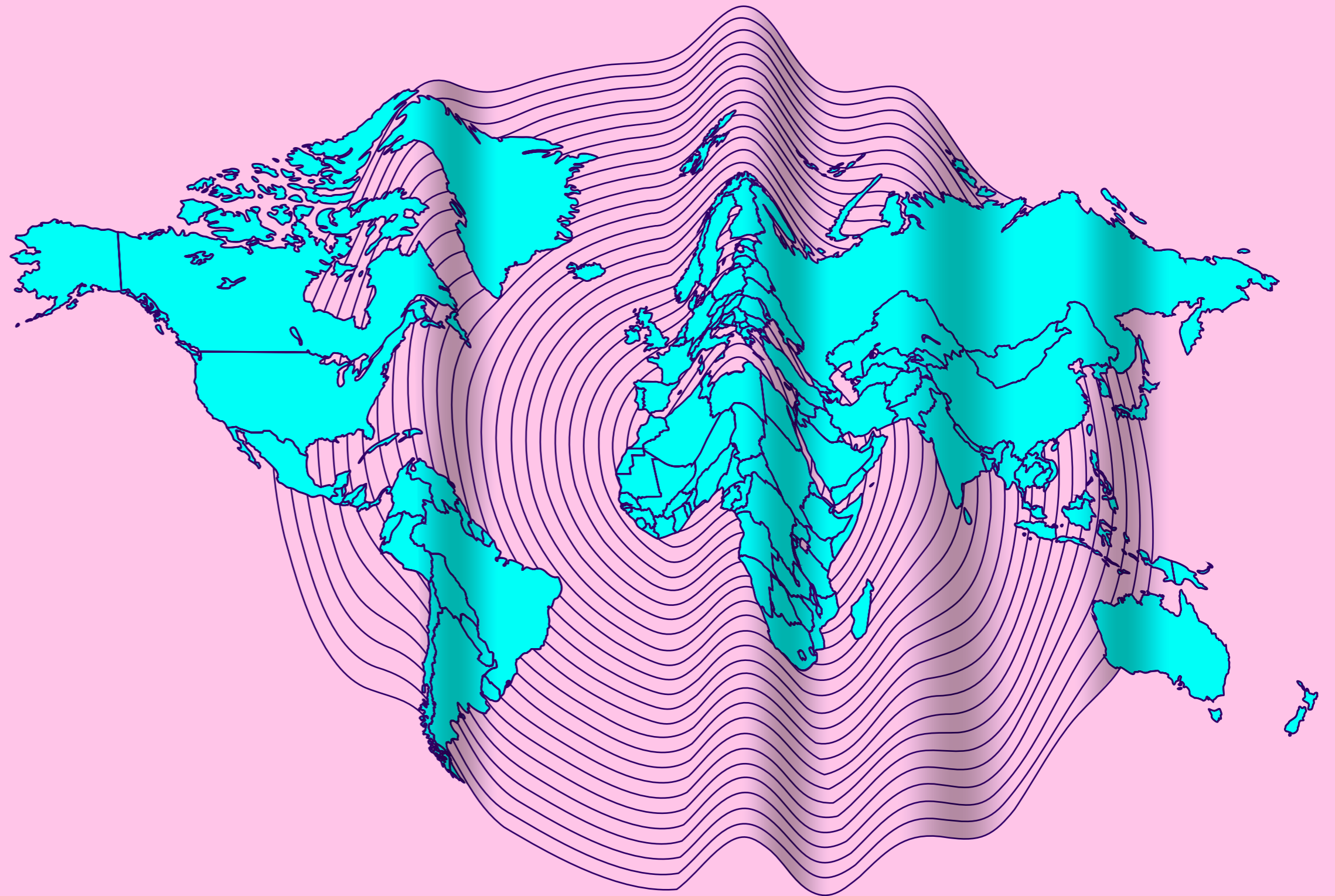


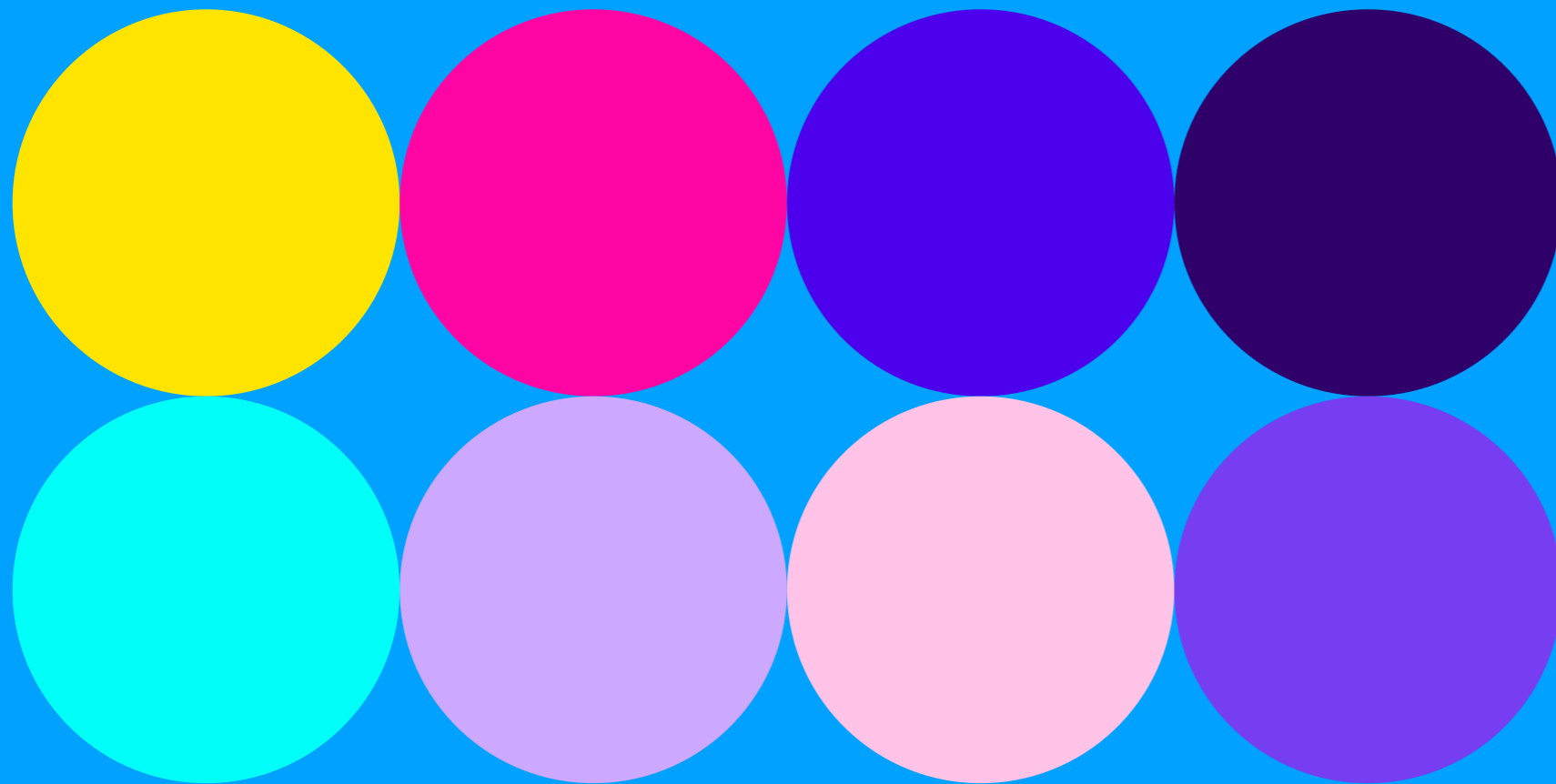
| Riding the Wave

Database
Mapping
2020

DutchCu|ture



Database Mapping 2020



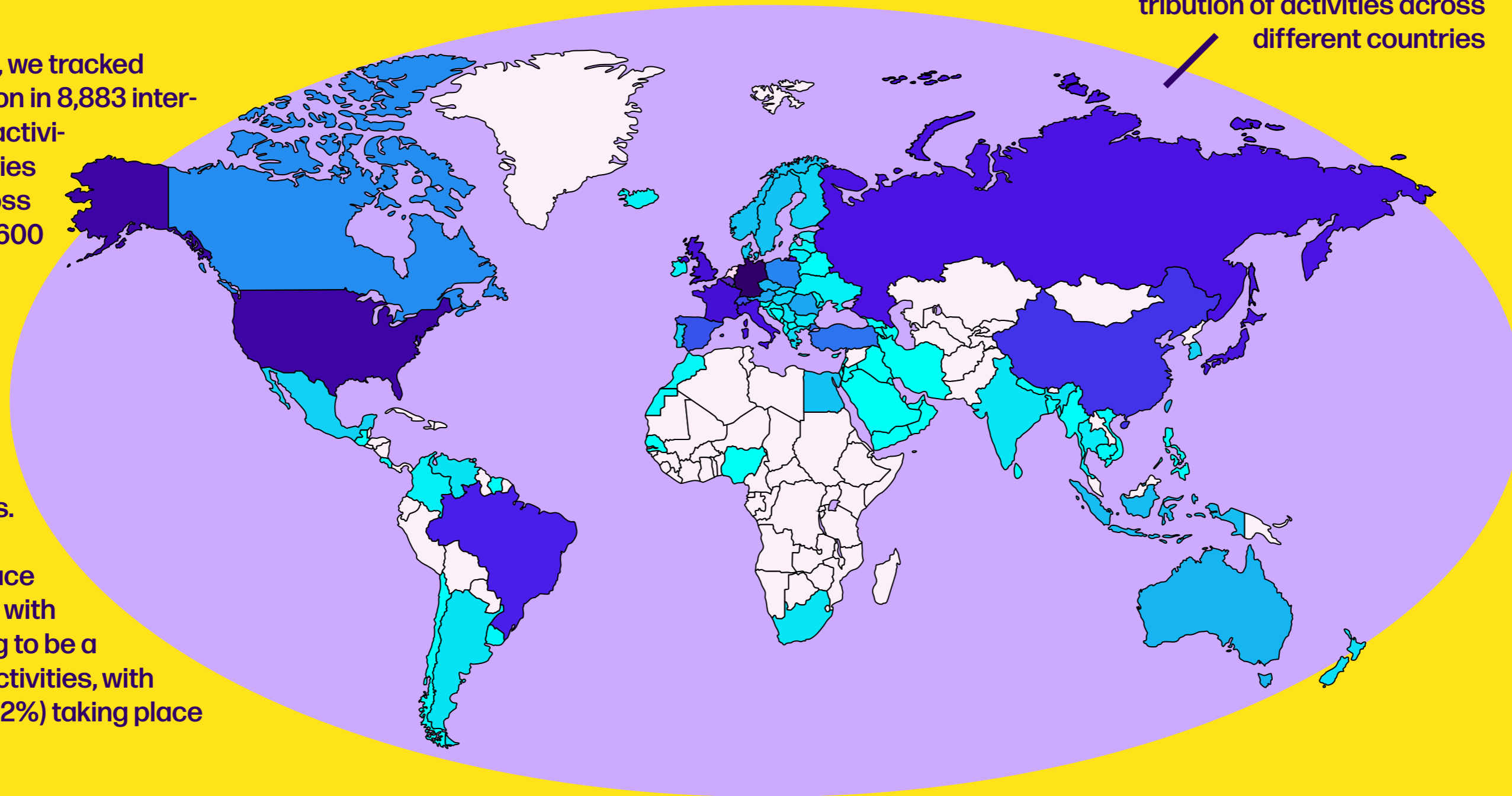
Each year, DutchCulture tracks the international events that Dutch artists and cultural organizations produce and take part in abroad. This helps us understand the cultural impact of the Netherlands in other countries. This mapping provides an overview of the scope, scale, and characteristics of the Dutch International cultural presence.

Covid-19 has massively reshaped international cultural exchange. Faced with travel bans and gathering size restrictions, artists have had to rethink what is possible in order to share their work internationally. This year's mapping examines the impact of the pandemic on Dutch international cultural activities, assesses barriers to cultural exchange in this new environment, and identifies some of the trending solutions to these barriers.

Mapping Dutch Cultural Participation

Throughout 2020, we tracked Dutch participation in 8,883 international cultural activities. These activities were spread across 90 countries, in 1,600 cities across the globe. 2,305 Dutch artists and cultural organizations from all disciplines participated in these events.

Activities took place on six continents, with Europe continuing to be a key location for activities, with 4,854 activities (52%) taking place within the EU.



This heat map shows the distribution of activities across different countries

Top 50 Countries 2020

1	DE*	26	PT
2	US*	27	KR
3	BE*	28	FI
4	JP*	29	NZ
5	GB*	30	GR
6	FR*	31	AR
7	RU*	32	VE
8	BR*	33	HU*
9	CN*	34	SK
10	TR*	35	RS
11	IT*	36	NO
12	CH	37	ZA*
13	ES*	38	IN
14	RO	39	LT
15	PL*	40	LU
16	CA	41	CO
17	AU*	42	UA
18	TW	43	EE
19	ID*	44	HR
20	EG*	45	BG
21	AT	46	IS
22	MX	47	LV
23	CZ	48	SI
24	SE	49	IL
25	DK	50	MA*

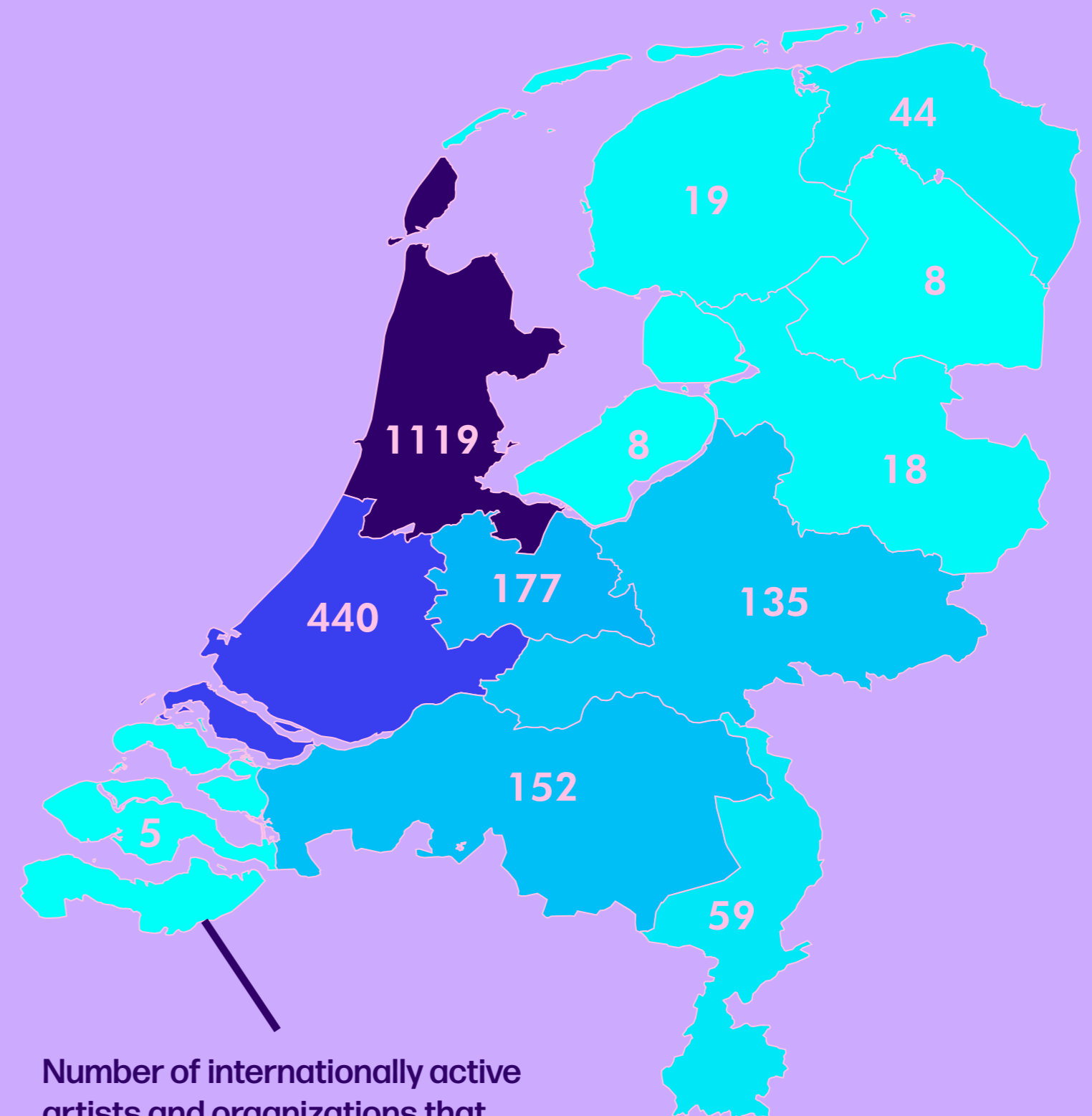
*Focus Country

Activities Across Provinces

In 2020, we tracked the participation of 2,305 Dutch artists in international cultural activities. Artists from every province were internationally active, although major metropolitan areas remain focal centres, with the four largest cities (Amsterdam, Rotterdam, the Hague and Utrecht) accounting for 65% of internationally active artists

Most Active Cities

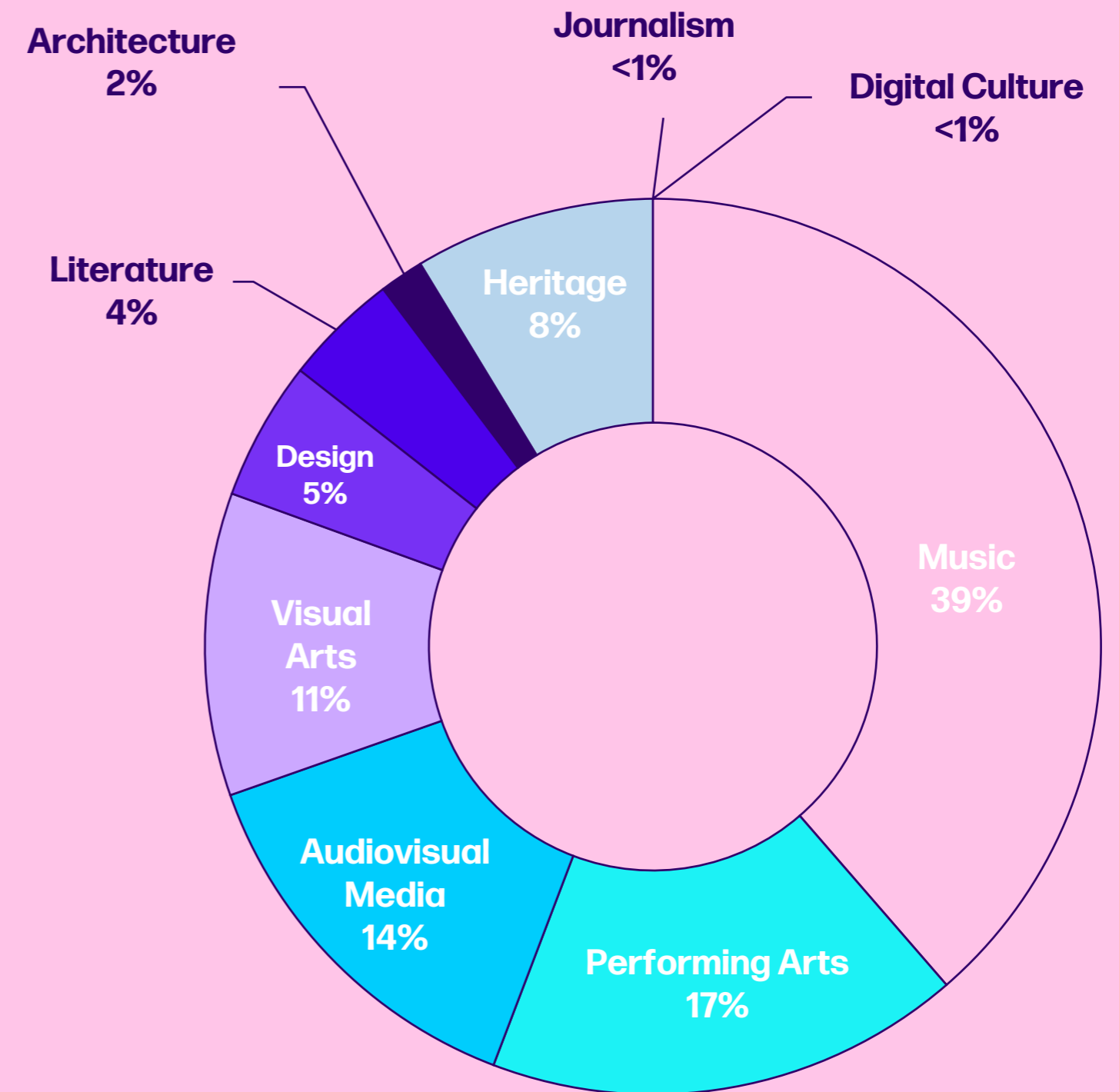
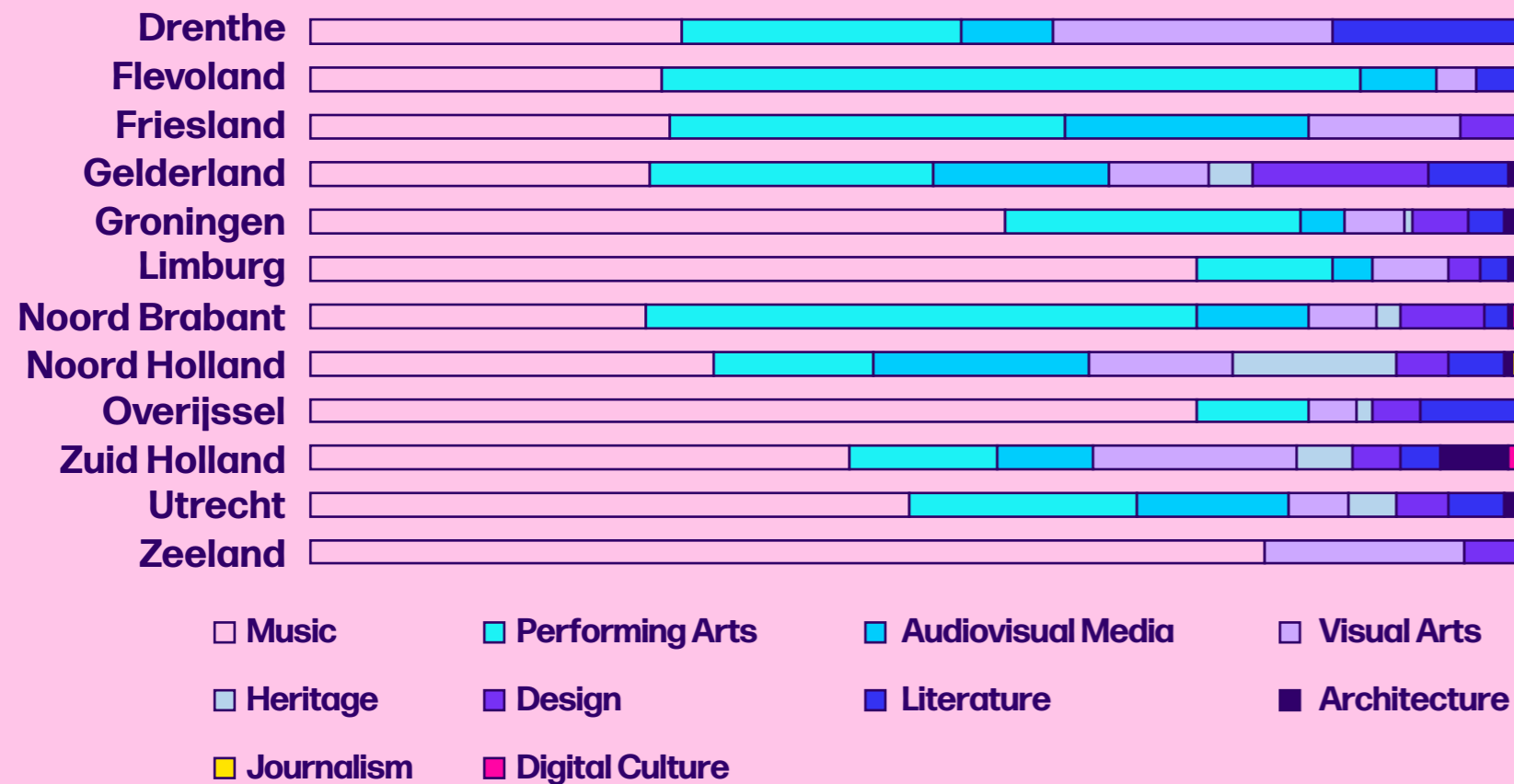
1	Amsterdam	11	Nijmegen	21	Heerlen
2	Rotterdam	12	Tilburg	22	Leeuwarden
3	The Hague	13	Delft	23	Dordrecht
4	Utrecht	14	Breda	24	Almere
5	Eindhoven	15	Den Bosch	25	Enschede
6	Groningen	16	Amersfoort	26	Amstelveen
7	Arnhem	17	Hilversum	27	Leerdam
8	Maastricht	18	Alkmaar	28	Veenendaal
9	Leiden	19	Zwolle	29	Rijswijk
10	Haarlem	20	Bussum	30	Gouda



Number of internationally active artists and organizations that we tracked per province in 2020.

Artistic Disciplines

All artistic disciplines continue to be internationally active. Music continues to dominate as a discipline, however, it accounted for 40% of activities in 2020 compared with 50% last year. This is in large part due to the cancellation of many international music festivals and concerts.



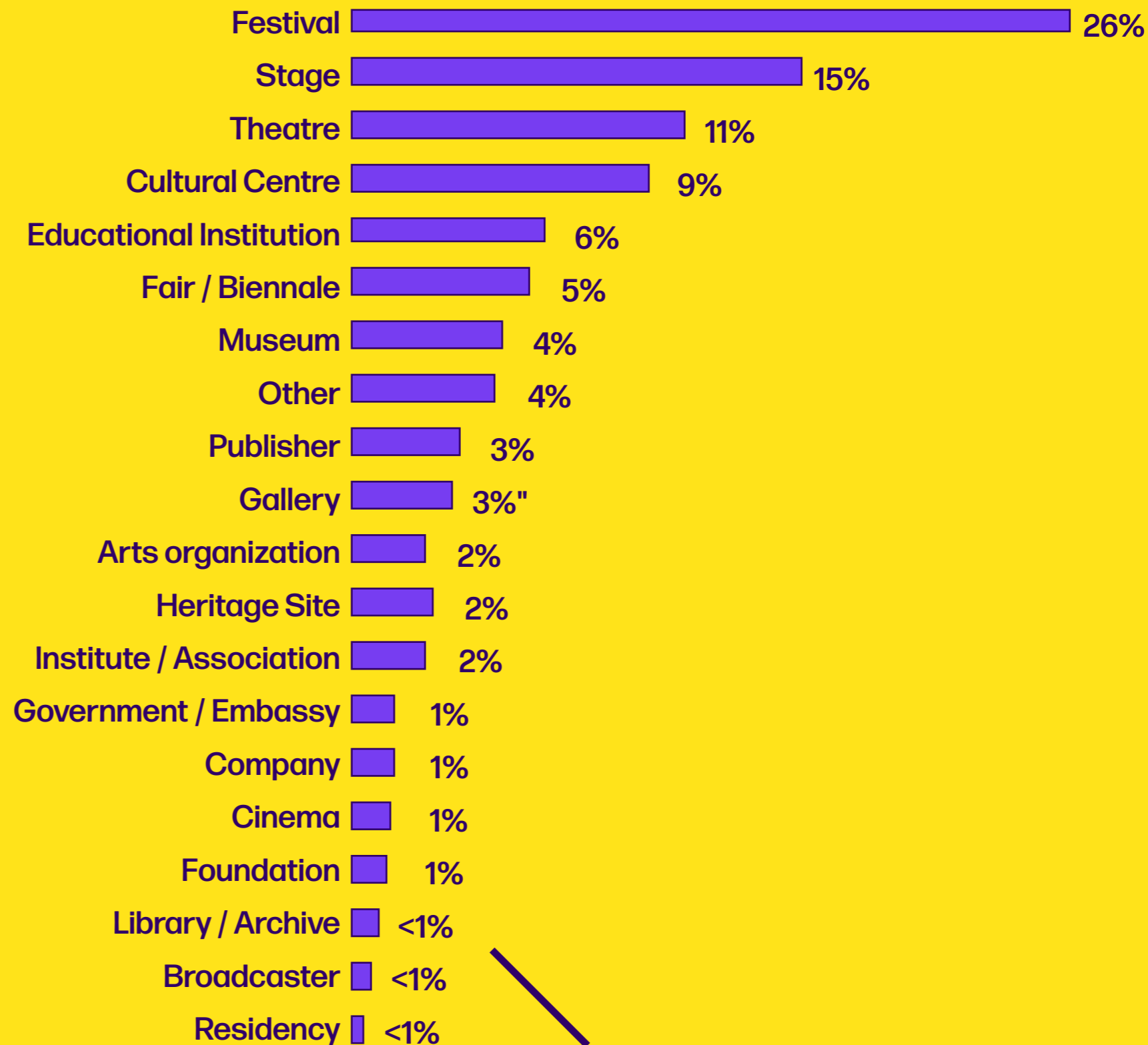
Cultural Locations

Festivals continue to play a key role in attracting Dutch artists to international locations. Major metropolitan areas also continue to be focal points for Dutch international cultural activities, with **New York, Antwerp, Berlin, Moscow, and Tokyo** taking the top spots.

Music	Performing Arts	Design	Heritage
New York	Berlin	Milan	Brussels
Antwerp	Antwerp	Tokyo	Shenzhen
Moscow / Istanbul	London	Warsaw	Bruges
Sao Paulo	Frankfurt	Oberhausen	Tokyo
London	Hamburg	Moscow	Dresden / Bremen

Literature	Visual Arts	Audiovisual Media	Architecture
Paris	Moscow	New York	Milan
Montreal / Oslo	Tokyo	Tokyo	Buenos Aires
Miami / Oostende	Berlin	Dortmund	Cairo / Miami
Chicago / Sommerville	Cairo	Munich	Tokyo / Aachen
Munich	London	Antwerp	Rome

Top cities per discipline

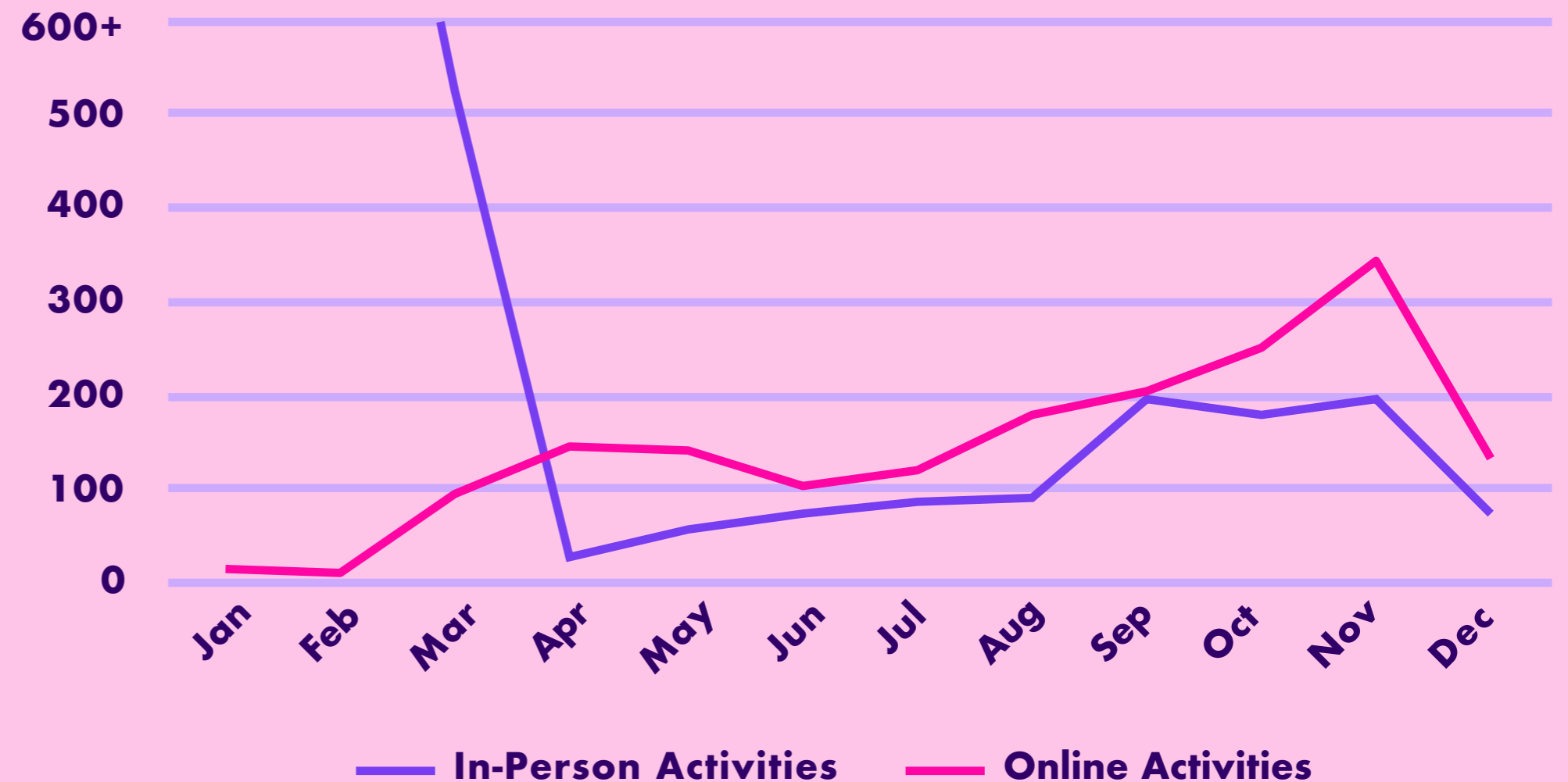
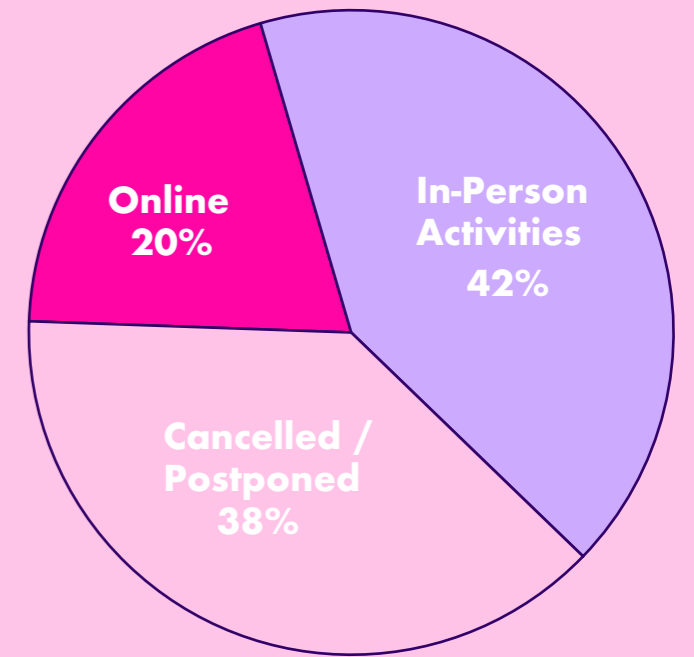


Top venue types for cultural activities

International Culture and the Impact of Covid-19

We tracked a 72% reduction in international cultural activities in 2020, due to the pandemic. This is a result of events being cancelled/postponed, activities not being planned in the first place, as well as a lack of reporting capacity from our partners at embassies, cultural funds and arts organizations. This is a stark reminder that artists need structural support in order to bridge the gap between the pre- and post-pandemic art worlds.

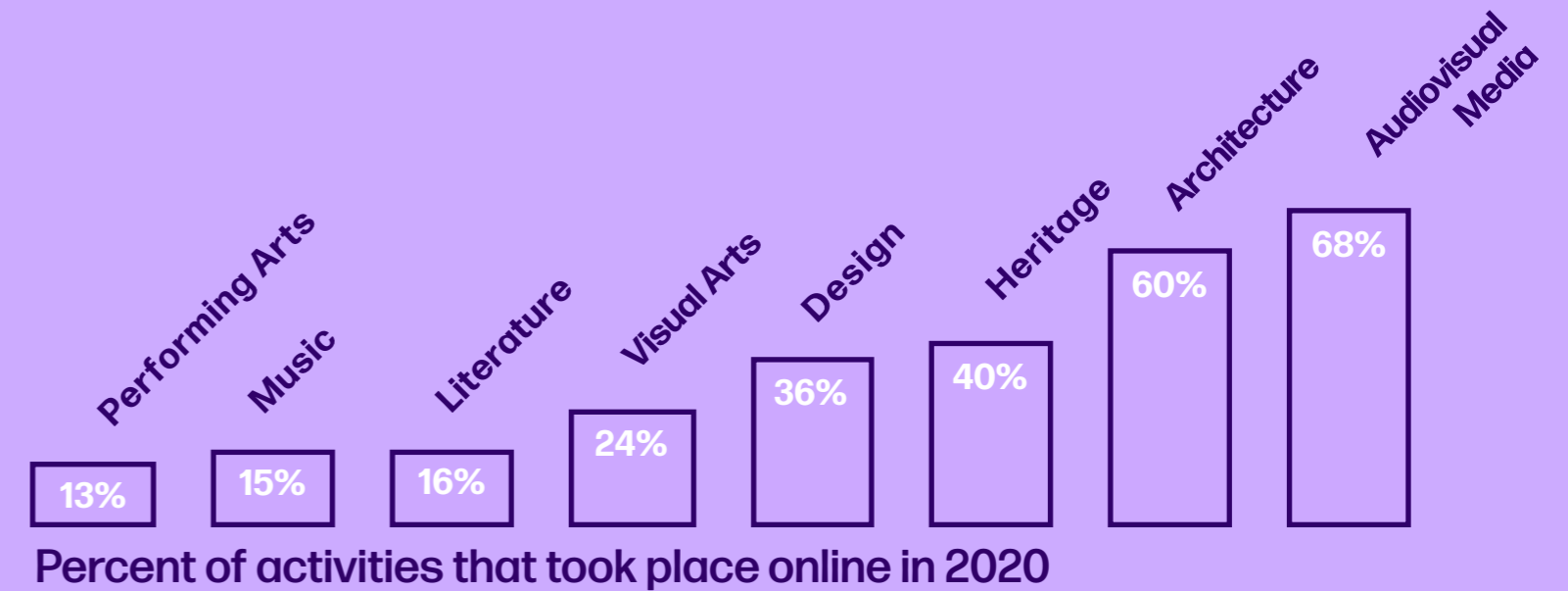
Roughly 20% of activities in 2020 were online. This timeline shows that immediately as the pandemic hit artists and cultural organizations adapted by moving activities online. By April 2020, online activities surpass in-person activities and continue to rise steadily. Both online and in-person activities drop sharply in December 2020, likely due to a combination of the second wave of the pandemic as well as the slow-down of winter holidays.



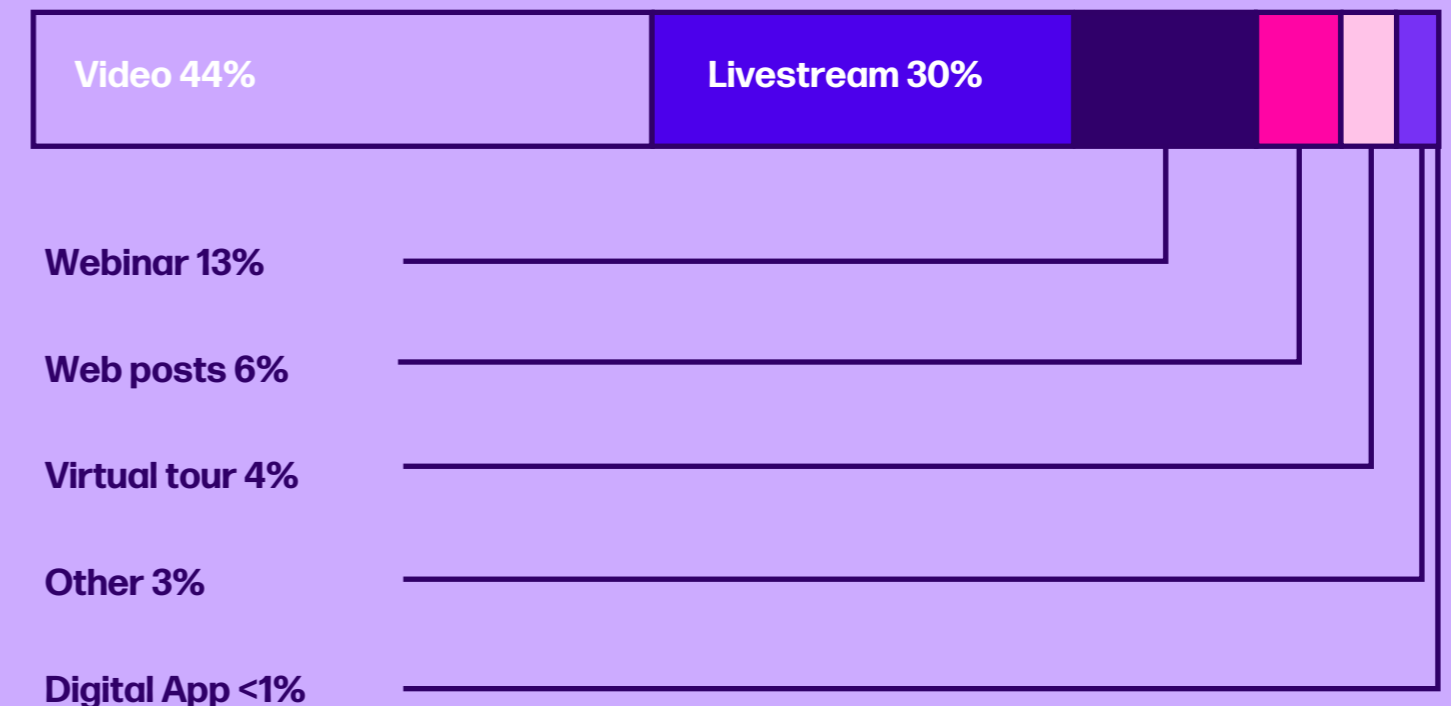
International Culture and the Impact of Covid-19

A broad range of online activity formats have risen over the past year with videos and livestreams being two hugely important formats for the arts. The website of partner organizations were a key platform for artists, along with more general platforms such as Facebook and Zoom. Websites of Dutch cultural organizations themselves were also key platforms. This highlights the importance of access to good digital infrastructure for artists livelihoods and ability to communicate to audiences internationally.

However, not all disciplines were equally able to adapt to online formats. Only 15% of music activities were online, and only 16% of performing arts activities. On the other hand, audiovisual media was able to adapt much more readily and, as a result, 68% of audiovisual media activities were online in 2020.



Online activity formats



New Forms of Resilience



René Guikers conducts musicians virtually at the Music Academy in Bremen.
Photo credit: René Guikers

Finding Resilience

Without hesitation, artists and cultural organizations launched new corona-proof initiatives. These included socially distanced concerts, online screenings and festivals, and virtual exhibitions and tours, among many other formats. These innovations opened doors that had previously been closed and many of these new formats offered surprising benefits.

Embracing the virtual

Artists from every discipline were able to create new forms of activities that embrace, combine and re-invent online formats. Artists created interactive performances and developed virtual platforms that provide audiences rounded experiences even from home.

Capturing New Audiences

One of the main benefits of bringing activities online is that Dutch artists were able to reach international audiences that would be otherwise unable to attend. The majority of film festivals, for example, were moved online and are now available to audiences around the world, rather than the limited number of physical visitors who normally attend.

New Forms of Resilience

Bringing International Audiences into Dutch Venues

Another benefit of bringing activities online is that Dutch organizations are able to bring international audiences into their own venues. Nearly 300 of the online activities that we tracked were internationally oriented activities that took place on the websites of the Dutch artists and organizations themselves. In this way, international audiences are brought into the realm of the Dutch artist and organization 'at home'.

Providing A Substitute

Finally, it is important to remember that even in cases where the full experience cannot be captured, these activities created by Dutch artists provide a substitute that offers audiences a chance to enjoy arts and culture when it would otherwise not be possible.

Providing Mental and Emotional Sustenance

Perhaps most importantly, Dutch artists and cultural organizations create concerts, performances, exhibitions, publications, lectures and a myriad of other activities that offer mental and emotional sustenance to audiences around the world at a time when physical gatherings cannot take place.



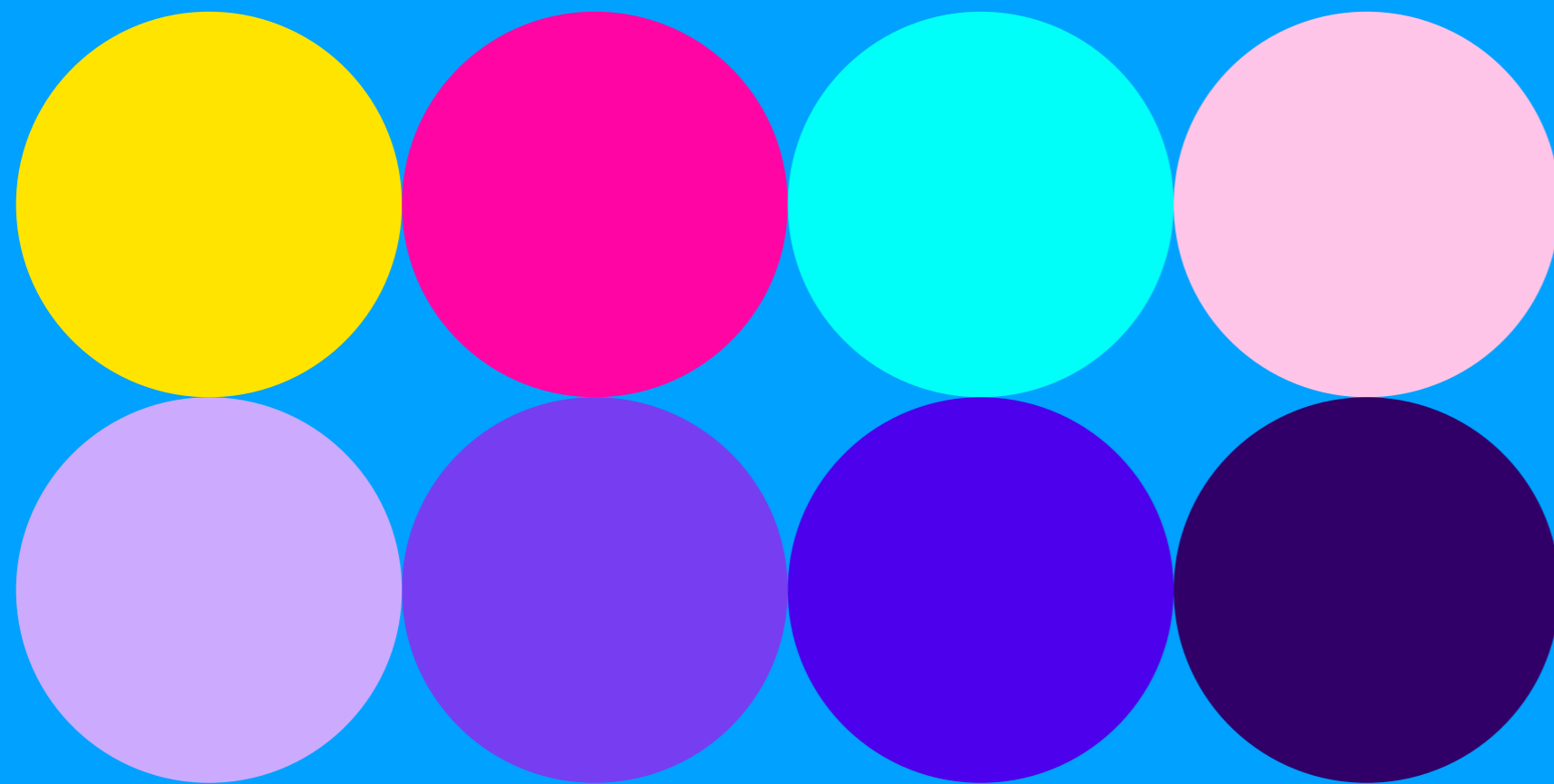
Nederlands Kamerkoor streamed one of 150 psalms daily for 150 days.
credit: Foppe Schut

Supporting Resilience

There are nevertheless a number of barriers that need to be overcome in order for artists to create new and resilient initiatives. First and foremost, for a majority of artists, neither online activities nor physically-distanced activities are financially viable. Financial support and support for methods that allow monetization of online activities must therefore be available for artists and cultural organizations if this model is to continue. Second, digital infrastructure plays a key role in the production content for online audiences, particularly for larger cultural organizations. While there is external infrastructure (such as Facebook or Zoom) in place that is being used- particularly for larger cultural organizations, the quality of cultural organizations websites, the ability to record quality audio and video, and access to the expertise needed to create new virtual formats is crucial to making the online model viable. Finally, collaboration between Dutch and international artists and arts organizations requires extensive coordination and planning and artists need structural support in order to undertake this work. Dutch artists have been at the forefront of the shift towards new forms of activities and providing support for artists to overcome these barriers will most certainly result in a continued increase in these new forms of resilient art.



Tin Man and the Telephone perform a virtual interactive concert.
Photo credit: Tin Man and the Telephone



Colophon

Editor: Erin Chang

To find out more or to search the DutchCulture Database go to:
www.dutchculture.nl

*Many activities in 2020 were never tracked due to cancellations, postponements and capacity shortages at embassies, cultural funds, and arts organizations. Please take this into consideration when reviewing the data in this report.