

| Turn and Face the Strange:
Good Practices International
Cultural Exchange 2020



Introduction

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Good Practices International
Cultural Exchange 2020

The COVID-19 pandemic has eaten away at the cornerstones of the practice of international cultural cooperation; both travel bans and the various measures that make cultural exchange impossible have caused great damage to cultural sectors. Artists and institutions consequently find themselves in a financially vulnerable position without the multitude of festivals, concerts and performances that make their daily bread.

Basically, all projects involving mobility and artists' presence had to be cancelled or postponed. Most of them were postponed and replaced online with alternative plans.

– Hajin Lee, Cultural Officer at the Netherlands Embassy in Seoul

Last September, the Embassy Culture Days were organized in a virtual way for the first time. Some of the main goals of the Embassy Culture Days are to meet each other, interact and exchange ideas and inspiration. Although we could not meet in person, that goal was met, albeit in a different form. Due to the digital nature of the conference, it was our first joint 'New good practice'; a digital alternative. During these days, we recognized the need at the missions to be able to share good practices with each other. To this end, the Ministry of Foreign Affairs and Ministry of Education, Culture and Science have asked DutchCulture to make a first inventory. While plans and projects had to be adapted to the current circumstances, including

postponing or moving them online, missions have not stopped investing in and working out new ideas.

We're all in the same boat as we're working round the clock to continue to involve our professional contacts and our audience.

– Friso Wijnen, Cultural Officer at the Netherlands Embassy in Paris

This publication builds upon the desire to continue sharing. Our survey, sent out to the cultural officers at missions in the 23 focus countries of the Dutch International Cultural Policy framework 2021-2024, aimed to capture a snapshot of the state of play at the various embassies and consulates, resulting in this overview. After a year in which the world turned upside down, we present a global overview of practices, zig-zagging along the sun's trajectory from East to West, starting in Canberra and Tokyo and ending in Paramaribo and New York City.

Many of the proudly shared practices were projects and plans in response to the *reduced visibility* of Dutch presence abroad. This category includes the creation of large-scale online environments for cultural interactions, but also minor tweaks and clever ways of presenting the day-to-day life at the embassy to the outside world. A second category of practices emphasizes the importance to maintain or rekindle interaction with a varied field of *professional partners*,

makers and organisations through instruments such as open calls or new partnership agreements. To conclude, we present a few tools and avenues to stay in the loop about all relevant news from the ICP-network.

The content of this publication is submitted by the various cultural officials of the focal countries. These officials play a key role in promoting and establishing international cultural exchange, especially under today's challenging circumstances. Thanks to their specific knowledge of national, regional and local characteristics, they function as eyes and ears for the government, as well as for institutions and stakeholders in the cultural field, which is especially relevant under today's challenging circumstances. As a result, many innovative results have been achieved, in terms of both visibility and partnerships.

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Visibility



Turn and Face the Strange:
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Cultural Exchange 2020

New environments, new audiences

COVID-19 has heavily impacted the visibility of Dutch presence abroad, both due to the large number of cultural activities cancelled and the lack of events at residencies. This has led to numerous challenges, spread across technologies and target groups. How to respond to these new circumstances?

One new insight is the wide reach of social media for broadcasting digital activities, as opposed to stage performances only. Online, a more international and diverse audience can be reached.

– Tessa Leuwsha,
Netherlands Embassy in Paramaribo

We will keep on organising or streaming our activities digitally. We find it interesting that a larger audience can participate.

– Hanna Oosterbaan,
Netherlands Embassy in Brussels

For each event, we have to assess what form is the right one; offline, online or hybrid. In some cases, online really helps you to reach a much larger audience.

– Quirine van der Hoeven,
Consulate General of the Netherlands in Istanbul

Australia

Visibility:
New environments,
new audiences

Xenia Hanusiak

*Cultural Officer at the Netherlands Embassy
in Canberra*

In 2020, the Netherlands embassy in Australia was set to celebrate the opening of one of the most significant Dutch-Australian architectural projects, the Western Australian Museum Boola Bardip in Perth. The 400 million dollar museum, designed by a collaboration partnership between Rotterdam-based OMA and the Australian architectural firm HASSELL, set new design benchmarks with innovative features such as a metal façade that allows the building to shine under sunlight and glow in the dark. It also provided an opportunity to highlight Dutch architecture and design and the 400 year shared history between Australia and the Netherlands.

When COVID-19 immobilized international travel, the opening events had to be scaled down and the embassy met the challenge. In partnership with OMA and ArchDaily, an architecture broadcast platform, a direct digital streamed event was devised, bringing together the project leaders from three time zones to a live and global online audience. The event – featuring a presentation via video link with David Gianotten (OMA) and Mark Loughnan (HASSELL) and a panel discussion that included the Museum's Director Alec Coles and Ambassador Marion Derckx – was also recorded for future social postings. Covering topics such as the Museum's contribution as a civic space and its relevance to an international audience, the project demon-

strated how public diplomacy can engage in global dialogues in hybrid events that integrate live and digital presentations, and how expanding broadcasting partnerships can amplify our dissemination.



Located in Perth's Cultural Centre, Western Australia Museum Boola Bardip provides spaces for exhibitions and events, and new retail and dining opportunities for the former museum, showcasing the State's natural and cultural collections.

Photo: Michael Halawana, Aerature

Japan

Visibility:
New environments,
new audiences

Theo Peters, Kim Dang and Bas Valckx

Cultural Officers at the Netherlands Embassy in Tokyo

The Tokyo Art Book Fair (TABF) – the largest art book fair in Asia – was initially postponed to February 2021. However, the organizers decided to go fully online on the original date, from November 16th–23rd as the Virtual Art Book Fair. The embassy subsidized the Dutch feature which helped them realize the festival. We also assisted in setting up online interviews with Dutch artists and designers which were featured in an online exhibition of their works within the presentation. Even though books are a very tactile medium, the book fair drew more than 50.000 unique visitors – many more than the physical location could ever handle. Have a look at the digital environment created [here](#).

Also, we helped organize an online build-up, opening and talk by Charlotte Dumas – the artist would have come to Japan to build up the [exhibition](#), but she could not enter the country due to visa restrictions. Instead, we organized the build-up remotely. At the opening reception she was present online: a gallery staff member carried around a laptop with the artist on screen and, as such, she was able to talk with the guests. The embassy helped with the visa application of the artist to clear the strict conditions. Dumas came to Japan in November and we organized an online talk broadcast from the ambassador's residence with 500 registered attendees and thirty attendees at the location.



Bezoar Exhibition by Charlotte Dumas, Japan.

Photo credit: Nacása & Partners Inc /
Fondation d'entreprise Hermès

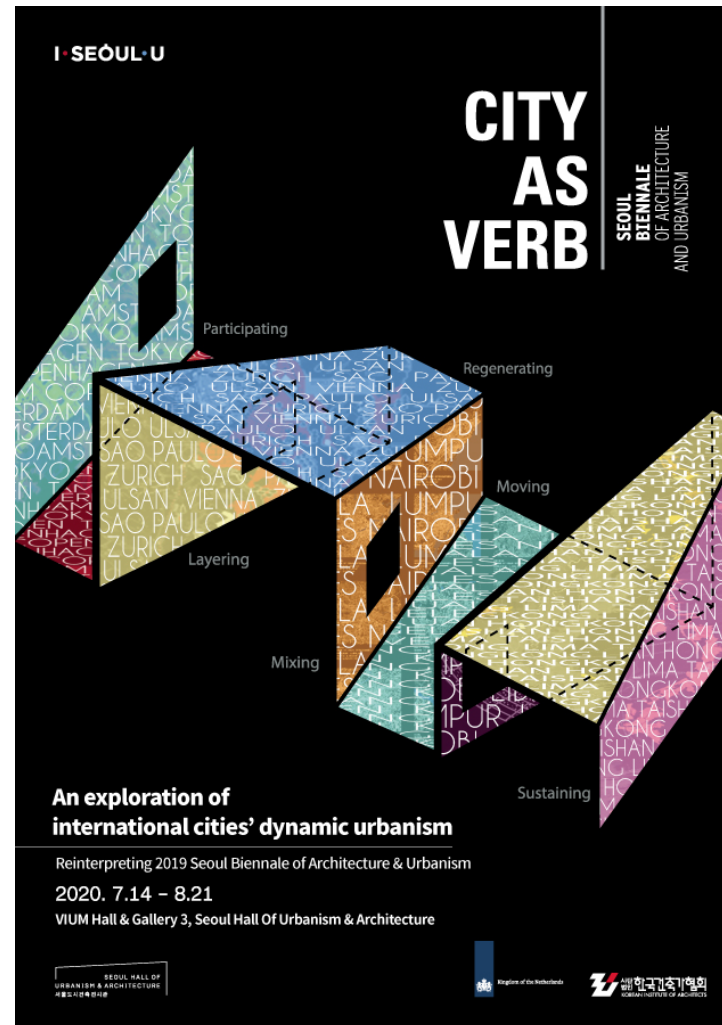
South Korea

Visibility:
New environments,
new audiences

Hajin Lee

Cultural Officer at the Netherlands Embassy
in Seoul

City As Verb; a review exhibit of Seoul Biennale of Architecture and Urbanism 2019, which included seminars with the municipality of Amsterdam and Het Nieuwe Instituut (hybrid seminar both on/offline with live streaming). Out of the eighty cities that participated in the biennale, seventeen cities in five continents that share common urban issues with Seoul were selected, and their works were reinterpreted to search for ways to reflect them in and associate them with the policies of Seoul. *City as Verb* allowed visitors to view how and how much the cities around the world are dynamically changing through recent examples. On Wednesdays, online seminars took place with the participation of world-famous experts in urban architecture and ambassadors to Korea. The seminars were broadcast live with simultaneous interpretation on YouTube (Korean, English). With the special support of the Embassy of the Kingdom of the Netherlands in Seoul, the event took place more productively with the addition of the exhibition and seminars.



Poster of the *City As Verb*,
Netherlands Embassy in Seoul

China

Visibility:
New environments,
new audiences

Bart Hofstede

Cultural Officer at the Netherlands Embassy in Beijing

During the COVID-19 pandemic, cultural exchanges between China and the Netherlands cannot take place in real life. That is why, on Friday 18 December 2020, the Netherlands Cultural Institute Online kicked off at [Tencent Art Channel](#). Chinese audiences interested in art and culture have the opportunity to enjoy top-notch art programs from the Netherlands, regardless of physical constraints and time differences. NCIO will guide Chinese art lovers along all that Dutch culture has to offer, ranging from architecture, photography, and design to performing arts as music and dance and to multi-disciplinary art forms.

The Netherlands Cultural Institute Online invited some of the best Dutch art institutes, including the Rijksmuseum, the Van Gogh Museum, the Stedelijk Museum Amsterdam, the Royal Concertgebouw Orchestra, the Netherlands National Ballet, the Dutch National Opera, and the North Sea Jazz Festival for a spectacular digital showcase.

Like many museums around the world during the pandemic, Dutch museums went through a digital transformation. The Rijksmuseum released a program called *Rijksmuseum Unlocked*. Senior curators elaborating on the museum's collections, hosted this widely popular program. The Van Gogh Museum released a virtual tour series, allowing people to enjoy the museum from home. Photographers used the state-of-art

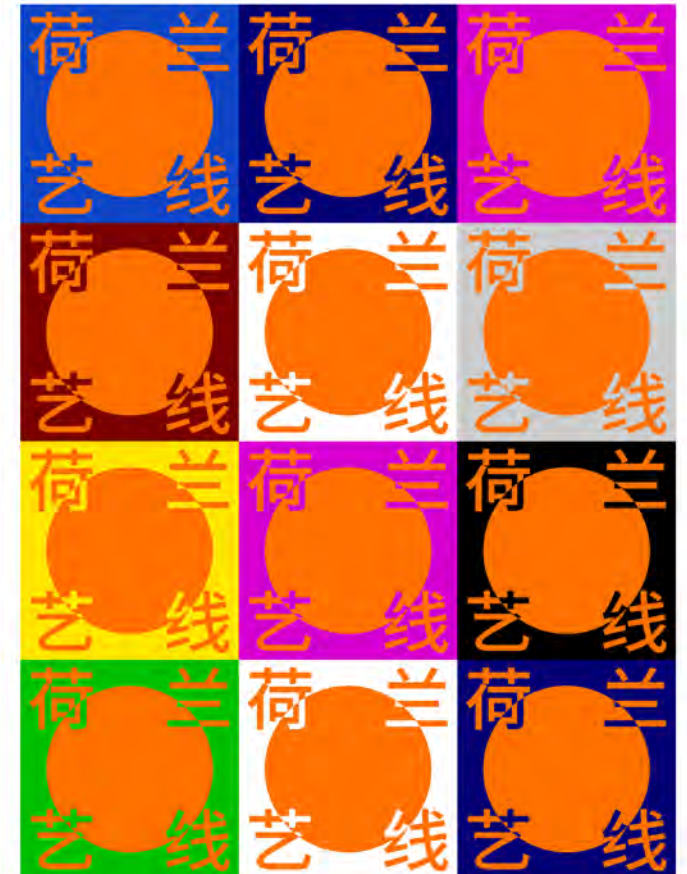
technology vividly representing the Van Gogh Museum from a visitor's view. At the Stedelijk Museum Amsterdam, the director and their curators cherry-picked among the museum's most spectacular art works, and showed historical and cultural information in just one minute for their audience.

The NCIO is an initiative from the Embassy of the Kingdom of the Netherlands in China. You can click [here](#) to access the NCIO@Tencent Art (in Chinese).

NL



Netherlands Cultural
Institute Online
荷兰艺线



Indonesia

Visibility:
New environments,
new audiences

Yolande Melsert

Cultural Officer at the Netherlands Embassy in Jakarta and director of the Erasmus Huis

Through its various art and cultural performances, music concerts, film screenings, photography exhibitions and other events, the Erasmus Huis functions as a key meeting space for both Dutch and Indonesian artists. The gatherings have been postponed indefinitely as a result, but to keep the connection alive, the institution has transformed to digital to continue presenting inspiring shows through the *(((E-Rasmus Huis)))*.

When we premiered our first online event via YouTube – [a live concert by DeWolff](#) – the audience was not that big: 150 people watched. But when audiences got to know the e-rasmus huis' program they got to know more and they watched the program over and over. On YouTube, viewers are increasing and keep growing every day. All online broadcasting and producing will exist next to live events, because they can reach more and different audiences. Some projects online could never be achieved live because of the size and/or costs. Additionally, it's interesting because of the reduced financial costs and reduced ecological impact.



Mahendra Ratnaweera

*Policy Officer at the Netherlands Embassy
in Colombo*

Among many things, cultural activity and exchange suffered during the pandemic. When the initial outbreak arrived mid-March, we had finalized only one project; the Dutch Forts exhibition. The exhibition was envisaged to foster awareness on the role of built monuments from the Dutch period to understand Sri Lanka's history, discussing the possibilities of reusing them, developing tools for education and impact of the Dutch period in Sri Lanka's history. The actual exhibition was to take place mid-June and then was re-scheduled for late September. Both did not come to pass unfortunately.

Inspired by our [colleagues in Turkey](#), we organized an Online Cultural Challenge which did result in more proposals than we had expected. On the basis of a set of criteria the embassy selected three projects of which two were financed by the cultural budget (about storytelling and the history of astronomy, [see partnerships](#)). Even though these projects are relatively small, it triggered us to work with other partners than the usual suspects and might create opportunities for future follow-up. We also hosted an [online screening of a *Movie That Matters*](#) in the context of '[Orange the world: 16 days of activism against Gender-Based Violence](#)' and on Human Rights Day 2020. The movie, *Mrs. F.*, was followed by an opportunity to Speak Up! On December 10 2020, The Speak up! online dis-

cussion on the themes addressed in the movie was hosted by Shanuki de Alwis from the taboo-breaking [Shhh...Talkshow](#). Last but not least, the embassy made a start with a new exciting project on museum training, of which we will reap the benefits in 2021.



India

Visibility:
New environments,
new audiences

Wicher Slagter

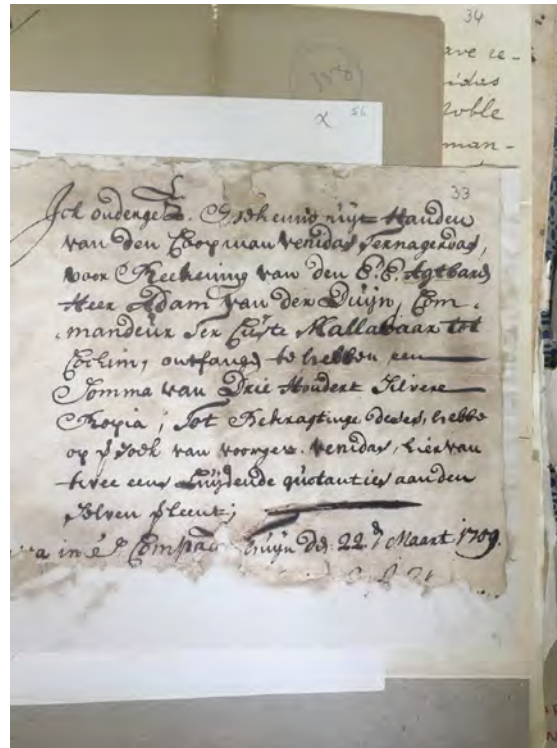
Cultural Officer at the Netherlands Embassy in New Delhi

During the state visit of King Willem-Alexander to India in October 2019, the Dutch cultural heritage in Kerala was highlighted. Dutch trading activities in southern India in the 17th and 18th centuries left a considerable heritage of monuments, but also a large amount of written records which give a unique insight into the society and economy in southern India in those times. These archives are now kept in the Kerala State Archives, and Indian historians and academicians show a keen interest in studying these historical materials. Unfortunately, as these archives are hand-written in old Dutch, most Indians have no access to these materials at all. The National Archive of the Netherlands supports the Kerala State Archives in preserving, digitizing and making accessible these historical records.

On November 27, delegates from India and the Netherlands spoke online about the *Cosmos Malabaricus* program, which will be initiated in 2021. This multiannual program is committed to digitizing and making VOC-archives about the Indian Malabar coast accessible.

The meeting on November 27 was an initiative by the Indian Embassy. In addition to participants from the National Archives, representatives of the Ministry of Education, Culture and Science, the Ministry of Foreign

Affairs, the Kerala Council for Historical Research (KCHR), the Kerala State Archives, Sree Sankaracharya University of Sanskrit and Leiden University took part in the conversation, to discuss potential avenues for future collaboration.



Detail from a Letter written by the Dutch Governor of Malabar to the Cochin Raja, informing him about the declaration of war. Dated August 23, 1781.

Photo: Nationaal Archief.

Russia

Visibility:
New environments,
new audiences

Victoria Lourik

Cultural Officer at the Consulate General of the Netherlands in Saint Petersburg

The strong ties between the Netherlands and Peter the Great, his visits to the Netherlands, the rich history of St. Petersburg lent themselves well to the development of a new contemporary visual story depicted in the woven tapestry by Dutch artist and designer Koen Taselaar. The cooperation between the Russian and Dutch cultural institutions formed a solid basis for a collection assignment from the Foundation Hermitage XXI (St. Petersburg) to the artist and TextielMuseum executed with support of the Netherlands Consulate-General in St. Petersburg.

The project received a lot of attention, holding an online (due to Corona restrictions) presentation with some 500.000 views in a week.

THE CAT, THE HERRING, AND MORE TALL TALES FROM THE NEVA is a 7.5 meter long tapestry by Koen Taselaar, produced by TextielMuseum/ TextielLab. The gobelin was shipped from Tilburg to St. Petersburg across the closed borders and handed over to the Restoration and Storage Center of the State Hermitage museum during the 2nd wave of the Covid pandemic. For everyone involved, it turned out one of the most memorable projects, not only in the challenging 2020.

It was chosen by the Council for Culture of the Netherlands as one of the three best practices for the livecast

presentation Towards an agile and resilient cultural and creative sector with Minister Van Engelshoven on November 16, 2020. In St. Petersburg, the art work will become the departure point for an additional learning project for youth within Museum 15/24, an extensive Netherlands-Russian museum cooperation funded by the Creative Twinning program. It is also chosen as a best practice example for the Shared Cultural Heritage edition of 2016-2020.



Detail from *The cat, the herring, and more tall tales from the Neva* by Koen Taselaar.

Photo: Tommy de Lange

Egypt

Visibility:
New environments,
new audiences

Dalia Dawoud

Cultural Officer at the Netherlands Embassy in Cairo

By supporting various new projects that started in 2020, we sustained various organizations, manifesting our support in tiring times. These projects also include collaboration with the Netherlands in the field of knowledge exchange and residency programs, for example. Despite the fact that connections between Egypt and the Netherlands are postponed for most, they are still promoted. We also managed to achieve our outreach thanks to projects that started before the pandemic, including a collaboration with the Ministry of Antiquities. The project is at a stage that only requires material review and design that could happen online.

The Hakawy International Arts Festival for children, that took place at the beginning of the pandemic in three Egyptian cities, boosted the visibility of the makers greatly. The Dutch focus was jointly supported by the Embassy and Dutch Performing Arts and involved three groups performing at the festival.

After this highlight, the number of live events went down to a minimum. We noticed that at first, audiences were quite engaged with online events, but that probably decreased with time. Audience behavior remains unpredictable, many are concerned about going to the cinemas yet many go during festivals. Imposed restrictions on venues' capacities (50%) during events and festivals naturally reduced the number of people

participating. Over time, more creative solutions are coming up to how to deal with and plan events: For example: some partners decided to hold a workshop more than once with less number of participants per time, or hold workshops on rooftops, others organized some of their activities online, others postponed them. In light of ongoing uncertainties, the embassy is perceived as supportive considering the level of flexibility to accommodate suggested adaptations and changes to projects.



Hermit by Simone de Jong from theatre group Het Hoofd was one of three Dutch acts at the Hakawy International Arts Festival for children, taking place in early March 2020. Hermit is a visual, original performance about a very tiny house. The inhabitant is not at home, but we do hear him. A funny and moving performance about being alone and coming home – yet somehow prescient about the days of lockdown ahead.

Photo: Saris den Engelsman

Turkey

Visibility:
New environments,
new audiences

Quirine van der Hoeven

Cultural Officer at the Consulate General of the Netherlands in Istanbul

We did a Virtual Design Residency with the Istanbul Design Biennale, an exchange between young designers on issues that the pandemic has caused us to reflect upon (work, transport, home, etc.) Five Dutch designers presented their work during the 5th Design Biennial in Istanbul, which took place both on and offline between 26th September and 8th November. Due to the restrictions, the 5th Istanbul Design Biennial themed *Empathy Revisited: Designs for more than one* had to be reimagined entirely in terms of space and digital programming. As a result, the biennial has become more accessible to an international audience because of an increase in free, online events.

The *Critical Cooking Show* is one of the supported projects, a weekly programme of films, lectures and performances that reimagine the kitchen as a space central to design thinking and production. A new video will be uploaded here each week from 18th October until March 2021. Merve Bedir from the Netherlands will create a special edition featuring Matbakh Mutfak from Turkey called Gold Water: Landscapes of Olive and Olive Oil, in which women with different backgrounds come together and cook, and at the same time develop ideas related to culture and living. The kitchen will be an online gathering around solidarity, wellbeing, migration, labour and the pandemic. While cooking is actively performed, recipes will be

shared from different regions where participants come from and all recipes will be archived on the biennial webpage.



Gold Water: Landscapes of Olive and Olive Oil by Mutfak مطبخ Workshop, part of the *Critical Cooking Show* of the 5th Istanbul Design Biennale.

Poland

Visibility:
New environments,
new audiences

Martin van Dijk

Cultural Officer at the Netherlands Embassy in Warsaw

The Millennium Docs Against Gravity Film Festival is the largest film festival in Poland. It is a documentary festival, taking place in seven different cities simultaneously (Warsaw, Gdynia, Wrocław, Katowice, Bydgoszcz, Lublin and – starting 2020 – Poznań).

Over 105,400 viewers watched the festival films online, held from September 19th – October 4th, 2020. This year's edition of the festival had a strong focus on the Netherlands, with two Dutch guests: Wouter Jansen of Some Shorts and Ilja Roomans of Docmakers. They exchanged their knowledge and experience with the Polish industry makers and identified opportunities for cooperation and discussed themes such as film marketing and distribution. We supported this festival because of its contribution to Social Awareness.



Millennium Docs Against Gravity poster

Hungary

Visibility:
New environments,
new audiences

Kriszti Arvai-Nagy

Policy Officer at the Netherlands Embassy in Budapest

The local group of EU cultural institutes and embassies - organized in the EUNIC Budapest cluster - and Örkény Theatre, one of the most prominent theatre companies in Budapest, produced a series of video recordings dedicated to contemporary European literature and European cultural cooperation. The Netherlands was represented by an excerpt from Anna Enquist's novel *The Secret* that through the characters' psyche displays the interconnections between art, music and literature – revealing what binds us together.

The Literature Night was a hybrid event with online and offline parts. On 24-26th June online videos – made of the readings at various locations by Örkény Theatre – were shared on several social media channels reaching in total 50,000 viewers. On 26-28th June in Debrecen, Hungary's second largest city, during a COVID-proof real-life event coordinated by the local theatre and MODEM, Modern Art Museum, excerpts of the selected literary works were read to the public, each four times a day.



Due to the pandemic, this year's Literature Night was organized in an online environment, presenting recordings made in various corners of the Örkény Theater.

| Italy

| Visibility:
New environments,
new audiences

Bas Ernst

Cultural Officer at the Netherlands Embassy in Rome

We have made strong use of social media with various campaigns as an independent channel to generate Dutch cultural and creative 'content' and get it across to a relevant Italian audience. For example, we developed a long-running design series (*Masterly Network*) and shorter projects about Dutch heritage, architecture and film. Starting June 16th 2020, the Embassy and the Consulate-General of the Kingdom of the Netherlands in Italy started to host the *Masterly Network* every Tuesday. Everyone is looking forward to the 2021 edition, in the meantime staying in touch is a must.

Through the increased visibility of the Network and its participants, it has become a lot easier to discover each participant's work and inspiration, old and new projects, and her or his connection with Italy. *Masterly Network* posts on LinkedIn, Instagram and [Facebook](#).



The Masterly Network presents *Monasch*, by [Best Wool](#). The floor pattern shows the Montreux Stripe, made from 100% New Zealand quality wool, available in various color shades.

Photo: Best Wool.

Germany

Visibility:
New environments,
new audiences

Lene ter Haar

Cultural Officer at the Consulate General of the Netherlands in Düsseldorf

Valerie-Anne Houppermans

Cultural officer at the Netherlands Embassy in Berlin

December is the month to look both back and ahead. Instead of a formal end-of-year report, the Culture & communication department decided to show a series of portraits of staff at the Dutch Embassy, Consulates-General and NBSOs in Germany. The strategic approach focuses on using personal narratives as vehicles for our policy goals for Germany. All colleagues were invited to contribute and – they did! Now we post three times a week on [LinkedIn](#), [Twitter](#) and [Facebook](#) in English and German a picture and a quote of ca. 100 words within a given format, as the example of Valerie-Anne and Gijs show, using #NLinDeutschland. The leading questions are: “When I look back to 2020, I’m proud of...” and “I’m looking forward to 2021 because of...”. As the response of our colleagues as well as in the social media is so positive, we decided to use this format in January 2021 to announce our plans for the new year.

“When I look back on 2020, we are proud of the metamorphosis from the [Haus der Statistik](#) (Alexanderplatz) to the Haus der Materialisierung, which took place on 16th September 2020. This place turns out to be an ideal meeting place for young designers, circular initiatives and environmentally conscious Berliners

who are committed to sustainability, and spoils every visitor with a preference for completely new materials. Gijs and Valérie-Anne were there to collect new ideas for the *ALL GOOD(S)* programme. For 2021, we hope to be able to organize individual events with our partners again, to facilitate the connections between Dutch and German creative people and to enable an exchange on the application of the new materials in the fields of design, architecture and fashion. Stay informed via our [ALL GOOD\(S\) page](#).”

Gijs Könings (advisor circular economy) and Valérie-Anne Houppermans (cultural attaché, with a focus on creative industries), work together on the All Good(s) programme, new materials in architecture, design and fashion for a future circular economy.

THE PEOPLE BEHIND THE DIPLOMATIC MISSIONS OF THE KINGDOM OF THE NETHERLANDS IN GERMANY



Belgium

Visibility:
New environments,
new audiences

Hanna Oosterbaan

Cultural Officer at the Netherlands Embassy in Brussels

The COVID-19 crisis has been catastrophic for many Belgian-Dutch productions and for artists who live and work between the two countries. Despite the restrictive circumstances, the Embassy switched quickly to think about new opportunities for collaboration. We launched the open call the *Wachtruimte*, the waiting space, in which we challenged artists to come up with creative responses to the crisis and find new ways to showcase work. While waiting is often perceived as a negative thing, it may also foster new relations and ideas. Podcasts, online art sales, guided museum tours via livestream, outdoor expos, miniature 'pocket' art... There are countless examples of how to work your way around limitations. We have seen many inspiring practices.

Yet, in terms of visibility and as a practice for the future, Eefje de Visser's *Bitterzoet Concertfilm* was an absolute highlight. It's such a strong product that I think it will become a form in itself. This is really an example of something new that arises that otherwise wouldn't have existed.

In *Bitterzoet: The concertfilm*, in which De Visser and her band play the show that they would actually give in dozens of club halls and venues in both the Netherlands and Belgium. But the performance is also an educational experience. The concert film was recorded in *Robot Studios*, the house and home studio of

De Visser in Ghent. It is a beautiful house with a long history where, as De Visser explains in the short intro, many bands and other musical friends also regularly gather to make music. Due to the quality of the production, the concert film was distributed and shown in music venues and cinemas both in Belgium and the Netherlands. A massive success! We are happy to have been able to contribute through our Open Call.



Eefje de Visser, *Bitterzoet*.

Photo: Lonneke van der Palen

France

Visibility:
New environments,
new audiences

Friso Wijnen

Cultural Officer at the Netherlands Embassy in Paris

Due to the disappearance of any Dutch programming, we immediately started experimenting with our updated newsletter in April: *Dutch city specials*, a column about 100 years of Rijksakademie and virtual tours of Dutch museums. This experimentation leads to new ideas and insights. This way, we were able to show more of the Netherlands from home for the French public. A requirement for the elements mentioned in the newsletter is that there should always be a follow-up action, an 'action perspective' attached to the items mentioned.

The Paris mission also recently made an app for its own Dutch residence. A fictional character, Anne Blanchard, guides you through the different rooms and tells you more about the construction of this city palace from the 18th century, about the different rooms, the courtyard, the garden and about the paintings, tapestries, ceramics and furniture in the residence. The app is made to be used on location, when you physically walk through the indicated areas.



The fictional character Anne Blanchard, created by cartoonist Paul van Dongen, guides visitors through the must-sees of the Dutch residence.

United Kingdom

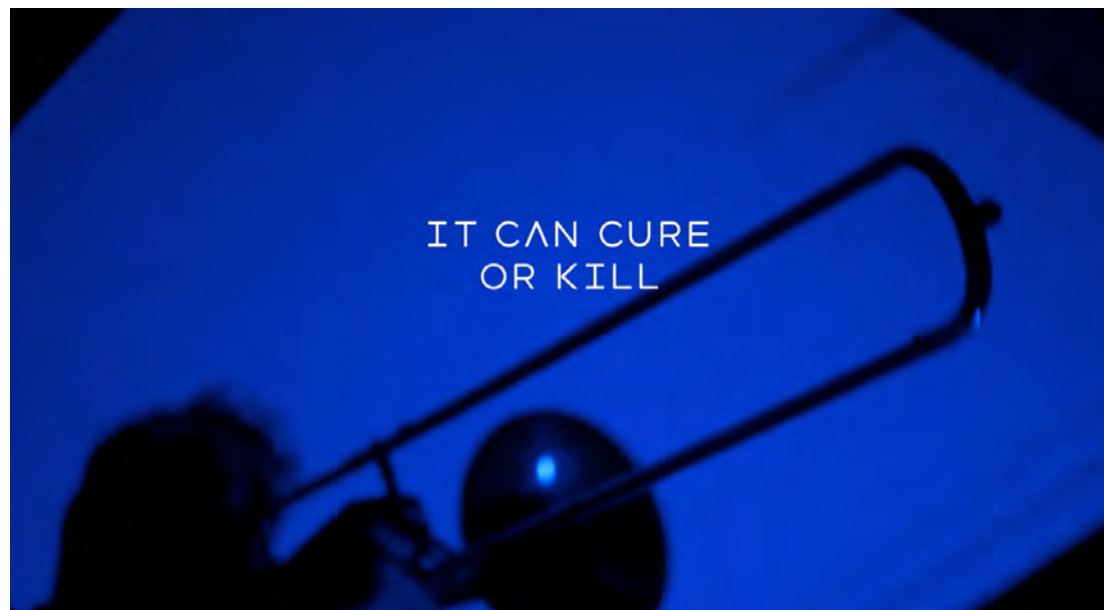
Visibility:
New environments,
new audiences

Koen Guiking

*Cultural Officer at the Netherlands Embassy
in London*

The *New Dutch Writing* campaign, made possible by the The Dutch Foundation for Literature had to be designed differently than usual, but can already be called a great success. [BBC Open Book](#) noted that 2020 was “a standout year for Dutch literature”. It has been decided to continue the *New Dutch Writing* campaign into the first half of 2021. The embassy in London also supported a number of musical projects aimed at a very niche audience. Oguz Buyukberber (NL) and Jason Alder (UK), for example, composed new music for double bass clarinet. It was performed on the [Low Key: Contrabass Clarinet Day](#), among others. A collaborative project between Anne La Berge (NL) and Phil Maguire (UK) could be found for two months on the website of the London IKLECTIK Art Lab (and can still be found online).

Another promising one is the *Lonelinoise* project, an initiative of trombonist Sebastiaan Kemner, winner of the Dutch Music Prize 2020, and oboist Vincent van Wijk. With the small contribution from the embassy, three composers would be hired to write new work for trombone and oboe and these three composers would come to explain the process in podcasts. Of course, the work would also be performed there. In the meantime, the project has expanded considerably, thanks to a substantial subsidy from the Prins Bernhard Cultuurfonds.



Still from the [Lonelinoise prologue video](#).

Photo: Lonelinoise

Spain

Visibility:
New environments,
new audiences

Gema Piquero Garcia

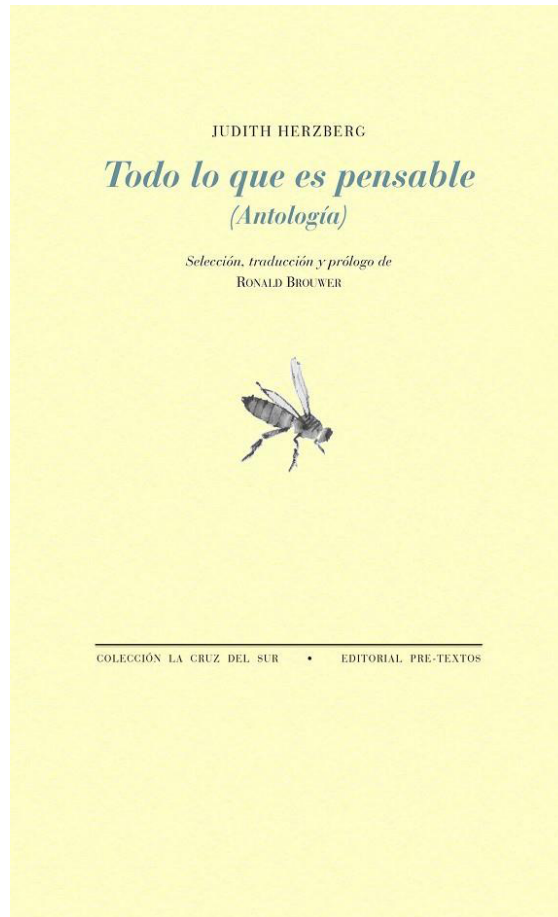
General Affairs Officer at the Netherlands Embassy
in Madrid

Presentation of Judith Herzberg's anthology *Todo lo que es pensable* in Fundación Carlos de Amberes.

The anthology in Spanish bears the title of one of her poems, *Todo lo que es pensable* (*Alles wat denkbaar is*), and the edition includes a bookmark with a representative poem, *Lo que le gustaría pintar* (*Wat zij wilde schilderen*).

The selection, translation and prologue of the anthology were made out by Ronald Brouwer, who has previously translated poetry by Hugo Claus and Charlotte Van den Broeck, narrative by Gerard Reve and Louis Paul Boon, and theater. The publication is supported by the Nederlands Letterenfonds.

Our Embassy has always supported the dissemination of Dutch literature in Spain by subsidizing its translation into Spanish, hosting presentations, workshops, conferences and other activities. Looking ahead, it is now part of our multi-year plan as one of the identified areas of interest.



Todo lo que es pensable is a bilingual edition, comprising eighty-five poems, taken from Herzberg's late collections of poems (since 1996).

South Africa

Visibility:
New environments,
new audiences

Daniël Smit

*Cultural Officer at the Netherlands Embassy
in Pretoria*

The necessary international response to COVID-19 closed South African borders for almost 7 months. The disappearance of physical international exchange made our job difficult but not impossible. Hybrid and online forms were the answer. We collaborated and brainstormed with the Freestate Arts Festival to see how we could address this.

Enter The Pan-African Creative Exchange (PACE); a four-day, biennial arts market and provocation for the interdisciplinary arts in Africa. PACE offers a platform to showcase the highest quality productions from Africa to national and international presenters, producers, buyers, artists and the general public. This platform gives the Dutch cultural field a 'one top shop' to see work, but more importantly, a chance to interact with the artists and institutions from the African continent to increase cooperation and long-term partnerships.

PACE has traditionally been a physical event for the last 4 years, but quick work made the 2020 an online event. Obstacles were faced, one in particular being the challenges of access to the internet and data for participants from the African continent.

With over 26 partners and more than 350 participants, this 2020 PACE was an eye-opener. Not only did we reach a wider and bigger audience, but we also saw

participation from artists and creatives that would not have been able to make the journey to South Africa would we have had a physical event.

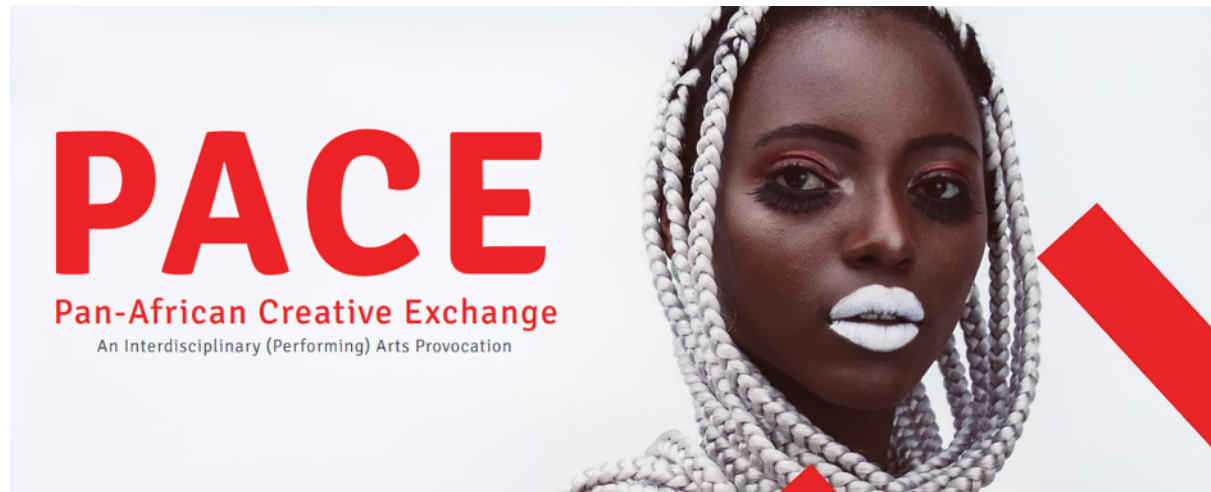


Photo: PACE Foundation

Morocco

Visibility:
New environments,
new audiences

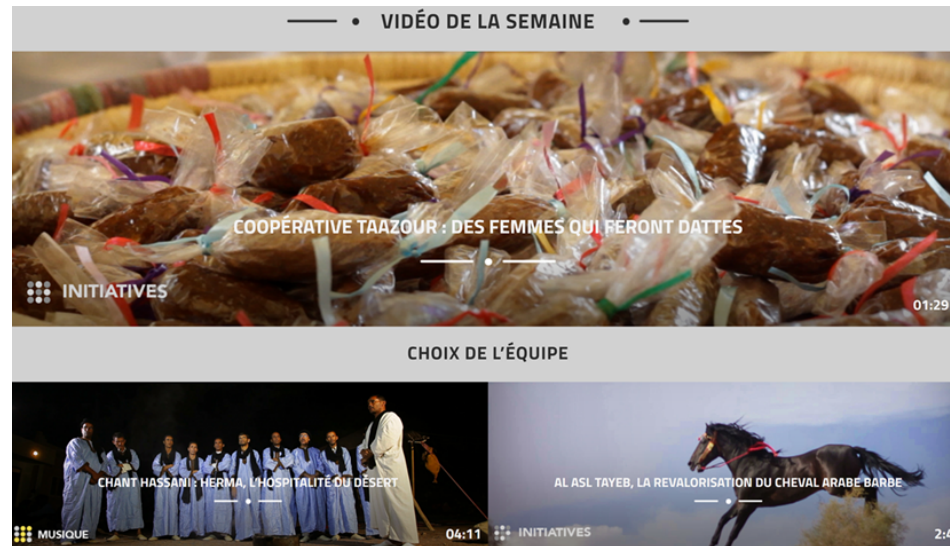
Marly Bos

Cultural Officer at the Netherlands Embassy in Rabat

The embassy and Moroccan organisation Badira have partnered up to digitalize Morocco's cultural heritage. The project, called Marocopedia, provided for the digitalization of Moroccan heritage, by means of photos and videos, which were then stored in an online archive.

During the project, many young people were addressed. These young people were introduced to their own heritage and became aware of its importance. It offered them a new perspective on their own history and that of their ancestors. During workshop sessions, some of the youth involved in the project improved their knowledge on audiovisual skills in order to make a short documentary on the project and help in the recording of the videos on the different cultural heritages. The documentary was then shown in schools in the region.

In 2020, the project was supposed to host a special event in the Netherlands, to involve the Dutch-Moroccan diaspora and others who were interested. Unfortunately, due to corona this has not yet taken place. We hope 2021 will bring more perspective.



The digitalization of cultural heritage on Marocopedia.

Photo: Marocopedia

Brazil

Visibility:
New environments,
new audiences

Micha Schijlen

Cultural Officer at the Consulate-General of the Netherlands in Rio de Janeiro

One of the most important things is to realize that we can do so much in the digital realm, and that it can also broaden our horizon. Sure, an online activity is not the same as a theater or concert hall, but the attention to online visibility is really something that we want to take on board more strongly as a criterion in the future. From many conversations with partners, we learned that their reach has broadened incredibly.

A great project that was skillfully positioned in this new reality was a cooperation between Dutch Wunderbaum and Brazilian theatre makers. We supported the translation and virtual presentation of theatre-piece *La Codista*, which was written in the midst of COVID-19 quarantine period by Dutch theatre-maker Marleen Scholten (Wunderbaum). *La Codista*, an online theatre monologue presented live online by Brazilian artists from *Companhia dos Atores* (linked to the renowned Tempo Festival), fitted well with our plans to promote collaboration within the performing arts during this crisis. Not only for the long-term relationship with the *Tempo Festival*, also because the digital form allows a large audience to be reached in Brazil. The live performance was shown on YouTube as part of a Brazilian online festival *Cena Contemporânea*. The performance has also been recorded and will therefore reach other target groups in different times.

In addition to the performance, a 'making-of'-documentary has also been made, which will be shown via social media. With a solid communication strategy, including promotion via the social media channels of the post network in Brazil, we have been able to reach a large & relevant audience.



Poster for *La Codista* by the Consulate of the Netherlands in Rio de Janeiro

Surinam

Visibility:
New environments,
new audiences

Tessa Leuwsha

*Cultural Officer at the Netherlands Embassy
in Paramaribo*

The Friends of Stadsherstel Suriname Association presented the mini-documentary series *Futu Pasi* shot in and several historic buildings in Paramaribo. Five short documentaries highlight life on the Waterkant, the Independence Square, the monumental's Lands Hospital and the well-known modernist buildings from the 1950s, designed by the Dutch architect Peter Nagel. Traditionally, the Friends of Stadsherstel Suriname Association, in collaboration with Stadsherstel Amsterdam, organizes the Heritage Day event in Paramaribo every year. Monumental buildings, which are usually not open to the public, and various museums open their doors to the public for that occasion. The purpose of the Heritage Days is to acquaint as large a public as possible, and especially the young people, with built historical heritage, with the history and the value of this heritage for Surinam. With the online documentary series, viewed on local television as well as on [Facebook](#), has reached at least 45,000 views, which is certainly more than we could attract physically.

Casa Blanca - Suriname took the exciting form of an interactive web documentary about the inhabitants of the former mining town of Moengo in Suriname. The beautiful Casa Blanca building, once built as a director's residence, later used as a staff club, is now abandoned and dilapidated and forms the central node in

this interactive work made by Magda Augusteijn. In it, the residents of Moengo share sweet memories, harsh realities and dreams for the future. The online platform allows for their story to travel further.



Artist Magda Augusteijn while recording the web documentary *Casa Blanca-Suriname*.

Photo: Magda Augusteijn.

United States of America

Visibility:
New environments,
new audiences

**Joost Taverne, Robert Kloos, Vera Kuipers
and Sophie van Doornmalen**

*Cultural Officers at the Consulate-General of
the Netherlands in New York*

Ever since March 2020, there has been a travel ban between the EU and the U.S. Transatlantic travel is virtually impossible, save for a happy few that can get a travel exception from the U.S. government. This not only resulted in the cancellation of projects, but in other cases also has made it impossible or extremely hard to develop new projects. Overall, there has been a focus on surviving the pandemic and less eye for international cultural collaboration, which has also led to less visibility of Dutch culture in the U.S. However, we witnessed some great projects that could still take place under these circumstances.

Among them is *Jaap van Zweden Conducts Wagenaar and Beethoven*, released for National Syndication on November 17th and to be featured on numerous classical radio stations across the United States. The episode, hosted by famous actor Alec Baldwin, is also available on the NY Phil Plays On overview page and [SoundCloud](#). The episode showcases Dutch composer Johan Wagenaar's *Cyrano de Bergerac Overture* and Beethoven's *Symphony No. 5* performed by the renowned New York Philharmonic.

Elsewhere, the Cincinnati Contemporary Art Center is hosting a [massive installation](#) by artist Marjolijn Dijkman. Situated in the lobby of the museum, it is visible

from the street in case of a COVID-related closure. For this commissioned wallpaper, Dijkman creates a collage composed of photographs depicting items associated with technology and energy use – minerals, circuit boards, and personal devices. Arranged across a 40-foot lobby wall, the images are rendered in high contrast, emphasizing the objects' electrical fields and radiant glow.



Earthing Discharge by
Marjolijn Dijkman.

Photo: Prince Lang,
courtesy of the CAC



Tools and networks

An additional challenge posed by the pandemic is that it has reduced the action radius of diplomatic missions to discover new projects and set up collaborations. As a result, they were forced to look for new ways to establish and maintain contact with partners, artists and organisations through innovative open calls, new partnership agreements or other interfaces. Which solutions were proposed and what kind of opportunities emerged?

Stay in touch with partners. We were able to come up with solutions, just by keeping the conversation going. We managed to realize projects with Dutch makers that would have otherwise been cancelled.

– Bas Ernst
Cultural Officer at the Netherlands Embassy in Rome

Digital activities: speed dating, online studio visits, lectures work surprisingly well and will make it possible to easily stay in touch.

– Lene ter Haar
Cultural Officer at the Consulate General of the Netherlands in Düsseldorf

Don't try to invent the wheel yourself. There are lots of cultural organizations with technical crews, management and equipped staff that are dealing with the situation. Besides this: try to stay as a spider in the web, transfer your (new) knowledge about good practices between your partners and discuss solutions and projects and plans on a longer term.

– Martin van Dijk
Cultural Officer at the Netherlands Embassy in Warsaw

Xenia Hanusiak

*Cultural Officer at the Netherlands Embassy
in Canberra*

In November 2020, the keynote speech by Dr Jacqueline Cramer, Director of Holland Circular Hotspot (HCH), was the highlight of the launch event of the Australian Circular Economy Hub (ACE). This live event at the iconic Sydney Opera House was the culmination of a partnership forged with the assistance of the Netherlands missions in Australia.

The concept of Circular Economy is already well established in the Netherlands - with its limited space and dense population-but still relatively new in Australia. When Prime Minister Mark Rutte visited Australia in October 2019, he spoke passionately about Dutch progress towards a truly circular economy. An MOU was signed between HCH and Planet Ark - Australia's peak environmental organisation - to cooperate and support the establishment of Australia's own Circular Economy Hub.

As ACE was set up, the Dutch embassy and Consulate-General enabled close cooperation between business, government and research institutions. The key note speech by Dr. Jacqueline Cramer cemented the reputation of the Netherlands as an international leader in the field.

This project exemplifies how networking events and people-to-people connections can lead to innovative,

long-term bilateral agreements that focus on sustainability and shared goals in the care of the planet – and also strengthen the profile of the Netherlands for an Australian audience.



Japan

Partnerships:
Tools and networks

Theo Peters, Kim Dang, Bas Valckx

Cultural Officers at the Netherlands Embassy in Tokyo

Online Mono Japan AIR is one of our main projects in collaboration between the Dutch creative industry (designers, artists) and local Japanese industries. For collaborations between creatives from the Netherlands and Japanese artisans, physical presence is very important, but impossible at this moment. That's why MONO JAPAN founder and director Emiko Chujo is organizing online meetings between Japanese craftsmen and Dutch designers and artists, and is creating an online platform entitled Mono Makers Meet to facilitate even more collaborations. The embassy is supporting the Online Mono Japan AIR and Mono Makers Meet. From December 2020, MONO JAPAN will also launch a new opportunity to connect you to the Japanese craftsmanship and design through new online events, MONO MONTHLY, which will be held online every month.

In the same way, the Amsterdam-based artist studio The Future is working on the Online Collaboration Platform. This platform will enable them to maintain contact with the network in many areas of Japan which they cultivated over the years while matching them up with Dutch creatives from the Amsterdam area. We also invested in the establishment of this website with a grant from our International Cultural Policy budget as the platform will not only benefit The Future, but also other creatives who can make their first digital entrance into Japan via the OCP.



POLS has exhibited at MONO JAPAN 2019. It is a textile brand that Maruman, a 115 year-old yarn-dyed weaving manufacturing and trading firm (Nishiwaki City, Hyogo), launched in 2015.

Photo: Stichting MONO JAPAN / MONO MONTHLY - POLS

Hajin Lee

*Cultural Officer at the Netherlands Embassy
in Seoul*

On October 14th, DutchCulture signed a *Memorandum of Understanding (MoU)* with Arts Council Korea (ARKO) in the presence of Ms. Joanne Doornewaard, Dutch ambassador to South Korea. This MoU formulates a new framework of collaboration for the cultural sectors in the Netherlands and South Korea in the next two years. Connotated by the MoU, in 2021 and 2022 Dutch-Korean joint artistic research, cultural collaboration, artist and knowledge exchange will be actively supported by the two partnered organisations, particularly around the theme of 'inclusivity and innovation', through a joint funding programme. The ARKO will also expand their collaboration with the Netherlands from visual arts to, among others, performing arts and literature. The signing ceremony was held digitally. Despite the physical distance, there is a closeness with our Korean partners and we cherish the mutual understanding and possibility to cooperate. The COVID-19 pandemic might bring uncertainties in the upcoming plans, but 'we always have a plan B' – as said by the directors of the two organisations.

Future Museum Lab by Art Sonje Center; it is still in the developing stage, but the subject is around the (necessary) change in art institutions' programming and management in the future. It is a year-long research project that will take place through discussions with many Dutch partners such as Kunstinstituut Melly,

Framer Framed, Rongwong, Casco Art Institute: Working for the Commons, Van Abbemuseum, and so on. While many have talked about the need for changes to the fixed art museum model and role since the modern era, the transformation brought about by the pandemic demands that we develop a more concrete vision for the art institutions of the future. In response to that, Art Sonje Center plans to undertake the *Future Museum Lab* (title subject to change) as a long-term research project for 2021 inquiring into future art institution activities and changes.



The newly signed Memorandum sets a milestone for the mutual efforts of DutchCulture and ARKO to bring Dutch and Korean cultural sectors one step closer to each other. It also celebrates the 60-year anniversary of diplomatic relationship between the Netherlands and South Korea (1961-2021).

Photo: Arts Council Korea

Bart Hofstede

Cultural Officer at the Netherlands Embassy in Beijing

Currently, together with our strategic partner Tencent Art, NCIO presents more than seventy exclusive art programs from the Netherlands. Dutch artists, designers and art institutions strive to break new barriers by providing arts and culture online this year. NCIO, the largest online Dutch art program open to Chinese audiences, reconnects people with digital art content.

In doing so, it stimulates new modes of operating in international cultural exchange. NCIO will release the documentary film *Inner Landscape* by the director Frank Scheffer, about Chinese modern music composer Guo Wenjing and Sichuan opera. Taking a Westerner's point of view, Scheffer took seven years and filmed the process of Guo Wenjing and Sichuan opera singer Shen Tiemei recreating the famous Sichuan opera *Si Fan*. The film was screened at the International Film Festival Rotterdam, and it received rave reviews. As a subsequent result, the famous percussion group Slagwerk Den Haag invited Guo Wenjing to compose a music piece: *Parade (Xuan)*. Another example is the collaboration between the orchestra Holland Baroque and the sheng player Wu Wei presenting another innovative program at the NCIO. They brought a number of well-known Western and Eastern musical pieces together, presenting a brand-new art experience for Chinese Audiences.

These collaborations showcase a strong connection

between artists from the Netherlands and China: both reviving the past and creating for a brighter future. By presenting content focused on cultural exchange, NCIO will provide a platform for further exchange between China and the Netherlands, not only offline but also online. The entire program will be accessible on Tencent Art at the Netherlands Cultural Institute Online [channel](#).



Inner Landscape (2019) is a documentary about chamber opera *Si Fan*, composed by Chinese composer Guo Wenjing in 2015 for the Nieuw Ensemble.

Photo: Jia Zhou, courtesy of Cinema Delicatessen

Indonesia

Partnerships:
Tools and networks

Yolande Melsert

Cultural Officer at the Netherlands Embassy in Jakarta and director of the Erasmus Huis

One of the most recent events aired by the E-Rasmus Huis premiered five music videos by songwriter Robin Block and music video director Lourens Lente.

Robin Block is a poet and musician from Amsterdam. As a singer-songwriter he won Best Musician at the Grand Prize of the Netherlands. He has released several music albums, including the *Lagu Rindu EP* with two songs in Indonesian. In *Samudra*, a show about his roots journey to Indonesia, he combined storytelling with music, spoken word and the martial arts pencak silat. Several of Robin's arts projects are related to his family roots in Indonesia where he resides regularly.

Robin collaborates with musician Ro Halfhide (percussion and vocals), dancer Melisa Diktas and singer-songwriter Annabel Laura. Robin and Annabel are currently working together on an EP featuring English and Indonesian songs. Because of the digital format shaped by E-Rasmus Huis, he was able to involve more creatives in his direct network to collaborate and present his music videos, exciting artists that we wouldn't have come to learn about otherwise, so it's an inspiring way to stay in touch with the Dutch field, even at a distance.



(((e-rasmus huis)))

ERASMUS HUIS 50

online music concert by
ROBIN BLOCK
in collaboration with
MELISSA DIKTAS | ROLF HALFHIDE | ANNABEL LAURA

Saturday 12 December 2020 | 20.00 Jakarta Time
Watch on our youtube channel  [erasmushuis](#)

Mahendra Ratnaweera

Policy Officer at the Netherlands Embassy in Colombo

As the COVID-19 crisis required us to invent new ways of working, we created the [NL Online Cultural Challenge](#) to develop a proposal for an online cultural activity related to one of the following topics: shared cultural heritage, circular economy & sustainability, gender equality or agriculture & food. We funded two such small projects, one which involves youngsters from both countries in storytelling and knowledge exchange between Sri Lankan and Dutch culture, expressed in YouTube, small clips, background info, photos, newsletters and online discussions. The Dutch participants and Sri Lankan youth will co-create a series of YouTube videos on culture and have discussions on zoom.

One of them is about Nautical astronomy, with a strong focus on Dutch nautical history, including a practical session on geometry. The students participating gain a first-hand experience of applied scientific knowledge. The renowned Dutch astronomer Christiaan Huygens invented an accurate marine chronometer that could be used to find longitude by celestial navigation and in 1598, Pieter Dirkszoon Keyser, the chief pilot on the ship *Hollandia*, made observations to map the stars in the southern sky. He found 12 southern constellations which are still recognized today by the International Astronomical Union.

Although the secondary school syllabus here in Sri Lanka contains methods for finding directions from stars, the definitive guide of how sailors read stars is not discussed. Therefore, a hands-on activity on nautical astronomy will be an ideal edutainment activity for adolescent students who had to refrain from their usual activities due to COVID-19.

The embassy has also started a project to skill up and train museum staff; documenting, conserving modern and contemporary art histories is also a priority. These resources (artworks and documents) are also aimed to provide the fora and material from which new industry professionals will start to work.

FIND YOUR WAY FROM STARS

Learn and explore from home during COVID-19

Online workshop on Nautical Astronomy

REGISTRATIONS NOW OPEN

Area : Galle District
Age Limit : 13-15
Registration Deadline : 22/01/2021

Organized by
Astronomy Research Team, University of Ruhuna, Sri Lanka
with the support of
Leiden University, The Netherlands

In collaboration with
IAU Office for Astronomy Outreach

Funded by
NL Online Cultural Challenge

Wicher Slagter

Cultural Officer at the Netherlands Embassy in New Delhi

Last year, the Embassy took the initiative to organise a Dutch Children's Film Festival, in cooperation with the Eye Institute in Amsterdam and the Habitat Centre in India. Due to Covid-related restrictions, the festival was held online, but that offered the possibility to reach other audiences beyond cinema. As many families with children have to stay at home with limited opportunities for activities outside, there is considerable demand for online family movies. There was therefore a good response and high number of registered spectators for the weekly screening of four award winning children's films organised to celebrate National Children's Day. Screenings were held every Saturday and Sunday in November 2020, with films being accessible for a period of 36 hours.



The image features a movie poster for "My Giraffe" on the left and a photograph on the right, both set against an orange background. The poster shows a young boy in a giraffe-print shirt and blue overalls standing on a wooden ladder, looking up at a large giraffe's head. The title "MY GIRAFFE" is written in large, giraffe-print letters. Below the title, it says "A FILM BY BARBARA BREDERO". In the bottom left corner of the poster, there are signs for "ZOO" and "SCHOOL". A small logo for "68th Internationale Filmfestspiele Berlin Generation" is in the top right corner. The photograph on the right shows a child in a blue shirt and dark pants leaning over a large rock, interacting with a giraffe. There are colorful balloons in the background. The text "Dutch Children Films 2020!!" is written in white, handwritten-style font across the top right. At the bottom right, the text "Saturday & Sunday 31 Oct - 1 Nov" is written in white, handwritten-style font.

Dutch Children
Films 2020!!

Saturday & Sunday 31 Oct - 1 Nov

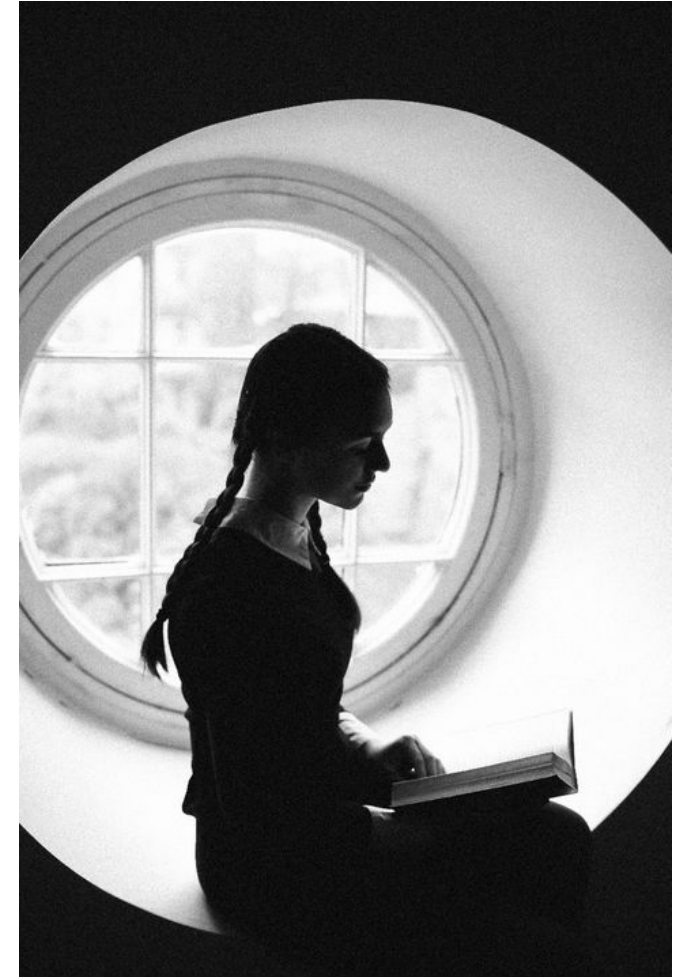
Janette Verrijzer

Cultural Officer at the Netherlands Embassy in Moscow

Our partners, and especially the smaller organisations, have struggled to stay afloat, and we may even end up losing some important partners. But there are also some silver linings; unexpected positive developments that we can learn from. For example, during one conference of museum specialists that I participated in, I realised that one of the participants was calling in from a small museum on the Kamchatka peninsula. These small museums do not have a big travel budget, and therefore we rarely see any of their staff in 'live' events. This made us realise that the good part of online activities is that firstly, it enables a Russian audience from all corners of this vast country to be in contact with Dutch expertise and examples and secondly, it enables leading professionals from the Netherlands, whose time is too expensive to travel to Russia for a couple of days, to contribute to our work with just a fraction of their precious time.

Other than that, when we realised that the regular flow of proposals of people asking for support was drying out, we launched an open call for proposals, challenging cultural professionals to think not about what was becoming impossible, but about the realm of the possible. It yielded very interesting proposals, such as the Anne Frank opera, in which the famous Mariinsky opera house recorded an entire opera in 21 sections, and posted a film clip online every day for three weeks.

In addition, a Russian translation of the book *Oorlogswinter* appeared this year. Before corona, the publisher had intended to organise ten public viewings of the film made after the book. We promised to pay for the screening rights and the translation. When those screenings turned out to be impossible, together with the publisher we decided to move the screening to an online platform. In addition, when the publisher started a flash mob on social media, with people reading from their favourite book about World War II, we joined in as well. In pairs, (one Dutch and one Russian colleague), we provided four short film clips for the flashmob. In one of the videos, Dominique Kuhling of the Embassy of the Netherlands reads a fragment of Jan Terlouw's classic book 'Oorlogswinter' in the original Dutch, while senior political advisor Alexandra Papanina reads the translation, made by Irina Mikhaylova.



One of the narrators, Avital Chukhareva, reads from Anne Frank's diary in the theatre concert hall.

Photo: Julia Otto.

Egypt

Partnerships:
Tools and networks

Dalia Dawoud

Cultural Officer at the Netherlands Embassy in Cairo

Many artists lost their income since they can't perform or participate in events, as some organisations are closing or suffering because they can't cover their operation costs after losing earned income from income generating activities. more challenges in establishing meaningful exchange between Egyptian and Dutch practitioners. Planning for activities, especially those including exchange between Egyptian and Dutch practitioners is increasingly challenging in light of all uncertainties.

Yet still, Megawra from Cairo and Imagine IC from Amsterdam worked on a project in Historical Cairo, to develop the narrative of a part of the neighborhood. Imagine IC led a workshop in Cairo at the beginning of the pandemic. Other visits couldn't materialize but continued online, and outputs are being produced. The same applies for the Analogue Game Design project by [Makook](#) in which the collaboration with the Dutch practitioner took place online. In both cases, the collaboration was a key element of the project.

In terms of partnerships, supporting various local initiatives such as festivals, events, small projects by organisations and local artists via EUNIC definitely also helped us. With the exception of the Cairo Jazz Festival, all initiatives were limited to local artists and practitioners. Many festivals were cancelled or postponed until further notice primarily because of

state suspension of such activities. Some festivals took place, but with significantly less international artists and more local artists than usual. Some Dutch artists cancelled the trip last-minute because of travel restrictions and absence of travel insurance coverage during COVID and concerns because of COVID but one of them, the Dutch-Romanian Alex Simu, took the risk and came and participated in the festival. He then performed and led a master class in Alexandria at the Bibliotheca Alexandrina with Embassy support because he was already here.

Consequently, we decided to focus our efforts on connecting Dutch artists and practitioners with experience in Egypt with those intending to go to Egypt in the future. This allowed the latter group to ask questions and discuss their concerns, and for the have-beens to give tips and share experience. Also, sharing findings about travel to Egypt and travel insurance between different Dutch artists and practitioners proved to be practical. We aim to continue connecting local and Dutch artists with the support of [DutchCulture](#), and to support their projects, developing possibilities for collaboration and finding creative ways to achieve them.



The Cairo Jazz Festival, supported by EUNIC, has been a great stage for Dutch artists, even during the pandemic.

Turkey

Partnerships:
Tools and networks

Quirine van der Hoeven

Cultural Officer at the Consulate-General of the Netherlands in Istanbul

We have launched a Cultural Microsupport Fund for small projects, (max. 100 euro) via two calls. On the one hand, we wanted to make it clear that we will continue to support projects in times of Corona and on the other hand to give creators and cultural organizations the opportunity to experiment with the possibility of online and hybrid activities and in the field of online and social media. We based this on the idea that there are many (cheaper) opportunities for international cultural cooperation online. Some projects were so good that we gave them the opportunity to submit a larger “normal” application. In that sense, it has also worked well to uncover new partners and potential projects. An example of this is the *Through the Window*, a queer art project, with an exhibition on Instagram and the entire online program around it.

We also organized the *Green Tales of Turkey* program. This started with the Green tales of Istanbul festival at the Consulate in Istanbul, where we screened the documentary *Green Tales of the City* by Gwen Jansen. We gave partners from our various networks the opportunity to tell their green stories and show them. The purpose of this event was to connect the different networks in Istanbul (culture, economy, innovation, human rights); it was also our New Year’s reception in a new form. We then set up an Open Call to organize *Green Tales of Turkey* events with a small amount

of support from the Embassy and Consulate. So far, *Green Tales* events have been organized in seven cities, some physical, some hybrid and some online. More events are planned for next year. In Bodrum, the event was part of the International Gumusluk Music Festival, which in collaboration with the Embassy and Consulate became the first festival in Turkey to be realized with the help of Solar energy. See our Instagram #nlinturkey under the bullet Green Tales for an impression.



EK BİÇ YE İÇ (PLANT, HARVEST, EAT. DRINK) sharing their story at the Green Tales of Istanbul festival at the Palais de Hollande.

Daniël Smit

Cultural Officer at the Consulate-General of the Netherlands in Pretoria

Globally, we have seen an increase in hardship for artists and creatives with the decrease of physical events and in some places the total banning of physical events for months on end. The COVID-19 lockdown emphasised the marginalisation of the arts generally and theatre and dance in particular.

In South Africa, the above issue gave rise to the Sustaining Theatre And Dance (STAND) Foundation. An independent, non-profit and public benefit entity created by individuals within the sector to nurture, promote and celebrate contemporary South African dance and theatre. Teaming up with partners from South Africa and the Netherlands, we have been able to introduce 4 projects that allow work to be created, artists to be (financially) supported and international exchange to flourish in these trying times.

The *STAND UP FOR WOMEN* Comedy Project seeks to increase women participation in the comedy sector with Dutch comedians being mentors to work with the South African partners. *ONE NIGHT STAND* Webinars & *STAND TO REASON TALK SERIES* enables international collaboration in looking at addressing COVID-19 related issues within the arts and culture sector, while the *STAND IN GOOD STEAD UPSKILLING PROGRAMME* looks at increasing the tools that artist and creatives need to survive in these times. We feel that without

supporting partners and partnerships that have been built up for many years, there will be nothing to return to after this pandemic has subsided.



Photo: Stand Foundation

Martin van Dijk

Cultural Officer at the Netherlands Embassy in Warsaw

The embassy played a leading role in the Conference *IF - Social Design for sustainable cities*, a cooperation realized with the EUNIC-cluster in Warsaw. To ensure that it was above the standard of an average digital conference, we were greatly indebted to the Polish-Japanese Academy of Information Technology, who we have also been working closely with in earlier conferences. In these times, they turned out to be an even more crucial and resourceful partner. The academy of students, some of whom contributed to the project for their academic credits, also formed a strong basis for attracting a wide audience. They created a virtual 360° tour of the *IF - Social Design exhibition* that presents over 120 socially engaged projects from 28 universities from around the world.

It turned out to be a huge learning experience, and great fun to do both for the students as well as for all the partners. Integrating the audience outreach early in the preparation, and then giving substance to the conference is what we took as a key lesson.

The Dutch participant was Michiel Hustinx, he led the project *Nijmegen: European Green Capital 2018*. All lectures will soon be available on YouTube.

On September 30th, we contributed to the online International Translators' day, under the EUNIC-umbrella as well. Translators from each contributing country

were celebrated and highlighted. The cooperation between the cultural institutes and the embassies associated in EUNIC Warsaw resulted in Poland a virtual exhibition called *The portraits of translation*, launched by the Association of Literary Translators, the Institute of City Culture in Gdańsk and the EC Representation in Warsaw. Almost all European languages and literary genres were represented at the exhibition: poetry, prose, drama and even comic books. Alicja Oczko revealed her work-in-progress on the translation of the Dutch book *Het meisje en de geleerde* by Gerdien Verschoor, about two Rembrandts hanging in the Royal Castle in Warsaw, *Girl in a Picture Frame* and *A Scholar at his Writing Table*.



The Polish-Japanese Academy of Information Technology proved to be a valuable partner to the Embassy.

Photo: Polish-Japanese Academy of Information Technology.

Hungary

Partnerships:
Tools and networks

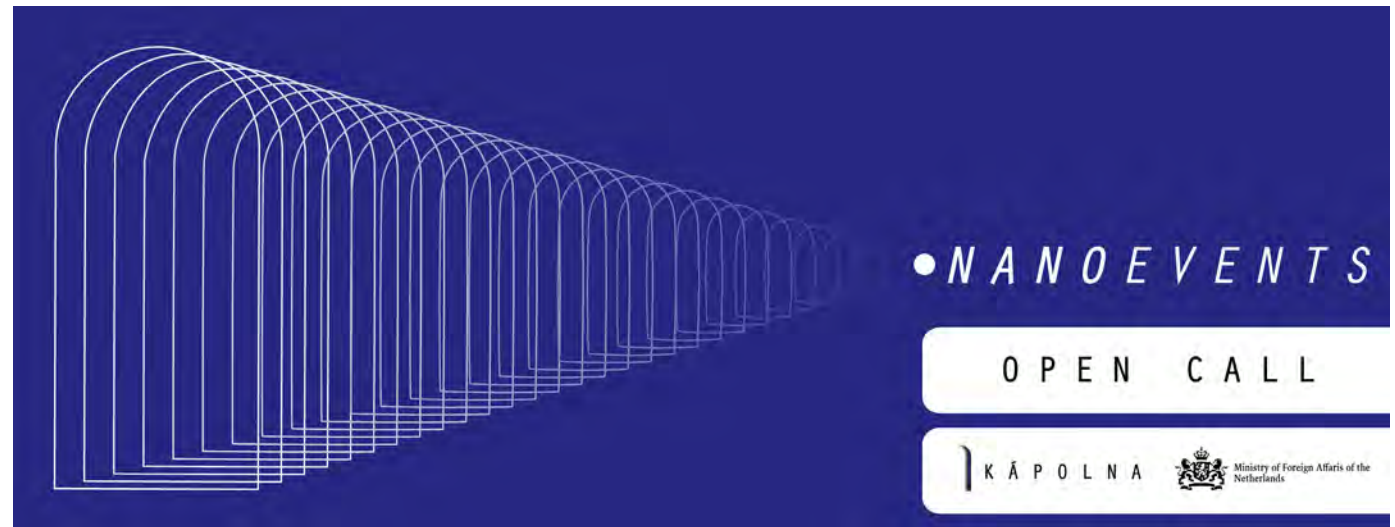
Kriszti Arvai-Nagy

Policy Officer at the Netherlands Embassy in Budapest

COVID-19 has drastically affected the artistic and creative sector given that cultural life in public has been put on a halt: all performances, artistic venues had to close down in March 2020, including exhibition spaces, cinemas, theatres and concert halls. Moreover, the Hungarian government has not offered a significant amount of compensation for these sectors unlike many European countries. This has brought about a very dramatic situation within the art scene, which required innovative solutions.

In close collaboration with co-space Kápolna we helped Hungarian artists by launching a call for proposals, so-called Nanoevents, to support artistic projects on a small scale. We wished to find innovative cultural initiatives and creative strategies as well as new formats in response to the COVID-19 pandemic in the cultural and art scene. Any initiative, organization, group or individual with legal status could apply. Projects were welcome from any art discipline, as long as they fit the above mentioned criteria and represented quality art. We were looking for micro-scale art projects that were created in collaboration, linked to special locations in Budapest and could be carried out outdoors or in a small indoor space, in compliance with the provisions related to COVID-19. Three projects selected by an international jury received financial support for their implementation. The winning projects were on display in Kápolna, an exclusively

designed venue for solo exhibitions that can be visited by one person at a time.



The Nanoevents Open Call was launched by the Embassy to reach out to local artists in times of lockdown.

Italy

Partnerships:
Tools and networks

Bas Ernst

Cultural Officer at the Netherlands Embassy in Rome

The embassy launched an open call focused on street art / urban art. This gave the opportunity to commission Dutch artists to create new work in outdoor public space, which is relatively coronaproof. Street art is also a medium that allows more direct contact with younger people, can trigger constructive reflections and dialogues, allowing immediate contemporary fruitfulness of work results even from a wide audience. We selected three projects, ultimately supporting six throughout Italy. Given the great interest of Italian partners and the media attention these projects generate, we will carry on with this type of project in 2021.

We also launched an open call aimed at new project forms that fit into the corona period and whose greatest common denominator are the various digital interventions used to allow artists to collaborate and interact with audiences. This resulted in at least seven to eight new awarded projects.



Empowering Girl is one of the supported works by the open call for urban art, created by the Dutch street Artist IVES.ONE in Cervignano del Friuli. Photo: Alice Durigatto

Germany

Partnerships:
Tools and networks

Lene ter Haar

Cultural Officer at the Consulate-General of the Netherlands in Düsseldorf

Valérie-Anne Houppermans

Deputy Head of Culture and Communication at the Netherlands Embassy in Berlin

The extraordinary essay bundle *Recipes for the Future*, curated by the Dutch cultural-diplomatic posts in Berlin and Düsseldorf was recently published by the Eindhoven-based publisher Onomatopoe. The worldwide lockdown starting in March of this year did not only disrupt artists and their plans to present abroad, the embassies and consulates supporting and promoting Dutch artists also saw their regular activities come to a full stop. In *Recipes for the Future* sixteen culture makers who are Zeitzegen (contemporary witnesses) of the COVID-19 pandemic sketch how things can be different in the future. Their visions for the future came about as a reaction to the disruption of their plans for 2020, and have one thing in common: the ambition to change and to widen the limits of our imagination. This collection is flavoured with the food recipes that every maker has contributed. More than just a collection of inspiring essays and recipes, *Recipes for the Future* is also a project and tool to keep Dutch-German connections and partnerships strong by reflecting on the impact of our times from a creative perspective.

The Dutch Embassy in Berlin (both the Department for

Culture and Communication and the Department for Water Management) also developed the *ALL GOOD(S)* programme. A programme that consists of several meetings where Dutch and German innovations in the field of new material development will be discussed – taking into account raw materials, techniques and applications to enable a sustainable and circular economy in the future. The programme supports the exchange of knowledge and new interdisciplinary links between Dutch and German actors.

In the period May–October 2020, four activities took place in the framework of *ALL GOOD(S)*; a circular design sprint, a digital workshop whereby prototypes of circular fashion items were designed, a lab talk (live and livestream) on crossovers between architecture, design and fashion in the field of new materials, a circular fashion event, where the role of the use of innovative design principles and new materials in the fashion industry were discussed, and a virtual exhibition of young German and Dutch talents during the Dutch Design Week. All events served not only to position the Netherlands as a country with innovative design in the field of new materials, but also to expand the Embassy's network on new materials, see our [LinkedIn Page](#).



Belgium

Partnerships:
Tools and networks

Hanna Oosterbaan

Cultural Officer at the Netherlands Embassy in Brussels

We made a shift to organise our events digitally and started to use different platforms. A great example is that we funded an open call for a podcast series in collaboration with the Vlaamse Vertegenwoordiging in Nederland and with Vlaams-Nederlands Huis deBuren. Due to the corona crisis, a guarded border between Flanders and the Netherlands was reinstated for the first time in 25 years, and the free movement of goods and people was restricted. In the summer podcast series *Open during lockdown*, podcast makers embarked in search of original and surprising stories from Flemish and Dutch entrepreneurs who have used their creativity to look further despite everything. The second episode focussed especially on the impact of lockdown in the cultural sector. As culture is an anchor for many people in uncertain times and artists have come up with new ways to overcome the border, the episode focused on a choir in Middelburg, heard a 3D printer rattle in Eindhoven and travel through time and space via de Buren's *Besmette Stad*. Special guides in this episode *Caspar Veldkamp* were Joop Daalmeijer.

The podcast was made by DIFT Media, on behalf of the Flemish-Dutch House deBuren, the Dutch Embassy in Brussels and the Flemish Representation in The Hague.



The recording of *Open tijdens Lockdown*
Photo: Bram Vuylsteker

Friso Wijnen

Cultural Officer at the Netherlands Embassy in Paris

The virtual edition of the [Erasmus Descartes Conference 2020](#) on *Sustainable fashion, Sustainable materials* was in the form of four webinars on four consecutive Fridays. There were an average of 100 participants at a time and garnered a lot of attention on social media. On Friday December 11th, we organised the last session with a presentation by State Secretary I&W, Stientje van Veldhoven.

This year, the Erasmus-Descartes Conference was planned in Roubaix. But of course, we soon found out that it could not take place. None of the speakers would come. Yet it also did not make any sense to replace it with something entirely digital in just one day, so we spread out the conference over four consecutive Fridays. And still, it was hard work to grab the attention. The more specific the theme, the easier it is to draw people in. At conferences like these, it really pays off to make it small and specific. Otherwise, you run the risk of drowning in many topics and initiatives.

We did many interviews with relevant makers and professionals fitting the theme. The conference format took another dimension with the addition of this content, it's a way to keep contacts close. Because in the end, the conference is only a means to keep creating momentum within a network of makers and partners. My advice to colleagues who want to create similar conferences: cut it into pieces, make every piece clear

and specific and communicate strongly in between.



Pascal Denizart of the Centre Européen de Textiles Innovants in Roubaix spoke about thermodynamics and creative reuse of textiles at the Erasmus Descartes Conferentie 2020.

Koen Guiking

Cultural Officer at the Netherlands Embassy in London

In 2020, a promising start was made with cultural exchange between the Netherlands and the United Kingdom. It went so well that in March we wrote on [Netherlandsworldwide.nl](https://netherlandsworldwide.nl): 'There is never a scarcity of Dutch arts and design activities in the UK, but this week was particularly busy.' But less than two weeks later everything was locked down. When it became clear in April that this pandemic could last a very long time, the embassy decided to change tracks. In May, the embassy in London called on makers to submit proposals for initiatives that could continue to bring Dutch culture to the attention of a British audience, despite travel restrictions and despite closed museums and stages and cancelled events. Thirty applications were received on the [open call](#), 19 of which were positively assessed.

The performing arts sector by far received the most applications on the open call for projects where travel was not required. And virtually all applications include plans to leverage digital platforms to reach a UK audience. Requests from a few bands were an exception. Joya Mooi made the music video for her single *Good Girl* with a producer in London. The application included plans to record images of Joya herself in Amsterdam and to mix them with images shot in London. The idea was that a London video would give Joya more appeal to a British audience. However, when international travel was suddenly allowed again

temporarily, Joya also traveled to London herself and the entire video was shot in the capital, and we're [proud of the result](#).



Joya Mooi was one of many Dutch artists reached by the Embassy's open call for international cultural exchange at a distance.

Photo: Still from *Good Girl*, Joya Mooi, courtesy of the Netherlands Embassy in London.

Spain

Partnerships:
Tools and networks

Gema Piquero Garcia

General Affairs Officer at the Netherlands Embassy in Madrid

At Hay Segovia Festival, we contributed to a debate on Europe during the pandemic, as the NRC's chief editor Renè Moerland gave his vision in a conversation with other European journalists. In the city of Segovia, many artists and thinkers came together, placing it as a point of reference for debate and the search for political and cultural solutions in the midst of the COVID-19 pandemic. An edition – characterized by strong security measures and a reduction in capacity to a third – still allowed the celebration of the more than fifty scheduled events in person, but also virtual, thanks to the broadcasting and streaming possibilities.

For the embassy, it is an important reference point to broaden networks and with more possibilities on the horizon as an ICP focus country in 2021, we will look to deepen our involvement with this internationally renowned festival. It is in line with our focuses for attention for the coming period, as we will look to attract expertise to build our cultural networks, but also explore how culture can be used to manifest common European roots.



Hay Festival Segovia takes place in September each year, offering a wide-ranging programme with strong representation from the fields of architecture and the visual arts.

Photo: Still from *Hay Segovia aftermovie*

Marly Bos

Cultural Officer at the Netherlands Embassy in Rabat

The embassy supported a cultural programme by partner organization Instant Theatre in six isolated cities in the eastern part of Morocco. Different theatrical activities were organized for students between fourteen and twenty years old, as well as for teachers in order to encourage the expression of their creativity through arts and culture. The workshops consisted of role-plays, cultural mediation, confidence building exercises and improvisation activities. Performances were also scheduled, in which the parents of the students and other education personnel were also involved. Due to Covid-19, a couple of the workshops had to be done online. In the end, it turned out that the project was a big success, even with the offline workshops. Some of the theatre clubs that were created in the target schools, which was one of the goals of the project, have even met in an online activity.



Brazil

Partnerships:
Tools and networks

Ron Santing and Vasco Rodrigues

Cultural Officers at the Consulate-General of the Netherlands, São Paulo

It's proven very hard to establish new contacts in this period, and we were a little afraid of not being able to sustain existing partnerships or finding new ones. In that sense, we're glad to see that we received about 90 proposals for our open call focused on supporting international cultural exchange between the Netherlands and Brazil. Some of the projects adapted to the new reality in a very creative way. We aimed to support some mid-size projects, guaranteeing a geographical distribution of the country. In this crazy year, this has proven to be a great way to create relevant projects.

A great partnership was the exchange between the music school Santa Marcelina and the Conservatory of Amsterdam, who jointly organized the first ever Elos Sonoros Brazil-Netherlands Festival with our support. In December 2020, students from Guri Santa Marcelina, EMESP Tom Jobim (São Paulo state music school) and the Conservatorium van Amsterdam had the opportunity to participate in workshops, presentations and performances led by teachers from both institutions with simultaneous English-Portuguese translation. Activities open to the public were broadcasted on EMESP's YouTube channel. Of course, there was no travel possible, but the musicians of the two big bands managed to make their recording jointly resulting in a beautiful video.

Another cooperation that followed from our call is a collaboration between Dutch conductor Leonard Evers – former artistic director of Ricciotti ensemble – and the Orquestra Moderna: they will base musical compositions on six stories by everyday Dutch and Brazilian people, who reflect in different ways on how they coped during the pandemic. Dutch musicians will work with the Brazilian stories and vice versa. It's a strong partnership – we have worked with Leonard Evers and orchestra in the past – but also an interesting way to bridge distances and divides. The outcome of these projects will only be visible later in 2021 as the compositions need to be made, but I can't wait for the result.



The exchange program covers workshops, shows and presentations of jazz, pop and Brazilian music, for students from both educational institutions.

Tessa Leuwsha

Cultural Officer at the Dutch Embassy in Paramaribo

In the documentary *We zijn wie we zijn*, director and journalist Henna Draaibaar offers the viewer a picture of the development and significance of 45 years of Surinamese independence. Both in Suriname and in the Netherlands, former politicians, including former president Ronald Venetiaan, journalists and culture makers give their views on an important period in the development of Suriname. The Back Lot Foundation is an organization in Suriname committed to the social and cultural development of Suriname in a professional manner, with a focus on youth and innovation through multimedia. It has proven a very useful partner under the circumstances. The documentary *45 Years of Independence* will be shown from November 25th 2020, on television in Suriname. Next year, the documentary will also be shown in Dutch cinemas and cultural centres.



WE ZIJN
WIE WE ZIJN
45 JAAR

Photo: Still from *We zijn wie we zijn*

**Joost Taverne, Robert Kloos, Vera Kuipers and
Sophie van Doornmalen**

*Cultural Officers at the Consulate-General of the
Netherlands in New York*

The Kennedy Center proved to be a great stage and creative partner for several makers in the Never Grow Up Program. Together with the educational team of Kennedy Center, Dutch companies *De Dansers* and *Maas Theater* and *Dance* developed special video registrations of their performances, *Pokon The Movie* and *Egg-tion HERO* respectively, tailored to children in the U.S. The videos are accompanied by interactive assignments to encourage children to reflect on the themes of the performances, discuss topics with their peers, families and/or teachers, and move and dance along with the performers.

De Dansers were able to create *Pokon the Movie*, as the partnership inspired makers Miriam Gilissen and Guy Corneille: “The production of *Pokon The Movie* and the close collaboration with Kennedy Center were an enriching experience for us,” they reflect. “At first, we were a bit hesitant about the concept of an online program. With our performances we always strive to establish a physical and warm personal connection; that’s why we don’t usually opt for digital forms of presentation. But these unusual circumstances ask for creative solutions, and it didn’t take long for us to see this would lead to incredible opportunities.”

In addition, we were pleased to see that the reactions

to our *Call for proposals for the Shared Cultural Heritage Program* showed that there are still many projects to support during the pandemic, including digitization projects, development of online educational programs and resources and research, and local tourism initiatives. We will certainly continue, since it has brought in a variety of different quality proposals and brought us new contacts too.



Pokon by *De Dansers*.

Photo: Thomas Geurts

Josine Backus

*Coordinator focal countries desk at DutchCulture
Amsterdam*

In 2020, with Covid-19 spreading in urban areas worldwide and international travel and international cooperation coming to a sudden halt, we did not want to sit still. With all our programmes and activities cancelled, and not being able to bring cultural experts from across the world together - one of our core businesses - what could we do? We observed on the one hand how the pandemic exposed social inequalities and how the cultural sector was among the most affected sectors. On the other hand, we saw an impressive commitment among artists and creatives in particular to make an impact and support those who suffer most.

Consequently, Cees de Graaff and Egbert Fransen – directors of DutchCulture and Pakhuis de Zwijger respectively, initiated a series of livecasts called Infected Cities. From May to July 2020, we streamed weekly episodes, nine in total and all focused on the metropolises of focal countries within the Dutch international cultural policy in which the Netherlands works intensively: New York City, Jakarta, Cairo, Moscow, São Paulo, Shanghai, Johannesburg, Istanbul and Tokyo. We concluded with a special 10th edition on BIPOC communities that were affected by the Covid-19 crisis disproportionately. The livecasts were recorded at Pakhuis de Zwijger' studio with one studio guest, often a Dutch journalist, and local experts Zooming in from their cities to be interviewed by the moderator. After

every livecast we published a recap on our website with the highlights of the particular episode.

It's fair to say that the results exceeded our expectations. Our digital guests participated with great enthusiasm, moving stories were told, innovative initiatives were shared, new connections were made. To give some numbers: more than 12.000 viewers worldwide tuned in to listen to the 80 speakers; in total with almost half the viewers watched entire episodes and the same amount read the recaps afterwards. The Infected Cities series can be considered a good practice both domestically and internationally. And naturally, the series benefited a great deal from the Dutch diplomatic missions: they helped us generously with suggestions for guest speakers and they disseminated the announcement of the series in their networks.



Campaign image of
Infected cities #10.

Photo: Rien de Jager

Josine Backus

*Coordinator focal countries desk at DutchCulture
Amsterdam*

With the experience of the first series of livecasts Infected Cities under our belt, DutchCulture and Pakhuis de Zwijger decided to continue with a second series on European cities at the end of 2020. The format proved to be relevant and inspirational for our audiences. The resurgence of the coronavirus particularly across Europe made clear that the pandemic will not pass soon. In addition, European cities have to deal with other crises concerning for example social inequality, polarisation and the living conditions of migrants. Because the cultural and creative sectors can be a driver of social impact in its own right, favouring resilience and innovation, we wanted to focus on this even more strongly than in the first series. Again with a recap being published on our website afterwards.

DutchCulture and Pakhuis de Zwijger made 4 episodes on European cities: Paris, Athens, Warsaw and Madrid. We talked to professionals from the different art disciplines as well as institutions to discuss their hardships and inspirations, and how they create hope, connection, empowerment and solidarity. It was a pleasure to work with the Dutch diplomatic missions in Europe and enrich the programmes with their suggestions. We are still in the finishing process of this series, but one of the speakers already summarized best what we try to reach: the Infected Cities series can be a platform for European cultural professionals

to understand each other as part of a 'big family'. Taking this idea as a departure point, I hope that we can strengthen our ties across borders and contribute to a more social and sustainable future in Europe.



Behind the scenes during the recording of
Infected Cities 11: Making Social impact in Paris.

Photo: DutchCulture

Sharing lessons



Turn and Face the Strange:
Good Practices International
Cultural Exchange 2020

Under the influence of the pandemic, the need to share experiences and good practices is stronger than ever. It gives us inspiration and resilience to disseminate these initiatives and to continue our shared mission. The missions have gained experience in various respects with innovative and inventive methods to sustain international cultural exchange.

We were very keen to use the initiatives developed by other missions. The ICE-newsletter was incredibly useful in that regard. Collaboration among partners in the diplomatic network has been intensified.

– Bas Ernst
Cultural Officer at the Netherlands Embassy in Rome

Broaden your knowledge of virtual presentations. Communicate actively via social media. Think about an (audio) blog or an attractive newsletter. Pay attention to the well-being of the people and the atmosphere in your team. Mail other posts if you have an idea, test questions and brilliant ideas, don't wait until the return days.

– Friso Wijnen
Cultural Officer at the Netherlands Embassy in Paris

For instance, after the Embassy Culture Days, ICE created a Jabber group for the cultural attachés of all the embassies. In general terms, we recognised the importance of being in contact with the colleagues of the other posts, funds, cultural institutions...to share experiences and knowledge and to explore possible collaborations.

– Gema Piquero
Senior General Affairs Officer at the Netherlands Embassy in Madrid

Communications between consulate and embassy became more integrated. Digital convening has shortened the distance between Rome and Milan, making us de facto two departments of one organisation.

– Bas Ernst
Cultural Officer at the Netherlands Embassy in Rome

Stay in contact with your network and try to broaden it through online presentations. Also look at alternative (online) ways to reach an audience, by use of social media. Explore new ways of creating content, for instance, podcasts, e-books and other audiovisual forms.

– Tessa Leuwsha
Cultural Officer at the Netherlands Embassy in Paramaribo

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Turn and Face the Strange:
Good Practices International
Cultural Exchange 2020

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