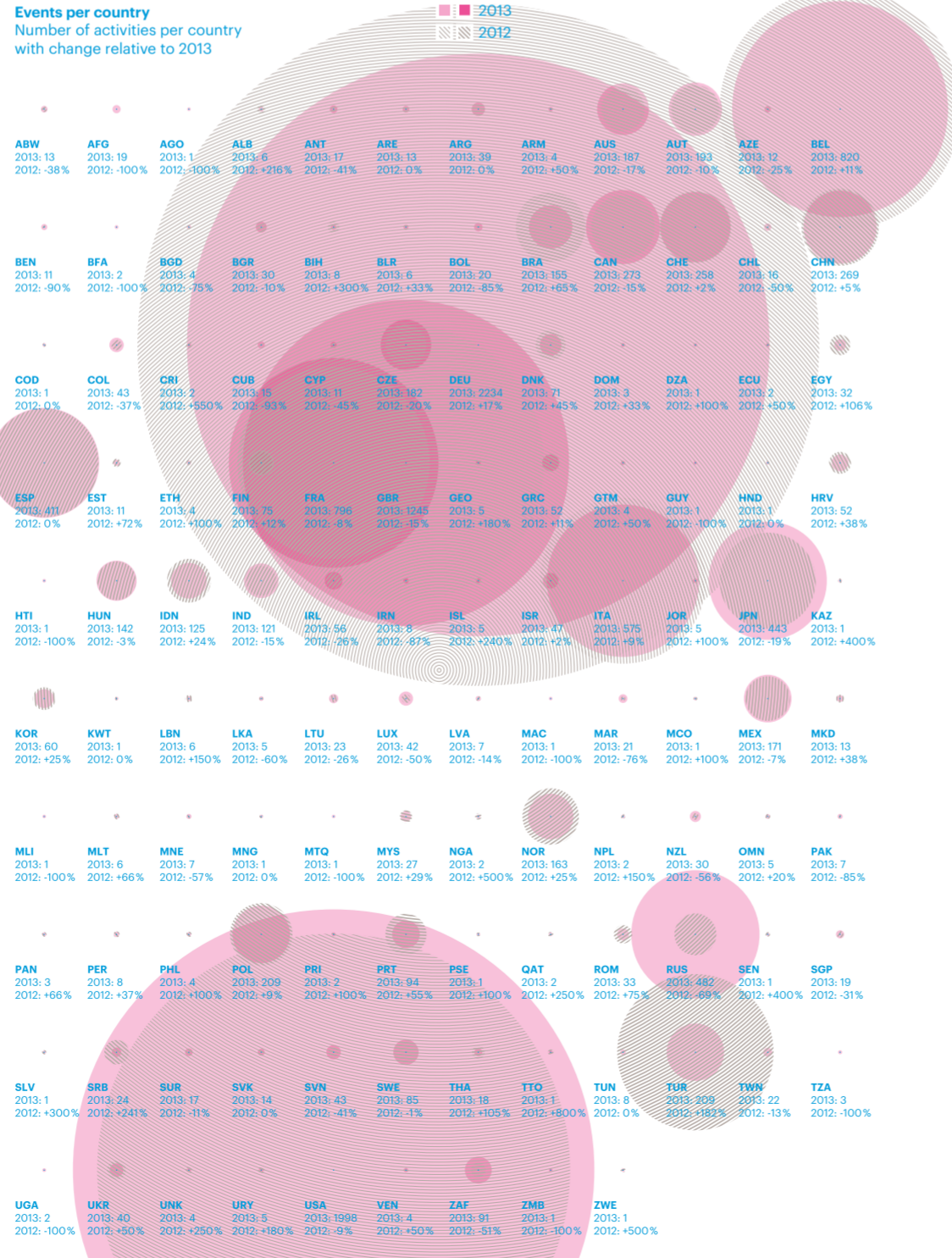
Chies calendar
Peaks per city based on the number of activities in 2013

■ Number of activities

■ Programme schedule

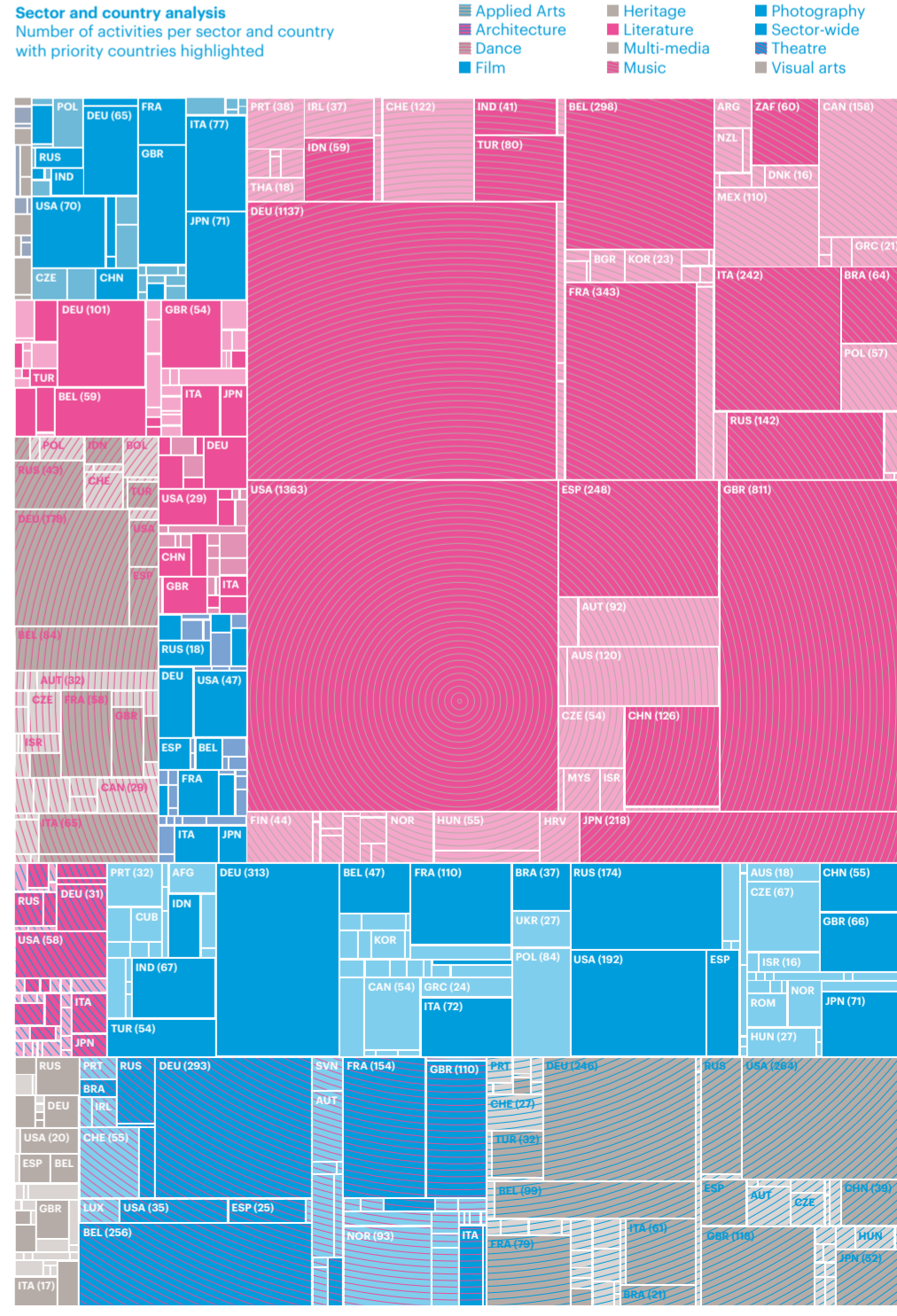
Frequent travelers
Top 3 most frequent travelers per sector with details per country

Sector	Country	2013	2012	% Change
Applied Arts: Fashion	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Applied Arts: Graphic Design	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Applied Arts: Product Design	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Architecture	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Dance	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Film	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Heritage	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Literature	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Music: Classical	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Music: Contemporary	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Music: Jazz	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Music: World	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Photography	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Theatre	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%
Visual Arts	USA	1	1	0%
	DEU	2	2	0%
	GBR	3	3	0%



Top 50
Country ranking with country abbreviation

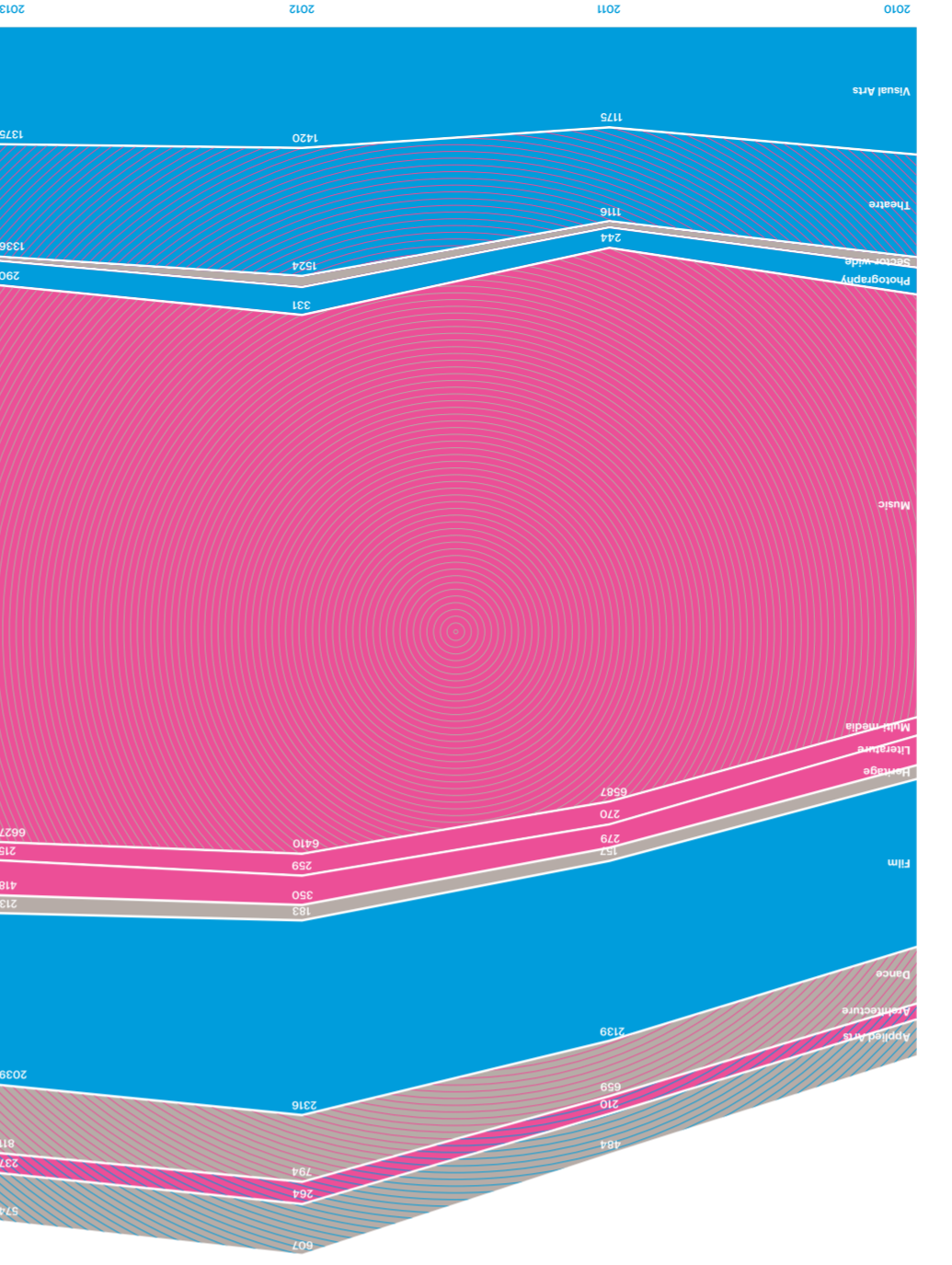
Rank	Country	2013	2012	% Change	
1	DEU	Germany	2234	2587	-13%
2	USA	United States	1998	1778	+12%
3	GBR	United Kingdom	1245	1037	+20%
4	BEL	Belgium	820	877	-7%
5	FRA	France	796	704	+13%
6	ITA	Italy	575	608	-6%
7	RUS	Russian Federation	482	588	-19%
8	JPN	Japan	443	400	+11%
9	ESP	Spain	411	345	+19%
10	CAN	Canada	273	275	-1%
11	CHN	China	269	261	+3%
12	CHE	Switzerland	258	248	+4%
13	POL	Poland	209	223	-7%
14	TUR	Turkey	209	207	+1%
15	AUT	Austria	193	199	-3%
16	AUS	Australia	187	168	+11%
17	CZE	Czech Republic	182	157	+16%
18	MEX	Mexico	171	154	+11%
19	NOR	Norway	163	151	+8%
20	BRA	Brazil	155	148	+4%
21	HUN	Hungary	142	145	-2%
22	IDN	Indonesia	125	144	-14%
23	IND	India	121	135	-11%
24	PRT	Portugal	94	97	-3%
25	ZAF	South Africa	91	96	-5%
26	SWE	Sweden	85	83	+2%
27	FIN	Finland	75	82	-9%
28	DNK	Denmark	71	78	-9%
29	KOR	South Korea	60	72	-17%
30	IRL	Ireland	56	69	-19%
31	GRC	Greece	52	61	-14%
32	HRV	Croatia	52	58	-10%
33	ISR	Israel	47	58	-19%
34	COL	Colombia	43	57	-24%
35	SVN	Slovenia	43	48	-10%
36	LUX	Luxembourg	42	44	-5%
37	UKR	Ukraine	40	41	-3%
38	ARG	Argentina	39	39	0%
39	ROM	Romania	33	37	-11%
40	EGY	Egypt	32	34	-6%
41	BGR	Bulgaria	30	32	-7%
42	NZL	New Zealand	30	26	+15%
43	MYS	Malaysia	27	30	-10%
44	SRB	Serbia	24	25	-4%
45	LTU	Lithuania	23	22	+5%
46	TWN	Taiwan	22	22	0%
47	MAR	Morocco	21	21	0%
48	BOL	Bolivia	20	19	+4%
49	AFG	Afghanistan	19	18	+6%
50	SGP	Singapore	19	17	+12%



Butengate will still be around in 2020. In 2020 I would like to be able to see the cultural sector does a great deal for the Netherlands. At the Nuclear Security Summit (The Hague, 2013) we saw President Obama in the Rijksmuseum and Dutch artists, a short film or a link to the contents of a project, information about its makers and what it cost if there was public financing. Transparent information, available to everyone. Even better would be if the entire international cultural agenda could be presented in a user-friendly manner: tour schedules, exhibition data, debates and performances of Dutch artists in New York.

Dutch international cultural policy in 2020
The 15th edition of Butengate is also a good moment to contemplate the future of Dutch international cultural policy. International cultural policy is also becoming increasingly irrelevant for international artists and cultural organizations, and artists do not always need to have a Dutch passport in order to be counted as part of the Dutch art sector. We still need an international cultural policy in 2020? I think we do. Particularly in a world in which borders are disappearing, we need art and culture in order to define ourselves, to connect with others, to emphasize our differences and similarities and to seek new paths. The European cultural history, of which we are a part with our tremendous wealth of heritage, is unique in the world. However, the values that are rooted in our history and culture are at least as important. This is what the Russian artists experience when they work with Dutch partners and what the Russian audiences see and hear. For us it is so self-evident that we no longer even notice it; for Russia or other countries it is a distinctive characteristic of the art and culture which comes from the Netherlands.

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Butengate is a database that for the past 15 years has contained up-to-date information on international projects and activities by artists, designers and cultural organizations from the Netherlands. *DutchCulture* is an overview that enables us to see at a glance how many projects were carried out in the past year and where they took place. As you can see, the top five of our cultural export destinations is stable: Germany, the United States and the United Kingdom are the first three, with Belgium and France in fourth and fifth places. The fact that Russia and Vinoodh Matadin, who have been based in New York for years; and Ole Bouman, who as curator designed the international architectural biennial in Shenzhen, China, year in 2013. Regrettably, this year has been overshadowed by worrisome developments in the area of human rights in Russia, such as the passing of a law that forbids the promotion of non-traditional sexual relations amongst youths. Fifty percent of the musicians in the Royal Concertgebouw Orchestra are not Dutch; with the Netherlands Danstheater and the Dutch National Ballet, that percentage is even higher. In other words, it's not very hard to define what constitutes an audience, a look at our contemporary art exhibitions, with which they gave Russian artists, orchestras, dancers, theatre companies, children's theatre makers, photographers, heritage institutes and designers presented hundreds of performances and exhibitions, with which they gave Russian artists a great sense of inner freedom being conveyed by the Dutch cultural projects and in the collaborative efforts: the freedom to shape one's own life with respect for others' viewpoints; and the freedom of expression. As far as I am concerned, that's cultural diplomacy at its best.

How does one define art and culture from the Netherlands?
An important part of the internationalization of a sector that takes little notice of national or European borders, one that is extremely international and enlivening. However, we can help facilitate cultural exchange. In the perception of other countries, a cultural performance or manifes-

Seeing and being seen
Art and Culture on the Map Internationally
Sector growth
Number of activities per sector from 2010 to 2013

■ Applied Arts
■ Architecture
■ Dance
■ Film
■ Heritage
■ Literature
■ Music
■ Photography
■ Sector-wide
■ Theatre
■ Visual Arts