



International

Cultural Policy

2025 → 2028

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Introduction

For more than 50 years, international cultural policy has served to connect the Netherlands' cultural and foreign policies. Culture and diplomacy are intimately linked; cultural exchanges inspire and foster mutual understanding. Culture makes it possible to discuss difficult issues and contributes to international cooperation.¹

'Details of Everyday Gold' by Sigrid Calon, FUJI TEXTILE WEEK 2022.
Curated by Arie Rosen. Photo: Shuhei Yoshida



International cultural policy shows that the Netherlands² is open to international cooperation and exchanges with other countries. Beyond that, international cultural policy spawns innovative solutions to social issues and helps promote the broader political, economic and social interests of the Netherlands and its partners around the world.³ In that sense international cultural policy is one of the pillars of the Kingdom's foreign policy.

In addition to its inherent value, culture is an important instrument of soft power, especially when it helps to expand and strengthen democratic citizenship and resilience, i.e. civic space.

The Netherlands' multiannual international cultural policy is based on the policy agendas of the Minister of Foreign Affairs, the Minister for Foreign Trade and Development Cooperation, and the State Secretary for Culture and Media.⁴ Our policy is based on the multiannual letter 'De Kracht van Creativiteit' (The power of creativity)⁵ (Ministry of Education, Culture and Science), the letter setting out the fundamental principles for basic cultural infrastructure 2025-2028⁶ (Ministry of Education, Culture and Science), the 2022 policy document on foreign trade and development cooperation, 'Do What We Do Best'⁷ and the Africa Strategy 2023-2032 of the Ministry of Foreign Affairs.⁸

This framework presents the Netherlands' International Cultural Policy for the 2025-2028 period.⁹



*Work by artists Souleymane Kone and Soly Volnà (Burkina Faso).
In 2021 Souleymane received a Prince Claus Seed Award.
He cofounded Ciel K, a multidisciplinary company rooted in dance and design. His work emphasises an open approach and is a crossing between various artistic forms such as hip-hop, contemporary dance, traditional African dance and theatre.*

International cultural policy *in flux*

An ambitious international cultural policy responds to a rapidly changing world. This was very much the case during the past few years. The cultural sector is still recovering from the blow of the COVID-19 pandemic.¹⁰ As was the case with the national cultural policy, a decision was made in the context of international cultural policy to help the sector recover. This is done by opting for continuity, with added depth and new emphases.

Pro Forma-2 dance duet. Dancers: Eva Eikhout and Thapelo Kotlolo.
Choreography: Adrian Luteyn. South Africa. Photo credit: Herman Verwey.



Changing geopolitical relations also affect the Netherlands' international cultural policy. Authoritarian powers increasingly act in a competitive and opportunistic way. This amplifies international tensions and intensifies the focus on peace and security. The prospects for democratic and social freedoms have not looked so dire since 1986.¹¹ We are witnessing a shrinking of civic space all over the world.¹² Art and culture help to protect this space. That is why strengthening the cultural domain and supporting creators is essential. This contribution to social and civic resilience is vital, particularly in times of uncertainty. Culture plays a key role in making dissident voices heard in society, especially in places where freedom of expression is under pressure.

Culture is soft power, and as such, it is a key instrument for exerting a positive influence on our bilateral relationships and alleviating tensions. The position of Europe and the Netherlands in the world is changing, and this makes international cooperation, including in the cultural sector, all the more crucial. For example, we are focused on more cooperation with African countries, in line with the Netherlands' Africa Strategy.¹³ In this connection, additional resources have been set aside for cultural diplomacy; the Netherlands is stepping up cultural cooperation with Ghana, as well as supporting cooperation between Dutch and African knowledge institutions and museums on matters related to colonial collections.

In addition, the Netherlands' international cultural policy envisions a substantial role for culture in the digital and green transitions, harnessing the power of the cultural and creative sector for innovative solutions to global social issues and using culture to break through thought patterns and to offer new paths for action.

Implementing international cultural policy

For many professionals in the cultural and creative spheres and members of heritage communities, working outside the Netherlands is an inspiring and self-evident part of their work. It contributes to visibility, quality, knowledge sharing, talent development, market expansion, and innovation. International markets can be a major source of additional income for creators. The versatility of talent from all parts of the world is also important for a diverse and inspiring cultural offering.

*Dance ceremony at restitution event colonial heritage, Sri Lanka 2023.
Photo credit: Sassanda Liyanaarachchi.*



Aims of international cultural policy

International cultural policy helps create the right conditions for international cultural cooperation, by means of knowledge, networks and grants. In order to achieve this, we establish three policy goals for the 2025-2028 period:

A strong international position for the Dutch cultural sector through enduring cooperation, exchanges and visibility.

- This leads to inspiration, knowledge acquisition and sharing, mutual understanding, enrichment, the ability to reach a larger audience and the expansion of the market;
- All of this, in turn, boosts the economic and social value of Dutch art and culture.

Supporting bilateral relations with other countries with the help of Dutch cultural activities.

- This improves the position and reputation of the Netherlands abroad;
- It encourages reciprocal cooperation;
- It contributes to exchanges and dialogue, also with countries with which we have a complex relationship.

Using the power of the cultural and creative sector to promote sustainable development, with the Sustainable Development Goals (SDGs) as a guiding framework.¹⁴

- This enables the cultural and creative sector to contribute to resolving social challenges such as poverty, inequality and climate change, on the basis of reciprocal cooperation.
 - This reinforces the Netherlands as an innovative, creative and inclusive country.
 - In this way the Netherlands supports and protects artists' free expression in countries where this freedom is under pressure, thereby contributing to democratic citizenship and resilience.
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In pursuing these policy goals we work based on the following principles.

Reciprocity

Our international cultural policy encourages cooperation on the basis of reciprocity. Other insights are necessary for a high-quality cultural sector. By being aware of the local context and conditions, working together on an equal footing and creating knowledge in a fair way that allows for a multiplicity of perspectives.¹⁵ This policy is grounded in values which the Netherlands stands for, such as artistic freedom, gender equality, and equal rights for minorities and minority cultures.

Diversity, inclusion and justice

Diversity, inclusion and justice are key principles underpinning the Netherlands' international cultural policy. In order to do justice to these themes, as also articulated in the Netherlands' feminist foreign policy,¹⁶ we pay due attention to diversity and inclusion when implementing international cultural policy. It is important to focus on more deep-seated problems that uphold inequality, such as racism, discrimination and a lack of equal opportunities. International cultural policy encourages implementing partners to actively address these issues and to prioritise fair treatment, cultural participation, equal opportunities and the acknowledgement of barriers.

Social impact

It is important to be aware of the social impact of international cultural policy activities: what are we seeking to achieve with our efforts, and how will we go about it? We encourage our implementing partners to reflect on both intended and unintended effects, before, during and after activities, partnerships, schemes or programmes. A process-based evaluation can help identify strong and weak points.¹⁷

Sustainability

Another central element of international cultural policy is sustainability. The Netherlands ratified the Paris Agreement and subsequently enshrined the goal of being climate neutral by 2050 in the national climate law.¹⁸ The cultural sector contributes to this as well.¹⁹ We are working to achieve greater ecological sustainability, in other words: to reduce the climate impact, the consumption of energy and raw materials, and the resultant pollution and emission of greenhouse gases. We are also focused on the social dimension of sustainability, working on sustainable value chains, good labour relations, fair wages and the creation of sustainable forms of cooperation with our partners abroad.²⁰



The Solar Energy Kiosk on Salone del Mobile, Milan. Photo credit: Giulia Virgara.

Our international cultural policy encourages implementing partners to undertake sustainable practices themselves and thereby inspire others to do the same. Culture and diplomacy also stand to benefit from this. At the same time, key words like ‘less’, ‘longer’ and ‘again’ occupy an important place in this international cultural policy framework. This means more sustainable travel, longer artist-in-residence placements, and encouraging alternative models for presenting Dutch culture internationally. In this connection we are looking for ways of minimising our ecological footprint, for example through re-use or circularity.

Our international cultural policy follows the national policy line of the basic cultural infrastructure.²¹ This states that national cultural institutions must document their own emissions and raise awareness about this issue. When making plans for international personal contacts, an assessment must be made of why a particular approach is chosen. Our international cultural policy also encourages missions and international parties to make the climate consequences of activities transparent.²²

There are also opportunities. The power of culture is being used to promote sustainability in a creative way, by encouraging cooperation, financing innovative projects, and organising cultural programmes on the theme of the climate and environment. The cultural sector can also play a key role in the climate crisis in substantive terms. After all, culture can raise awareness, break through thought patterns, offer scenarios for the future and spur people to action.²³



Exhibition "Nurturing Spheres". Project by Janet Vollebregt at the MUSEU Nacional da República in Brasília. Photo credit: Front Filmes.

Key topics



'New Order of Fashion' exhibition
at Dutch Design week 2021

Mural Art - A Creative Connect between India and the Netherlands, Copyright for Mumbai: Laxmi Manuele Prithipalsinh.



Culture and sustainable development

Together with the entire United Nations we are convinced that the cultural and creative sector can make an essential contribution to sustainable development and the achievement of the SDGs.²⁴

We work on the basis of the conviction that culture is a global public good. The sector can create jobs for young people,²⁵ contribute to liveable, accessible cities²⁶ and make a circular economy possible.²⁷ With its knowledge and networks, the Netherlands can make a valuable contribution to the SDGs around the world.

We do that in international cultural policy countries and also in our programmes that are focused on developing countries. In this way the Netherlands helps to strengthen the cultural, creative and heritage sector in these countries. Peaceful, just and inclusive societies are not complete without a developed cultural sector where artists can express freely themselves. The support provided by the Netherlands and its partners in countries where free expression is under pressure contributes to the sustainable development of civil society. The Netherlands will also continue to work to protect cultural heritage that is threatened by conflicts and natural disasters in countries where the infrastructure for emergency aid is insufficient.

Cultural heritage

The international elements of heritage activities are becoming increasingly important. These include the sustainability dimension, climate adaptation, urban renewal and social inclusion. As an international community we have a shared responsibility to manage, preserve, and utilise this heritage for societal challenges. We protect not only buildings, objects and traditions but also shared history and values.

The Council of Europe and UNESCO conventions are the basis for international cooperation to preserve world heritage and underwater cultural heritage and to combat the illicit trafficking of cultural property.²⁸ Here, too, the social meaning of heritage is of increasing importance. For example, consider the value of heritage to local communities and, conversely, the value of local communities to heritage. But heritage also plays a role in building relationships, fostering mutual understanding and sparking dialogues about the meaning that heritage has to us all.

International Heritage Cooperation

The International Heritage Cooperation programme within the Netherlands' international cultural policy is implemented by the suprasectoral institution for International Cultural Policy, the Cultural Heritage Agency, the National Archives, the Dutch Centre for Intangible Cultural Heritage and our network of missions. The programme, which is focused on the formation and exchange of knowledge, works with partners around the world, as every country faces similar tasks when looking after its heritage.

But because every country operates in a different context, with other questions and other approaches, we can learn from one another. By cooperating, we can optimally harness the potential of cultural heritage, for example to address social challenges and working towards a sustainable future. One example of this kind of cooperation is the repurposing of historic buildings and sites. By working on this with other countries, we can help improve bilateral relations.



*'Sumatrhang Monastery manuscripts'.
Nyo Foundation of Bhutan has digitised a
collection of 195 hand written manuscripts
of the Sumatrhang Monastic Centre.
The photo shows nun Rinchen Lhaden.
Photo credits: Nyo Foundation of Bhutan.*



“Shadowplay” by Vincent Ruijters, performed by Daisuke Omiya & Amantina Jean with Music by John van Beek. Photo: Yulia Skogoreva & Hugo Caspers.

Colonial collections

In 2021 the Policy Outlook on Collections with a Colonial Background was published.²⁹ In 2022 implementation of this policy began.³⁰ The policy has led to the formulation of an independent and transparent process for dealing with requests for the restitution of art and artefacts.³¹ Instruments have been developed for cooperation with countries of origin, such as joint provenance studies. These instruments build on and serve as an addition to our experiences with the international cultural heritage cooperation programme. The restitution of art and artefacts and cooperation between museums help to correct historical injustices and improve bilateral relations. In addition, within both the European Union and UNESCO, we take part in the international debate on the importance of restitution. Cooperation and dialogue, especially with countries with which the Netherlands has a shared colonial past or other historical relationship, therefore remains important in the 2025-2028 period.

European Union (EU)

EU member states are working together more and more on cultural policy. Culture also occupies an increasingly significant position in the EU's foreign policy.³² The Netherlands wants to align its international cultural policy with this trend. The diversity of cultural identities in conjunction with shared values is one of the EU's great achievements and strengths. This does not alter the fact that differences exist between member states, and that freedom for creative expression is under pressure in some member states. Cultural cooperation and contact are good ways to address this.

The Netherlands and other member states set their own priorities, but they coordinate them in the EU Work Plan for Culture 2023-2026.³³ The EU is also doing more to fund cultural policy.³⁴ These instruments and programmes support and promote cross-border cultural cooperation, establish connections and offer possible international partnerships for the Dutch cultural field. At the heart of these efforts is the Creative Europe programme, which encompasses both the Culture Moves Europe mobility programme and the Horizon Europe research programme. Cultural organisations can also take advantage of the Erasmus+ programme and, in certain cases, Structural and Investment Funds.

The creative industry³⁵

The creative industry is a vibrant economic top sector. Through various instruments it contributes to market development, market expansion, utilisation and international promotion. The last of these things takes place through the international programme CreativeNL.³⁶ The Netherlands' 'design approach' has taken off in recent years. It conceives of social issues first and foremost as a design challenge, thereby making it possible to look at challenges and problems in new ways. Digital culture is also very much on the rise, contributing to cultural innovation.



*Project Doculab '10 for 50', organised by Film Fund,
Netherlands Film Commission and The Back Lot foundation.
Photo credits: Ilse Ronteltap.*



'Space of Other'. Concept and design by Afaina de Jong and InnaVisions. Section of 'Who is we? Dutch pavilion on the 17th international Architecture Exhibition' - La Biennale di Venezia. Photo credit: Dewi van de Weerd.

Digitalisation

Digitalisation strengthens the innovative power of the cultural sector and can help to reach a new and larger international audience. The use of digital resources can contribute to the development of new forms of creation and presentation and the further development of digital culture. Digitalisation can also make culture more accessible, for example, for people who are not easily able to attend live theatre performance. This requires an innovative approach, knowledge sharing, and fresh working methods and skills for creators and institutions. We align our efforts as much as possible with the knowledge development occurring at DEN, a knowledge institute for culture and digital transformation, and the Dutch Digital Heritage Network (Netwerk Digitaal Erfgoed, NDE).

Nevertheless, our international cultural policy stresses the need to be aware of the impact of digitalisation on the climate and environment. Both DEN and NDE offer organisations in the cultural sector tips on how to manage the digital transition in a sustainable way.³⁷ The Netherlands' international cultural policy also encourages implementing partners to consider the issue of accessibility (digital inclusion) and ethical issues related to technological developments. On the one hand, culture can play a role in addressing ethical issues surrounding the use of technology. On the other, technological developments arise through a variety of perspectives and values, and the use of technology actively gives shape to human experiences through the medium of language, music and art.

The Caribbean part of the Kingdom

It is important that the entire Kingdom has equal access to our policy. Our international cultural policy applies to the three public bodies of Bonaire, Saba and St Eustatius and the countries of Aruba, Curaçao, St Maarten and the Netherlands. Where relevant, the government will assess whether a customised approach is necessary and desirable, and in collaboration with the central government culture funds it will look into how accessibility can be improved.

Promising partnerships

Our international cultural policy is put into action all over the world. We concentrate our policy on countries where our efforts generate the greatest added value. Our missions and partners tailor their approach to the country in question, so that cultural and foreign policy priorities are well aligned.

The countries we focus on are selected after considering the demand from the countries themselves, the artistic and economic opportunities for the Dutch cultural sector, artistic quality, social relevance, historical ties and foreign-policy interests. On that basis we have opted for a strategic focus on the following 24 countries:³⁸

- Africa: Egypt, Ghana, Morocco and South Africa.
- Asia/Oceania: Australia, China, India, Indonesia, Japan, South Korea and Sri Lanka.
- Europe: Belgium, France, Germany, Hungary, Italy, Poland, Spain, Türkiye, Ukraine and the United Kingdom.
- North and South America: Brazil, Suriname and the United States.



'Imaan in da shop'. Work by Hassan Hajjaj.
Model: Imaan Hammam. Stylist: Nathan Klein, 1442 (Hijri)/2020 (Gregorian). Part of exhibition 'The Different Story. Art from Moroccan modernism', Cobra Museum, 2022.

Implementing partners and the instruments used

The implementation of our policy depends on good cooperation. Under the umbrella of international cultural policy, cultural institutions work together with the mission network, central government culture funds and other implementing partners, with scope for every party's role and expertise. We ensure this cooperation by means of a multiannual approach with a clear policy framework, an implementing document and good coordination. For a complete list of partners, please refer to the budget overview.

*'Spit from God' by Willem de Bruin.
Photo credit: Nichon Glerum.*





Mural Art - A Creative Connect between
India and the Netherlands
Copyrights for Bengaluru: Delhi Street Art

Dutch representations abroad (mission network)

Embassies and consulates-general have extensive networks in their country and region, which include figures from the cultural sector. These networks are of great importance to initiating and maintaining relationships, discovering opportunities and bringing the right parties together.

Suprasectoral supporting institution

The supporting institution for international cultural policy associated with the basic cultural infrastructure 2025-2028 plays a key role in the policy's implementation. It is responsible for:

- 1) providing information and advice to the Dutch cultural sector, as well as to cities, regions and the missions (including communication and support regarding EU grant programmes);
- 2) fulfilling its role as a knowledge hub and network, for the Dutch cultural field in particular; and
- 3) implementing specific parts of international cultural policy.

Support options for implementation

We provide space for flexibility. The implementing partners mentioned are the parties best able to select their instruments and make joint agreements. Support can take a number of forms, such as funding (multiannual or otherwise) by means of project-related grants, general grants, visitor programmes, the provision of information, advice, matchmaking, guidance and research.

Budget margins for strategic spending

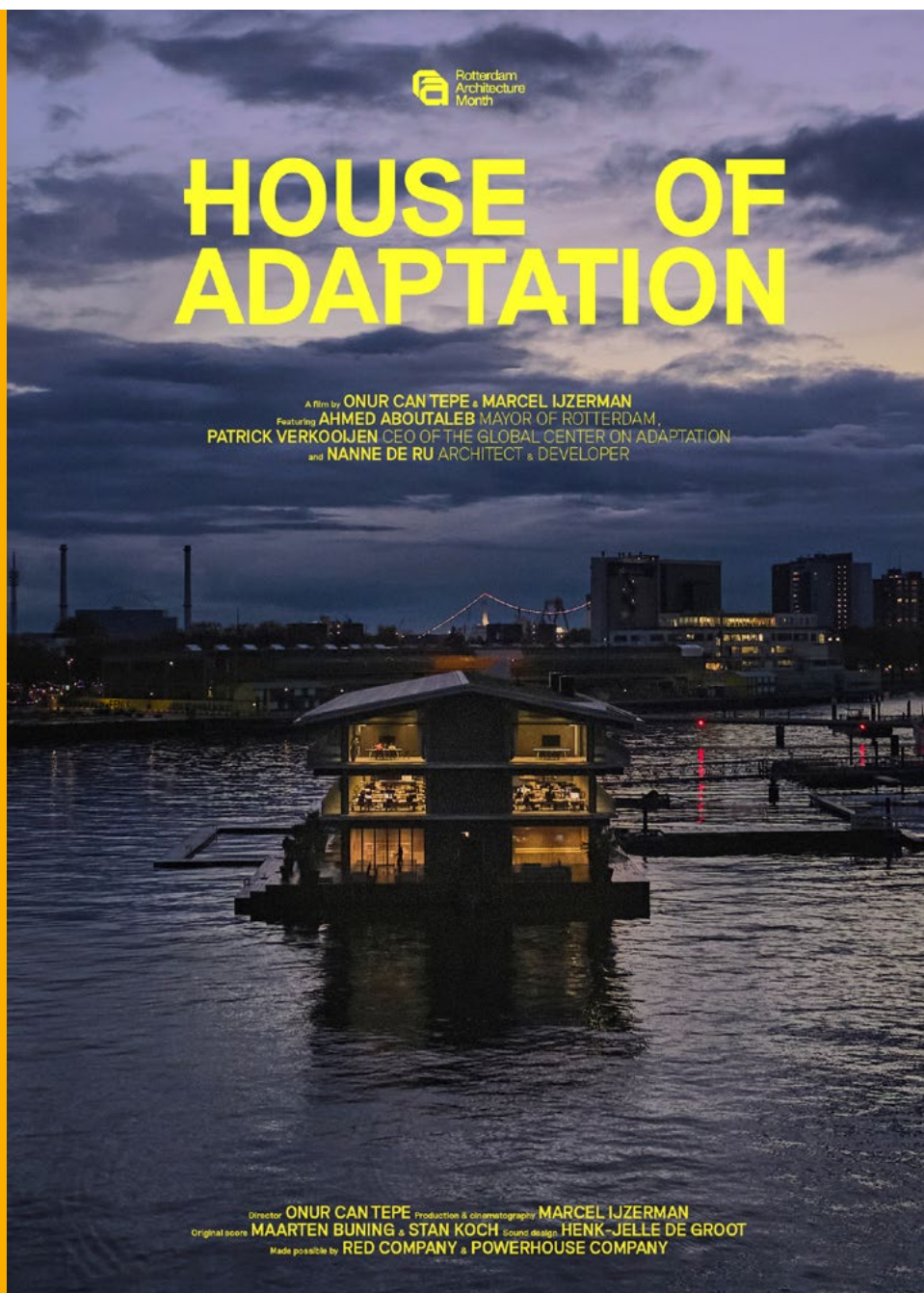
In this policy period we are setting aside an annual budget for flagship activities and celebrations (such as friendship years) which the missions can tap into. This is the 'budget for activities and support' in the attached financial framework. We also encourage cultural activities during outward state visits and trade missions.

Knowledge and information

We are continuing efforts to make the results of our international cultural policy visible. These results are presented annually in a progress report, which contains both quantitative and qualitative data, such as numbers of projects organised, resources spent and concrete project descriptions, including visual material and outcomes.

'The Garden Table' by Studio Ossidiana at Chicago Architecture Biennial. Photo credit: Travis Rozée.





We are also working on an online portal through which creators can submit project proposals to missions. This portal will ultimately serve as a database for all projects that have been organised per country and/or year and the policy goals to which they have contributed. This will make it easier to get a complete overview of the impact of our policy.

We encourage missions and partners to add their activities to the DutchCulture database.³⁹ This database is public, and artists and organisation can record their activities in it themselves. This will help document the trends associated with Dutch creators and their impact around the world. Finally, we will continue to look into new ways of making the impact of our policy visible, and of commissioning an evaluation of the Netherlands' international cultural policy.⁴⁰ This will help us to learn from and improve the policy.

Financial framework for international cultural policy for 2025-2028	Ministry of Education, Culture and Science	Ministry of Foreign Affairs	Foreign Trade and Development Cooperation	Total
Central government culture funds				
Performing Arts Fund NL	1,494,400	245,161		1,739,561
Mondriaan Fund	1,104,400	61,291		1,165,691
Cultural Participation Fund	181,600	25,000		206,600
Dutch Foundation for Literature	634,800	30,645		665,445
The Netherlands Film Fund	886,400			886,400
Creative Industries Fund NL	1,422,400		700,000	-
Central government services and agencies				
Cultural Heritage Agency	533,000			533,000
National Archives	533,000			533,000
Supporting institutions and cultural organisations				
Suprasectoral support institution for international cultural policy	360,000	900,000		1,260,000
Support institution for design	263,500	107,258		370,758
Support institution for film	238,500	30,645		269,145
deBuren	480,000	525,000		1,046,000
The Prince Claus Fund			2,259,000	-
Cultural Emergency Response			500,000	
Institutions promoting the protection of and knowledge about intangible heritage	80,000			80,000
Dutch representations abroad		6,275,000	500,000	6,775,000
Budget for activities and support	315,000	594,000		-
Total framework 2025-2028	8,527,000	8,794,000	3,959,000	21,280,000

The amounts listed here are provisional, pending the earmarking of sufficient resources by the budget legislator.

End notes

- 1 Joseph Nye, 'Public Diplomacy and Soft Power', The Annals of the American Academy of Political and Social Science: Public Diplomacy in a Changing World, vol. 616, 2008, pp. 94-109; Boekman Stichting, '50 jaar Internationaal Cultuurbeleid' (50 years of international cultural policy), Boekman no. 125, winter 2020-2021.
- 2 When this documents refers to 'the Netherlands', this should be understood to include the entire Kingdom, both the European part and the Caribbean part.
- 3 For example, apart from its intrinsic value, culture is a key element of trade missions, state visits and other official visits. The cultural sector is also of economic importance for the Netherlands. In 2019 (i.e. prior to the COVID-19 pandemic) the cultural sector as a whole contributed €25,5 billion to the Dutch economy, accounting for 3,46% of the total. The sector accounted for 330,000 to 368,000 jobs (4.1-4.5% of the total) and 206,000 companies (11.5% of all companies in the Netherlands). The creative industry also has a positive impact on product-based and process-related innovations in the rest of the economy, on account of spillover and multiplier effects. See Dialogic, 'Onderzoek naar multipliereffecten en pay-off effecten in de culturele en creatieve sector' (A study of multiplier effects and pay-off effects in the cultural and creative sector), May 2023; OECD, 'Economic and Social Impact of Cultural and Creative Sectors', 2021.
- 4 International Cultural Policy Framework 2021-2024, 6 December 2019, Parliamentary Papers 31 482, no. 108; Council for Culture, Advies aanvraag- en beoordelingsproces culturele basisinfrastructuur 2025-2028 (Advisory report on the application and assessment process for basic cultural infrastructure 2025-2028), 2023; Council for Culture, 'Cultuur natuurlijk: Hoe duurzaamheid en cultuur elkaar versterken' (Culture naturally: how sustainability and culture are mutually reinforcing), 2023; Voortgang internationaal cultuurbeleid (Progress report on international cultural policy), 24 November 2022, Parliamentary Papers 31 482, no. 117.
- 5 Multiannual letter 'Kracht van Kwaliteit' (The power of quality), 4 November 2022, Parliamentary Papers 32 820, no. 482.
- 6 Uitgangspuntenbrief culturele basisinfrastructuur 2025-2028 (letter setting out the fundamental principles for basic cultural infrastructure 2025-2028), 16 June 2023, Parliamentary Papers 32 820, no. 499;
- 7 Beleidsnota Doen waar Nederland goed in is (Policy document 'Do what we do best: Strategy for Foreign Trade and Development Cooperation'), 24 June 2022, Parliamentary Papers 36 180, no. 1.
- 8 Africa Strategy 2023-2032, 30 May 2023, Parliamentary Papers 29 237, no. 183.
- 9 This new framework has come about thanks in part to discussions with partners who are currently actively involved – in the Netherlands and internationally – in implementing the international cultural policy.
- 10 Kohnstamm Instituut, Andersson Elffers Felix and SEO, Evaluatie coronasteun cultuursector ('An evaluation of support for the cultural sector during the COVID-19 pandemic'), May 2023.
- 11 V-Dem Institute, 'Democracy Report 2023: Defiance in the Face of Autocratization', 2023.
- 12 Saskia Brechenmacher and Thomas Carothers, 'Defending Civic Space: Is the International Community Stuck?', Carnegie Endowment, 2019.
- 13 Africa Strategy 2023-2032.
- 14 On the central government website you can read what the Sustainable Development Goals are and how the Dutch government is working to achieve them.
- 15 EUNIC, 'Not a toolkit! Fair collaboration in cultural relations: a reflAction', 2022.
- 16 Kamerbrief Feministisch Buitenlandbeleid (Letter to parliament on feminist foreign policy), 8 November 2022, Parliamentary Papers 34952, no. 182.
- 17 See Brian M. Belcher et al. (2020), 'A refined method for theory-based evaluation of the societal impacts of research', MethodsX, Vol. 7, pp. 1-20, 2020.
- 18 Climate Act 2023.
- 19 See Council for Culture, 'Cultuur natuurlijk: Hoe duurzaamheid en cultuur elkaar versterken'. When this policy framework was being drawn up, the government's response to this advisory report was still being formulated. Nevertheless, recommendations from the advisory report were incorporated into the drafting of the international cultural policy framework 2025-2028.
- 20 For instance, all Dutch missions take account of supply chain responsibility and sustainability in their purchasing practices, projects and contract award procedures. And the Ministry of Education, Culture and Science has made fair pay mandatory for cultural institutions subsidised by central government.
- 21 The basic cultural infrastructure is the framework of the Ministry of Education, Culture and Science for issuing central government grants to cultural institutions for four years.
- 22 See Ministry of Foreign Affairs, Sustainability Report 2022. Walk Our Talk, 2023.
- 23 Boekman Foundation, 'Duurzaamheid in de cultuursector' (Sustainability in the cultural sector), 2023.
- 24 In 2021 the UN General Assembly unanimously adopted a resolution which affirmed the central role of culture in achieving the SDGs. See also: Gijs de Vries, 'The SDGs require a stronger role for culture in development', OECD Development Matters Blog, 2022.
- 25 UNESCO and the World Bank, 'Cities, Culture, Creativity: Leveraging Culture and Creativity for Sustainable Urban Development & Inclusive Growth', 2021.
- 26 Daisy Fancourt and Saoirse Finn, 'What is the evidence on the role of the arts in improving health and well-being? A scoping review', Health Evidence Networks Synthesis Report 67, WHO Europa, 2019.
- 27 Ellen MacArthur Foundation, 'Design and the circular economy: deep dive', 2018.
- 28 For an overview of these treaties, please refer to the website of the Cultural Heritage Agency.
- 29 Beleidsvisie Collecties uit een koloniale context (Policy Outlook on Collections with a Colonial Background), 29 January 2021, Parliamentary Papers 32 820 no. 405.
- 30 Implementatie beleidsvisie collecties uit een koloniale context (Implementation of the Policy Outlook on Collections with a Colonial Background), 15 July 2022, Parliamentary Papers 32 820, no. 480.
- 31 An independent committee advises the State Secretary for Culture and Media on requests for the restitution of art and artefacts.
- 32 European Cultural Foundation, 'Kansen benutten, kansen scheppen: Gedachten over de Europese dimensie van het cultuurbeleid' (Seizing opportunities, creating opportunities: thoughts about the European dimension of cultural policy), 2023.
- 33 Council of Culture Ministers of the EU, Council Resolution on the EU Work Plan for Culture 2023-2026, 2022;
- 34 See, for example, the CultureEU Funding Guide online.
- 35 In the Netherlands the creative industry includes the following sectors: architecture and design, digital culture, film, photography and literature.
- 36 CreativeNL is a public-private organisation, with input from the creative sector, and support from the Ministry of Education, Culture and Science and the Ministry of Economic Affairs and Climate Policy. It was set up by ClickNL, the Top Sector Alliance for Knowledge and Innovation for the creative industries. See also the website for the Creative Industry Top Sector.
- 37 See the tips for making IT more sustainable on the websites of both DEN and NDE.
- 38 In addition to these 24 countries there is also a limited cultural diplomacy budget available for employing culture in support of the policy priorities of the global network of missions.
- 39 See the DutchCulture Database online.



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