

# **Internationalization Policy Plan 2017–2020**

**update may 2017**



The Fund joined forces with UN-Habitat to set up five urban labs, where 20 designers work in an international, multidisciplinary team on urgent urban development tasks in Ghana, Mexico, Myanmar, Palestine and the Philippines.

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In the Mexico urban lab, an initiative of Creative Industries Fund NL and UN-Habitat, four Dutch designers are working with Mexican partners. The tasks include the ecologically responsible and socially inclusive improvement of housing for people on lower incomes.

# foreword

Within the framework for international cultural policy 2017–2020 and based on the findings of the Council for Culture (Raad voor Cultuur) and the Policy and Operations Evaluation Department (Inspectie Ontwikkelingssamenwerking en Beleidsevaluatie, or IOB), the Ministries of Education, Culture and Science (OCW) and of Foreign Affairs (BuZa) have elaborated how the added value of the international cultural policy can be increased and how a clear distinction can be drawn between objectives, instruments and outcomes by introducing greater cohesion and cooperation.

Over the current policy period, Creative Industries Fund NL, which encompasses the disciplines of architecture, design and digital culture, will receive €1,000,000 per annum from the Ministry of OCW and €700,000 per annum from the Ministry of BuZa for international cultural policy. Based on these means, the Fund implements the Internationalization Programme, in which an active role is set aside for partners, such as the ministries, embassies, funds, sector-specific organizations, Dutch Culture and Het Nieuwe Instituut, can play an active role in thus aligning and reinforcing each other's activities. The Fund has been doing this since its launch in 2013, with projects such as the Urban Labs in cities like Gaza City and Mexico City at UN-Habitat's request, and by participation in prominent events such as SXSW, the Salone del Mobile and the Architecture Biennale in Venice. The creatives and the cultural institutions provide the Fund with relevant information and contexts, concerning the concrete objectives and outcomes of the supported projects as well as the context in which the projects take place. Furthermore, in conjunction with organizations such as embassies, the Fund assesses whether the project is sufficiently locally embedded and based on a clear-cut local demand.

The Internationalization Programme comprises its own grant programme, as well as a whole series of events and activities that jointly contribute to the aims and objectives of international cultural policy.

# Policy Framework 2017–2020

## The key points of international cultural policy 2017–2020

The Netherlands Council for Culture (*Raad voor Cultuur*) has published a recommendation about the international cultural policy (*internationaal cultuurbeleid, or ICB*). In addition, the Policy and Operations Evaluation Department (*Inspectie Ontwikkelingssamenwerking en Beleidsevaluatie, or IOB*) evaluated the international cultural policy over the period 2009–2014. The Council and the IOB conclude that the international cultural policy has proven to be of great value. Based on these findings, for the coming policy period the ministries of OCW and BuZa have expressed the desire to enhance this value further by achieving greater cohesion and collaboration. The key points of the policy framework are:

- **Attention for both the intrinsic and social value of culture, as well as for its purely economic value;**
- **Emphasis on the importance of exchange, networks and reciprocity: the international cultural policy is not an export policy;**
- **A coherent and integrated country-specific approach;**
- **Greater scope for tailor-made projects and initiatives from people in the field;**
- **Emphasis on the connecting role that culture can play internationally, with a focus on the ring of countries surrounding Europe;**
- **Support for cultural diplomacy around the world.**

## Aims and objectives of international cultural policy 2017–2020

The policy framework describes a number of topics, of which the following are relevant for the design disciplines:

- **Expanding the sphere of activity and network of cultural institutions, artists and designers;**
- **Encouraging long-term cooperation outside the Netherlands. This could also include activities that involve foreign creatives and/or institutions being brought to the Netherlands by means of a visitor programme or residency;**
- **Increasing the visibility and appreciation of the various sectors abroad, by being present at important international events and festivals, and by actively participating in international forums and networks.**

These points have been encapsulated in three key objectives:

- 1. A robust cultural sector that is growing in quality thanks to international exchange and long-term collaboration, and is noticed and appreciated abroad;**
- 2. Greater scope for a cultural contribution to a secure, just and future-proof world;**
- 3. Effective deployment of culture within modern diplomacy.**



Pepijn Verpaalen and Camila Pinzón of Urbanos organized workshops in Colombia, which involves a Dutch delegation cooperating with local stakeholders and experts on strategies for the densification of Colombian cities. Photo: Yukio Nezu (Nezu Aymo architects)



Designer Pauline van Dongen received support from the Fund to present a jacket and a dress with integrated solar cells at the South by Southwest (SXSW) technology festival in Austin, Texas. This has resulted in a new collaboration with specialists in photovoltaic technology. Photo: Liselotte Fleur

# Looking back at internationalization in 2013–2016

The design disciplines of architecture, design and digital culture have a cultural and social value as well as a purely economic one. The government has designated the creative industries as one of the nine economic 'top sectors' and there is special attention for the creative industries within the international cultural policy.

In the period 2013–2016, Creative Industries Fund NL implemented the Programme for Internationalization of the Design Sector by order of the Ministry of Education, Culture and Science (OCW) and the Ministry of Foreign Affairs (BuZa). This programme had three objectives:

1. **Enhancing the Dutch design sector's image by developing and highlighting the sector's ability to provide solutions for social and metropolitan issues;**
2. **Expanding the international sphere of activity, i.e. advancing international work opportunities for the Dutch creative industries, by matching foreign demand with what the Dutch can offer;**
3. **Establishing a network of durable and relevant contacts in the Netherlands and abroad, aimed at strengthening relationships between designers, makers, manufacturers and commissioners.**

## Programme for Internationalization of the Design Sector, 2013–2016

The Programme for Internationalization of the Design Sector included a grant scheme and an ancillary programme. The set-up was based on recommendations from the Dutch Design Fashion Architecture (DutchDFA) programme (2009–2013) and consultation with stakeholders.

The grant programme had an application round every quarter. The programme's structure was demand-driven: designers, makers, institutions and foreign organizations could submit their proposals for intended activities.

The ancillary programme focused on:

- **Establishment and maintenance of long-term, sustainable relationships. Examples of this include Towards 2050 with curator Ton Venhoeven and the exchange with Arita, Japan, under the curatorship of Scholten&Baijings;**
- **Exploration of issues, the scouting out of foreign demand and coupling this with Dutch expertise. Examples of this include the projects in South Korea and Bandung, Indonesia;**
- **Creation of added value by collectively participating in a trend-setting event, which involved working towards a long-term relationship between participants as well as collaborative partners: over this last period these have included SXSW, Gamescom, GDC and the Salone del Mobile;**
- **Mobilization of designers and makers for metropolitan issues, as in the Urban Labs pathway with UN-Habitat in 2016;**
- **Feedback about the knowledge gained: this includes various publications and presentation days, such as Reporting from Venice, Arita House, Grenzeloze Stedenbouw (Boundless Urbanism), Gamescom at Pakhuis de Zwijger, and Dutch Design Week;**
- **Development/exploration of forms of support such as the vouchers, incoming missions, international explorations and tying these in with the economic armamentarium of organizations such as the Netherlands Enterprise Agency (Rijksdienst voor Ondernemend Nederland or RVO).**

Within this programme the Fund could therefore operate as an agenda-setter, exploratory scout or initiator.

## Launching the policy in 2013–2014 & its ongoing development in 2015–2016

The programme initially limited itself to four focus countries (China, India, Turkey and Germany), as well as a number of hotspots and strategic fairs. In late 2013 an open call was issued within the programme to give the creative industries the opportunity to explore the opportunities for internationalization beyond these focus countries. It became evident that the interest was shifting to other countries. It also became clear that the different disciplines which the Fund reckons to fall within its sphere of activity require more closely tailored solutions in support and project formats. This also confirmed that in terms of subject matter the foreign demand is primarily concentrated on the resolution of metropolitan tasks. Designers regard the Dutch integral approach as a national expertise and export product. Lastly, based on the evaluations of the exploratory visits it was possible to conclude that a project's impact is strongly dependent on a local partner who can provide access to a network, as well as on the political-economic situation that creates opportunities for specific themes, research projects or solutions.

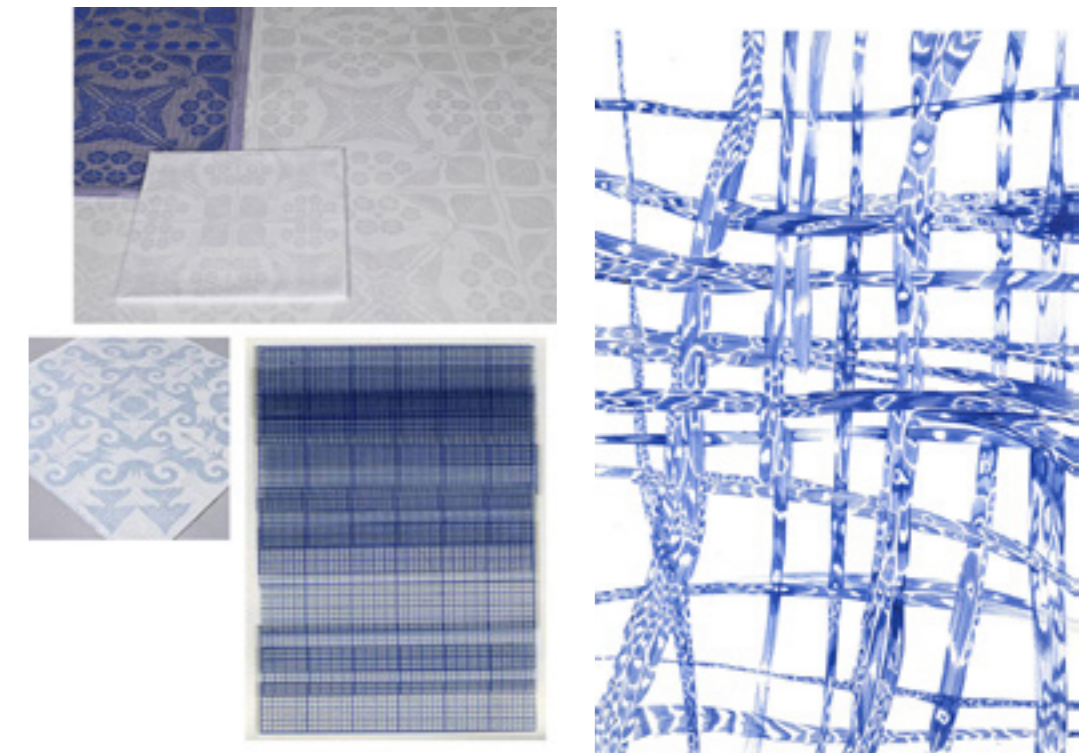
## Insights into the Fund's Internationalization Policy in 2013–2016

During the implementation of the programmes, various evaluations and reports revealed that:

- **Internationalization requires a long-term perspective;**
- **For each (sub)discipline there are differences in the origin, the character and approach to the foreign demand;**
- **Strategic preparation and future-focused evaluation improves the effectiveness of grants. This applies to participation in international events in particular;**
- **The programme serves as an invitation to enter into collaborations or establish coalitions. This generates intrinsic added value and raises the profile of the sector. It also contributes to expertise and thus to the sector's further professionalization. Cooperation does call for the devotion of plenty of time from all the parties involved.**

These insights were considered in the ongoing development of the Internationalization Programme for the coming policy period, so that Creative Industries Fund NL could embed the trends and characteristics of the various disciplines in the new policy as effectively as possible.

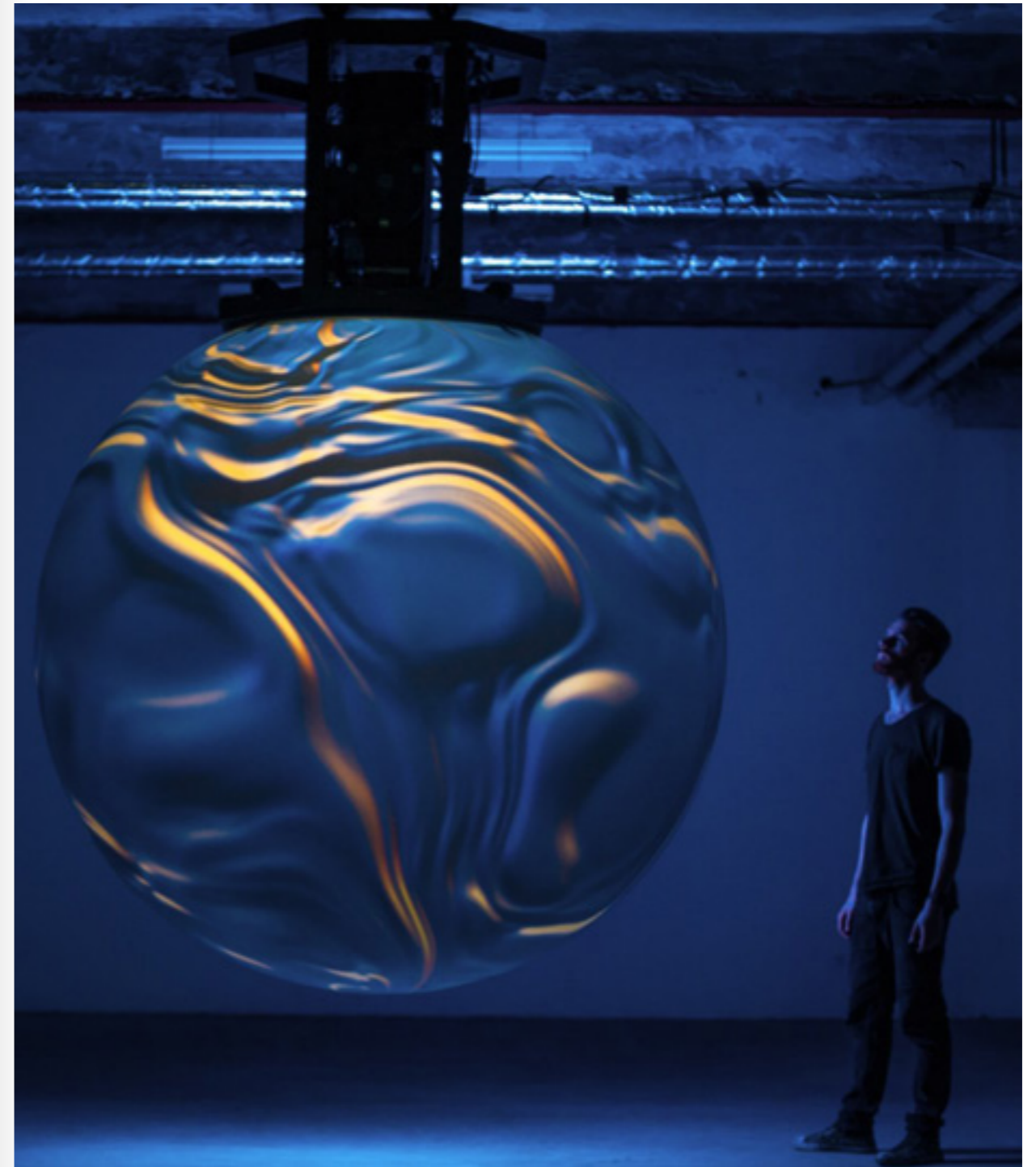
**In the period 2013–2016 the programme had a budget averaging €2,000,000 per annum at its disposal.**



Textile designer Linda Valkeman investigated the cultural-historical interchange between the Netherlands and China over the centuries in the Chinese city of Chongqing. This resulted in her Blue Prints project, which elaborates upon the copying and imitation that has become an art in its own right in China.



The Mutual Wave Machine developed by neuroscientist Suzanne Dikker and media artist Matthias Oostrik measures the brain activity of the two people who take a seat in the installation. It has been shown in Amsterdam, Moscow, New York and elsewhere.



Nick Verstand's Anima was one of the highlights at the South by Southwest (SXSW) expo in Austin, Texas, in 2016. Anima is an installation that reacts to the movements of the public, which creates the impression of an artificial intelligence that actually possesses emotions. Snapshots of the installation proliferated via the internet like an oil-slick.

# Creative Industries Fund NL's Internationalization Policy in 2017–2020

Over the coming policy period the Fund will be receiving €1,000,000 per annum from the Ministry of OCW and €700,000 per annum from the Ministry of BuZa for international cultural policy.

The contribution from the Ministry of OCW is intended for the implementation of the programme under Objective 1: a strong cultural sector that is gaining in quality thanks to international exchange and long-term cooperation, and is seen and appreciated abroad. This freshly formulated objective dovetails well with projects that the Fund has already initiated or supported. On the other hand, the focus for this policy period brings about a tightening up in the sphere of themes (more socially engaged; less focused on the development of the discipline) and countries (focus countries per objective and countries requiring made-to-measure approaches). In addition, the Ministries of BuZa and OCW are emphasizing culture's added value in relation to the creation of a safe, just and future-proof world.

In order to add substance to this, the Ministry of BuZa's financial contribution to the Fund's Internationalization Programme for the Design Sector is intended for the programme for the purposes of Objective 2: greater leeway for culture's contribution to a safe, just and future-proof world. Several projects that the Fund has initiated or supported over recent years have already implicitly contributed to this objective. A good example of this in the preceding policy period was the deployment of several multidisciplinary Dutch design teams in so-called Urban Labs in cities such as Gaza City and Mexico City. At UN-Habitat's request, this is how the Fund contributed to the establishment and development of an extensive network of Urban Labs.

The Fund's role within the International Cultural Policy of the Netherlands can be summarized as follows:

- **Subsidy:** Over the policy period 2017–2020, Creative Industries Fund NL will be receiving €1,000,000 per annum from the Ministry of OCW in order to fulfil to Objective 1 as outlined above, while the Ministry of BuZa is making €700,000 per annum available to the Fund for objective 2.
- **Partner organizations:** Based on these resources the Fund has been administering the Internationalization Programme since 2013, in which an active role is set aside for partners such as the ministries, embassies, funds, sector-specific organizations, DutchCulture, Het Nieuwe Instituut and the sector in the broadest sense (local, national and international), in order to strengthen each other's activities as far as possible.
- **The design field:** The makers and cultural institutions provide the Fund with relevant information and contexts, concerning the actual outcomes of the supported projects as well as the contexts in which the projects are taking place. The Fund actively seeks this input, in order to optimize Programme's implementation over the years.
- **Armamentarium:** The Fund makes an inventory of the international demand for the design disciplines in association with the abovementioned actors. Based on that input it defines (social) issues and translates these into international grant schemes and programmes that are organized thematically, strategically or geographically, and the role that Dutch design practice can play within this.



A guided tour for the Dutch Ministry of Education, Culture and Science's delegation and for staff of the Embassy of the Netherlands in Rome and the Consulate General of the Netherlands in Milan, to see presentations supported by the Fund at the Salone del Mobile 2016.



In 2014 the Fund supported IO designers who participated in the Seoul Design Week, in the context of scouting out new international opportunities for presenting Dutch design. Photo: Michou Nanon de Bruijn





The End of Sitting project by RAAAF is an installation that considers the layout and design of the contemporary living environment in a novel way. The installation was shipped to the Chicago Architecture Biennial and received plenty of attention from international media, including CNN, CBS News and Chicago Tonight.

# Programme for Internationalization of the Design Sector 2017–2020

**Objective 1: A strong cultural sector that is growing in quality thanks to international exchange and long-term cooperation, and is recognized and valued abroad.**

Objective 1 ties in with the objectives of the Programme for Internationalization of the Design Sector as this was implemented in the period 2013–2016. The Fund can continue its international policy, integrating the results and knowledge amassed during the previous period into the developments over the current policy period.

For the Fund, the combination of the available budget and the new focus within the aims and objectives call for decisive choices in this programme's implementation:

- **The basis of the programme remains demand-driven in structure and implementation;**
- **The grant budget available for the design field will be maximized at the expense of the ancillary policy and the overhead costs (expenditure on staff and materials);**
- **The ancillary programme is intended to underpin international cooperation, e.g. by joint participation in high-profile events or the aggregation of results of individual projects that are interrelated;**
- **The programme actively seeks out connections with the strategic agendas of the diplomatic posts (embassies and consulates).**

## Structure of the Internationalization Programme 2017–2020: Objective 1

The programme comprises a grant scheme and an ancillary programme with initiatory and supporting activities. Alongside this programme the Fund also undertakes other international activities. Internationalization is an objective within all the Fund's grant schemes, as it is across the three disciplines of architecture, design and digital culture. If designers, makers or institutions operate autonomously and are focused on their individual promotion and/or the exchange of professional knowledge and expertise, they can submit an application via the basic grant programmes for these disciplines. These applications are separate from the Programme for Internationalization of the Design Sector.

Projects that are eligible for grants within the Programme for Internationalization of the Design Sector must be based on cooperation, bolstering the image of the creative industries and opening doors for colleagues. To summarize the programme for the coming years:

### **Four grant application rounds – €820,000 per year in total**

The grant programme holds an application round every quarter. The scheme's set-up is demand-driven: designers, makers, institutions and foreign organization can submit their proposals for intended activities. A multidisciplinary team supervises and advises applicants. A committee of advisers evaluates the applications.

### **HGIS funds – €200,000 per year**

Of the available funds, €200,000 per year comes from the Homogeneous Group for International Cooperation (*Homogene Groep Internationale Samenwerking, or HGIS*). Creative Industries Fund NL proposes this budget should be used for the grant programme and providing an annual report that specifies how the budget has also contributed to fulfilling HGIS objectives.

For example, in 2015–2016 HGIS funds were employed for subsidizing projects in the context of the Frankfurt Book Fair (in association with the Dutch Foundation for Literature) and for

participation in the Gwangju Biennale in South Korea (in association with the Mondriaan Fund). The aforementioned budget of €820,000 includes HGIS funding.

**Voucher scheme – €125,000 per year (funded via national cultural policy, in which internationalization is an objective)**

In order to make it possible for makers and designers to participate in international presentations (at fairs and otherwise) that are set to take place in the short term, the voucher procedure will be retained from 2017 on. The procedure is open to the various sub-disciplines that the Fund serves. This responds to the demand from the field for support with presentations at Design and Fashion Weeks, Chaumont, Angoulême, Hyères, Design Miami/ Basel and elsewhere.

The voucher scheme can if necessary be supplemented from the Ministry of BuZa's resources for Foreign Economic Relations and employed for events that are more commercial, such as Gamescom, the Salone del Mobile and GDC. This depends on the availability of funds.

**Ancillary programme – €60,000 per year**

The ancillary programme is less extensive than in the previous policy period. The Fund is specifically focusing on the sharing of expertise and experiences gained, in order to enrich the Internationalization Programme. The Fund employs evaluations, expert sessions and thematic meetings for this, and thus receives direct feedback from the field, can connect different applicants by theme and inform the field about urgent issues.

## Special attention for the strengthening of joint pathways

Within the group of priority countries the Fund is focusing on cooperation with the Dutch embassies, in order to continue taking advantage of contacts and networks around events abroad that were established in the previous policy period. The SXSW process over the last three years is exemplary of this. The Fund supported the participation of designers and makers in the festival and provided a portion of the joint communications. The Dutch representatives in the USA were also focused on concerted communications and organized networking opportunities for the purpose of establishing and nurturing long-term relationships. The Fund has set aside €10,000 per event and will specify which of each year's events are eligible in its annual activities plan. This will, of course, be coordinated with the relevant embassies. The strategic, multi-year plans contribute to a better alignment with the diplomatic posts and other funds, and – just like the coordinating tasks of DutchCulture and Het Nieuwe Instituut – make a strong contribution to a coherent cultural policy.

Furthermore, Creative Industries Fund NL pays particular attention to presenting a concerted front at cross-sectoral, large-scale international events. The Netherlands and Flanders were the guests of honour at the Frankfurt Book Fair 2016, where the Fund actively participated in the culture-wide programming. For example, the Fund supported the development of innovative productions in the realm of storytelling, games and virtual reality that were presented in the run-up to and during the fair.

In 2018 a similar opportunity presents itself in France in the context of the Salon du Livre, where the Fund can fulfil a comparable role in association with the embassy and the Dutch Foundation for Literature. Initial contact has already been established with the embassy as well as the Dutch Foundation for Literature. In this the Fund employs the principle of short lines of communication and transparency with partner institutions, on the basis that everyone is serving the same public interest according to its distinctive designated role within the ICB.

The table below shows the budget based on the €1,000,000 per year from OCW ICB resources for the activities outlined above.

	2017	2018	2019	2020
Grants	€ 820.000	€ 820.000	€ 820.000	€ 820.000
Ancillary activities	€ 60.000	€ 60.000	€ 60.000	€ 60.000
Overhead costs	€ 120.000	€ 120.000	€ 120.000	€ 120.000
<b>TOTAL</b>	<b>€ 1.000.000</b>	<b>€ 1.000.000</b>	<b>€ 1.000.000</b>	<b>€ 1.000.000</b>

# A safe, just and future-proof world

## Objective 2: Greater scope for a cultural contribution to a safe, just and future-proof world.

### Policy Framework 2017–2020

For Objective 2, the Ministry of BuZa is focusing primarily on the ring of countries surrounding the European Union where the expectation is that the policy will be able to make a difference. The policy framework directs particular attention towards the countries Russia, Turkey, Egypt and Morocco. BuZa names several recurring components that these focus countries are usually contending with:

- **security and stability are under pressure;**
- **the space for culture is shrinking;**
- **artists are becoming more isolated;**
- **cultural participation is in decline;**
- **social cohesion is being eroded;**
- **an open dialogue about cultural differences is being hampered.**

The Ministry of BuZa expects that culture and creativity can make a contribution to the resolution of these problems. The creative industries can offer alternative solutions for social and civil issues, and thus have a positive effect on social cohesion. A precondition is that there is evidence of a local demand, local support and local initiative. The initiative and the input from the Dutch field should dovetail with the local demand.

The policy focuses on supporting activities that lead to:

1. **a more robust local cultural sector which can contribute to social innovation;**
2. **more cultural participation among a diverse public (primarily young people);**
3. **a safer and more sustainable living environment in cities;**
4. **sustainable conservation of local cultural heritage.**

The Ministry of BuZa believes it is important to focus on making culture's added value more explicit.

### Aims and Objectives

The Creative Industries Fund NL feels a close connection with the objective and has expertise and experience in the area of the themes and in using a programmatic approach.

In particular, the goals that focus on a safe and sustainable living environment in cities and sustainable conservation of local cultural heritage are in line with the field of activity of the disciplines served by the Fund. Cultural participation and a contribution to social innovation are often an intrinsic component of the projects that the Fund supports in this regard.

The Fund ascertains that the issues mentioned in the policy framework are often not just national but regional as well. It is therefore important that the neighbouring nations are also considered as part of the context of the four countries.

## Purpose of the Programme for Internationalization 2017–2020: Objective 2

### Programme for 2017

The first year addresses the question of determining demand by means of ancillary activities. The four focus countries are diverse with regard to their cultural landscapes and their familiarity among Dutch designers and makers. In addition, they differ hugely as regards political stability, the development of civil society, the observance of human rights and security.

The themes mentioned above and working in complex areas are a recurring component of the international field of activity of Dutch designers. In the previous policy period, the Fund supported different projects that exhibited common ground with the various objectives. The Urban Labs are a good example of a successful working method where Dutch designers work on urgent urban

issues in a complex context with local stakeholders. The Mortal Cities & Forgotten Monuments project takes a personal story and draws lessons from the way monuments and meaningful places are designed, and how inhabitants with different backgrounds relate to this national heritage. The interactive online documentary Refugee Republic investigates daily life in the Domiz refugee camp in North Iraq from various perspectives.

In 2017, the Fund is developing a programme for objective 2 and is focusing on Dutch designers who can make a contribution to the stated issues. In this regard the Fund is joining forces with the diplomatic missions and potential local partners to respond to the needs within the local socio-political situation.

Four basic principles have been formulated against which applications will be evaluated:

1. **The project is locally embedded and based on a clear-cut local demand. Evaluation takes place on the basis of:**
  - **involvement of a local co-applicant and/or partners;**
  - **the relevance of the problem addressed for the local social situation;**
  - **the local financial and/or organizational contribution to the project.**
2. **The project takes an inclusive approach with respect to personnel, public outreach, programming and the partners involved.**
3. **Applications are based on a long-term vision.**
4. **Reciprocity: the local project is based on the joint efforts of Dutch and local partners and is relevant for professional practice in the Netherlands and in the focus country.**

## Programme for 2017

Based on the four principles outlined above, the Fund has formulated the following programme:

### 1. Expert meetings

The organization of meetings where applicants who executed projects in one of the focus countries during the previous policy period are invited to share their experiences. Other experts from the world of academia, practice and the professional field will be invited as well.

In addition, experts who are not necessarily working in these countries, but are however working abroad on projects that address the themes of security, justice and readiness for the future. The Fund is also involving HIVOS, the Prince Claus Fund and Het Nieuwe Instituut.

### 2. Open Call for Exploratory Missions

Applicants are invited to submit proposals for projects in the focus countries concerned, in order to identify the local demand and local partners. The proposals must at least comply with the four basic principles. The Fund keeps track of the ratio of submissions and contributions from the various disciplines. If necessary, the Fund carries out additional activities to achieve a good ratio in this respect.

### 3. Consultations

These provide the Fund, together with the embassies from the focus countries, with an impression of the local context, opportunities and challenges. This also provides insight into how the embassy can support and strengthen initiatives.

The initial period involves exploring, setting up and establishing the basis for multi-year cooperative pathways in which the local partners are of prime importance for the sustainability and chances of success of the projects. The Fund is thereby mapping out:

- **the relevant themes/foreign demands in the focus countries where Dutch makers/designers can make a contribution;**
- **collaborative partners in the focus countries;**
- **the level of co-funding from the focus country;**
- **the themes to which Dutch designers/makers want to or are able to make a contribution;**

In late 2017 the Fund will initiate a programme on the basis of the exploratory phase. This will result in an annual plan for 2018 that will be established in consultation with the Ministry of Foreign Affairs.

## Programme for 2018

After the exploratory phase, the period 2018-2020 will involve the realization of the plan. Depending on the results of the 2017 investigation, the Creative Industries Fund NL will choose a number of support options:

### Support by means of a tender procedure

If the investigation shows that the potential in the design field corresponds sufficiently with the objectives of the programme, the Creative Industries Fund NL will utilize a tender procedure to support projects. This means that some proposals will be preferred above the other submissions, within the available budget. Suitable criteria will be established to test proposals against, so that they achieve the objective of the programme. This could take the form of a commissioned assignment or the awarding of subsidy.

### Programmatic approach

If the investigation shows that there are opportunities in the design field which are still being insufficiently utilized but which do correspond to the objectives of the programme, the Fund can initiate projects, connect organizations and parties, form coalitions and commission specific assignments. This form makes it possible to take direct control of the realization of the programme and the distribution of results.

In view of the limited number of focus countries, the relatively short term and the available budget, the Fund is opting for a programme with a sharp focus. It is preferable to support extensive projects or programmes rather than many small initiatives. The exploratory phase generates input and the right networks/coalitions to enable careful choices to be made in supporting these projects or programmes.

### Dissemination of knowledge and effect measurement

Parallel to commissioning assignments or awarding subsidy, the Fund – preferably together with partners – organizes activities that focus on the dissemination of knowledge. The Fund monitors the projects and evaluates them on the basis of progress and accountability. This also provides information about the realization of the projects. The Fund organizes activities to share this knowledge and experience, for instance in the form of expert meetings or instead meetings open to the public.

In this way, the Fund also builds up information for evaluating the effects and the evaluation per country, subject, field of activity and so on.

At any rate, the Fund will organize a public meeting in 2020 for directly relevant parties, including participants in the programme and the Ministries of Foreign Affairs (BuZa) and Education, Culture and Science (OCW), the Netherlands Council for Culture (Raad voor Cultuur), Het Nieuwe Instituut, the Prince Claus Fund, HIVOS and Dutch Culture to share knowledge and to reflect on the results achieved up until then.

### Communication

Supported projects are expected to mention the Fund in their communication at least at conclusion and afterwards. Interim communication and a mention of support from the Fund will be determined per country and project. Communication about the programme itself will be coordinated with the Ministry, the diplomatic missions and partners.

## Budget

The Ministry of BuZa is providing € 700,000 per annum.

Each year, the Fund will monitor the budget divided among the focus countries and objectives. By and large the disbursement of the € 2,800,000 over the four years will be as follows:

	2017	2018	2019	2020
<b>Activities and projects</b>		€ 700.000	€ 700.000	€ 720.000
<b>Research and ancillary activities</b>	€ 234.000	€ 30.000	€ 30.000	€ 50.000
<b>Overhead costs</b>	€ 84.000	€ 84.000	€ 84.000	€ 84.000
<b>TOTAL</b>	€ 318.000	€ 814.000	€ 814.000	€ 854.000

### Monitoring and evaluation

In accordance with the policy framework for international cultural policy 2017–2020, Creative Industries Fund NL will monitor and evaluate the Creative Industries Internationalization Programme. The Fund confers from an independent position with the parties involved in the International Cultural Policy, while with the grant schemes and the programme it undertakes an effort to implement the multi-year strategy.

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 JAPAN PRIZE 2015 Finalist  
 Competition for Digital Storytelling Finalist  
 Webby Best Use of Video at Moving Image Nominee  
 Zilveren camera vernieuwende fotojournalistiek Finalist  
 Spin Awards Next TV & Film Nominee  
 European CIVIS Online Media Prize Nominee  
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**Camp Facts** ...ered in Domiz Camp. The planned capacity for the camp was 38,135 individuals. The camp is closed for receiving new arrivals, with the exception of family reunification. The camp is located 20 kms southeast of Dohuk city, in Iraqi Kurdis

The interactive online documentary Refugee Republic by photographer Dirk-Jan Visser, artist Jan Rothuizen and journalist Martijn van Tol investigates daily life in the Domiz refugee camp in North Iraq from various perspectives.

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