

Art Works: Exploring the Social and Economic Value of Culture



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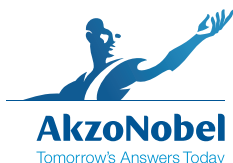


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About Apeldoorn

In 1999, Prime Ministers Wim Kok and Tony Blair agreed to launch an annual bilateral conference series as part of the UK-Netherlands Framework For The Future. Their vision was to bring together a group of leading and promising thinkers from both countries on a regular basis to come up with creative solutions for issues of shared concern. The Apeldoorn: British-Dutch Dialogue Conference Series takes its name from the Dutch city of Apeldoorn, where the first ever conference took place in 2000.

More than a decade later, Apeldoorn Conferences have become a forum where the most influential commentators, policymakers, politicians, business leaders, academics and civil society representatives from both sides of the North Sea come together to pool ideas, expertise and best practice, and create lasting relationships, alliances and networks.

Conferences take place on an annual basis, alternating between the UK and the Netherlands, tackling a different contemporary theme each year. Attendance is strictly by invitation only.

The Conference Series is jointly organised by the British Council Netherlands, the British Foreign and Commonwealth Office and the Netherlands Ministry of Foreign Affairs, and is generously supported by our sponsors Abellio, AkzoNobel, BP, ING, Merseyside Travel, The Royal Bank of Scotland, Royal Dutch Shell, Unilever and Vodafone.

Introduction to the 2014 Conference

Art Works: Exploring the Social and Economic Value of Culture

The thirteenth annual Apeldoorn: British-Dutch Dialogue Conference took place from Sunday 16 to Tuesday 18 November 2014 in Liverpool, UK. The theme chosen for this year's Conference was 'Art Works: Exploring the Social and Economic Value of Culture'. Over three days, fifty British and fifty Dutch delegates, hand-picked from a diverse range of backgrounds, came together in Liverpool to swap ideas on how culture can contribute to the economic and social structure of cities and society at this time of economic and political uncertainty in Europe.

Delegates debated the economic impact of cultural tourism and events, the creative industries as a motor for innovation and regeneration, the key role cultural education must play and the sustainability of funding the cultural sector, with the aim of exploring both the common ground and the interesting differences between British and Dutch attitudes to the economic and social value of culture.

The conference programme included plenary sessions with expert speakers, focused group discussions and site visits to relevant organisations in and around Liverpool. Fittingly, this conference programme showcased both Liverpool's fascinating past as a port, situating the opening dinner and a number of the site visits on Albert Dock on the Mersey, as well as its cultural blossoming in the second half of the 20th century and the beginning of the 21st, including the legacy of The Beatles and the impact of winning the European Capital of Culture crown in 2008.

This report aims to sketch out key discussions during the conference and to draw together conclusions, recommendations and lessons learned made by delegates in their groups. It is not possible to recount each individual exchange which took place over the three packed days, but we hope that it will serve as a useful reminder to all those who participated in Apeldoorn 2014, and as a taster for those who may attend future Apeldoorn: British-Dutch Dialogue Conferences.

Summary



Culturally, the UK and the Netherlands have much in common: their rich artistic traditions which are constantly adapting to keep up with digital and societal changes, their sense of responsibility to share their heritage with the rest of the world, a strong desire for increasing openness and broader access to culture, and a challenging economic climate which has impacted on public funding.

But there are interesting differences. In the words of **Conference Co-Chair, Alexander Rinnooy Kan**, the British are more “down-to-earth” and financially-orientated. The two countries differ in their cultural histories and deal with cultural heritage and traditions through different funding models and structures. Their approaches to cultural learning, access, research and evaluation also differ. Professor Rinnooy Kan noted that he – and many others – had been extremely impressed by how Liverpool had achieved its culture-led regeneration and had gained a very different perception of Liverpool as a result.

Several key-note speakers chose not to concentrate exclusively on the economic dimensions of art and culture but to adopt what Simon Mellor called a “holistic” approach, emphasising the mutually reinforcing benefits delivered by the intrinsic, social, educational and economic dimensions of culture, which open us up to the new, release creativity and imagination and help address major issues. The arts are a “social Higgs Boson”, the elusive particle that gives others their mass.

This is not to downplay culture’s economic benefits. The overall value of the total creative industries to the UK economy was more than £70bn in 2012 and, with a growth rate of 10% per year, is the fastest-growing sector of the economy. It contributes significantly, for example, to Liverpool’s regeneration and its 19 million visitors a year, who generate £223m per year for the city. Through the investment of time, planning and political will, arts and culture become, in the words of Liverpool’s Mayor, “the rocket fuel of regeneration”, creating a sense of place, encouraging business investment and attracting tourists. Cultural life makes cities more desirable places to live, and better able to impact on the rest of their country.

Cultural education also has a vital role to play – not only to encourage children’s creative development, but also to make our educational systems fit for the 21st Century, creating connections between school subjects. Culture is also, of course, a key element in how a country projects itself to – and creates relationships with – the rest of the world: so-called “soft power”.

Tate Liverpool



Andrea Nixon, the Director of Tate Liverpool, talked to a group of delegates about the background to Tate's construction and Liverpool's subsequent bid to become European Capital of Culture 2008. Following the Toxteth riots of 1981, there was political recognition of the need to regenerate the city, which was experiencing unemployment of 22%, but the original private sector scheme to develop the docks area was overtaken by the recession. However, Tate – which wanted to develop its first out-of-London gallery - saw an opportunity in Liverpool and decided to create a centre for international modern art.

Recognising the need to create local enthusiasm for this bold initiative, the Gallery ran a two-year education programme reaching every school within a two-hour drive of the city before opening in 1988. The Gallery itself has been a great success, now attracting 5m visitors a year (half of which are local) and giving rise to the Liverpool Biennial which has now celebrated 8 editions. Tate has been one of the principal drivers of the city's regeneration over the last 25 years. Liverpool now attracts 19 million visitors a year, generating £223m annually for the city.



Despite initial scepticism, the city now fully 'gets' the importance of culture to civic pride and economic health. The 2008 European Capital of Culture process was a step-change in that development, generating great art, large numbers of visitors and a physical and social legacy, including much closer working relationships between the city's cultural organisations (which will be discussed further in this report). It's important to note that cultural regeneration takes a considerable investment of "time, planning and political will."

BritishDutchDialogue retweeted
 Emily Ansenk @EmilyAnsenk · Nov 16
 Thank you Andrea Nixon @tateliverpool for the inspiring talk and Warhol exhib. part of #artworks14 @apeldoornUKNL

BritishDutchDialogue retweeted
 Elin Wyn @melinwynt · Nov 18
 Cardiff has so much to learn from Liverpool. Like looking after heritage buildings. And having a clear cultural vision and strategy.

Cultural Policy and the Role of Government



Following a reception and performance by Liverpool String Quartet at the Museum of Liverpool, the opening dinner began with a welcome by **Claire McColgan MBE, Director, Culture Liverpool**, followed by opening speeches by the Culture Ministers of the Netherlands and the United Kingdom.

Claire explained that Liverpool had a great artistic heritage but had lost its way politically and socially during the 70s and 80s. The city's confidence was low when it submitted a bid to be European Capital of Culture 2008, hoping merely to be short-listed. However, the process was inspiring and generated the sense that "we can win this". Against all expectations, they did win, largely by making the offer resonate with the culture of the city and winning popular support. Nevertheless, delivery of the Year was not an easy ride, requiring the whole city to go on "an emotional journey" to rebuild the city's sense of place. It was a five-year change process through which Liverpool "regained its swagger". Importantly, the city did not see the Year as the end; it has continued to build on its positive effects over the last six years. In the words of the Mayor, Joe Anderson, "culture is the rocket fuel of regeneration".



Dr Jet Bussemaker, Dutch Minister for Education, Culture and Science, spoke about the social power of art and culture, taking as her reference point the Beatles' "Tomorrow Never Knows", a work that combines western pop with classical Indian music and Stockhausen-derived techniques of looped music to give voice to a time - the mid-sixties - of major socio-cultural transitions. The Beatles broke down borders, to create innovation and lend a voice to the spirit of the age, creating an impact that transcends personal experience or economic gain. Art and culture help us to open our minds and become receptive to the new, the different as well as to address major issues. They have a comprehensive, social power which goes beyond economic benefit.

We live in challenging times. To face these challenges, we need to appeal to our creative, innovative powers and adopt an open attitude to different ideas and approaches, as artists do through the power of their imagination. The Dutch designer Daan Roosegaarde, for example, has designed a 'smart highway' with paint that stores sunlight during the day, to light the way for motorists when night falls, reducing environmental pollution. Artists ask questions, the kinds of questions we should all be asking. The future is uncertain. It is up to us to shape it as best we can.

Art and culture have a major role to play in society. Government should make that possible, by enabling more crossovers between designers, artists and architects with technologists and scientists; by giving cultural talent the opportunity to develop, and the scope to experiment; by challenging the



cultural sector to reach the widest possible audience; and by putting cultural education at the top of its agenda to encourage children's natural curiosity and creativity, qualities needed now more than ever.

Cultural education is essential. Not only to encourage children's artistic development, but also to make sure our educational systems are fit for the 21st century, creating links between subjects and collaborations between education professionals, technologists, scientists and arts professionals to enable talent and technology to come together - as in "Tomorrow Never Knows", a Beatles song which fused the formerly divided worlds of Eastern and Western music.

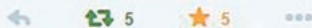
This is what creativity is all about, the creativity that we need in order to shape the society of the future. This is how "art works". This is why a society without art and culture is simply unthinkable.

Ed Vaizey MP, British Minister of State for Culture and the Digital Economy, summarised the six key issues that he saw as central to any discussion of culture:

- **The intrinsic value of art and its social impact:** these have often been set in opposition to one another, which is a false polarity. We must have both (for example, as when Liverpool "got its swagger back"). It isn't possible to imagine any community surviving without culture that makes life worth living.



Ed Vaizey @edvaizey · Nov 17
 Attended lively Anglo/Dutch conference @apeldoornUKNL in Liverpool, with Dutch Minister @Jet_Bussemaker discussing cultural policy



- **The role of government:** Britain has a tradition of government operating at arm's length. Whereas in The Netherlands, the Minister receives advice but ultimately makes the decisions about cultural funding and policy making, in the UK, that role is delegated to agencies such as the Arts Council, the British Film Institute, the BBC and the British Council – a model that the Minister is determined not to weaken. The British government has also responded to the difficult financial environment by creating new tax-break mechanisms for various aspects of the cultural sector – to date, film, high-end television drama, games and regional and touring theatre. These tax credits are expected to bring tens of millions of additional public investment into theatre, dance and opera in this country over the next three years.
- **The role of the private citizen and philanthropy:** to complement government engagement and funding.
- **The comparative cultural health of London and the regions (and other devolved UK nations):** the UK is the most centralised country in Europe, with London containing about 15% of England's population and almost all of its major national cultural institutions. This leads to disparity in funding that must be addressed.
- **The importance of arts and creative education** which feeds not just the UK's cultural sector and creative industries (video games, design, etc.) but other industries and society more generally.
- **Accessibility:** it will be vital over the next few years to ensure that our cultural institutions continue to look outward, not inward, and reach people from right across society. Technology is increasingly an important factor in this, as the live transmissions from the Royal Opera House, National Theatre, V&A and British Museum have demonstrated.

Plenary Speeches & Workshops



In the opening formal session, four keynote speakers set out themes to be discussed by different workshop groups. **Co-Chair Professor Dr Alexander Rinnooy Kan** introduced these by expressing how important culture was to him personally – and to society in general.

Like scientific research, another area where humans drive continuous progress, we all recognise the value of art and know that, although it is comparatively inexpensive – the entire cultural budget of the Netherlands is less than that of one teaching hospital – it does need government support to achieve a complex balancing act - between access and radical innovation, economic impact and social cohesion, risk and quality assurance, public and private funding. Great culture cannot survive through private funds alone.

Although there has been an increase in cultural entrepreneurship in the face of a 25-30% reduction in public funding of culture in both the Netherlands and the UK, there is still a need for government support to ensure that cultural riches continue to benefit both individuals and society by “making hearts sing and souls shine”.

Plenary speech

The holistic case: why invest in arts and culture?

Simon Mellor, Executive Director for Arts and Culture, Arts Council England

Arts and culture play a key role in driving our economy, but there is a broader case for their support. **The Arts Council England** has developed a holistic case for the arts based on these broader benefits. This enables a more coherent and persuasive case to feed into future government spending plans. It consists of:

The Intrinsic

Creativity is an essential human asset. The value of arts and culture to entertain, move and inspire us is crucial to our sense of identity as individuals and communities. Through the arts, we understand and articulate ourselves and the world around us. They illuminate our inner lives, enrich our emotional world and teach us compassion. They give us insight. They engage us in a dialogue about values, they define our national identity and our concept of citizenship. They hand down the traditions, the ideas and the language that make us confident innovators. Without the collective memory carefully preserved in our museums, the creative education disseminated in our schools, the conversations and ideas inspired by our theatres, the tunes from our concert halls, the books from our libraries, the school bands and choirs, the festivals, literature and painting, society can have no conversation about its identity. The universal language of the arts articulates ideas to people, joins them to communities, and flows into our national culture. They connect the present to the past and show us what the future might be.

For Society

Between 2006 and 2013, overall arts engagement in England increased by 10%. More than 34 million people now engage in the arts. Millions more experience arts and culture through television broadcasts and new digital



Petra Stienen @petra_stienen · Nov 17

Wonderful thought by @Simondmellor Enjoying arts and culture rank second on ways to find happiness after intimacy and love #artworks14



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platforms where much of the content is developed by artists. Arts and culture impact on society – on health and social care, on well-being and entertainment – with a significant role in promoting engagement and equality, vital to the communal life of our democratic society.

Europe is home to some of the most ethnically and culturally diverse societies in the world. Art and culture bring people together with measurable social benefits. Engaging in art at high school makes you 20% more likely to vote and twice as likely to volunteer; adults who volunteer are more likely to be involved in their communities, and perceive themselves as able to influence change; those who attended a cultural place or event in the previous 12 months were nearly 60% more likely to report good health than those who had not. Reading groups can reduce symptoms of dementia and depression. Music and visual arts in hospitals are associated with improved vital signs, reduced stress, anxiety and blood pressure. And cultural activities rank highly in a list of 40 activities included for happiness, second only to Intimacy and Making Love.

Education

The arts are essential at all levels of education, bringing imagination and self-expression from primary school to university. From first contact to life-long learning, the arts have a symbiotic relationship with other subjects. Arts and cultural education can improve skills and attainment, which is linked with improved job prospects. Research shows that amongst children from low-income families, taking part in the arts at school increases their likelihood of going on to get a degree. The workforce for the digital age will need to use creativity to find innovative solutions. There's no point in teaching young people how to code unless they are equipped with the creative skills to apply that knowledge effectively. Educationalists and policy-makers increasingly understand the need to ensure that Arts sit alongside Science, Technology, Engineering and Maths at the heart of the core curriculum. Arts Council England is working with the Department of Education to ensure that any changes to the curriculum reflect the central position of the arts; it is similarly



negotiating with the Schools Inspectorate Service to ensure that no school can be scored as outstanding unless it has high quality arts provision.

The Economy

The overall value of the total creative industries to the UK economy was more than £70bn in 2012 and, with a growth rate of 10% per year, is the fastest-growing sector of the economy. The UK arts and cultural sector contributed £12.4 billion to the economy in 2011 and employed close to 100,000 full-time members of staff in England during the period 2008-2011. In Liverpool, 17 leading arts and cultural organisations have produced joint analysis that demonstrates that every pound of public investment in their organisations generates £1.75 of Gross Value Added (GVA). 10 million - or 32% - of visits to the UK in 2011 involved arts and culture – resulting in a spend of £7.6 billion.

These four areas constitute the holistic case for public funding of the arts, demonstrating that the way they interact and their joint impact multiplies the value of investment many times over. The arts are a social “Higgs Boson”, the elusive particle that gives others their mass – essential, but so embedded in our lives that their presence often goes unacknowledged.

We need to get better at demonstrating and expressing all this with more sophisticated evaluation systems and a new language of value. We also need to get better at learning from best practice around the world. If the 21st is the digital century, it must also be the century of the creative thinker. Our creative industries must be kept supplied with ideas and talent from our artists to allow dialogue with our past and imagining the future. Without art and culture, we won’t evolve.



Workshop 1

The Creative Industries as an economic driver

The workshop was chaired by **Guido van den Brande, Head of Corporate Clients Netherlands, Royal Bank of Scotland**. The group considered the connection between public investment and creative and commercial activity under three headings:

Who should public money be going to?

What areas should be funded and where should cuts be made? The group discussed whether flagship organisations and large building-based organisations should receive public money, but recognised that these institutions are the ones that attract tourists, feeding into local and national economies. Public funding to such bodies also provides intangible benefits such as attracting creative people to an area, increasing business value, property prices and active partnerships. Decisions about where investment is made should be based on the needs of local communities (e.g. Leeuwarden's winning bid to become European Capital of Culture 2018 centered on the involvement of young people). If policy-makers are to make better-informed decisions, better "bottom-up" mechanisms are necessary to understand local need.

Who (else) could provide money and support?

Banks are reluctant to invest, especially in start-ups where the success rate is low. Funds must come from a variety of sources. The ideal is a mixed-economy model based on four or five partners: business, industry, government and

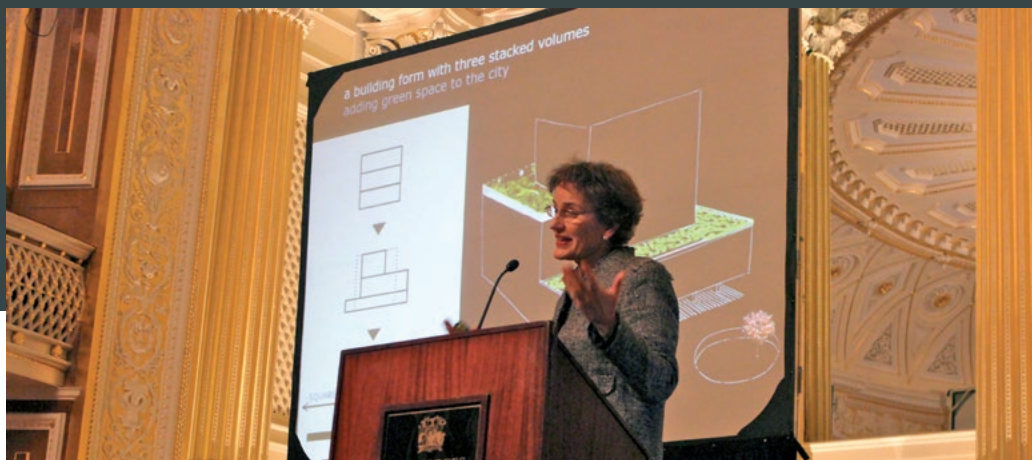
education, (plus private philanthropy. Social network-based models are beginning to replace traditional funding, e.g. through crowd-sourcing. However, larger cultural institutions are slower than SMEs or start-ups to access these. Some funds (e.g. European grants) do not explicitly reference culture, while others are not being accessed sufficiently by the arts sector. As the financial landscape changes, commercial organisations (e.g. publishing, popular music) are also challenged. The commercial and not-for-profit sectors must work together to ensure a broad cultural offering.

The importance of collaboration

Artists should be encouraged to collaborate broadly, within and outside the arts, to develop skills and new markets. The sector has the advantage of being both creative and flexible. Policy-makers need to understand this - perhaps by taking up secondments in cultural institutions or working more closely with the sector in complementary relationships. There is increasing evidence of cultural partnerships with commercial companies in other industries, e.g. fashion designers working with Phillips or Sony. This is likely to grow and needs to be better understood. Networks are vital to help people make connections that could encourage entrepreneurial funding. We should support innovative people and innovating networks, based on shared values.

To achieve all this, the sector must:

- understand the long-term and big-picture priorities (e.g. education, economy);
- have a clear, shared articulation of its relevance in order to have external dialogues;
- develop attitudes and protocols of openness that will lead to better understanding, collaboration and sharing;
- develop more intelligent, data-driven thinking that 'connects the dots', based on robust research and rigorous evaluations;
- encourage key partners (politicians and decision-makers) to gain as wide experience as possible of the sector's offer.



Plenary speech

The Library of Birmingham, a People's Palace

Professor Francine Houben, Founding Partner & Creative Director Mecanoo Architecten

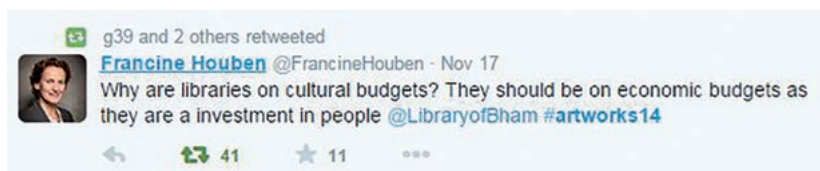
Francine Houben was commissioned to design the new Library of Birmingham (which some delegates from the Netherlands had visited before the conference). The project raised questions about “for whom do you design a public building?” Because Francine Houben knew about libraries and theatres but not about the city of Birmingham, her first step was to walk around for three days. She identified a city with many identities and the youngest population in Europe – and a need for a library not primarily about books but about people and knowledge. She chose not to build an ‘incident’ (an isolated iconic building), but rather something that could bring coherence for people in a city divided by roads.

The building she designed is based on the idea of three adjacent ‘palaces’ and includes the existing Birmingham Repertory Theatre at its heart to stay true to the city’s history. The commission set out to reflect the population’s aspirations and, as well as housing the largest library in Europe, incorporates public spaces and gardens. It is designed to be welcoming, rather than



intimidating, utilising the sunny side of the square to invite entry with attractive activities such as cafes and is permeable enough to encourage people to bring in their own books to read there, reflect and study in a variety of ways.

The building is clearly modern, designed from within and contains a journey that draws the eye upward to a view of the sky ("show the stars") while also going down into the square with escalators that move 10,000 people a day. But it is also important to "take something from the past" to allow history to contribute to the young city's identity. There is a Shakespeare memorial room, taken from the old building, right at the top of the building with views over the city. For similar reasons, the city's major archive (which contains an important Shakespeare collection) is showcased rather than relegated to the basement. The building is intended to be a **People's Palace**, a place for all with a design based on shadows and circles, reflecting elements of the city's history. This has led to user comments about the circle of life, the circle of knowledge and Birmingham's historic Bull Ring. "The public investment will be a regeneration agent for the area."





Workshop 2

The role of culture in place-making, (re)branding and identity

Jamie Coomarasamy, Presenter Newshour, BBC, chaired the workshop. The group discussed with Francine her experiences of working in both UK and The Netherlands. She noted significant cultural differences: the UK is much more market-driven, thinking from the outset about retail and rentals which can be “banal”. It is also more regulated. The Dutch are more open. A further difference lies in the greater emphasis in the UK on language and storytelling: in the Netherlands, the children’s library would be close to the café; in Birmingham it is a protected, safe space. The Library is clearly a design for the UK; it would have been done differently in The Netherlands.

It is important to be about place, the city and its people. The cultural identity of a city is vital for attracting visitors (e.g. Wakefield and Margate): it can be difficult for cities to keep their own identity if they are part of a wider urban sprawl. They risk losing their identity. Second cities are particularly interesting, as they have “no arrogance”.

BritishDutchDialogue retweeted



30 Bird Productions @30Bird · Nov 17

An eclectic mix of delegates across a range of sectors @apeldoornUKNL
#artworks14 - promises fresh perspectives and unfolding connections

Sustainability is important but tends to be about technical solutions rather than responding to the needs of place, e.g. particular conditions of climate, light, temperature. Buildings should be “grounded” and capable of responding to the changing needs and purpose of spaces. The broader civic context is important, e.g. “fixing the link” from railway stations to travellers’ final destinations, which may involve improving existing routes and collaborating with private landowners. This has been successful in Dutch cities, but is at an earlier stage of development in the UK.

A major library that is a public space needs to be open, with the capacity to intervene in the local community (similar to churches and educational establishments). That requires the acceptance of noise and a sense of hospitality and animation. The British Council is opening libraries in south-east Asia, while meeting places and performing arts venues and two churches in the Netherlands contain bookshops. A public building has to work for the locals first: the building gives a sense of pride. So start with the citizens, not the tourists. If a building is to be proper resource for the city, it must be open all day long – and that requires investment. It must also be authentic, as with the food market in Rotterdam – as successful with tourists as it is vibrant and habituated by locals.

Plenary speech

The economic impact of cultural tourism & major cultural events

Ruth Mackenzie CBE, Artistic Director Holland Festival

In 1947, surrounded by the wreckage of the Second World War, and with shortages of food, medical care and education, the cities of Edinburgh, Avignon and Amsterdam decided they should use art to create hopes and dreams and help remodel society. They launched arts festivals. This was not a decision based on economic arguments but one arising from common values – the holistic approach that Simon Mellor outlined.



In 2014, societal challenges still exist and there is still an urgent need for culture, as central to the life of a city or region now as it was in 1947. We must be as brave in seizing this opportunity as the post-war politicians and civil servants who were moved by their hearts, not their heads.

It is still possible today, as these two examples show. First, the policy in the UK of providing free museum entry for all in the face of opposition from others in government: this involved changing finance law and compensating for loss of revenue, yet was achieved by winning the argument about access, social equality and opportunities for young people and families, rather than focusing on expectations of economic benefit. Cultural institutions are now the top 5 tourist attractions in London.

Second, the 2012 Cultural Olympiad was established as a counter-weight to the London-centred nature of the Games (with its expensive tickets). It set out to be a UK-wide festival, with 80% of the events completely free. It explicitly aimed to demonstrate the richness and diversity of people in the UK: athletes from all over the world could be confident they would find someone from their country in the crowd, cheering them on.



BritishDutchDialogue retweeted



Laetitia van den Assum @lvandenassum · Nov 17

Our duty is to innovate, says [@ruthmackenzie](#). She now sees her duty as opening Amsterdam's soul to the world. [@hollandfestival](#) [#artworks14](#)

Artists from very different backgrounds doing new work were at the heart of the programme and other bodies joined in support – for example the Tourist Board of Northern Ireland commissioned Fiona Shaw and Deborah Warner to do peace camps on the shores of Northern Ireland, featuring great love poetry read by major actors, showing off the country's beautiful beaches - a new slant on Northern Ireland that received media coverage around the world. The message of all this to politicians is clear: you have the chance to change society through art – even, or especially when times are hard. There is a duty to innovate, to make available voices we don't normally hear and open doors we don't dare to. That's the role of artists.

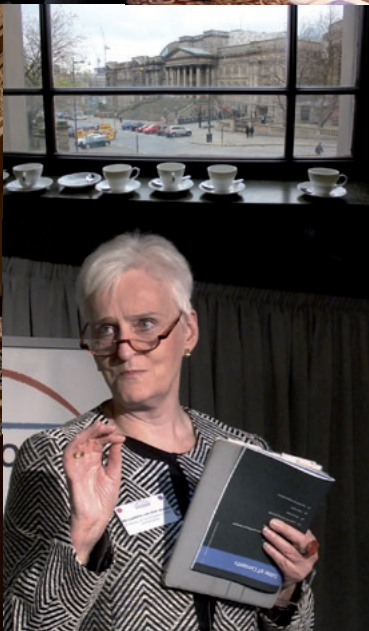


Yoeri Albrecht @YoeriAlbrecht · Nov 17

Art is about a leap of faith and about opening doors we do not dare to open says Ruth MacKenzie @ [#artworks14](#) [#Apeldoorn](#)









Workshop 3

The economic impact of cultural tourism and major cultural events

The workshop chair, **Axel Rüger, Director Van Gogh Museum**, noted that 85% of visitors to the Van Gogh Museum come from abroad, which raises questions about the relationship between cultural visitors and the inhabitants of a city: Are such institutions tourist attractions rather than cultural institutions? What sort of cultural institution or event attracts tourists?

In debating these questions, the group observed that:

- Culture may be a driving force behind attracting tourists but it is rarely the sole driver. Cultural attractions can be a magnet to those who do not necessarily actually visit them (just as citizens are often proud of their cultural infrastructure, even if they never themselves use it). The **Concertgebouw**, for example, attracts few visitors from outside Amsterdam, but is often cited as a reason people want to visit the city. Similarly, 8 out of 10 visitors cite culture as a driver for visiting London but not all follow through by spending all their time in museums.

- Upon arrival, tourists use local hotels, restaurants and shops. The **Edinburgh Festivals**, for example, generate £300m for the city. This economic flow makes a strong case for investment in culture. In some situations (such as in Edinburgh), there can be too much focus on the high-end visitor in a 5-star hotel, and less on students, who may be a better long-term investment. In other situations, the reverse may be true. A city needs to attract both.
- Cities should be marketed through their icons. Locals may no longer be impressed by their most famous cultural attractions, but visitors are. In London, the top 20 attractions attract 90% of visitors: the "**Crown Jewels**" have pulling power which can be used to connect with other smaller attractions ("hidden treasures") in the city and the wider country, where cultural offer and a sense of place can be combined as at the theatre festival **Oerol** on the island of Terschelling. Collaborative stories can be created which combine different offers. Larger institutes have market power and can use that strength to share with others, supported by public policy. Hidden treasures give the visitor a sense of being 'in on' a secret, something to share when they return home – like that special restaurant only the locals know. 'Behind the scenes information' creates a deeper engagement with the audience.
- Let the stories be told by locals. Authenticity is important. Cultural attractions should feel rooted in the local area, not parachuted in from elsewhere. The offer should include the history of the area and local stories. Community projects with roots in the local environment are important. This worked well in **Derry-Londonderry** in Northern Ireland, where the **UK City of Culture 2013** made a contribution to reconciliation between Catholic and Protestant locals through their **Peace Bridge** in the centre of the city.
- Many visitors arrive on city breaks without a clear activity plan. Cultural attractions must find a way to reach them, perhaps through digital communication (e.g. the "first aid" app of the **Rotterdam Film Festival**

that helps you pick your film according to your mood, or Edinburgh's "serendipity" approach where a visitor shakes her phone and receives a random suggestion in the locality) or "tagging" to other consumer areas (e.g. "did you know that the designer you just visited in the museum also designed this restaurant or designed the clothes you could buy in that shop?"). Such an approach raises questions of control such as how to control the "narrative" about 'your' city and how an organisation balances the needs of tourists with those of the city's population.

- There is a widening gap between institutions that attract a large international audience and those that generate less attendance and income. Ways must be found to create bridges between different-sized institutions to overcome this, e.g. by larger institutions including smaller ones in their marketing or by funding more innovative ways of encouraging visitors to particular events (cf. Amazon's "if you liked that, you will also like this" approach).
- A cultural offer can also be a combination of different smaller events that together create impact, e.g. the **Ramadan festival** in the Netherlands across 42 cities, which contributes to social cohesion and attracts new target groups. When investing in culture and the marketing of a place or event, it is essential to also invest in public space, infrastructure and transport to facilitate access.
- It's important not to under-value the local audience - they are the repeat visitors. But the net must be spread wide to identify target groups outside the city centre. Also, for city planners, it is important to develop new facilities outside the centre. Local volunteers can also help, creating an atmosphere of welcome and a better visitor experience.
- In both countries, the capital cities are seen as big brands in their own right.



Plenary speech

The relevance of culture in society or the social relevance of culture

Els van der Plas, General Manager, Dutch Opera & Ballet

Arts and culture are a driving force in society, but we continue to ask if they are socially relevant. This question is never asked of hospitals or childcare. Social significance is inherent in art.

In January 2003, when US troops invaded Baghdad, the looting of museums caused international outrage. UNESCO, Blue Shield, the British Council and others created a mechanism – the Cultural Emergency Response - to save cultural treasures in times of threat. This might seem an odd priority when people lacked food and shelter, but a study by the **Prince Claus Foundation** demonstrated that art is essential for survival in ugly times; it helps to restore identity and place in the world and provides a focus on beauty in the midst of violence, reflecting the better part of humanity, giving hope, consolation and comfort. Culture is a basic human need (and identified by the UN as a human right).

Art is social, communal and political. Benjamin Barber (author of "If mayors ruled the world") has said that cities are increasingly important because they contain public areas (museums, theatres and other public spaces) that are crucial to interaction and culture. Art can enter places of conflict and bring beauty and pleasure. While defined in different ways in different places, culture reflects the same positive emotions and human values, reaffirming that life has meaning. Art cannot solve political problems but it can reflect and question them. Artists can engage, educate and communicate with people from every section of society, holding up a mirror and walking them towards different horizons and different possibilities.



Workshop 3

The relevance of culture in society and the social relevance of culture

The workshop chaired by Conference Co-Chair, **Dame Judith Mayhew Jonas**, re-affirmed Els van der Plas' contention that art is by its very nature social, with an empowering effect. This idea can, however, sometimes be difficult to advocate as policy-makers seem uncomfortable with it. But it is important to argue for the intrinsic power of art and beauty as well as the instrumental benefits which clearly flow from the work of many artists.

Specific examples of arts activities with social objectives were discussed, including the site visit at the **DaDa festival**, which was focused on the inclusion of Deaf and disabled artists. Others were:

- **Candoco Dance Company**, made up of disabled and able-bodied dancers;
- Peaceful schools which work with children on handling and solving conflicts;
- **Skyway Foundation**, which organises sense-stimulating events for deaf and disabled people;
- Music projects in conflict zones.



As the above examples show, this is a wide field which gains special power from the interconnectivity of artists' work with other areas outside the arts, resulting in complex relationships and the creation of "equal or open" cultural space. This complexity led to a discussion about the limits of the transformational power of arts and culture. On the one hand, some felt that a transformation of society was an over-riding, almost revolutionary, priority while, on the other, some questioned whether the public has a real appetite for transformation, and whether the arts have the ability to stimulate that transformation or should take a more advocating role.

The group went on to discuss the importance of cultural education, especially in times of rapid, major changes in society. Young people, in particular, need to deal with cultural questions of identity and aspiration which should exist in a school curriculum that encourages creativity. Currently, such questions rarely feature which presents an opportunity for culture to mark out important territory.



Site Visits in and around Liverpool

Delegates were given the opportunity to see at first-hand some examples of how “Art Works” in Liverpool during four different site visits to creative organisations and projects based in and around the city.

The Beatles Story

The Beatles Story is a fine example of the economic potential of culture, but it has not always been smooth sailing. The Managing Director of The Beatles’ Legacy Museum welcomed delegates to the museum and told the lively story of the museum and the economic impact of the Beatles on Liverpool. This was followed by an interactive Q&A session. After the Q&A, all delegates had an opportunity to explore the museum.

Baltic Triangle

Baltic Triangle is an up-and-coming area in Liverpool near Albert Dock for young creatives. Delegates were welcomed to Baltic Creative, one of the organisations based in the Triangle, housed in a former warehouse converted into flexible space for studios and offices for creative and digital start-ups. Chris Green and Mark Lawler took delegates on a tour of Baltic Creative. Following the visit, delegates were taken to other key locations within the Triangle, such as Camp and Furnace, an eclectic venue that can be used as for indoor festivals, as well as a restaurant, bar, conference venue and cultural hangout.





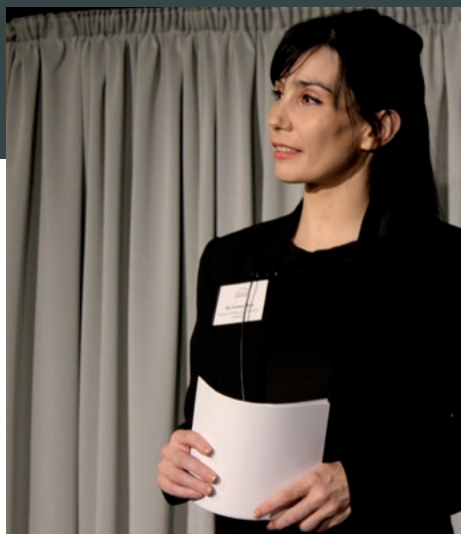
DaDaFest

DaDaFest is an innovative disability arts organisation based at The Bluecoat cultural centre in Liverpool, delivering an International Festival and other arts events to promote high quality disability and d/Deaf* arts from unique cultural perspectives. It also produces opportunities for disabled and d/Deaf people to access the arts, including training and a young people's programme. The site visit to DaDaFest included a tour of the Bluecoat, a Grade One/ UNESCO World Heritage-listed building. Artistic Director Ruth Gould gave an introduction to DaDaFest and a tour around the DaDaFest exhibition, 'Art of the Lived Experiment'. (*NB "deaf" with a small 'd' is used to refer to medical deafness. "Deaf" with a capital 'D' is used for people who consider themselves to be culturally deaf, and a member of the sign language community.)

Flux Liverpool

Delegates were welcomed to Tate Liverpool by Alex McCorkindale, Co-Director/ Producer at Flux, pioneering arts festival engineered by young people from Liverpool in the summer of 2014. Alex gave a brief introduction to Flux. Alongside a range of multi-arts performances and cultural events online and across the city of Liverpool, Flux also provided a series of workshops and development programmes to nurture creativity and entrepreneurialism in young local people. A partnership project with over 30 arts organisations, Flux's aim was to place young people aged 14-25 at the heart of the arts in the city region, acting as a catalyst to increase their opportunities and reflect their aspirations of young people. Following her presentation, Alex invited the young Flux Ambassadors to share their experiences. The enthusiasm of the Ambassadors was hugely inspiring. As a result, the Flux Ambassadors were invited to Fryslân to share their experiences with young people in the Netherlands and to gain (their first) overseas work experience.

Two Artists' Voices



Tamara Rojo, Artistic Director, English National Ballet

Tamara Rojo is a great ballet dancer who has moved into leadership. To her, dance – and all art - is as important to survival as food; there is no human civilization in which dance has not been a part. She spoke of Gillian Lynne, the famous dancer and choreographer (of *Cats* and *Phantom of the Opera* fame) who was always fidgety and in trouble at school. When her mother took her to a doctor, he left her alone in a room with music playing and observed how she reacted, after which he turned to her mother and said “she’s not sick madam, she’s a dancer; send her to ballet school”. The danger is that today, she would be medicated for e.g. Attention Deficit Disorder and her gifts would be seen as a problem. Society needs to recognise such difference.

The Massachusetts Institute of Technology runs a programme called SHINE through which 12-13 year old girls who are difficult to teach are taught Maths through Dance and have achieved a 273% increase in their academic standards and a 110% increase in their confidence. Dance and Maths are universal languages with much in common – dedication, attention to detail,



counting. Dance can be seen as the mathematics of the body. In fact, SHINE shouldn't be limited to girls: Dance is about running, jumping and showing off, so is very suitable for boys!

Tamara used to see herself as an artist not a manager. Running a company is a powerful position and as Voltaire (and, more importantly, Spiderman) said: "with great power comes great responsibility". She knew she had to undergo training for any such role – but there is no training to be an Artistic Director who has to reconcile so many conflicting demands: becoming less reliant on public subsidy while taking more risks; investing in developing young untried talent, while guaranteeing commercial and critical success; finding new income sources whilst meeting government social priorities; adapting a traditional art form to new digital media in the face of increasing competition.

This is a challenge, but, in many ways, the cultural-political context is beneficial. The arms-length model was "a revelation to someone coming from Spain". It is reason for the continued success and growth of British arts and creative industries - and creates the trust that encourages artists to be responsible, socially relevant and financially efficient; to find new ways to attract donors to the unknown and to develop young artists who no-one else (yet) believes in. In times of crisis, arts funding is understandably questioned; we all have to help government understand its importance. The creative journey is central to the development of our humanity.



Merlijn Twaalfhoven, Composer, Music for all Senses

Having started with the aim of creating a masterpiece, Merlijn's work changed when he travelled to Cyprus, a divided island where the only thing that can move freely is the air. As music travels on air, so can music travel freely. He gathered 400 people (musicians, choirs, dancers) from both sides of the island, to assemble by the dividing line to perform in raised positions — rooftops, balconies etc. — with no conductor, barely able to see each other, but working with synchronised clocks. The result was amazing in unexpected ways, not least in that nobody could 'control' the event but, more importantly, in how people were moved to be creating in a 'buffer' zone, a place freighted with history; usually a place of anger. For that one night, they were listening to sounds from 'the other side.' Individuals were touched to be 'in the moment', feeling hope for the future.

For Merlijn, "it turned my world around". This was the sound of the city, full of tension, sensitivity, openness, space. Such a situation can be frightening: evolution teaches us to make quick judgments (fight or flight), so uncertainty is disconcerting.



But we need to look behind surfaces. Not enough people do this; those that do, we call artists. Society outsources its insecurities so it can get on with the secure. Maybe it is not good to section responses in this way - we are not totally rational beings; we contain a major emotional element. We tend to compartmentalise, setting aside time for food, for work, for sleep, for art. Instead we should welcome the transformative capacity of art into wherever we need openness, into the workplace, home, relationships, celebrating the right to doubt and ask questions not just produce answers. Art has the power to bring transformation to unknown or unusual places. Together we can produce masterpieces.



Closing Plenary



The International Dimension

Graham Sheffield, Director Arts, British Council

A sustainable future for the creative sector will involve significantly more international, multi-national and multi-lateral working, and will be driven by two elements:

1 | Economic

British government investment in the British Council has decreased from 80% of turnover 50 years ago to 17% today (of its 2014 budget of around £1billion). Most of that investment is tied to clear deliverables and evaluation, which includes the long-term qualitative benefits of the arts as well as the quantitative. This requires a flexible evaluative framework, including measuring impacts other than money earned and contracts signed.

Governments continue to see the creative sector through a national lens, but arts and artists have moved beyond that. Impacts and sustainability are achieved through multi-national, multi-lateral, reciprocal and mutually beneficial enterprises and partnerships, involving individuals and institutions. Sub-state structures – regions, devolved nations and great cities - often “get this” more than nation states.



Public investment in our UK creative industries must continue in order for us to remain competitive internationally. Many governments, acknowledge the realities of soft power and the creative economy; many of our major competitors such as China, Brazil and India, invest in their creative economy, as a driver of innovation, while traditional European investment continues to decline. The UK creative sector is now worth £71.4 billion per year - close to 8% of our GDP. That demonstrates that we need more students studying creative disciplines for the economy of the future.

The state may not continue to fund the arts at its historic levels but, for pure economic reasons (if no other) it must continue to nurture and financially support a field where commercial and subsidised sectors now work together. It should also rethink its attitude to the importance of creativity in education from the earliest age right up to university entrance. Government must understand that, if the creative industries are to maximise their potential social and economic impact, the guiding principle of artistic excellence and freedom must be respected. Artists need to protect the integrity of their inspiration and imagination to help agencies like the British Council and the BBC to continue to play a vital role in promoting British values and interests worldwide.

2 | Culture and Development

The second driver relates to our aims in development, supporting prosperity and security around the world. When some form of stability returns to Syria, the arts - as well as skills development and language learning - will be a necessary requirement, alongside more basic humanitarian needs. British Council's Artists in Recovery programme gives opportunities and voices to Syrian artist refugees while also offering opportunities for UK artists. This develops mutual trust between British and Syrian professionals for when they return to rebuild their country. This balance of culture for export and culture for development is emblematic of the mixed-economy model and depends on an effective blend of four partners: government, business, higher education and the cultural sector.



The British Council will need to adopt four philosophical changes in order make a new cultural eco-system sustainable:

Mutuality, not unilateralism: “firing your culture like a gun-shot at someone else” no longer works. Artists and audiences are hungry for collaborative multi-cultural work that crosses boundaries. Skills development underpins this, allowing us to share our expertise with the world and learn more ourselves, through e.g. a collaboration between the National Theatre Tripoli and the Greenwich & Docklands Festival. This supported a team of Libyan actors in devising a new piece of outdoor theatre in a situation where generations had not experienced theatre at all, particularly in contested public space. As one of them wrote: “Theatre is the professor of the people; let us learn from theatre”.

Long-term, not quick fix: We cannot just create a project and expect instant success. This is not an easy game, as the British Council’s 2012 involvement in a multi-ethnic, multi-tribal “Comedy of Errors” from South Sudan shows. While the arts can have an impact in such situations, the country is again at war. But we must be in for the long game in everything we do. The argument for that approach in post-conflict or crisis-affected societies speaks for itself.

Convening, not controlling: We must be more pragmatic about how we ‘lead.’ In the increasingly competitive field of international culture, we



must make the most of the extensive relationships that UK organisations have developed. Through greater sharing of development and of risk, and by developing practice and reaching audiences through mutually created programmes, we will be stronger together.

Relationships, not events: We must move away from a purely events-based approach to our work to focus on relationships: those that we have now and can cultivate for the future; those we have with audiences in terms of programming, investment and even crowd-funding; and those we have with our partners in terms of mutual artistic development, and with funders in terms of new business models.

This is a big task but it is achievable in a new, more complex world, the arts has great potential for addressing the problems of society by providing platforms to debate difficult issues and develop skills.

In a discussion of the British Council session, Professor Rinnooy Kan asked about the Dutch response to the concept of the British Council which the Netherlands admires. The group noted that cultural diplomacy has always been about relationships and that the work of the British Council is of benefit to the world, not just the UK.

The Rijksmuseum Reopened

Wim Pijbes, Director Rijksmuseum

In 2008, Wim Pijbes took over the empty Rijksmuseum in a construction site with the aim of opening up the building, the collection and the attitude of the institution. His over-riding driver was openness and his model was the Tate Modern: “a fortress that was open through its turbine hall, staff, and non-historical re-hang”, seeking new audiences. “Our jobs are like our galleries – open to all”.

Pijbes set out by developing the gardens which are open to all and the first point of entry. The staff were trained to be particularly welcoming (noting

that 50% of the visitors are international). The collection was further opened up through open access online. The Internet allows museums to show everything they have in their collections, not just what's on the walls at a particular time. In addition, the Rijksmuseum uses Google Maps technology to explore images in great detail; curators say they now see details in pictures that were previously invisible. This all provides a new depth of access; to date, 175,000 images have been uploaded (adding around 30,000 per year until the whole collection is online). These are available for individual curation by visitors to the website who have to date downloaded 900,000 images in 250,000 people's discrete collections.

A further initiative in reaching a broad base of the population involved allowing images from the collection to adorn milk cartons at no charge. 35 million such cartons have been distributed. This and other initiatives have a small opportunity cost to the museum which is justified by the access gains, especially the new ownership of Old Masters by young visitors.

In the subsequent Q&A session, representatives of the Dutch museum sector admitted they envied the British policy of free entry. British colleagues noted, however, that this resulted in British museums and galleries forgoing considerable income from international visitors. This - combined with recent spending cuts - imposes financial strain which necessitates the development of new ways of raising income, as well as charging for special exhibitions.

In addition, the significantly increased popularity of UK museums - London museums have doubled attendance in 10 years - can result in diminished quality of experience at peak times. The Imperial War Museum in London addresses this through timed entrances for its new galleries.

Further discussion centered on how replicable the Rijksmuseum model might be and what could be learned from other business models such as Spotify, airbnb, MOOCs and language learning apps (where a basic service is offered for free with costed add-ons).

Rijksmuseum favorited
Beatriz Garcia @beatriz_garcia · Nov 18
 RijksMuseum: Opening-up collection= no copyright. Becomes everybodys private collection. milk cartons to hats #artworks14



RETWEETS
 3

FAVOURITES
 2



BritishDutchDialogue retweeted

Rebecca Dawson @rebeccadawson78 · Nov 18

Thanks #artworks14 @apeldoornUKNL all about the relationships, openness, collaboration @candocdance looks forward to putting into practice

3 1

Ahmed Larouz @larouz · Nov 18
 OotD "Our Jobs are like a gallery Open for all" Wim Pijbes, Direc.
 #Rijksmuseum #inclusion @apeldoornUKNL #artworks14



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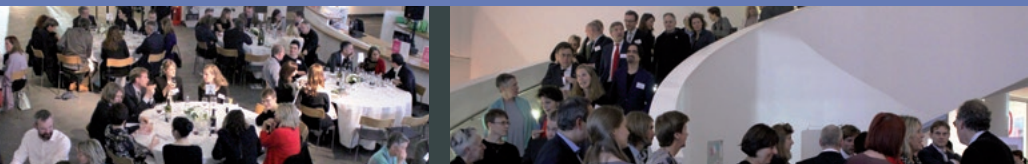
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