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FUND NL AND THE CASE OF TURKEY

DENİZ DİNİZ OZAN

115677002

ASSOC. PROF. DR. SERHAN ADA

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Design in Creative Industries: Creative Industries Fund NL and The Case of Turkey

**Yaratıcı Endüstrilerde Tasarım: Creative Industries Fund NL (Hollanda Yaratıcı Endüstriler Fonu)
ve Türkiye Analizi**

Deniz Diniz Ozan

115677002

Tez Danışmanı : Doç. Dr. Serhan Ada (İmza)

İstanbul Bilgi..... Üniversitesi

Jüri Üyeleri Doç. Dr. Gökçe Dervişoğlu Okandan (İmza)

İstanbul Bilgi..... Üniversitesi

Jüri Üyesi: Dr. Öğr. Üyesi Gökhan Mura (İmza)

İzmir Ekonomi..... Üniversitesi

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LIST OF ABBREVIATIONS

- BEDA:** The Bureau of European Design Associations
- BIS:** National Basic Infrastructure
- CI:** Creative Industries
- CoE:** Council of Europe
- CPA:** Cultural Policy Act
- DCMS:** Department for Culture, Media and Sport (UK)
- EC:** European Commission
- ETMK:** Industrial Designers' Society of Turkey
- EU:** European Union
- EUROSTAT:** Statistical Office of the European Union
- ICP:** International Cultural Policy
- IMP:** Istanbul Metropolitan Planning and Urban Design Center
- ISTKA:** Istanbul Development Agency
- IZKA:** Izmir Development Agency
- KOSGEB:** Small and Medium Enterprises Development Organisation of Turkey
- MECS:** Ministry of Education, Culture and Science
- MoCT:** Ministry of Culture and Tourism
- NACE:** Nomenclature statistique des activités économiques dans la Communauté Européenne
- TTDK:** Design Advisory Council of Turkey
- UNCTAD:** United Nations Conference on Trade and Development
- UNESCO:** United Nations Educational, Scientific and Cultural Organisation
- WIPO:** World Intellectual Property Organisation
- WTO:** World Trade Organisation
- YEKON:** Association for Creative Industries (TR)

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ABSTRACT

This study aims to examine the role of design as part of creative industries within the cultural policy measures and practices in Turkey, referring to the model of Dutch creative industries policy. Principally, the positioning of creative industries and design within policy documents in Europe has been investigated. Hence, in these reports, it is seen that the focuses are always in a similar direction. Innovation, contribution to growth and competitiveness stand out as the main features of design.

Furthermore, the structure of creative industries in the Netherlands, practices of Creative Industries Fund NL and the relationship between the stakeholders of the Dutch design field are investigated. Particularly, the programmes, grants and projects of Creative Industries Fund NL are explained in detail.

Design in Turkish cultural policy and development plans, the stakeholders of the Turkish design field, design practices in Turkey are examined. In-depth interviews have been conducted with design professionals in Turkey to understand the current state of the sector. Finally, a comparative analysis with the positioning of design within the Dutch and Turkish cultural policy is carried out.

Keywords: creative industries, cultural policy, creative economy, design, design policy

ÖZET

Bu çalışma, Hollanda'nın kültür politikasında tasarımın konumlandırılışı ve Hollanda kültür politikası çerçevesinde yaratıcı endüstriler modeline atıfta bulunarak, Türkiye'de politika oluşturma ve uygulamada yaratıcı endüstrilerin bir parçası olarak tasarımın rolünü incelemeyi amaçlamaktadır. Öncelikle yaratıcı endüstrilerin ve tasarımın Avrupa politika belgelerindeki konumlandırılışları araştırılmıştır. Bu raporlarda odakların hep benzer yönde olduğu görülmektedir. Tasarımın temel özellikleri yenilikçilik, büyümeye katkı ve rekabet olarak öne çıkmaktadır.

Ardından Hollanda'daki yaratıcı endüstrilerin yapısı, Creative Industries Fund NL (Hollanda Yaratıcı Endüstriler Fonu) uygulamaları, Hollanda tasarım alanı paydaşları arasındaki ilişkiler incelenmiştir. Özellikle Creative Industries Fund NL'in programları, hibeleri ve projeleri detaylı olarak anlatılmıştır.

Türkiye'de kültür politikası ve kalkınma planlarında tasarım, Türk tasarım sektörünün paydaşları ve Türkiye'deki tasarım uygulamaları araştırılmıştır. Sektörün mevcut durumunu anlamak için Türkiye'deki tasarım profesyonelleriyle derinlemesine görüşmeler yapılmıştır. Son olarak tasarımın Hollanda ve Türk kültür politikasındaki konumlandırılışları doğrultusunda karşılaştırmalı bir analiz yapılmıştır.

Anahtar Kelimeler: yaratıcı endüstriler, kültür politikası, yaratıcı ekonomi, tasarım, tasarım politikası

INTRODUCTION

Creative industries (CIs) have been at the forefront in the recent years because of their impact on economic growth and development in general. According to Ministry of Education, Culture and Science (MECS) (2014), the Dutch government has noticed the effects of CIs and classified it as one of the nine top sectors in the Netherlands essential to their economic growth.

According to the Dutch government, not only the economic, but also the social impact of CIs are essential to be taken into consideration. The government encourages interactions between CIs and other sectors with regard to creating solutions for social issues like the healthcare system, the ageing population, sustainability and climate change.

The Creative Industries Fund NL (the Fund) is the Dutch cultural fund and agency that was established on 1st January 2013 by the MECS. The Fund (n.d.-a) focuses on design, architecture and digital culture, in addition to crossover between sectors. It upholds the projects within these fields both in the Netherlands and abroad. Moreover, the Fund gives an emphasis on social issues with its funded projects as design solutions. One of the purposes of the Fund's practices is to develop a culture-oriented economy (Stimuleringsfonds Creatieve Industrie, n.d.-a, para. 3).

Furthermore, as regards to the 4-year international cultural policy framework of the Dutch Ministry of Foreign Affairs and the MECS for the period 2017-2020, Turkey is one of the focus countries where sustainable cooperation through culture is recognised by the policy (DutchCulture, n.d.-c). In this context, projects have been carried out between the Netherlands and Turkey since 2017.¹

¹ Quirine van der Hoeven, Cultural Attaché of the Consulate General of the Netherlands in Istanbul, stated that more than 80 projects have been supported all around Turkey since 2017. Istanbul Kültür Sanat Vakfı. (2019, July 18). *Açılış Konuşmaları / Opening Remarks* [Video]. Youtube. <https://bit.ly/3mYj5kz>

The Fund and the analysis of Turkey form the core subject of this research within the context of the design in CIs. In the context of the analysis of Turkey, this study aims to examine the role of design as part of CIs within the cultural policy measures and practices in Turkey referring to the model of Dutch creative industries policy. It is important to note that Istanbul, which was appointed as a “Design City” in the Creative Cities Network of UNESCO in October 2017, is the financial and cultural centre of Turkey (UNESCO, n.d.). The manufacturing industry, production know-how, artisanal production and master craftspeople are some of the most significant characteristics of this country with regard to CIs, particularly design. This design city status may hold possible benefits in terms of raising awareness of design, stimulating interactions among sectors and promoting the city on the international platform. With the importance of this status, Turkey needs to take careful steps and learn from practices of CIs and design around the world.

The main research question of this thesis is:

How is design positioned in the Dutch cultural policy and how could creative industries model of Dutch cultural policy offer insights into the design as a sector among the creative industries to Turkey in terms of policy measures and practices?

The sub-questions that will be addressed in the research are listed below:

Why did the Dutch government need a separate structure related to creative industries in its cultural policy?

What is the creative industries model of Dutch cultural policy with particular reference to the Fund?

What are they proposing as an agency and how does it function?

What are the impacts of selected projects of the Fund?

How does the Fund manage the inclusion of its stakeholders in their decision-making process?

What is the position of design within the framework of cultural policy in Turkey?

The purpose of the dissertation is to investigate the implication of CIs in the Dutch cultural policy through the Fund and to examine the efficiency of the Dutch model which has created a dedicated agency to address CIs and particularly design. Within the scope of this thesis, the position of the Dutch creative sector in the world, the impacts on CIs with a particular focus on selected projects of the agency and the relationship between its stakeholders will be researched and analysed.

In this study, how has design become one of the essential sectors of the world's economy, and how has the Netherlands positioned design in its cultural policy will be analysed.

In the first chapter, the Dutch cultural policy and the position of design in it will be explained in detail. The organisational structure of Dutch cultural policy, the system of autonomous bodies as the Fund and the Council and the structure of CIs in the Netherlands will be briefly analysed.

In the second chapter, Creative Industries Fund NL will be examined with regard to its founding mission and strategy, the inclusion of its stakeholders, programmes of the agency and the impacts of selected projects in order to understand its role based on creative sectors.

In the third and last chapter, the position of design in Turkish cultural policy and design practices in Turkey such as Istanbul Design Biennial, Design Week Turkey, and Industrial Designers' Society of Turkey (ETMK) will be investigated. A comparison between the Netherlands and Turkey's policy practices will be realised to find out how the Dutch agency offers insights into Turkey's design policy in development.

In this context, data such as employment in CIs, contributions of CIs and design to the creative economy and the development of the design industry in Turkey are significant within the framework of this research.

In this research, the creative industries structure of the Netherlands will be tried to be understood by using the case of the Fund as one of the institutions implementing the Dutch cultural policy measures. The case study approach will be used to indicate practices of selected countries and to illustrate the issues in stake and the areas that need improvements in Turkey. In-depth interviews with culture professionals and desk research analysis will also be used as data collection methods in the qualitative research process.

An analysis of relative policy measures and practices will be undertaken for each case. To draw attention to the current positioning of design and its practices, to examine various perspectives, to point out the actual practices and projects conducted in the field of design, to create a platform for contributions both Turkish and the Dutch cases offer some discussion on the practices are the purposes of this research.

The construction of the theoretical framework of the research started with desk-based research, literature review and evaluation. The primary literature is based on the general overview of CIs, the evolution of Dutch cultural policy and the role of design in CIs via various documents such as articles, research papers, books, reports, and governmental and municipal policies. The reports of the Ministry of Culture and Tourism in Turkey, the Ministry of Education, Culture and Science in the Netherlands, the Turkish and the Dutch government's programmes, and the data of United Nations Conference on Trade and Development (UNCTAD) will be used while examining the findings of the cases. To examine the design practices in Turkey, Istanbul Design Biennial, Industrial Designers' Society of Turkey (ETMK) and ISTKA will be investigated. Within the examination process, annual reports and the activities of ISTKA and ETMK will also be looked upon to find out the contribution of their practices to the design sector of Turkey.

Additionally, the classification of CIs as one of the top sectors, stimulating interactions between CIs and triggering vitality in other sectors, establishing an

autonomous cultural fund and agency, using CIs especially design as a tool to tackle societal challenges of today's world and encouraging cultural cooperation between the Netherlands and Turkey are the reasons why the Dutch model has been selected to analyse for this research.

In order to compare these two cases, namely the Netherlands and Turkey in-depth interviews with cultural and design professionals both from the Netherlands and Turkey will be conducted. These interviews aim to collect data from key stakeholders of the Dutch and Turkish design sector (Most types of interviews were video conferencing, whereas only one interview was face-to-face).

The interview questions with regard to the Dutch case included creative industry and design-related cultural policy practices, Turkish-Dutch cultural cooperation, the priority areas of the Fund, the characteristics of the Dutch Design, its funding system, the role of design in international cultural policy, collaborations with/by the Fund, the participation of priority countries, and cultural mappings of Turkey.

Furthermore, the interview questions of the Turkish case encompassed a semi-structured question model in terms of CIs as a policy instrument, the design policy, the strategic value of design, the definition of design and CIs, the characteristics of the Turkish design ecosystem, design grants, design institutions in Turkey, UNESCO Design City Istanbul, and developments of the design sector.

For the Dutch case, interviews will be conducted with Floor van Essen, senior communication officer of Creative Industries Fund NL, Joana Ozorio de Almeida Meroz, assistant professor design cultures at Vrije Universiteit Amsterdam, Quirine van der Hoeven, cultural attaché of the Consulate General of the Netherlands in Istanbul and Veysel Yüce, shared cultural heritage coordinator of DutchCulture.

For the case of Turkey, video-conference interviews will be conducted with Deniz Ova, director of Istanbul Design Biennial, Sertaç Ersayın, president of Industrial

Designers' Society of Turkey, Prof. Dr. Özlem Er, department of industrial design at Istanbul Bilgi University and Mustafa Gül, creative industries coordinator of Istanbul Development Agency.

CHAPTER ONE

1. DUTCH CULTURAL POLICY AND DESIGN

In this chapter, firstly the historical presentation and discussion of the Dutch cultural policy and the description of the system are overviewed and summarised. Afterwards, a general overview of CIs, CIs in the Dutch cultural policy and the role of design are examined.

1.1. The Evolution of Dutch Cultural Policy

1.1.1. From 1910s to 2000s

According to Compendium of Cultural Policies and Trends (2019), in 1918, art and culture were presented to the state portfolio through the establishment of the Ministry of Education, Arts and Science in the Netherlands thus since that date there has been “a minister or a state secretary accountable also for the cultural portfolio” (Brom, 2019, p. 5).

The ‘pillarisation’² approach took hold by the mid-1920s and also until the 1970s, this approach continued in the Dutch society. Different parties such as socialists, liberals, Protestants and Catholics had their own communication mediums containing newspapers, magazines, libraries, publishers, choirs and amateur art organisations (Van Hamersveld & Willems, 2009).

The establishment of the Council has played a very prominent role in the development of the Dutch cultural system. The Dutch Arts Council (now Council for Culture³) was founded in 1947. The specific aim of the Council was to evaluate artistic quality, however, the emphasis of the Council was shifted “from advising on artistic merit to advising on policy” in the mid-1990s (Van Hamersveld &

² Pillarisation is a segmentation of Dutch “society into religious and secular groups and also subcultures” (Schrover, 2010, p. 332).

³ Council for Culture (Raad voor Cultuur). <https://www.raadvoorcultuur.nl>

Willems, 2009, p. 27).⁴ The existence of this Council tells a lot about the Dutch state's approach to culture. Van der Ploeg (2005, p. 4) noted that the Netherlands has an arm's-length approach in taking the advice of the Council. In this context, he stated that there has been a difference between the UK and the Netherlands regarding the state's responsibilities. In the UK, only the Arts Council has responsibilities; and there is not any responsibility of the Ministry in terms of cultural policy. However, in the Netherlands, not only the independent Arts Council but also the Ministry has responsibilities. Furthermore, in the Dutch approach, the Council recommends to the government; however, the Minister of Culture makes a final decision, and he/she also has a responsibility towards the parliament (Van Meerkerk & Van den Hoogen, 2018).

Another crucial period in the Dutch cultural policy is about the 'welfare policy'. At the end of the 1960s, the 'Welfare Policy' came into effect and culture became a constituting element of the welfare. As a result of this perspective, the cultural policy started to be considered as a reforming tool for the whole society, and according to this point of view, culture turned into a synonym of the terms of "creativity, structural change and exploring boundaries" (Van Hamersveld & Willems, 2009, p. 34). Therefore, during the 1970s, the state's welfare policy has had an influence on the Dutch cultural policy.

Furthermore, the government re-evaluated its obligations in the cultural field because of the economic stagnation in the first half of the 1980s (Van Hamersveld & Willems, 2009). Cultural organisations were motivated to generate extra income and to decrease their exclusive dependence on government grants. At the end of this period, starting from the late '80s, the government decided to work on the cultural plan on a quadrennial basis (Van der Leden, 2018a, p. 3).

⁴ A detailed description of the Council for Culture can be found on page 12.

According to Van der Leden (2018a), privatisation and inducement of cultural organisations to become financially autonomous were the main issues in the 1990s. Also, private funding and initiatives were accepted positively as well as the state's contributions. In 1999, the concept of 'cultural entrepreneurship' was presented by Secretary for Culture Frederick van der Ploeg (PvdA, Social-Democratic Party, 1998-2002) via the policy documents *Culture as Confrontation* and *Cultural Entrepreneurship* (Van Meerkerk & Van den Hoogen, 2018). Private initiatives and funding are seen as an alternative subsidy resource to cultural institutions. Encouraging entrepreneurship is meant to create wider opportunities for a more diverse audience (Van Hamersveld & Willems, 2009, p. 40). Therefore, according to Van der Ploeg, the term was referred for becoming financially autonomous and expanding the audiences with regard to providing diversity rather than monoculture (Kolsteeg, 2018, p. 91).

1.1.2. From 2000s to Present

In 2003, State Secretary Medy van der Laan (D66, Progressive-Liberal Party) made some alterations in the cultural policy system. The subsidy requests of smaller cultural institutions were not included in the four-year cultural policy planning. These institutions' requests have been regulated by the public cultural funds since 2006 instead (Van der Leden, 2018a, p. 3).

The first Rutte Cabinet (2010-2012) reexamined the state's position with regard to cultural support and outlined the budget cuts. The purpose of the reexamination was "to open up the sector to the private market, to create a suitable environment for market forces in the cultural sector, and to promote cultural entrepreneurship" (Van der Leden, 2018b, p. 2). State Secretary Halbe Zijlstra (2010-2012) published *More than Quality: A New Vision of Cultural Policy* document in 2011, that detailed the cultural entrepreneurship as one of the focal points (Van Woersem, 2014, p. 3). After Ploeg (1999), Zijlstra continued the cultural entrepreneurship approach that has been suggested as an alternative to subsidies.

Furthermore, the policy letter (*Culture Moves*) of Minister Jet Bussemaker (PvdA, Social-Democratic Party), published in 2013, mentions about the social role of creativity and culture in transforming the society (Brom, 2019, p. 6). During the period 2017-2020, the public outreach in the regions, the talent development and cultural education have been the main topics of the cultural policy (Van der Leden, 2018b, p. 2). Additionally, Ingrid van Engelshoven (D66, Progressive-Liberal Party) has been the Minister of Education, Culture and Science since October 2017. According to her policy document (*Culture in an Open Society*), published in 2018, “culture breeds curiosity, space for new creators and culture, a living environment with character, culture is boundless [...]” were announced as policy themes (Van Engelshoven, 2018, p. 3). By the theme of “space for new creators and culture”, the government decided to pay extra attention to new forms including digital culture, urban arts and fashion; also, the policy document points out to the significance of heritage, especially the role of design and heritage within the living environment as a third theme (Van Engelshoven, 2018, pp. 8-10).

Consequently, there have been changes in the Dutch cultural policy’s priority areas over the periods; however, entrepreneurship, encouraging talent development and the creative industries as well as stimulating international collaborations and innovation are continued to be among its top priorities.

1.2. Dutch Cultural Policy a Variety of Arm’s Length

The current form of the Dutch government system has been described as a parliamentary democracy within a constitutional monarchy. According to the Netherlands’ relation to the European Union (EU), the Netherlands became a member of the Council of Europe as early as in May 5, 1949 (Van der Leden, 2018b, p. 1).

Concerning the ratification of key cultural conventions, the Netherlands ratified the European Cultural Convention (1955) on February 8, 1956, the European Charter for Regional or Minority Languages (1992) on March 1, 1998 and the UNESCO

Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) on October 9, 2009.

There are four main characteristics of the Dutch cultural policy system:

- “the relationship between state and other levels of government”,
- “the role of advisory committees”,
- “the role of funding bodies in the arts” and
- “law-based regulations for planning cultural policy” (Van der Leden, 2018a, p. 7).

The Dutch government model is organised according to a decentralised system although the Netherlands is a unitary state and not a federation. The decentralised unitary state system includes central-local-regional governments that have tasks and responsibilities. For example, at the local level, municipalities are responsible for youth care as well as health services of elderly people. The central government has given the youth care tasks to the municipalities, stating that municipalities have a closer relationship with the local community (Government of the Netherlands, n.d.-a).

Therefore, the system has three levels: central, provincial and municipal government. As stated in *Compendium of Cultural Policies and Trends: Country Profile of the Netherlands (2019)*, the central government takes the lead regarding the preparations of regulations, laws and cultural policy plans. On the contrary, it is not the largest provider of cultural expenses, only one-third of all expenses are taken over by the central government. Furthermore, it is also responsible for national monuments and the national collection as well as preparing laws including the culture and media sectors (e.g. Copyright Act) (p. 7). On the other hand, the provinces have a coordinating role at the regional level and the financing of provincial cultural heritage collections is also under their responsibility. The municipalities hold responsibility for the cultural facilities and the financing the municipal collections (Van der Leden, 2018b, p. 3).

Another aspect of Dutch cultural policy has been stated by Madden (2008); he noted that Dutch cultural policy has ‘flexibility’ through a four-year cycle. He explains that this cycle provides periodic reviews and permits “the Dutch to respond to new developments in what is a very quickly changing field” (Madden, 2008, p. 66). With this cyclic system, the Dutch cultural policy can adapt itself to current issues more quickly and evaluate the operability of its priorities. Hence, if there is a programme that does not function effectively, there will be re-evaluations about it for the next period’s cultural policy.

1.2.1. The Council for Culture

The government does not take any role in terms of judging the value of art, it prefers to stay neutral as a principle.⁵ Especially since 1945, the government has preferred to be neutral actor in arts issues. With this perspective, distancing itself from value judgements on art and culture has made it possible for the government to regulate the facilities and to expand funding thus it only focuses on policy issues (Van Meerkerk & Van den Hoogen, 2018). As a result of this principle, various committees composed of independent experts are responsible for the decision-making processes regarding arts and culture (Van der Leden, 2018a, p. 9).

The Council for Culture (Raad voor Cultuur) has a crucial role as a separate body in advising parliament and the government. It also gives advice to government-funded institutions. In regard to the principles and implementation of policy plans, the Council provides advice upon a request of the Minister of the MECS. According to Van den Hoogen and Jonker (2018), the Minister of Culture should take the Council for Culture’s advice before deciding on a specific type of subsidy. For example, the Minister of MECS, Van Engelshoven, has requested for advice regarding the 2021-2024 that will be the new four-year cultural policy period (Rijksoverheid, 2018).

⁵ This principle depends on back to the Thorbecke principle; that comes from Johan Rudolf Thorbecke (1789-1872). He stated “the government is not a judge of science or art” in 1862 (Van Hamersveld & Willems, 2009, p. 27).

The Council consists of eight members, chosen from different fields of culture, science and media on a quadrennial basis (Raad voor Cultuur, n.d.). It has both temporary and permanent committees. Temporary committees are established to prepare advice while permanent committees are responsible for the tasks of heritage organisation, European Heritage Label and UNESCO (e.g. preparation of intangible heritage list nominations, etc.). Moreover, a number of counsellors have been added to the Council, which may apply to them for the evaluation and follow up the processes of government-funded institutions.⁶

1.2.2. Public Cultural Funds

The Cultural Policy Act, which was introduced on April 16, 1993, is the fundamental law for planning cultural policy. This act sets out cultural policy features regarding access of the public to culture, artistic quality and the obligation of the government to present a cultural policy plan to the parliament every four years (Van der Leden, 2018b, p. 4). This four-year plan system includes activities for the next period besides a comprehensive review of previous period implementations and it also supplies financial assistance. In addition to that, it manages the government's ability for circulation of subsidies to the municipalities and provinces.⁷ As mentioned previously, the review of previous period implementations is evaluated by the Council for Culture.

In addition, the Cultural Policy Act empowers the Minister to generate cultural funds that are operated at arm's-length. These cultural funds have been considered under the Law for Autonomous Administrative Bodies since 2013. They are autonomous, whereas their responsibilities are established by law (Van der Leden, 2018a, p. 31). Therefore, these funds have a self-administrative structure and competency to support cultural professionals by means of their grant programmes.

⁶ Raad voor Cultuur. (n.d.). *The Council for Culture*. <https://www.raadvoorcultuur.nl/english>

⁷ Van der Leden, J. (2018b). *Compendium Short Profile: The Netherlands*.

There are six cultural funds, established by the government. Also, these funds, which are financially supported by the government, are evaluated every four years by the Council for Culture in terms of their efficiency and performances.

The different sectoral funds are divided as follows:

- The Mondriaan Fund (Mondriaan Fund): visual arts and cultural heritage
- The Creative Industries Fund NL (Stimuleringsfonds Creative Industrie): architecture, design and digital culture
- The Performing Arts Fund NL (Fonds Podiumkunsten): theatre, music and dance
- The Netherlands Film Fund (Filmfonds): film production and film related activities
- The Literature Fund (Letterenfonds): for writers, translators and publishers
- The Cultural Participation Fund (Fonds Cultuurparticipatie): cultural education, amateur arts and popular culture

Occasionally, these funds work jointly, for example, in 2019, the Creative Industries Fund NL and the Netherlands Film Fund have collaborated for a grant programme Immerse\Interact in which digital culture and film come together (Stimuleringsfonds Creatieve Industrie, 2019b). Due to these combinations, different professions can work together and learn from each other's experience. For instance, designers, especially interactive and graphic designers have had a chance to work with screenwriters and directors from the film industry by means of this programme.

Additionally, internationalisation is an essential aspect of all public funds. Each fund has its own set of international collaborations. For instance, the Mondriaan Fund supports the Dutch artists abroad by organising residencies and events. The

Venice Biennale⁸ is one of the powerful international activity that the Fund is in charge of the Dutch pavilion.

To sum up, the Council for Culture and the funds are the basis of the Dutch cultural system. Van den Hoogen and Van Meerkerk (2018) stressed that the Council, as a separate body, provides equilibrium for achieving efficient cultural policy through functioning its particular mission and “resisting pressures from politics as well as from the market” (p. 270). Therefore, the Council, without turning cultural policy into a political instrument or just evaluating it as a market element; having a holistic perspective is crucial for achieving effective and accessible cultural policy. With these bodies, the Dutch cultural policy is described as a systematic policy model (Van den Hoogen & Van Meerkerk, 2018, p. 269).

1.3. Financing of Culture

1.3.1. Government Spending on Culture

As for the general government system, the share of cultural expenditure is divided into three levels that are central government (the state), the provinces and the municipalities. In 2017, total annual cultural expenditure of government was about 2.8 billion euros (Van der Leden, 2018b, p. 4). The table below shows the cultural expenditure by the level of administration. The municipalities had the highest percentage with 64% share of the total expenditure, while the central government had 27%, and the provinces had only 10%. Compared to 2012, in 2017, the total share of the central government decreased, while the total share of cultural expenditure of municipalities, which also includes museums, art institutions, libraries and cultural education, increased.

⁸ Mondriaan Fund. (n.d.-b). *Venice Biennale*. <https://www.mondriaanfonds.nl/en/activity/venice-biennale/>

Table 1. 1: Public Cultural Expenditure by Level of Government, 2012-2017

Level of Government	2012			2017		
	Total expenditure in EUR	% share of total	Per capita	Total expenditure in EUR	% share of total	Per capita
State (Central)	910.840.000	33	53.26	801.560.000	27	43.36
Regional (Provincial)	221.000.000	8	13.21	301.503.000	10	17.70
Local (Municipal)	1.668.000.000	60	99.70	1.836.053.000	64	107.81
TOTAL	2.779.990.000	100	166.16	2.875.971.000	100	168.37

Source: Brom, 2019, p. 59

Additionally, in 2019, the Ministry of Education, Culture and Science has taken €38.5 billion from the total government budget, of €295 billion. In other words, the MECS has received 13.05% of the total government budget (Van der Leden, 2018a, p. 38).

1.3.2. The National Basic Infrastructure

The central government makes a financial contribution to the culture sector through the ‘National Basic Infrastructure’ (BIS). The BIS is funded by the central government and consists of the cultural organisations and six cultural funds. It provides for a four-year subsidy. In 2017-2020 period, the total annual amount for BIS (including funds) is €379.91 million.⁹ It contains 88 cultural institutions and six public cultural funds for the period of 2017-2020 and these cultural funds provide grants to a broader range of institutions, designers, artists, etc. (Brom, 2019, p. 8). Museums, symphony orchestras, dance, theatre, opera, and production companies are some of the examples of cultural institutions that are funded by BIS.

⁹ Ministerie van Onderwijs, Cultuur en Wetenschap. (2016). *Infographic culturele basisinfrastructuur 2017-2020* [Infographic]. <https://www.cultuursubsidie.nl/documenten/publicaties/2016/09/20/infographic-culturele-basisinfrastructuur-2017-2020>

Table 1. 2: The BIS of Public Cultural Funds, 2017-2020

Public cultural funds	amount (x million euros)	(%)
Performing Arts Fund NL	45.26	11.91
Cultural Participation Fund	12.40	3.26
Mondriaan Fund	24.39	6.42
Creative Industries Fund NL	11.63	3.06
The Netherlands Film Fund	50.18	13.21
Literature Fund	10.15	2.67
Total	154.01	40.53

Source: Ministerie van Onderwijs, Cultuur en Wetenschap, 2016

The public cultural funds have received 40.53 per cent of the total BIS. The cultural institutions have received the rest of the BIS. Table 1.2 above shows the amounts and percentages of BIS that the funds received in 2017. The Netherlands Film Fund, Performing Arts Fund and Mondriaan Fund have been classified in the top three with the highest support. The Netherlands Film Fund received the highest amount whereas the Literature Fund received the lowest amount of BIS. Moreover, the Creative Industries Fund NL has had 3.06 per cent of total BIS with the fifth place for its grant programmes regarding design, architecture and digital culture.

1.4. International Cultural Policy

The Netherlands is a member of the European Union, the Benelux, the Council of Europe, and also organisations including UNESCO and WTO. Due to these affiliations, it has multinational cultural relationships with them.

Internationalisation has been an essential element of Dutch cultural policy which contains the aim of enlarging the visibility of Dutch artists and cultural organisations. Within the international cultural policy (ICP) of the Netherlands, in 2016, the framework of ICP 2017-2020 was published by the Ministry of Foreign Affairs and MECS.

The main objectives of ICP in 2017-2020 period are:

- “a strong cultural sector, where international exchange and sustainable cooperation ensure increasingly higher quality, and which is recognised and valued abroad”;
- “more room for the arts to contribute to a safe, just, and future-proof world”;
- “culture will be used effectively as a tool of modern diplomacy” (Government of the Netherlands, 2016, Main Objectives section).

In the Dutch ICP, there are priority countries that have specifically selected for ICP objectives in the 2017-2020 period. Within the first objective frame, “Belgium/Flanders, China, France, Germany, Indonesia, Turkey, the United Kingdom and the United States” are the priority countries of the policy (DutchCulture, n.d.-c, p. 10). “Egypt, Morocco, Turkey and Russia”¹⁰ are undertaken in the second objective that focuses on a safer world and equal rights for cultural participation. Only Turkey is selected for both objectives. In Turkey, 490 activities have been conducted in 2018. For instance, many Dutch designers took part in Istanbul Design Biennial and also several workshops were organised by Dutch designers (e.g. Mark Henning) in Istanbul, Turkey. On the other hand, in Cairo, the Dutch embassy has taken a supportive role in providing workshop areas and platforms for local people who live in an environment with a lack of cultural complex (DutchCulture, n.d.-c, p. 12).

‘The creative industry’ and ‘shared cultural heritage’ are the focal points of the ICP. These fields play an active role in the priority countries. Within the creative industry sector, Het Nieuwe Instituut and the Creative Industries Fund NL have a fundamental share in achieving the objectives with their programmes.¹¹

¹⁰ DutchCulture. (n.d.-b). *International Cultural Policy*. <https://dutchculture.nl/en/international-cultural-policy>

¹¹ Government of the Netherlands. (n.d.-b). *Priorities of the Netherlands’ international cultural policy*. <https://www.government.nl/topics/international-cultural-cooperation/international-cultural-policy/priorities-international-cultural-policy> Details about institutions can be found in the following chapters.

1.4.1. DutchCulture

Institutions, public funds, embassies and consulates are the partners that contribute to achieving its ICP missions. The Foundation for International Cultural Activities (SICA, the predecessor of DutchCulture) was established in 1999 and financially supported by MECS and the Ministry of Foreign Affairs. “To promote the international activities of Dutch cultural institutes and to organise cultural exchange initiatives” were the aims of the Foundation (Van Meerkerk & Van den Hoogen, 2018, p. 29). It was one of the most crucial partners of the Dutch ICP with regard to implementing its objectives. It had contributed to the international cultural policy practices between 1999-2012.¹²

For instance, SICA has published a map of the cultural field of Turkey in 2011 (Theunissen, 2011). This mapping was produced with the support of the Dutch cultural public funds and it was also a comprehensive report about Turkey including arts, culture and design commissioned by the Netherlands for the first time.¹³ Therefore, the report was a foremost contribution that has been an early result of the 400th anniversary of diplomatic relations between Netherlands and Turkey. After this mapping, several events took place in terms of the commemoration of Dutch – Turkish diplomatic relations in 2012.

Since 2013, DutchCulture has been the main partner of government with regard to carrying out the ICP effectively and being a crucial point for the EU programmes, especially Creative Europe and Europe for Citizens. It works with other institutions, designers and artists for the projects; funded by the MECS and the Ministry of Foreign Affairs.¹⁴

¹² DutchCulture. (2012). *SICA 1999-2012*. <https://dutchculture.nl/en/node/1310871>

¹³ Additionally, there is an updated version of this mapping published in 2019 by DutchCulture. Further information can be found on page 83.

¹⁴ DutchCulture. (n.d.-a). *About DutchCulture*. Retrieved January 12, 2020, from <https://dutchculture.nl/en/profile>

Every year, DutchCulture prepares the cultural activities database to determine international trends. It has published a database of Dutch international activities in 2018, for instance, Dutch artists took part in "more than 15,000 cultural activities in 108 different countries"¹⁵ in 2018. These activities were conducted by Dutch cultural organisations and artists.

Table 1. 3: Top 5 Country Ranking of Dutch Cultural Activities (2015-2018)

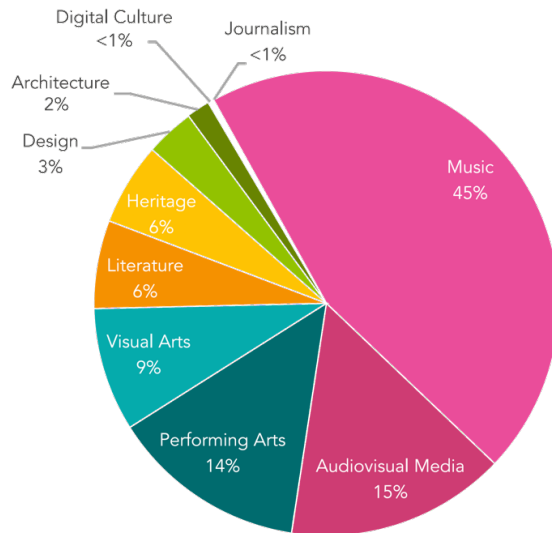
2015	2016	2017	2018
United States	United States	Germany	Germany
Germany	Germany	United States	United States
Belgium	France	France	Belgium
United Kingdom	Belgium	Belgium	United Kingdom
France	United Kingdom	United Kingdom	France

Source: DutchCulture, 2019a

As seen in Table 1.3 above, Germany has been the top destination for Dutch artists in 2018, followed by the United States. 3281 cultural events in Germany and 2239 number of events in the United States have occurred which equals 21% and 15% per cent of all events abroad. The EU is the main partner of Dutch international activities in the field of culture with 54% of the whole amount of events in 2018 (DutchCulture, 2019a).

¹⁵ DutchCulture. (2019b). *DutchCulture Database 2018: trends in Dutch international cultural activities*. <https://dutchculture.nl/en/news/dutchculture-database-2018-trends-dutch-international-cultural-activities>

Figure 1. 1: Dutch Cultural Activities Abroad, by Discipline (2018)



Source: DutchCulture, 2019a

Dutch international cultural events consist of a wide range of disciplines including music, performing arts, literature, design and journalism. Music has been a leading discipline with 45% of total cultural events in 2018 (see Figure 1.1). After the music sector, audio-visual (15%), performing arts (14%) and visual arts (9%) have been the fields where the international events performed by the Dutch artists and organisations (DutchCulture, 2019a).

1.5. Creative Industries in Dutch Cultural Policy

1.5.1. The Origin of Creative Industries

The term ‘creative industries’ is derived from ‘cultural industries’, ranging much broader sectors such as design, software services, etc. The concept of “cultural industries” was initially used in the book *Dialectics of Enlightenment*, written by Theodor W. Adorno and Max Horkheimer in 1944. Adorno and Horkheimer replaced ‘mass culture’ with the expression of ‘culture industry’, and it continues to exist as “the entertainment business” (Horkheimer & Adorno, 2002, p. 108).

They portrayed the culture industry as a representative of capitalism that had an emphasis on standardisation of production. Nevertheless, “the negative connotation of the term” does not exist anymore, and now it indicates to “a sector where conjunction between economics and culture is considered as something positive” (Nijzink et al., 2015, p. 599).

Richard Florida has contributed to the creative industries discourse by his book *The Rise of the Creative Class* (2002). He describes the concept of “creative class” through creative professions (e.g. in engineering, the arts, architecture, music and entertainment) in his book. Florida (2002), explains human creativity as an economic resource. He points out that “the ability to come up with new ideas and better ways of doing things is ultimately what raises productivity and thus living standards” (Florida, 2002, p. xiii). On the other hand, in his recent book *The New Urban Crisis* (2017), he points out that “the talented and the advantaged cluster and colonize a small, select group of superstar cities, leaving everybody and everywhere else behind” (p. xx). He accepts the fact that the implementation of the creative class has consequences not only stimulating cities but it also causes social and economic segmentation and expulsion of middle-class families from city centres. Therefore, gentrification, unaffordability, economic segregation and inequality become common challenges for cities (Florida, 2017).

Furthermore, another fundamental concept has been addressed by Charles Landry and Franco Bianchini as “creative city”. In their seminal work on creative city, they emphasise that creativity includes, “thinking a problem afresh and from first principles; experimentation; originality; the capacity to rewrite rules; to be unconventional; to discover common threads amid the seemingly disparate; to look at situations laterally and with flexibility” (Landry & Bianchini, 1995, p. 18). According to them, these ways of thinking stimulate innovation and bring about fresh opportunities. Also, they mention twelve main themes for establishing a creative city (e.g. “reassessing success and failure, handling capacity, making the most of creative individuals, the contribution of immigrants”) (Landry & Bianchini,

1995, pp. 27-28). In summary, by using a creative perspective, possible solutions or several alternatives can be found to the existing problems of cities, and therefore creativity continues to play a decisive role in designing the cities.

1.5.2. Classification Models and Definitions of Creative Industries

The definition of CIs and the list of industries it includes differ from each other in both countries and international agencies. There are different types of classification models for the cultural and creative industries. The selected type of classification model for cultural policies reflects the relative stand point and has an impact on the measures provided in cultural policy. An overview of different classification systems for the cultural and creative industries made by Creative Economy Report (2013) is presented below in Table 1.4.

Table 1. 4: Different Classification Systems for the Cultural and Creative Industries

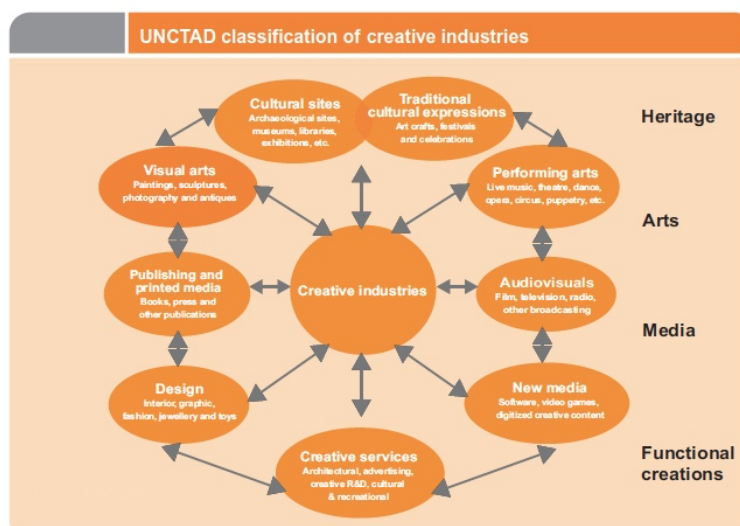
1. DCMS Model	2. Symbolic Texts Model	3. Concentric Circles Model	
Advertising Architecture Art and antiques market Crafts Design Fashion Film and video Music Performing Arts Publishing Software Television and radio Video and computer games	Core cultural industries Advertising Film Internet Music Publishing Television and radio Video and computer games Peripheral cultural industries Creative arts Borderline cultural industries Consumer electronics Fashion Software Sport	Core creative arts Literature Music Performing arts Visual arts Other core cultural industries Film Museums and libraries	Wider cultural industries Heritage services Publishing Sound recording Television and radio Video and computer games Related industries Advertising Architecture Design Fashion
4. WIPO Copyright Model	5. UNESCO Institute for Statistics Model	6. Americans for the Arts Model	
Core copyright industries: Advertising Collecting societies Film and video Music Performing arts Publishing Software Television and radio Visual and graphic art Interdependent copyright industries: Blank recording material Consumer electronics Musical instruments Paper Photocopiers, photographic equipment Partial copyright industries: Architecture Clothing, footwear Design Fashion Household goods Toys	Industries in core cultural domains Museums, galleries, libraries Performing arts Festivals Visual arts, crafts Design Publishing Television, radio Film and video Photography Interactive media Industries in expanded cultural domains Musical instruments Sound equipment Architecture Advertising Printing equipment Software Audiovisual hardware	Advertising Architecture Arts schools and services Design Film Museums, zoos Music Performing arts Publishing Television and radio Visual arts	

Source: UNDP et al., 2013, p. 22

Regarding the Creative Industries Mapping Document published by the Department of Culture, Media and Sport (DCMS) in 1998 in the UK, the CIs are defined as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” and they contain “advertising, architecture, art and antiques, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software and computer services, television and radio” (DCMS, 2001, p. 5). However, there have been some changes in their classification; galleries, museums and libraries were included in the DCMS list of CIs (DCMS, 2015, p. 10).

On the other hand, the European Commission defines CIs as “industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising.” (European Commission, 2010b, p. 6).

Figure 1. 2: UNCTAD Classification of Creative Industries



Source: UNCTAD, 2010, p. 8

Furthermore, as shown in Figure 1.2 above, UNCTAD defines CIs as the combination of “creation, production and distribution” of products and services, the most important inputs of which are “creativity and intellectual capital” (UNCTAD & UNDP, 2008, p. 4). As follows, heritage, arts, media and functional creations are the categories of UNCTAD’s definition. Like the British definition, UNCTAD’s definition also includes museums and libraries as cultural sites.

Another type of a classification model is “WIPO copyright model, which is based on the industries that are involved directly or indirectly in the creation, manufacture, production, broadcast and distribution of copyrighted works” (UNCTAD, 2010, p. 6).

1.5.3. Dutch Creative Industries: Definition

In the Netherlands, the CIs include three sectors that are shown in Table 1.5. Their respective descriptions can be found in Appendix A, including the Dutch SBI-code¹⁶ system defined by TNO (the Netherlands Organisation for Applied Scientific Research). Academic literature and industry reports often use TNO’s definition of CIs (Pownall et al., 2018). Therefore, this research will be based on this definition.

Table 1. 5: The Dutch Classification of Creative Industries

Arts & Cultural Heritage (A&CH)	Media & Entertainment (M&E)	Creative Business Services (CS)
Performing arts	Radio and television	Architecture
Creative arts	Press	Product design
Cultural heritage	Film	Interior and spatial design
Other arts and heritage	Music industry	Software development
	Publishing of books	Communication and graphic design
	Other publishing	Industrial and fashion design
	Live entertainment	

Source: Pownall et al., 2018, pp. 26-27

Additionally, the definition, according to TNO, is stated as follows:

¹⁶ SBI means *Standaard Bedrijfsidentificatie van Economische Activiteiten*: Standard company classification of economic activities.

The creative industry is a specific form of business that produces goods and services that are the result of individual or collective creative labor and entrepreneurship. Content and symbolism are the most important elements of the goods and services. They are purchased by consumers and businesses because they evoke a certain meaning on which an experience is then based. This is how the creative industry holds an important part in development and maintenance of lifestyles and cultural identities in society. (Pownall et al., 2018, p. 24)

This description has a special focus on content, its meaning, and representation of ideas that play a crucial role in society in terms of having an impact on experiences. There is a vital issue about the differences between the British and the Dutch perspectives of CIs definitions. According to several critics, “whereas the British definition relies on the extrinsic, economic effects of the creative industries (e.g. the exploitation of intellectual property), the Dutch definition focuses on the unique output of the creative industries (e.g. aesthetic and symbolic value)” (Nijzink et al., 2015, p. 600). Therefore, as stated in the TNO quote, the Dutch definition emphasises also the importance of intangible features of the CIs.

Furthermore, according to the governments, each of the industries in CIs has its own growth potential. Thus, each sector is evaluated separately and then its policy is detailed according to these evaluations. Mappings are made at the local level; for instance, Maastricht has defined the CIs according to its peculiarities. As stated in the Mapping Maastricht report by Pownall et al. (2018), its CIs definition consists of four sectors; the art and cultural heritage sector, the media and entertainment industry, the creative services and fashion (pp. 26-27). Unlike the Dutch definition, it includes fashion. Actually, the Dutch definition also includes fashion under creative business services, but Maastricht's definition has a strong emphasis on fashion due to the historical background of the city about it (Pownall et al., 2018).

On the other hand, Amsterdam¹⁷ has a vital position in terms of CIs in the Netherlands. For example, there are a vast number of advertising agencies located in Amsterdam. Besides, Hilversum is the broadcasting and media centre; “the gaming industry, design agencies and ICT companies” are the main disciplines located in Utrecht; Arnhem is a fashion centre; Rotterdam is famous for architecture, and Eindhoven is a design centre that has a high-tech industry and world-famous design Academy (Van Erp et al., 2014, p. 10).

1.5.4. Dutch Creative Industries: Policy

CIs have become the key focus area of cultural policies across Europe and the world. There are major expectations from this sector, for instance, “contributing to the industrial renewal of the European economy” (Lämmer-Gamp, 2014, p. 4). In 2010, European Commission (EC) published a green paper *Unlocking the Potential of Cultural and Creative Industries* and EC stated the following:

Factory floors are progressively being replaced by creative communities whose raw material is their ability to imagine, create and innovate. [...] If Europe wants to remain competitive in this changing global environment, it needs to put in place the right conditions for creativity and innovation to flourish in a new entrepreneurial culture. There is a lot of untapped potential in the cultural and creative industries to create growth and jobs. (European Commission, 2010b, p. 2)

CIs have had a crucial role for the Dutch government like other countries across Europe. With a particular emphasis on supporting and stimulating the Netherlands’s CIs are one of the main focus areas of the country’s cultural policy. As the sections below will show, various policy documents and reports starting from the 2000s published on this subject will be summarised below.

¹⁷ As Bureau Broedplaatsen (2016) stated, Amsterdam has an incubator policy since 2000. It has contributed to the foundation of 60 different creative incubators. As a result of this policy, people are able to come together, share their opinions and work jointly in these incubators. Most importantly, Amsterdam is “the only city in the world with a long-term studio and creative-incubator policy” (Bureau Broedplaatsen, 2016, p. 3).

As here, *More than the Sum* policy document which included three key themes of cultural policy, was published by State Secretary Medy van der Laan (Liberal Democrats) in 2003. One of the main themes was “reinforcing the cultural factor in society”; by this theme, she stressed the effects of CIs (Van Hamersveld & Willems, 2009, p. 41).

As Grotenhuis (2017) stated, in 2004, CIs were specified as one of the prominent economic areas in the Netherlands by the Innovation Platform (p. 54). Therefore, the CIs have been encouraged by the Dutch government and particular strategies have been developed toward the CIs. Similarly, the professionals in major Dutch cities started to take notice of the importance of CIs around this time. As put forward by Grotenhuis, between the period of 2004-2010, new organisations and research programmes have begun. Further, his contention indicates that the CIs were not institutionalised and it had not been classified as an important contributor to the economy before 2004 (2017, p. 54).

Our Creative Potential: Paper on Culture and Economy document, published jointly by the Ministry of Economic Affairs and the Ministry of Education, Culture and Science (MECS) in 2005, emphasised the economic value of culture and creativity and the economic potential of CIs in the Netherlands. This policy document is reflecting the influence of the terms creative city and the creative class in it. Crucially, it was the first policy paper linking “cultural and economic policies” in terms of exploring new possibilities, and since almost all subsequent policy papers reflected a similar approach (Van Meerkerk & Van den Hoogen, 2018, p. 28).

In 2010, *Value of Creation* was intended as an innovation programme for CIs, including cross-overs¹⁸ to other fields; however, due to the change in the cabinet, this programme could not be implemented. Nevertheless, some of the cross-over

¹⁸ The Dutch CIs are increasingly seen as partners working with other sectors for designing and developing creative solutions to societal challenges (Van Erp et al., 2014, p. 12).

propositions have been added into the '*Top Sector Creative Industries*' (Grotenhuis, 2017). These CI sectors mostly include small and medium-sized enterprises (SMEs) and the freelancers.

CIs have been classified as one of the top sectors also in the Dutch government's economic policy. The Ministries of Education, Culture and Science, Foreign Affairs and Economic Affairs cooperated for this top sector policy in 2011. "Horticulture and propagation materials, agri-food, water, life sciences and health, chemicals, high-tech, energy and logistics" are the other sectors that are incentivised by the government in this respect (Janssen et al., 2017b, p. 1). For instance, in 2015, the number of employment (FTE) was 189.000 in CIs. CIs have provided work for 2,5 times more people than the chemical industry (75.000) and five times more than the life sciences & health (LSH, 36.000) (Ministerie van Economische Zaken, 2017, p. 32).

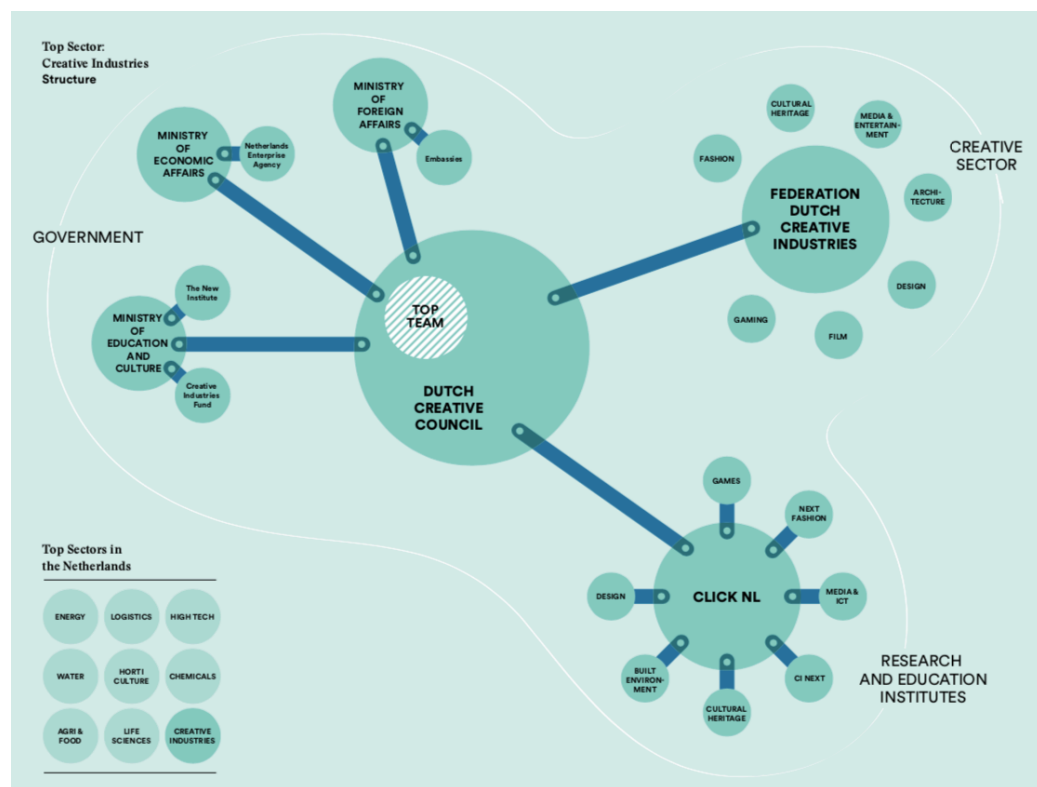
The central purpose of this policy is "to strengthen the competitiveness of the Dutch economy" by encouraging innovation at home and abroad (Dialogic, n.d., para. 1). It is noteworthy that this policy has a different approach through collectivity; referred as a 'golden triangle'. Research institutions, central government and companies are the parties of this triangle. All parties collaborate through the shared policy vision (Janssen et al., 2017b). Similarly, the purpose of the creative industry top sector is "to develop innovative services and products by collaborating with creative professionals and research institutions" (Brom, 2019, pp. 34-35).

As a consequence of this development, new initiatives and programmes have emerged. One of these is the 'Creative Industries Top Team'. Experts, whose primary objective is to encourage the interaction among research institutions, businesses, the CIs and the government, are gathered in this top team (Brom, 2019). The CI Top Team structure is shown in Figure 1.3.

As an umbrella institution the Federation of Dutch Creative Industries¹⁹ was founded in 2009 which was before the top sector policy. It was formed by the gathering of institutions in the creative sector. The Federation represents more than 6000 members and 2500 companies in the field of CIs (Federatie Creatieve Industrie, 2014).

As illustrated in Figure 1.3 below, the Dutch Creative Council²⁰ comprises the members of the Council and the CIs Top Team. It was founded as an advisory body to the CIs in 2012 by the Top Team and it gathers biannually.

Figure 1.3: Top Sector: Creative Industries Structure



Source: Van Erp et al., 2014, pp. 22-23

¹⁹ <http://dutchcreativeindustries.nl>

²⁰ <http://www.creative-council.nl>

After the development of the status of CIs as one of the top sector, the Creative Industries Fund NL²¹ was established in 2013. It focuses on the fields of design, architecture and digital culture and supports international crossovers in the CIs (Stimuleringsfonds Creatieve Industrie, n.d.). Het Nieuwe Instituut²² was also established as an institution for CI in 2013. It organises exhibitions, and lectures with regard to architecture, design and digital culture and encourages dialogues among creative professionals. Both of them were founded in Rotterdam. Yüce addressed that every fund in the Netherlands has a knowledge institute (personal communication, March 11, 2020). In this respect, Het Nieuwe Instituut is the knowledge institute of the Creative Industries Fund NL.

With the Top Consortium for Knowledge and Innovation (TKI), all top sectors are gathered under a common research agenda. In other words, every top sector (see p. 30 for the top sectors) has its own TKI and is in charge of generating and executing strategies through a knowledge and innovation agenda. CLICKNL²³ is the creative industries' TKI that supports “knowledge and innovation” within CIs (Brom, 2019, p. 35). There are three main roadmaps for CIs in the *Knowledge and Innovation Agenda 2018-2021* (KIA) determined by CLICKNL. These are the aims called as:

- “*Design for Change*” to address social problems and determine strategies with creative professionals and other experts;
- “*The Human Touch*” focuses on the experiences in the human level by considering people’s well-being in this digital environment;
- “*Value Creation*” is for the CI sector itself, especially it takes CIs' role and position at the moment and in the future into consideration (Ahsmann et al., 2017, p. 6).

²¹ <https://stimuleringsfonds.nl/en/>

²² <https://hetnieuweinstituut.nl/en>

²³ CLICKNL is an organisation which brings research and CIs together. <https://www.clicknl.nl/en/>

Consequently, as seen in Figure 1.3 above, all these bodies cooperate with each other in order to top sector policy of CIs. From a governmental perspective, Ministry of Education, Culture and Science, Ministry of Economic Affairs and Ministry of Foreign Affairs share responsibilities to this end. For instance, MECS supports the creative talent and research in creative sectors, Ministry of Economic Affairs stimulates especially small and medium-sized enterprises (SMEs), as well as Ministry of Foreign Affairs supports the Dutch CIs in the international platforms (Van Erp et al., 2014). Top Sector Team of CIs, The Dutch Creative Council, The Fund, Federation and Het Nieuwe Instituut focus on the creative sector. On the other hand, TNO, CLICKNL and The Netherlands Organisation for Scientific Research (NWO) are responsible for the research side of CIs through uniting people to create innovative solutions.

According to Grotenhuis (2017), the infrastructure of CIs has become more effective and systematic after top sector policy. Dialogic²⁴ published an evaluation of the top sector policy in 2017, pointed out that it has led to undeniable impacts on CIs in the Netherlands as follows (Janssen et al., 2017a, pp. 61-62):

- CIs have become more recognised in the economy;
- The organisational structure of the sector has been developed;
- The sector has had a shared vision with a strong emphasis on collaboration.

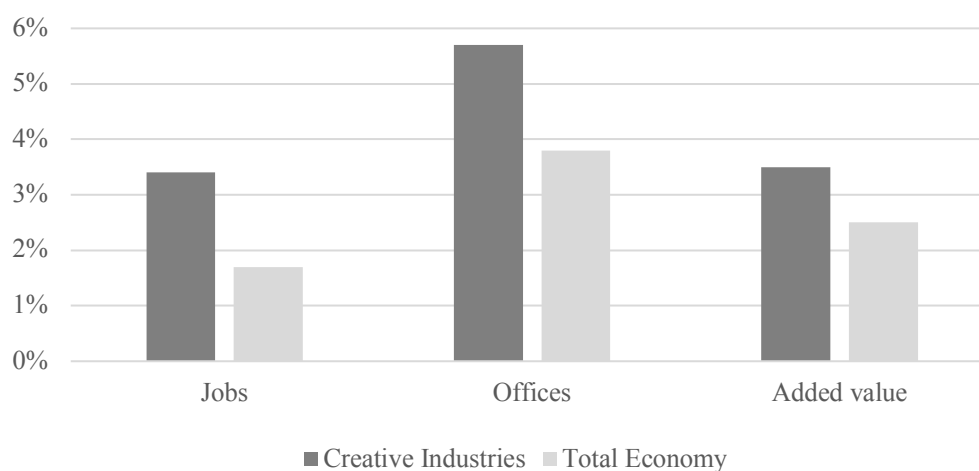
Furthermore, in March 2016 the Dutch Ministry of Education, Culture and Science published '*Culture at a first Glance*' document that aims to express the framework of cultural policy and provide a survey of the creative sector. According to this document (2016), "talent development, CIs, cultural education and participation in cultural life and digitization" are the prior areas specified by Minister Bussemaker (2012-2017) (p. 29). CIs are underlined as a contributor to cultural and economic

²⁴ Dialogic is a research organisation based in the Netherlands. <https://www.dialogic.nl>

growth by using creativity and innovation to generate a solution to social issues. As mentioned previously (see p. 32), *the Knowledge and Innovation Agenda 2018-2021* prioritises determining solutions to the social problems as one of its aims; it shows that this Agenda maintains the policy document’s approach.

Notably, the CIs have been identified as one of the leading economic sectors for the Netherlands. According to the Creative Industry Monitor²⁵ (*Monitor Creatieve Industrie 2019*), CIs have been one of the drivers of economic growth between 2015-2018 in the Netherlands. Figure 1.4 below indicates that annual growth of the added value of the total economy has been 2.5 per cent since 2015, while the CIs’ growth in added value has been higher than the total economy with 3.5 per cent.

Figure 1. 4: Average Annual Growth of Jobs, Offices and Added Value in the Creative Industries and Total Economy in the Period 2015-2018



Source: Rutten et al., 2019, p. 6

Specifically, as seen in Table 1.6 below, arts and cultural heritage and creative business services have had the most powerful growth that stood for the Dutch CIs. As illustrated in the table, between 2015-2018 there has been 3.4% growth per year in the number of jobs in the field of CIs. The research data in the report shows that this growth rate has been double the size of the entire Dutch economy. In 2018, CIs

²⁵ SBI code system is used in this analysis.

accounted for 344 thousand jobs in the fields of arts and cultural heritage (127.600), media and entertainment (98.400) and creative business services (118.200). It stood for 4 per cent of the total employment in the Netherlands.

Table 1. 6: Number of Jobs in 2018, Job Growth 2008-2018 and 2015-2018 in the Fields of the Creative Industry in the Netherlands

Subsectors	Jobs 2018 (number x1000)	Growth 2008-2018 (number x1000)	Growth 2008-2018 (% per year)	Growth 2015-2018 (number x1000)	Growth 2015-2018 (% per year)
Arts and cultural heritage	127,6	39,0	3,7%	13,9	3,9%
Performing arts	39,7	17,7	6,1%	5,8	5,4%
Creative arts	38,1	21,1	8,4%	5,1	4,9%
Other arts and heritage	29,8	4,0	1,5%	2,8	3,4%
Cultural heritage	19,9	-3,9	-1,8%	0,1	0,2%
Media and Entertainment	98,4	5,7	0,6%	5,7	2,0%
Radio and television	15,5	-1,0	-0,6%	0,2	0,4%
Press	36,5	2,1	0,6%	2,2	2,1%
Film	18,4	6,5	4,5%	3,2	6,6%
Music Industry	4,0	1,7	5,4%	0,6	5,6%
Publishing of books	8,0	-3,9	-3,8%	-0,6	-2,3%
Other publishing	2,4	-0,3	-1,1%	0,0	0,3%
Live entertainment	13,5	0,4	0,3%	0,0	0,1%
Creative business services	118,2	28,5	2,8%	13,6	4,2%
Architecture	13,0	0,9	0,7%	1,0	2,8%
Design	34,8	24,2	12,6%	12,5	16,0%
Communication	70,3	3,3	0,5%	0,0	0,0%
Dutch Digital Agencies	7,4	-	-	2,0	11,0%
Gaming	3,8	-	-	0,8	10,1%
Creative Industries	344,1	73,1	2,4%	33,1	3,4%

Source: Rutten et al., 2019, p. 24

It is crucial to point out that design is the strongest expanding sector as a subsector of CIs. For instance, between 2015-2018, the design sector has expanded with the growth of extra 12.500 jobs. This shows that it has had sixteen per cent growth per year in the period 2015-2018. Dutch digital agencies (11%), gaming (10%), film (6.6%), the music industry (5.6%), performing arts (5.4%) and creative arts (4.9%)

followed design (16%). In this state, the three most growing sectors came out as creative business services.

1.5.5. Dutch Creative Industries and International Trade

As mentioned earlier, the CI sector is one of the main focus areas of Dutch international cultural policy that aims to accentuate the global market position of CI sector. In this respect, Creative Holland²⁶ was initiated by the MECS. It encourages the CI sector to internationalise; in other words, it supports international collaborations of the sector.

With regard to UNCTAD Creative Economy Outlook report (2018) on international trade of CIs, the size of the global market for creative products has increased more than double from \$208 billion in 2002 to \$509 billion in 2015 (p. 20). This report outlines the period from 2002 to 2015. According to exports of creative goods from developed economies in the period of 2013-2015, Europe was a leading exporter, followed by America and Asia. On the other hand, exports of creative goods from developing economies, China and the South East Asia region including “Hong Kong, India, Singapore, Thailand, Malaysia, Taiwan, and Turkey” had a major share in the period 2013-2015 (p. 21). It is important to point out that China was a leading exporter of creative goods worldwide with \$168 billion (UNCTAD, 2018).

Table 1. 7: The Netherlands’s Creative Industries Trade Performance, 2005-2014

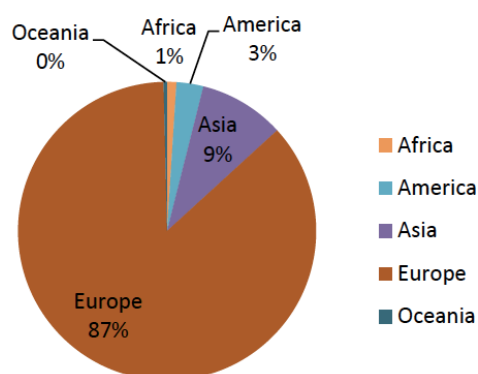
Creative Industries Trade Performance, 2005-2014						Value in Million US\$				
Netherlands	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014
Exports	6.030,82	6.658,39 (+10.4%)	8.819,56 (+32.4%)	11.731,88 (+33%)	9.408,93 (-19.8%)	9.208,86 (-2.1%)	10.196,05 (+10.7%)	9.272,66 (-9%)	9.739,79 (+5%)	10.055,39 (+3.2%)
Imports	6.033,61	6.579,79 (+9%)	8.891,34 (+35%)	13.140,82 (+47.7%)	10.096,93 (-23%)	10.423,91 (+3.2%)	11.388,52 (+9.2%)	9.670,30 (-15%)	9.679,33 (+0.09%)	10.296,76 (+6.3%)
Balance of Trade	-2,79	78,60	-71,78	-1.408,94	-688,00	-1.215,05	-1.192,47	-397,64	60,46	-241,37

Source: UNCTAD, 2018, p. 313

²⁶ <https://www.creativeholland.com/en>

Table 1.7 above shows CIs trade performance in the Netherlands from 2005 to 2014. The Netherlands's exports of the creative goods were valued at US\$6 billion in 2005 and US\$10 billion in 2014, thus, it increased 59% in the last ten years. Design goods had a largest trade performance US\$4 billion (40% of total creative goods) share of exports, including fashion design (US\$1.5 billion), interior design (US\$1.3 billion) and toys (US\$1.1 billion). The second-largest sector was audiovisuals with a US\$1.4 billion and followed by new media, publishing, art crafts, visual arts and performing arts. Additionally, imports were at US\$10.2 billion. In other words, there was US\$241.4 million deficiency of creative goods trade in 2014. Design goods have had the largest share of imports (49% of total creative goods), followed by new media and publishing (UNCTAD, 2018, p. 313).

Figure 1. 5: Netherlands - Creative Goods Exports by Region 2014



Source: UNCTAD, 2018, p. 314

Figure 1.5 indicates the Netherlands's creative goods exports according to the regions in 2014. Europe was the foremost market of the Netherlands's creative goods exports with 87%. Asia (9%) and America (3%) followed Europe. In 2014, Germany, Belgium, France and the United Kingdom were the most significant export partners of the Netherlands. It is noteworthy that the United States ranked fifth in 2005, however it came tenth of the list in 2014. Moreover, Germany was the first and Belgium ranked second both in 2005 and 2014 (UNCTAD, 2018, p. 314).

Therefore, the export and the import of creative goods has a crucial position for the growth potential of CIs. Putting emphasis on the development of CIs and using them as a strategy for growth, provide positive improvement on both national and international markets.

Moreover, due to the active CIs foreign trade policy, the reputation of the Netherlands has risen for the international organisations of the CIs, and many headquarters of international creative sector are located in the Netherlands such as TOMS²⁷ EMEA headquarters in Europe have been located in Amsterdam since 2012 (Netherlands Foreign Investment Agency, 2016).

1.6. Design in the Dutch Creative Industries

The Dutch CIs and its definition, policy, and international trade were examined in the previous parts. In this section, the position of design in the EU and the historical summary of the ‘Dutch Design’ will be addressed. Finally, national design policy of the Netherlands will be explained.

1.6.1. The European Union Perspective

Design is a crucial sector for the European Union, especially considering it as a tool for innovation. It was included “as one of ten priorities for innovation” in the European Commission (EC) innovation policy, *Europe 2020 Flagship Initiative Innovation Union*, for the first time in 2010 (Whicher, 2017, p. 118). It was recognised as a contributor to accomplish the Innovation Union (European Commission, 2010a).

Whicher et al. (2015, p. 4) stressed that the EC’s innovation policy had a converting impact on design policy scene in Europe. After the previous report, ‘*Action Plan for Design-driven Innovation*’ was released by EC in 2013, and many European

²⁷ TOMS is a footwear company, established in California.

countries elaborated action plans in terms of design. Finland, Estonia, France and Denmark are some of the countries that have such design action plans.

In parallel with EU policies, ‘Design Den Haag’ project in the Netherlands drew attention to design at a regional level. It was carried out between 2010 to 2018 by the Municipality of The Hague with international collaborations including Paris, Rome, Stockholm, Berlin and London (Annink & Bavelaar, 2008). The purpose of this project was to conduct researches in terms of “the relation between design and governance in Europe within an international context” including cultural and economic perspectives (2008, p. 7). Public events were organised in design, visual communication and architecture disciplines.

As a result of these documents, the awareness of design as competitiveness and an innovation tool is increasingly being recognised. It has been given attention widely by the EU institutions due to its contribution to development. In this context, design has a vital position with regard to being used as a value creator and an integral part of business strategies.

To sum up, as mentioned earlier, design was an emerging sector for Europe in the early 2000s. The opinion about design is generally associated with its aesthetic value; however, it has much broader features like its strategic value with regard to supporting innovation. While there was such an understanding of design in the past, this situation has been changing with the growing awareness of design.

1.6.2. The Term ‘Dutch Design’: A Historical Summary

A short summary of the Dutch design history will be given below.

De Stijl is a Dutch art movement established in 1917 with Piet Mondrian, Gerrit Rietveld, Theo van Doesburg and Bart van der Leek were the leading

representatives.²⁸ It is considered as the predecessor of Dutch Design (Meroz, 2017, p. 8).

The term ‘Dutch Design’ became prevalent at the beginning of the 1990s with designs characterised as “conceptual, unconventional, environmentally friendly and sober” (Meroz, 2014, p. 901). It has gained more international recognition thanks to the accomplishments of Droog Design in those years (Meroz, 2016). Droog is a ‘conceptual design’ company established by Gijs Bakker and Renny Ramakers in 1993.²⁹

Design critic Marc Vlemmings (2008, p. 25) mentioned in SICA³⁰ magazine that product design has come into prominence in Dutch Design, however, the term was associated with graphic design before the 1990s. This development occurred when the Museum of Modern Art in New York preferred to use designs of Dutch graphic and product designers and Droog Design’s products in its museum cafe.

According to Van der Laan and Nicolai, Dutch Design has had a significant role in the development Dutch CIs and more importantly, it also gained “a central role in the international cultural policy of the Netherlands in the first decade of the twenty-first century” (2007, as cited in Meroz, 2016, p. 273). As an example of an international project in the design field, in 2012, ‘*Confrontations: Contemporary Dutch Design*’ exhibition was held at the Vitra Design Museum in Weil am Rhein, Germany.³¹ The exhibition was supported by Premisela (the Dutch Institute for Design and Fashion), DDFA (Dutch Design Fashion and Architecture) and the Mondriaan Fund.

²⁸ Holland. (n.d.). *Mondrian & De Stijl*. Retrieved January 22, 2020, from <https://www.holland.com/global/tourism/holland-stories/mondrian-de-stijl.htm>

²⁹ Ramakers, R. (2011). *Why are you doing this?* Droog. <https://www.droog.com/this/>

³⁰ SICA, the Dutch centre for international cultural activities, had contributed to the international cultural policy practices between 1999-2012. DutchCulture. (2012). *SICA 1999-2012*. <https://dutchculture.nl/en/node/1310871>

³¹ Vitra Design Museum. (2012). *Confrontations Contemporary Dutch Design*. Design Museum. <https://www.design-museum.de/en/exhibitions/detailseiten/confrontations.html>

Behind this Dutch Design approach, the design education system in the Netherlands has a major role in order to shape the Dutch Design both in the Netherlands and abroad. The Design Academy Eindhoven³², the Gerrit Rietveld Academie, Delft University of Technology, the Sandberg Institute and the ArtEZ Institute of the Arts are the leading examples of the Dutch design education. According to Vlemmings (2008, p. 27), the perspective of Dutch design institutions differs from other foreign design institutions in terms of the context of design education. For instance, he noted that the foreign design institutions are more focused on 'solving problems' whereas the Dutch design education system tries not only to solve problems but also aims to devise 'conceptual solutions'.

Besides that, there are a lot of designers who do not have Dutch nationality but are based in the Netherlands or have graduated from Dutch design institutions. In this respect, Znidaric³³ emphasised that the Design Academy Eindhoven has a vast impact on Dutch design identity (2013, as cited in Meroz, 2016, p. 280). Therefore, rather than just having the Dutch nationality, there is a Dutch Design approach that is embraced by many designers.³⁴

1.6.3. National Design Policy

As mentioned earlier, design as a part of CIs is evaluated under the Top Sector Policy (see above 1.5.4.). According to the Dutch cultural policy, the field of design comprises "architecture, design and digital culture" (Brom, 2019, p. 39). In the following sections, the brief history of Dutch national design policy will be explained.

³² As further information, Gijs Bakker, co-founder of Droog Design, taught at Design Academy Eindhoven from 1987 until 2012. Gijs Bakker Design. (n.d.). *About Gijs Bakker*. Retrieved January 23, 2020, from <http://www.gijsbakker.com/about-gijs-bakker>

³³ Amelie Znidaric was the curator of the 'Confrontations: Contemporary Dutch Design' exhibition at the Vitra Design Museum in 2012.

³⁴ For instance, Formafantasma is a design company that was exhibited under the Dutch design in 'Confrontations' exhibition at the Vitra Design Museum in 2012. On the other hand, designers of Formafantasma are from Italy but they graduated from the Design Academy Eindhoven and they are based in the Netherlands (Meroz, 2016).

The Institute of Industrial Design (Instituut voor Industriële Vormgeving) was founded jointly in 1950 by the Ministry of Trade and Industry, the Ministry of Culture, Recreation and Social Work and the Ministry of Housing and Spatial Planning (Van Hamersveld & Willems, 2009). The main purpose of it was to support and boost industrial design. After the start-up of the subsidy, the institute was requested to continue independently; however, this did not become successful and the institution was discontinued in 1975. As stated by RKD³⁵ archive, the institution contributed to the foundation of the Eindhoven Academy of Industrial Design (the current Design Academy Eindhoven) and the establishment of design department at the Delft University of Technology (RKD, n.d.).

In the last quarter of the 20th century, the Foundation for Dutch Industrial Design (Stichting Industrieel Ontwerpen Nederland, ION) was founded jointly in 1984 by employers' organisations, Ministry of Economic Affairs and the Ministry of Welfare, Health and Culture with the purpose of promoting industrial design, informing society about industrial design and increasing its economic potential. It has made many contributions to the Dutch design ecosystem through informative and promotional activities. In addition to that, the Foundation had continued to proceed its objectives until the Ministry of Culture decided to withdraw its support, because "ION had been acting as a showcase for commercial enterprises and had thus lost its independence" in 1990 (Van Hamersveld & Willems, 2009, p. 161).

Meanwhile, in 1990, a draft policy document, in the field of design, was published and it pointed out the need for a Netherlands Design Institute to strengthen the design infrastructure and boost the demand of the Dutch Design. As a result of that, the institute was founded. However, after the recommendation of the Council for Culture in 2001, the Institute was discontinued due to not achieving its goals (Van Hamersveld & Willems, 2009, p. 161).

³⁵ The RKD (Rijksbureau voor Kunsthistorische Documentatie), Netherlands Institute for Art History, has a valuable archive about art history, especially the Dutch art history. <https://rkd.nl/en>

After all these attempts, the Premsele Foundation was established in 2003 to profile and coordinate the design sector. In other words, it took the place of the Netherlands Design Institute. It sustained its duties -promoting design heritage of the Netherlands and providing information to the parties- between 2003 and 2012 (Van Hamersveld & Willems, 2009). Premsele, the Netherlands Institute for Design and Fashion had a significant role to facilitate conversations between the Dutch design scene and other stakeholders. *'Connecting Concepts'* was one of the most impressive projects of Premsele. It was an exhibition which put an emphasis on encouraging the dialogue between countries through design and showing the Dutch design culture. The exhibition was featured at multiple countries like India, China, Germany and Turkey³⁶. Every participating country contributed with its designers to the exhibition.

Lastly, Het Nieuwe Instituut (The New Institute) was established in 2013 with the combination of previous national institutions: the Netherlands Architecture Institute, Virtueel Platform: the e-culture institute and Premsele: the Netherlands Institute for Design and Fashion. The reason behind this merger was the cultural policy plan, *More than Quality: a New Vision of Cultural Policy*, by the State Secretary Halbe Zijlstra (Liberals) in 2011 (see above p. 9) (Het Nieuwe Instituut, n.d.-b). It was stated in this policy plan that there would be budget cuts in the field of culture from 2013. The essential aim of the institution is “to increase the appreciation of the cultural and social significance of architecture, design and digital culture”³⁷.

The Het Nieuwe Instituut organises exhibitions, and lectures about architecture, design and digital culture and also it has a museum function called the Museum for Architecture, Design and Digital Culture (Brom, 2019). Additionally, the Institute

³⁶ For instance, in Turkey, jewellery designer Burcu Büyükcinal and architect Emre Arolat attended to the exhibition with their designs.

³⁷ Het Nieuwe Instituut. (n.d.-a). *About us*. Retrieved January 23, 2020, from <https://hetnieuweinstituut.nl/en/about-us>

keeps also the State Archive for Dutch Architecture and Urban Planning (Beumer, 2013).

Also, the Institute was appointed to examine the threatened and significant design archives in March 2019 after the Association of Dutch Designers (Beroepsorganisatie Nederlandse Ontwerpers, BNO), which is an association for designers that includes “the biggest community of designers and design agencies in the Netherlands”³⁸, shared a letter of concern about design heritage and archives (Brom, 2019, p. 39).

Moreover, the Dutch Design Foundation, BNO and Waag Society³⁹ are among the Dutch design and innovation organisations. The Dutch Design Foundation has contributed to the Dutch design scene through the events it organised: “Dutch Design Awards, World Design Embassies, Dutch Design Week and What if Lab”⁴⁰.

In addition to the design scene in the Netherlands, there are several museums that draw attention to specifically design. Cube Design Museum⁴¹, founded in 2015, is the first design museum in the Netherlands. It offers a multi-disciplinary platform to its visitors, where they can design products with design students and professional designers. Moreover, Stedelijk Museum ’s-Hertogenbosch decided to change its name into the Design Museum Den Bosch⁴² in 2019. The Museum has presented design exhibitions before, but it preferred to take a new direction with underlining the design and its role in the society.

³⁸ BNO. (n.d.). *Welcome to BNO*. Retrieved January 23, 2020, from <https://www.bno.nl/page/english>

³⁹ Waag is a research organisation that focuses on the subject of technology and society. The Creative Industries Fund NL is one of the supporters of the Waag's activities. <https://waag.org>

⁴⁰ Dutch Design Foundation. (n.d.). *About*. Retrieved January 23, 2020, from <https://www.dutchdesignfoundation.com/en/about/>

⁴¹ <https://www.cubedesignmuseum.nl/en>

⁴² <https://designmuseum.nl/en/homepage/>

In 2018, the Council for Culture, the statutory advisory body of the government, published a report *Design for the Future (Ontwerp voor de toekomst)* expressing the need of a substantial ground for design sector in the Dutch cultural policy. As the Council stated, more space should be given to the design sector so that experiments and detailed researches can be conducted (Brom, 2019, pp. 39-40). In other words, the design sector needs to fortify its potential and it has to be experimental by paying strong attention to research, rather than meeting economic expectations only.

In conclusion, as previously mentioned, design is one of the expanding industries as a subsector of CIs in the Netherlands. Using design as a source of tackling social issues is one of the most distinctive priorities of the Dutch cultural policy. All these design-related actors make independent decisions, but they develop their own corporate policies in line with the national cultural policy. For this reason, each institution makes a great contribution to implementing the policy. In other words, they contribute to increasing the visibility and the position of Dutch design in the international map of design via sharing similar purposes.

The next chapter will examine the practices of the Fund and selected projects in consideration of the Dutch cultural policy and the role of design in it.

CHAPTER 2

2. CREATIVE INDUSTRIES FUND NL

In this chapter, firstly, the general overview of Creative Industries Fund NL (the Fund), the objectives of it and the inclusion of its stakeholders will be examined. Additionally, the programmes, grants and projects of the Fund will be explained in detail.

2.1. A General Overview

As stated in the first chapter (see 1.2.2.), there are six Dutch cultural funds, each established for different disciplines. These are the Mondriaan Fund, the Performing Arts Fund NL, the Netherlands Film Fund, the Literature Fund, the Cultural Participation Fund and the Creative Industries Fund NL. These cultural funds support the projects that are related to various disciplines.

The Fund was established in 2013 by the MECS. According to Van Woersem, one of the reasons for the establishment of the Fund is to accomplish the objectives that are assigned in the Top Sector policy (2014, p. 20). To stimulate CIs is one of the main goals of the Top Sector policy as well as the Fund. It is subsidised by the central government as a part of BIS (see 1.3.2.) and is evaluated every four years by the Council for Culture.

On the other hand, since January 1st, 2012, some programmes from the Mondriaan Foundation and the Netherlands Foundation for Visual Arts, Design and Architecture (BKVB)⁴³ have been conveyed to the Netherlands Architecture Fund (Stimuleringsfonds Creatieve Industrie, 2011). After the establishment of the Fund,

⁴³ Moreover, the Mondriaan Foundation and Netherlands Foundation for Visual Arts, Design and Architecture (BKVB) were merged into the Mondriaan Fund as a single fund on December 31st, 2011 (Mondriaan Fund, n.d.-a).

the Netherlands Architecture Fund⁴⁴ was included within the new fund (Van Woersem, 2014). As a result, the scope of the Fund has been expanded with the programmes that were already launched by the Netherlands Architecture Fund.

As described in the policy document, the missions of the Fund are to encourage the disciplines within the CIs and to promote the collaborations through supporting designers, institutions and makers (Stimuleringsfonds Creatieve Industrie, 2016, p. 7). It makes a meaningful contribution to strengthen the creative sector by giving importance to research, experiment, debate and being interdisciplinary exchange with different sectors.

2.1.1. General Objectives of the Fund

Following these missions, the Fund has six main aims under its policy framework. These aims contribute to the mission of the Fund and are maintained by grants and programmes across multiple disciplines. According to Article 2, these aims are:

- “promoting experiments and crossovers;
- stimulating research, analysis and reflection;
- encouraging talent development and artistic quality;
- advancing social commitment and public activities;
- reinforcing the international position of the design sectors;
- promoting the professionalisation of the design practice and exemplary commissioning” (Groeneveld, n.d., p. 3).

All the programmes and grants of the Fund have been made by taking these mission items into consideration. As a result of these objectives, strengthening the position of CIs especially design, architecture and digital culture in the Netherlands and abroad; encouraging interplay between sectors; and improving social engagement have been on the forefront for the Fund. In other words, it has a pivotal role in the

⁴⁴ The Netherlands Architecture Fund was established in 1993.

deployment of creative talents in other sectors of the society, thus contribute to new perspectives for action (Stimuleringsfonds Creatieve Industrie, 2016, p. 10).

It is worth noting that the Fund also aims to point out societal challenges and to create solutions to these issues through design projects. As a result of this, not only emphasising the economic significance and aesthetical features of the design but also having a special focus on the social significance of design brings out that design is not limited with the idea of using it as a branding tool within the Dutch cultural policy.

2.1.2. Policy Plans

In the Netherlands, every public cultural fund has its own policy plan in line with the national and the international cultural policy. The Fund has published three policy plans and one internationalisation policy plan since its establishment⁴⁵. According to Van Essen⁴⁶, the MECS, as well as the advisory board and supervisory board, are all included in the process of the Fund's policy plans (personal communication, April 7, 2020).

The first policy plan included 2013-2016 period, is called '*Making Culture*' and has followed the framework of the national cultural policy that is described above through *More than Quality: A New Vision of Cultural Policy* document (see p. 9). As well as the national cultural policy, the Funds's policy, makes emphasis on innovation and encourages entrepreneurship. On the other hand, this document firstly points out the position of the design disciplines⁴⁷ covered by the Fund in our lives.⁴⁸ Generally, these disciplines are not noticed; however, design is a part of everyone's life; it has an impact on one's environment.

⁴⁵ The Fund was established in 2013 (see p. 46).

⁴⁶ Floor van Essen is the senior communications officer of the Fund and the author has conducted an online interview with her.

⁴⁷ The Fund covers the field of architecture, design and digital culture.

⁴⁸ Creative Industries Fund NL. (2013). *Policy Plan 2013-2016*.

https://content.stimuleringsfonds.nl/beleidsplan/en/#making_culture

Furthermore, the policy framework for 2017-2020 focuses on:

- fortifying culture that includes the emphasis of CIs within the cultural policy and other parties,
- fostering research and collaboration between the Fund and the institutions and
- enhancing the international position of CIs via interplays with international partners (Stimuleringsfonds Creatieve Industrie, 2016, p. 7).

One of the core responsibilities of the Fund is to enhance the social and cultural added value of the CIs by supporting diversity and different working methods. As seen in 2017-2020 policy period, the Fund maintains this approach in all policy documents.

Besides, in the period of 2017-2020, the Fund published an internationalisation policy plan following the ICP's framework that was defined by the Ministry of Foreign Affairs and the MECS (see pp. 17-18).

Hence, ICP's primary objectives have shaped the Fund's international approach and activities. For instance, boosting exchange through designers and institutions abroad, enhancing the presence of Dutch designers in international activities such as biennials, festivals and design weeks in terms of becoming more visible and approachable by the design sector and generating collaborations and opportunities are the highlights of the policy plan (Creative Industries Fund NL, 2017, p. 6).

On the other hand, as mentioned in the first chapter (see p. 18), there are priority countries that are undertaken in accordance with the objective frames of ICP. Therefore, the Fund develops collaborations with these countries particularly under objective one and two⁴⁹. As an example, Turkey has been selected for both

⁴⁹ According to the first and second objective, "Belgium, China, France, Germany, Indonesia, Turkey, the United Kingdom, the United States", "Russia, Egypt and Morocco" are focus countries for the 2017-2020 period (DutchCulture, n.d.-c, pp. 10-13).

objectives, and thus many activities are carried out via embassies and international collaborators (see p. 57).

Additionally, as seen in these policy plans, the Fund has a fundamental role regarding support to the Dutch CI sector on the international platform.

Consequently, the Fund has made some changes in its cultural policy agendas over the periods in line with trends and developments around the world. Whilst these developments are occurring, the Fund gives importance to the opinions of designers, architects and makers. Their experiences, analysis and evaluations also form the Fund's policy. As Van Essen stated that there has been a dialogue with the field and for the new policy plan meetings have been organised between the makers and the institutions in the CI in order to discuss progress and the visibility of the projects and the current position of the design field in both national and international platforms (personal communication, April 7, 2020).

2.1.3. Governance

The Creative Industries Fund NL is independent organisation at an administrative level; operates with a Board and a Supervisory Board. The responsibilities of these organs are covered in the Articles of Regulations for the Board and the Supervisory Board as required the Culture Governance Code⁵⁰. According to Article 7, the Board is responsible for the management of the organisation. It provides all the information to the Supervisory Board in terms of strategy, policy and the objectives of the Fund (Koninkrijk der Nederlanden, 2012). In accordance with the Article 12, the Supervisory Board has responsibilities of supervising the Board's performances and its duties and of giving support to the Board by sharing its advice (Koninkrijk der Nederlanden, 2012).

⁵⁰ The Culture Governance Code is "an instrument for the management" of cultural organisations, supported by the municipalities, the government, organisations and the funds (Stichting Cultuur+Ondernemen, n.d., p. 5).

Syb Groeneveld has been the Executive Director of the Fund since September 1st, 2016. As the Director of the Board, he is responsible for managerial tasks like “a policy plan for a period of four years, an annual budget with an explanation, an annual plan and a plan in respect of a risk management and control system”⁵¹. In addition, most of the employees of the Fund have a background in the CIs (Stimuleringsfonds Creatieve Industrie, 2016).

There are various experts within the advisory committees for each grant programmes. These experts are chosen by the selection committee, which consists of three members in line with the fields of design, architecture and digital culture. These members of the selection committee are designated by the Executive Director of the Fund (Creative Industries Fund NL, n.d.-d).

It is worth noting that being open and transparent are some of the Fund's characteristics. Every procedure in terms of regulations, grants and programmes is prepared effectively and is described systematically on its website. Furthermore, it provides every relevant document including the regulations of grants, Supervisory Board, advisory committees, statutes, policy plans and annual reports of the Fund for its applicants.

2.1.4. Stakeholders

According to the Fund, its main stakeholders are designers, artists and institutions as applicants.⁵² On the other hand, the Fund has partners through Top Sector policy which is appointed CIs as one of the major sectors in the economic policy of the Dutch government. The creative industries' bodies all implement this policy in terms of strengthening the position of CIs and encouraging innovations in the fields of CIs.

⁵¹ Creative Industries Fund NL. (n.d.-d). *Governance*. Retrieved 5 February 2020, from https://stimuleringsfonds.nl/en/the_fund/organization/governance/

⁵² Stimuleringsfonds Creatieve Industrie. (n.d.-b). *Samenwerkingspartners*. Retrieved 5 February 2020, from https://stimuleringsfonds.nl/nl/het_fonds/organisatie/samenwerkingspartners/

It is crucial to note that there is an emphasis on cooperation within this policy through CIs. For instance, the Fund and Het Nieuwe Instituut have been working jointly for the Dutch Pavilion at the Venice Architecture Biennale through open calls since 2018.

Furthermore, the Fund has been one of the partners of Dutch Design Week since 2014. It stimulates Dutch Design and is carried out each year in Eindhoven. For instance, in 2019, *'The Scene is Here'*, a video project for young designers, was conducted. Twenty-eight designers had an opportunity to share their practices and also, they were conveyed workshops.⁵³

In addition, the Fund also collaborates with educational institutions, governments, ministries, embassies and cultural funds. The Ministries of Culture, Education and Science, Foreign Affairs and Infrastructure and Water Management (IenW) are the partners of the Fund through the programmes (see 2.2.). With regard to the position of CIs abroad, the Fund also works with consulates and embassies.⁵⁴ For instance, the Dutch Consulate General in Istanbul and the Fund came together for *'Co-Design; Designing our livable cities together'* project in 2018. Various events were conducted with partners from different fields such as designers, institutions and municipalities. To encourage collaboration between Turkey and the Netherlands and to promote Dutch Design were the main objectives of these events.⁵⁵

The Fund also organised a meeting called *'Sustainable and Inclusive Cities through Design'* in Istanbul regarding an open call that encourages projects in terms of

⁵³ Dutch Design Week. (n.d.). *The Scene is Here*. Retrieved 5 February 2020, from <https://www.ddw.nl/en/programme/1597/the-scene-is-here>

⁵⁴ Stimuleringsfonds Creatieve Industrie. (n.d.-b). *Samenwerkingspartners*. Retrieved 5 February 2020, from https://stimuleringsfonds.nl/nl/het_fonds/organisatie/samenwerkingspartners/

⁵⁵ *Dutch Delight September 2020*. (2020). Netherlandsworldwide. Retrieved 5 February 2020, from <https://www.netherlandsworldwide.nl/latest/newsletters/dutch-delight-newsletter/2020/september>

creating alternative solutions for urban challenges.⁵⁶ These meetings have an intrinsic role in terms of networking for Dutch and Turkish partners.

2.1.4.1. Cooperation Between Cultural Funds

As well as other stakeholders mentioned above, the Fund also has close interaction with the public cultural funds. The main characteristic of all these funds is to contribute to the development of the Dutch cultural sector. Therefore, they maintain a collaborative approach for expanding their productiveness (Stimuleringsfonds Creatieve Industrie, n.d.-a).

According to the visitation committee⁵⁷, the funds encounter similar difficulties regarding strategic level, policy practices and economic level; therefore, knowledge exchange and collaborations between funds are beneficial in developing solutions to these challenges and learning from each other's experiences (Lückerath et al., 2018).

In Table 2.1 below, some of the cooperations between funds are illustrated. The first project in the table provides an opportunity for professionals from the literature and design field. Poets, writers and designers produce some works jointly for the screen. The second one is *Transmedia Programme* that fosters projects within the field of design, cinema and digital culture. It draws attention to the interdisciplinary production and storytelling process. Another example of collaboration is *Van Doesburghuis Residency Programme*. All five of the funds have been supporting this residency programme via open calls for artists and designers since 2018 (Van Doesburghuis, n.d.). The last example is between the Fund and the Mondriaan Fund that work together including residencies both in South Korea and in Japan. Also,

⁵⁶ Creative Industries Fund NL. (2018a). *22 sept: Meet-up Istanbul | Sustainable and Inclusive Cities through Design*.
https://stimuleringsfonds.nl/en/latest/news/22_sept_meet_up_istanbul_sustainable_and_inclusive_cities_through_design/

⁵⁷ Visitation committee is commissioned by MECS and is consisted of five members that are responsible for evaluating the policy plans of public cultural funds and their practices. Also, the committee has to report these evaluations to the MECS (Ministry of Education, Culture and Science, n.d.). The committee published reports in 2014 and 2018.

the Fund advises the Mondriaan Fund with the Prix de Rome, and they both present information to the vocational education.⁵⁸

Table 2. 1: Cooperation Between Cultural Funds

FUNDS	COLLABORATION
Creative Industries Fund NL and Dutch Foundation for Literature	Literature on the Screen
Netherlands Film Fund and Creative Industries Fund NL	Transmedia Programme
Creative Industries Fund NL, Performing Arts Fund NL, Netherlands Film Fund, Dutch Foundation for Literature and Mondriaan Fund	Residency Van Doesburghuis
Creative Industries Fund NL and Mondriaan Fund	Art Education and Prix de Rome Architecture, Arita Residency Japan

Source: Lückerath et al., 2018, p. 21

Additionally, the government has an extra focus on heritage; its significance is pointed out in the cultural policy (see 1.1.2.). Therefore, every institution has a role in line with this cultural policy focus. There is a *'Digital Heritage x Public'* grant programme initiated by the MECS and it is only available for 2019-2020 period. According to the grant programme, the Cultural Participation Fund, the Mondriaan Fund and the Fund work collaboratively through fostering the use of digital heritage.⁵⁹

To sum up, the public cultural funds have a shared vision and they are obliged to comply with the priorities set in the cultural policy. As mentioned in the Dutch cultural policy and the Top Sector policy goals (see 1.1.2. & 1.5.4.), which are stimulating collaborations and encouraging crossovers between CIs and other sectors, have been on the forefront since 2011. As a consequence of these collaborations, more opportunities for culture professionals and more interdisciplinary projects have been created. Moreover, the funds have enriched their efficiency via this knowledge sharing among themselves.

⁵⁸ Stimuleringsfonds Creatieve Industrie. (n.d.-a). *About the Fund*. Retrieved 10 January 2020, from https://stimuleringsfonds.nl/en/the_fund/organization/about_the_fund/

⁵⁹ Creative Industries Fund NL. (n.d.-c). *Digital Heritage x Public*. Retrieved 6 February 2020, from https://stimuleringsfonds.nl/en/grants/digital_heritage_x_public/

2.1.5. Financial Framework

As well as the other public cultural funds, the Fund is also financially supported by the government through BIS (see p. 17). The biggest financial support comes from the MECS, whereas some of the programmes of the Fund are funded by Ministries of Foreign Affairs and of Infrastructure and the Environment. The Ministry of Foreign Affairs supports the internationalisation programme, on the other hand, the Ministry of Infrastructure and the Environment provides a budget for “Innovative Forms of Commissioning, Healthcare Accommodation and Education Environments”⁶⁰ programmes.

Through the period 2017-2020, the Fund has received €11.6 million per year to fulfill its tasks in accordance with the objectives of the policy. In line with the innovation, talent development and the new responsibilities that were appointed to the Fund, the Fund's budget has increased since the beginning of 2017. In 2019, the Fund had €16.7 million budget; and also, it has €15.6 million budget for 2020 (Stimuleringsfonds Creatieve Industrie, 2020a, p. 72). Thereby, between 2017-2020 there has been €4 million growth.

The total budget for the period 2017-2020 is €53 million that contains grants, programmes, policy implementation and equipment costs. Furthermore, the budgets for disciplines including design and digital culture have been set at €1.1 million per year whereas architecture has received €1 million per year.

According to the 2021-2024 policy plan, the annual budget of the Fund will be €14.4 million per year. This amount is also included the financial support (1.3 million per year) of the MECS specifically for the internationalisation programme. On the other hand, the Ministry of Foreign Affairs will provide for internationalisation programme with the amount of €1 million per year and €4

⁶⁰ Stimuleringsfonds Creatieve Industrie. (n.d.-a). *About the Fund*. Retrieved 10 January 2020, from https://stimuleringsfonds.nl/en/the_fund/organization/about_the_fund/

million in total (Ministry of Foreign Affairs et al., 2020, p. 17). Crucially, the Fund will receive the highest amount of annual budget among public cultural funds for the new term of international cultural policy.

2.2. The Fund's Programmes

The general overview of the Fund has been examined in the previous parts; within this section, the programmes will be briefly analysed, and several projects that have been developed in these programmes will be explained.

The Fund contains a wide variety of fields, including architecture, digital culture and design; and also it encourages crossovers with other cultural sectors, civil society organisations, technology and science (Stimuleringsfonds Creatieve Industrie, n.d.-a). The Fund defines architecture as, “the fields of activity covering architecture, urban design, garden and landscape architecture, interior architecture, including related activities aimed at analysis of and reflection on these fields of activity.”; it describes the digital culture as “cultural and artistic productions or expressions related to digital technology, new media or games, including related activities aimed at analysis of and reflection on these fields of activity.”; and design as “the design of fashion, accessories and jewellery; the design of textiles, glass and ceramics; graphic design, typography, visual communication, interactive and information design, animation, illustrations, cartoons and graphic novels; products, furniture and industrial design, interior and spatial design, exhibition design, light design, scenography; social design, including related activities aimed at analysis of and reflection on these fields of activity.” (Groeneveld, n.d., pp. 3-4). As seen through the Fund's design definition, it has consisted of numerous disciplines.

The Fund serves a wide range of disciplines and develops varied programmes for them; hence it is also responsible for the implementation of the programmes. The Fund's programmes are as follows:

- **Talent Development:** It is an interdisciplinary programme that has been conducted since the Fund's establishment and it gives importance to the professionalisation of practice and artistic freedom. There is also a grant programme for Talent Development. This programme is designed as a consequence of the Fund's objective⁶¹ that focuses on the professional progress of young designers (Stimuleringsfonds Creatieve Industrie, 2016, p. 11). It fosters creative talents that are newly graduate and do not have many experiences in the design sector; therefore the programme improves abilities and creative capacities of the young designers and provides mentorship for professional guidance to them for a year. After this supporting period, the programme participants have a chance to exhibit their designs in the Dutch Design Week.⁶²
- **Internationalisation:** As a part of the Fund's internationalisation policy plan, this programme aims to contribute to the ICP frameworks of the Netherlands. It follows two main objectives of the ICP (see p. 18) which are attaching importance to (1) the cultural exchange, collaborations through culture and providing visibility to the Dutch artists; (2) and supporting interaction between diverse groups, creating opportunities for those in need and stimulating a safer society. Therefore, the programme pays special attention to strengthen the Dutch CI sector abroad via its grants, activities, assignments, collaborations, events and open calls.⁶³ For instance, in Turkey as being one part of focus countries (see p. 18), several open calls were carried out in accordance with the second objective within the 2017-2020 policy framework. By these open calls, the Fund brings Dutch designers and Turkish partners together for projects. As an example, Sustainable Solutions (NL), Novusens (TR) and Artgineering (BE) have designed a cycle plan,

⁶¹ "Encouraging talent development and artistic quality" is one of the six main objectives of the Fund (Groeneveld, n.d., p. 3).

⁶² Creative Industries Fund NL. (n.d.-k). *Talent Development*. Retrieved 7 February 2020, from https://stimuleringsfonds.nl/en/the_fund/programmes/talent_development/

⁶³ Creative Industries Fund NL. (n.d.-j). *Internationalization*. Retrieved 7 February 2020, from https://stimuleringsfonds.nl/en/the_fund/programmes/internationalization/

“Lüleburgaz Bisiklete Biniyor – cycling for a better city”⁶⁴, which offers improvements for urbanisation. This project has been developed in the previous years and in 2020, published a book that indicates cycling in Lüleburgaz.

- **Heritage and Spatial Planning Programme:** The Fund launched this programme in 2017 upon request of the MECS by linking designers and cultural heritage professionals in order to develop new insights and directions to the social issues through spatial improvements. Additionally, the programme, which covers a period of two years (2017-2018), has been accomplished with the cooperation of the Cultural Heritage Agency of the Netherlands.⁶⁵
- **AARO Innovative Forms of Commissioning:** This programme is also supported by the MECS and the Ministry of Infrastructure and the Environment. Specifically for this programme, promoting good commissioning practices is on the forefront in terms of providing new opportunities where the local authorities, citizens, civil society organisations and designers can work together. Creating new working methods to municipalities is one of the primary purposes of this programme; for instance, municipalities can collaborate with designers and urban planners on social issues (Stimuleringsfonds Creatieve Industrie, 2020a, p. 41).
- **AARO Healthcare Accomodation:** As well as the CI, the Fund has been giving importance to healthcare as a social issue for a long time. The Fund encourages the development of new design proposals within this programme to enhance the healthcare system through the practice of designers (Creative Industries Fund NL, n.d.-a).

⁶⁴ Creative Industries Fund NL, 2018c

⁶⁵ Creative Industries Fund NL. (n.d.-i). *Heritage and Spatial Planning Programme*. Retrieved 7 February 2020, from https://stimuleringsfonds.nl/en/the_fund/programmes/heritage_and_spatial_planning_programme/

- **AARO Education Environments:** The programme focuses on the changes in vocational education for young people and reinforcing research in Regional Community Colleges by means of insights and practices from the CI. Hence, partnerships have been initiated between cultural and educational institutions (Stimuleringsfonds Creatieve Industrie, 2016, pp. 16-17). Furthermore, the programme concentrates on the environment in which learning takes place: the school building, the classroom, the surroundings of the building.

To sum up, some programmes have also included their own grants with *Talent Development* and *Internationalisation Programme* besides meet-ups, events, open calls and activities. As a result of these programmes, a very substantial resource is gathered in the hands of the Fund and the number of international networks is increased. Also, they open up new opportunities and researches, provide mutual learnings and acquisitions among the participants and enable cooperation with many different countries and partners.

2.3. The Fund's Grants

In the first years of its establishment, the Fund has worked to evolve into a new implementation in cooperation with designers and organisations. As well as the programmes, grants aim to improve CIs and contribute to the creative economy in the Netherlands via collaborations (Stimuleringsfonds Creatieve Industrie, n.d.-a). As a result of the grants, designers, makers and organisations have a chance to be supported for their projects and programming. Architecture, digital culture and design are the main titles of the grant programmes; on the other hand, there are interdisciplinary grant schemes as well.

The various grants have the same structure:

- The objective of a grant is in line with the mission of the Fund,
- The scope of grant concerns a specific discipline or a thematic objective,

- The assessment criteria are in line with the objectives from the policy framework of the MECS besides, any additional conditions for granting subsidies are described (Stimuleringsfonds Creatieve Industrie, 2016, p. 14).

Within this structure, advisory committees are able to determine their own priorities for the evaluation process. More than 120 advisors, as representatives of the fields of grant applicants, have been charged with a significant role in the implementation and elucidation of the policy (Stimuleringsfonds Creatieve Industrie, 2016, p. 14). The Fund's grants are as follows:

- **Architecture:** Within this grant programme, innovative projects, which encourage development in the field of architecture, are supported by the Fund. As mentioned in the previous part (see p. 56), any field within the scope of architecture such as urban design, interior architecture can apply to this programme. Other than these professionals, establishments that do not get any government support are also eligible to apply to this scheme.⁶⁶ Approximately 165 applications are received to this programme per year, but only 40% of are awarded (Stimuleringsfonds Creatieve Industrie, 2020a, p. 16). The projects that focus on the current issues and bring new perspectives to social themes come to the fore in the supported projects. As a result of the projects applying to the Fund, rural development and the future of living are acquired strong attention in this field.
- **Digital Culture:** The grant gets about 250 applications per year from disciplines related to technology and media. Creating new technologies, deepening the role of technology in society and ethics are examined in the projects. Based on the Fund's examinations, there is a vigorous rise in the number of projects involving new media and storytelling

⁶⁶ Creative Industries Fund NL. (n.d.-b). *Architecture Grant Scheme*. Retrieved 8 February 2020, from https://stimuleringsfonds.nl/en/grants/architecture_grant_scheme/

(Stimuleringsfonds Creatieve Industrie, 2020a, p. 20). Including digital culture, there has been a joint grant programme *Immerse\Interact* with the Netherlands Film Fund where designers can work with professionals from the film industry.⁶⁷

- **Design:** This grant programme comprises a broad range of fields under design. From jewellery design to visual communication, from fashion design to ceramics and from product design to social design, all of them are included within the design grant programme.⁶⁸ It is the design grant that has the widest variety of sub-discipline among the Fund's grant programmes. The number of applications was 337 in 2019; however, only 32% of the projects were honoured. The Fund perceives that there has been a tendency to use different types of materials and production techniques among projects. As well as these observations, sustainability has taken a clear position in the projects⁶⁹ and it has been significant for the field.
- **Interdisciplinary Grant Programmes:** As seen in the programmes section above, *Talent Development* and *Internationalisation* have both programmes and grants. These grants cover projects from architecture, digital culture and design. Talent Development upholds creative talents that pay special attention to professional progress. The Fund offers comprehensive content for stimulating young designers. Additionally, the internationalisation grant programme follows the Dutch ICP objectives. It is therefore essential to note that priority countries can apply to the grants and 75% of the budget is accessible for them, whereas only 25% of the budget can be used for the other countries (Creative Industries Fund NL, n.d.-g).

⁶⁷ Creative Industries Fund NL. (n.d.-h). *Grant Programme Immerse\Interact*. Retrieved 8 February 2020, from https://stimuleringsfonds.nl/en/grants/grant_programme_immerseinteract/

⁶⁸ According to the Fund, the definition of design was stated in previous part (see p. 56).

⁶⁹ Examples of selected projects will be given in the following part.

Furthermore, the Festival grant programme that covers festivals in the fields of design, digital culture and architecture is also interdisciplinary. The festivals that will apply must be held in the Netherlands (Creative Industries Fund NL, n.d.-f). The purpose of this grant is to enhance design-related festivals in all parts of the Netherlands and improve the interest in these disciplines.

- **Institutional Grant Programmes:** The 1 and 2-year Activities Programme and 4-year Institutional Subsidy are for institutions in the field of CIs within the Netherlands. The Fund pays attention to distribute the grant in a balanced way among disciplines. The common feature of these grants is to increase the progress of excellence and professionalisation within the CIs and the accessibility of the disciplines covered by the Fund.⁷⁰ Additionally, the institutions that are not supported by BIS within CIs apply to these institutional grants, therefore developing grants for institutions contributes to new platforms with more diverse audiences.

As well as these grant schemes, the Fund also issues Open Calls to specific assignments. It encourages designers for these current themes in the varied fields of activity within the Fund. Moreover, the Fund provides a Grant Application Guide for each grant programme which includes project and presentation plan, budget, submission process and assessment procedure.

During the evaluation process of the applications, the Subsidy Regulations and the regulations of each grant programme are the basis of the assessment process. In this process, the Fund controls if the application meets the requirements and then submits to the advisory committee.

⁷⁰ Creative Industries Fund NL. (n.d.-e). *Grant programme 1 and 2-year Activities Programme*. Retrieved 8 February 2020, from https://stimuleringsfonds.nl/en/grants/grant_programme_1_and_2_year_activities_programme/

By these grants, the Fund has an opportunity to reach a wide range of design professionals. In this way, it increases not only the national but also international competencies. It contributes to the strengthening of the creative sector as a whole. In addition, the existence of interdisciplinary grants such as the cooperation with the music and film sector⁷¹ creates a successful platform for designers to develop new ideas.

2.4. Selected Projects

The Fund's programmes and grants as policy implementations are mentioned above. In this section, some successful projects that have been awarded will be mentioned. These projects are selected from the Fund's annual reports in which the successful projects supported by the Fund are highlighted. Since the focus of the thesis is design, different projects from the design sector will be given only. The budget and effects of the projects and the criteria in which these projects were selected will be examined.

As seen in Table 2.2, despite the high number of applications in 2016, when the rate of projects received 29% grants, this figure is the lowest in the last four years. The highest grant rate is 43% in 2019. This shows that 14% of growth has been realised from 2016 to 2019. In 2019, 26% of the applications were awarded with the grant to the cultural institutions and 74% to the designers. Additionally, this rate has changed compared to 2018. In 2018, 40% of the projects that received grants were cultural institutions and 60% were designers. With an increase of 14%, designers received more grants in 2019 than cultural institutions.

⁷¹ *Immerse\Interact* grant programme collaborates with the Netherlands Film Fund and *Upstream: Music x Design* grant programme cooperates with the Performing Arts Fund NL and Sena.

Table 2. 2: Subsidies in Numbers and Amounts

	Number requested	Number granted	%	Amount requested	Amount granted	%
2016	2098	618	29%	€42.988.972	€10.436.213	24,27%
2017	1679	520	30%	€49.997.638	€18.883.235	37,76%
2018	1827	674	36%	€36.590.398	€13.799.291	37,71%
2019	1741	752	43%	€30.109.054	€13.505.099	44,85%
Total	7345	2564		€159.686.062	€56.623.838	

Source: Stimuleringsfonds Creatieve Industrie, 2020c, p. 48

Moreover, as indicated in the table below, when viewed by disciplines, it can be said that the highest grant rate for both 2018 and 2019 is in the design discipline, followed by architecture and digital culture.

Table 2. 3: Subsidies per Discipline

	Digital Culture	Design	Architecture
2019	29%	40%	31%
2018	22%	36%	26%

Source: Stimuleringsfonds Creatieve Industrie, 2020c, p. 49

As noted previously in the grants and programmes sections, *Talent Development* is at the forefront of the Fund's scope. Notwithstanding, 27% of the subsidies in 2019 were awarded to projects within the talent development as one of the objectives. However, this rate was 21% in 2018 (Stimuleringsfonds Creatieve Industrie, 2020c, p. 49). In order to create an opportunity for public awareness and discussion and to encourage creative talents, *Talent Platform* was established as an online platform in 2018. It contains designers and their projects within the fields covered by the Fund that have honoured a grant since 2013.⁷²

⁷² Dutch Design Week. (2018). *Behind the scenes of the Talent Platform*. DDW. <https://ddw.nl/en/magazine-archive/237/behind-the-scenes-of-the-talent-platform>

Figure 2. 1: Care Collection by Pim van Baarsen



Source: Van Baarsen, 2018

As an example, Pim van Baarsen had received a subsidy (€25.000) from the Grant Programme for Talent Development in 2018. With this grant, he has concentrated on “the professionalisation of his practice and organisation” by developing his abilities within “3D modelling and Human-Centered Design” (Creative Industries Fund NL, 2018d). He focuses on the social effect of design and works on social themes in developing countries. Van Baarsen stated that “Design is accessible for about 10 per cent of the world’s population, and that’s a generous estimate. If most of the designers focus on this group, then who will serve the other 90 per cent?”⁷³. For instance, with his project, *Care Collection*⁷⁴, he worked in Malawi and designed hospital equipment. During his design process, he has preferred to use local materials and production techniques. There has been a collaboration with Sakaramenta⁷⁵ in terms of production of prototypes. As a result of this

⁷³ Creative Industries Fund NL. (2019b). *Pim van Baarsen*. Stimuleringsfonds. https://talent.stimuleringsfonds.nl/en/pim_van_baarsen

⁷⁴ <https://www.super-local.com/carecollection>

⁷⁵ Sakaramenta is a local manufacturing company in Malawi. <https://www.sakaramenta.com>

collaboration, the local partner of the project continues to produce these hospital objects.

An Open Call has named: *Fresh Perspectives* has been conducted in 2018 for fostering designers to work together with a company or institution.⁷⁶ As a second example, Marjan van Aubel, is a product designer focusing on solar design, was supported with her project *Future Solar*. She investigates the use and the integration of solar cells in daily lives. For this project, she has been granted €40.000 subsidy and has been collaborated by ECN.TNO⁷⁷ as a knowledge partner. She has concentrated on “to accelerate the energy transition by developing solar cells with aesthetic quality” (Stimuleringsfonds Creatieve Industrie, 2019a). The interface of design and technology is one of the subjects of this research.

Figure 2. 2: Future Solar by Marjan van Aubel



Source: Van Aubel, 2018

⁷⁶ Creative Industries Fund NL. (2018b). *Open Call Fresh Perspectives #2*. Stimuleringsfonds. https://stimuleringsfonds.nl/en/latest/news/open_call_fresh_perspectives_2/3932/

⁷⁷ ECN.TNO is an energy research institute in the Netherlands. <https://www.ecn.nl/energy-research/index.html>

Some of the main points of Van Aubel’s research are drawing attention to the use of electricity through design and investigating how we can incorporate renewable energy into our lives. In addition to that, the advisory committee points out that the designs of Marjan van Aubel can create an awareness regarding the impact and requisition of solar energy within the society.

Figure 2. 3: Inclusive Regenerative Fashion in Turkey by Knitwear Lab



Source: Realist, 2020

The last case supported by the Grant Programme for Internationalisation, *Inclusive Regenerative Fashion in Turkey*, received €15.000 subsidy for the first phase, €50.000 for the second phase in 2019 and €20.000 for the third phase of the project in 2020. “Knitwear Lab (NL), Bersa Triko (TR, knitting manufacturer), Espima and Orsateks (TR, yarn developers) and the textile department of Marmara University (TR)”⁷⁸ work jointly for this design research. It aims to develop innovative solutions for the recycling of wastes in the textile industry. The textile industry

⁷⁸ Creative Industries Fund NL. (2019a). *Inclusive regenerative fashion in Turkey*. https://stimuleringsfonds.nl/en/grants_issued/inclusive_regenerative_fashion_in_turkey/

produces a lot of waste in Turkey and thus the project partners want to recycle these wastes and turn them back into yarn to design new products. In the first stage, material research has been carried out to transform the reused fibres into a yarn with better properties. Then, new applications and experiments were made with this new yarn type and prototypes were developed. In the second phase, the team worked on developing the fibres, testing prototypes and submitting the final designs. During final designs, there has been a cooperation with the Dutch fashion brands, Maison the Faux and Daily Paper for a collection. On December 2019, the project and the collection were presented at a meeting held at the Dutch Consulate General in Istanbul.⁷⁹ In the third stage, sharing information with students and professionals in the fashion sector, conducting research to ensure that this process is applicable to larger fashion chains and making process improvements were some of the team's goals (Creative Industries Fund NL, 2020). The advisory committee stated that this project is not only innovative and applicable but also a social project. One of the themes that the project wants to draw attention to is the formation of an inclusive work environment and culture in the fashion sector (Stimuleringsfonds Creatieve Industrie, 2020b).

In conclusion, these three projects are successful examples of how new production techniques can be improved, new materials discovered, and alternative solutions developed to social problems through design. The common feature of the projects is that they offer new approaches and solutions to the current issues. Considering the projects supported by the Fund, social impact, sustainability, interdisciplinary, innovation, research, collaboration, experiment and knowledge production elements come to the fore. These elements shape design culture both in the Netherlands and in the countries it cooperates with.

⁷⁹ *Dutch Delight November 2019*. (2019). Netherlandsworldwide. Retrieved 8 February 2020, from <https://www.netherlandsworldwide.nl/latest/newsletters/dutch-delight-newsletter/2019/november>

The following chapter will present an in-depth analysis of the design practices in Turkey and the comparison between the positioning of CIs and design within the cultural policy in the Netherlands and Turkey.

CHAPTER 3

3. THE CASE OF TURKEY: A COMPARATIVE ANALYSIS WITH THE NETHERLANDS

Design within the Dutch CIs policy as a part of cultural policy and the role of the Fund in the Netherlands were examined through the previous two chapters. In this chapter, the positioning of design, and the design practices in Turkey and a comparison between the Netherlands and Turkey with regard to the cultural policy will be addressed.

3.1. A General Overview of Turkish Cultural Policy

According to Ada et al. (2011), being state-oriented has been one of the features of Turkish cultural policy since 1923⁸⁰. The first era of cultural policy in Turkey was called as *Construction of a “National Culture” by the State (1929-1950)*, the authors defined the period as “national foundation and structuring” (p. 192). In this respect, the establishment of the Turkish Historical Society (1931), the Turkish Language Institute (1932), People’s Houses (1932) and Village Institutes (1940) were the major examples of the national policy practices (Ada et al., 2011).

The period from 1950s to 1980s was marked by political division and polarisation via multi-party system. In the cultural policy of this period, Islam was gradually brought to the forefront as an identity element and a “Turkish-Islamic synthesis” orientation was formed (Ada et al., 2011, p. 193). Furthermore, with the increasingly massive migration from villages to cities in general, Istanbul has been the city receiving the most immigration.

⁸⁰ This is the date of the foundation of the Republic in Turkey.

On the other hand, Istanbul Foundation for Culture and Arts (IKSV⁸¹) has been one of the most important institutions in the cultural life since its foundation in 1973 in Istanbul (IKSV, n.d.-b).

The State Planning Organisation established in 1960, publishes development plans⁸². Considering the Five-Year Plans of this period, it is seen that there is a particular focus on the improvement of cultural institutions and the support of cultural sector among the state responsibilities (Ada et al., 2011). These development plans are significant parameters to comprehend Turkish cultural policy. Additionally, the Ministry of Culture⁸³ founded in this period and today, this Ministry is referred to as the Ministry of Culture and Tourism (MoCT). MoCT is the fundamental actor of the cultural policy.

The period of 1980-2010 was a period in which privatisation came to the forefront, and the private sector investments in the field of culture had increased. For example, banks and private companies opened cultural centres on their own (Ada et al., 2011).

During the same period, due to the following two reasons, essential developments regarding the cultural policy occurred towards the 2000s. These reasons were the ongoing process of Turkey's integration to the EU and the incentives given to private sector organisations by the state to invest in the cultural sector. Following this development, the public-private sector cooperation started (Ada et al., 2011).

⁸¹ It organised the Istanbul Festival as a first event; it continued to be a key player of the culture sector with festivals covering many different disciplines. Additionally, IKSV is one of the actors who exerted some efforts for the development of cultural policies in Turkey; a unit called *Cultural Policy Studies* was established within the Foundation in 2011. Since 2011, many conferences have been held and reports have been published (IKSV, n.d.-a).

⁸² Development Plans are prepared under the Presidency of Strategy and Budget. These plans are elaborated within the framework of the basic goals, principles and objectives determined by the President (T.C. Cumhurbaşkanlığı Strateji ve Bütçe Başkanlığı, n.d.).

⁸³ The Ministry was founded in 1971.

In 2007, Turkey has accepted to join the Council of Europe National Cultural Policy Review Programme⁸⁴. In this respect, the national cultural policy report was published in 2013. Other than the national report, the “review of cultural policy in Turkey” was published by experts of CoE in 2013.⁸⁵ On the other hand, a cultural policy report has been written before the national report by representatives of civil society organisations, academics and experts of the cultural sector collaborated for Turkish cultural policy in accordance with the Council of Europe Programme in 2011 (Ada, 2011, p. 181). This indicates that the civil society in terms of taking part in the policy processes has a crucial role.

According to the national cultural policy report, “mutual tolerance, cultural diversity and equality” are the basis of Turkish cultural policy and the MoCT, municipalities as a part of local administrations and civil society organisations are the main stakeholders of cultural policy in Turkey (Ministry of Culture and Tourism, 2013, p. 7). It has reflected the aims of *the Tenth Development Plan*, covers 2014-2018 period within the framework of cultural policy. “Transfer of cultural richness and diversity to future generations by preserving and developing them, strengthening of solidarity and social integration around national culture and common values through dissemination of cultural and artistic activities” were the aims of this plan (Ministry of Development, 2014, p. 45). For the implementation of these aims, fortifying the shared cultural values, emphasising “the preservation of Turkish cultural values and traditional arts”, encouraging the Turkish film industry and promoting cultural heritage as a part of cultural tourism were on the forefront as policy priorities (p. 45).

The Eleventh Development Plan covers the period of 2019-2023. When the cultural policy measures of the Plan are examined, it is revealed that in addition to the

⁸⁴ This programme was established in 1986 by the Council of Europe (Council of Europe, n.d.).

⁸⁵ As one of the observations of CoE's experts, “the national report did not set out any overarching national strategy for culture and its provision across Turkey.” (Council of Europe, 2013, p. 77). CoE's experts stressed that in this rapidly changing time, it is necessary to evaluate culture from a broader policy perspective.

objective in the Tenth Plan, only “to increase the multi-dimensional impact of the culture for development” is added in the Eleventh Plan (Presidency of Strategy and Budget, 2019, p. 164). Therefore, in the five-year period between these two development plans, despite the changes in the trends in the world and the developments in the cultural and creative sectors, it appears that the objectives in the new plan have not changed much.

Along with the continuation of the above-mentioned cultural policy measures, stimulating the establishment of private museums and putting a particular emphasis on Turkish-Islamic history are the main priorities in the Eleventh Development Plan. In addition to these priorities, strengthening the intellectual property rights, developing cultural statistics compatible with the international standards⁸⁶, enhancing the subsidies for cultural industries, increasing the number of the cultural management departments and elaborating cultural diplomacy practices come to the fore. Also, there is a clear emphasis on “religious education” and religious publications within culture and arts policy (p. 167). It can be said that the Turkish-Islamic orientation in cultural policy that emerged in the 1950-1980 period continues. Furthermore, another ongoing approach is giving prominence to traditional arts. The phrase of “positive discrimination will be made to our classical arts” within the cultural industries is mentioned in the Eleventh Plan (Presidency of Strategy and Budget, 2019, p. 166). Ada commented that as follows:

“The general tendency in the field of culture in Turkey is still to emphasise only the past, the values of days gone by and the traditional. With this approach, the traditional arts are given the primary role in the promotion of the country. [...] A cultural policy that excludes youth and contemporary forms of expression cannot support Turkey’s cultural claim.” (Ada, 2011, p.183)

⁸⁶ This policy measure, which is the need of competency of Turkish cultural statistics with the international standards, was already suggested by Ada et al. in the book “*Turkish Cultural Policy Report a Civil Perspective*”, written in 2011 (2011, pp. 199-200).

As Ada pointed out, some tendencies of cultural policy priorities stated in the past still continue today. Innovative approaches should be developed by following the trends in the world within the field of culture and the arts. It is necessary to keep the cultural policy up-to-date, innovative and inclusive in order to keep up with the pace and to show its presence in the cultural sector.

3.2. Financing of Culture

The share of cultural expenditure is divided into two levels which are central government and the local government. The table below shows that cultural expenditures increased by 23.4% in 2018 compared to 2017. The ratio of cultural expenditures to gross domestic product was 1.5% in 2018. Besides, the share of general government share in total cultural expenditures was 64.3% and the share of private sector was 35.7%.

Table 3. 1: Cultural Expenditures, 2017-2018, (thousand TL)

	Expenditures		%	
	2017	2018	2017	2018
General Government Expenditures	28.317.654	34.950.410	64,2	64,3
Central Government	18.833.274	23.064.771	42,7	42,4
Local Government	9.484.380	11.885.639	21,5	21,9
Private Expenditures	15.757.476	19.432.877	35,8	35,7
Households	15.308.307	18.960.232	34,7	34,9
Associations	80.841	95.326	0,2	0,2
Foundations	368.327	377.319	0,8	0,7
Total	44.075.130	54.383.287	100	100

Source: Turkstat, 2019

Furthermore, as seen in Table 3.1 above, the central government had the highest percentage with 42,4% share of the total expenditure, whilst the local government's share was 21,9%. The total share of central government decreased, while the total

share of cultural expenditure of the local government increased between 2017 to 2018.

Table 3. 2: The Budget of the Ministry of Culture and Tourism (billion TL)

	Ministry's Budget	Total Budget	Share%
2014	1.97	428.39	0,46%
2015	2.29	464.16	0,49%
2016	2.77	560.78	0,49%
2017	3.45	634.17	0,55%
2018	3.99	751.29	0,53%
2019	5.66	949.02	0,60%

Source: T.C. Kültür ve Turizm Bakanlığı, 2020a, p. 41

The budget of the MoCT includes culture and tourism sector. Table 3.2 shows that in 2019, the Ministry of Culture and Tourism took TL 5.66 billion from the total government budget of TL 949 billion. Thus, the MoCT received 0,60% of the total government budget. Additionally, the budget of the MoCT increased by approximately 41.7% compared to 2018, however, the share of the MoCT in the total government budget is still very low and the amount provided is not adequate for the culture sector.

Also, when the budget distribution of the MoCT among investments and expenditures is examined, it reveals that the total investments were TL 468 million including culture (TL 320 million) and tourism (TL 148 million) in 2014. In other words, 68% of total investments were in the culture sector. On the other hand, in 2019, the total investments were TL 1.26 billion including culture (90%), tourism (9%) and research (1%) (T.C. Kültür ve Turizm Bakanlığı, 2020a, p. 45).

3.3. Creative Industries in Turkey

In Turkey, CIs did not sufficiently come up in the agenda of the official policy papers. However, various reports were executed for the Master Plan of the Istanbul

Metropolitan Area by the Cultural Industries, Culture and Tourism Group⁸⁷ in 2006. These reports are some of the first examples that demonstrated the importance of the cultural industries within regional strategies, written by Zeynep Enlil and Iclal Dinçer with the contribution of Yiğit Evren and Ebru Seçkin. Within these studies, film, festival, fashion design and software sectors were examined in detail (Ada & İnce, 2009, p. 101).⁸⁸

Furthermore, another example that illustrated the contribution of the CIs to the forefront was “Creative Cities and Industries in the 21st Century”⁸⁹ symposium held in Yıldız Technical University with the collaboration of UNCTAD in 2010⁹⁰ (Demir, 2014). Creative economy, economic growth through CIs and the examples of creative cities are some of the subjects that have been discussed in the symposium. Although there are references in certain regional development supports and plans, there is no holistic approach in CI policies in Turkey. In this respect, creative sectors contribute to the economy in Turkey where there are some grants aimed at developing the CIs (Demir, 2018, p. 176).

Istanbul Development Agency (ISTKA) has a fundamental role in Turkish creative sectors as a funding body. “To accelerate the regional improvement in line with the basis of the national development plan, to develop cooperation between the public sector, private sector and non-governmental organisations and to ensure the proper and effective use of resources and to activate local potential”⁹¹ are the aims of the agency. Also, the agency has a CIs unit. According to the 2014-2023 Istanbul

⁸⁷ Cultural Industries, Culture and Tourism Group were established within the scope of the Istanbul Metropolitan Planning and Urban Design Center (IMP) by Istanbul Metropolitan Municipality in 2005.

⁸⁸ See Appendix B for the chronology of the developments in Turkey in the field of creative industries over the last ten years.

⁸⁹ For further information about the symposium:

http://www.yzes.yildiz.edu.tr/Media/SEMPOZYUM_KITABI_THE_SYMPOSIUM_BOOK.pdf

⁹⁰ Istanbul was the European Capital of Culture in 2010. Through this title, there have been many events, strategy meetings, researches, publications conducted in order to stimulate the creative capacity of Istanbul.

⁹¹ Istanbul Development Agency. (n.d.-a). *About Us*. ISTKA. Retrieved 5 May 2020, from <https://www.istka.org.tr/en/about-us/about-us/>

Regional Plan by ISTKA, some sectors including CIs are prioritised in order to increase their competitiveness.⁹² Other crucial principles of the agency are to position Istanbul as a creative city and to indicate the impact of CIs on the creative economy. Additionally, as well as ISTKA, Ankara (2015, p. 111) and Izmir⁹³ (2015, p. 59) development agencies have also included CIs in their regional plans for 2014-2023.⁹⁴

3.3.1. Turkish Association for Creative Industries

The Association for Creative Industries (YEKON) is one of the major actors in the field of CIs in Turkey, established in 2012. It can be said that it is an umbrella organisation including several organisations within the creative field. Design, advertising, public relations and film are some of the sectors that are represented in the association. The purposes of the association are to bring together the CIs under a shared ground, to encourage collaborations within the CIs, to enhance the competitiveness of creativity in global markets and to develop studies on creativity within the education (YEKON, n.d.). Also, S. Ersayın (personal communication, November 23, 2020) stated that YEKON brings member organisations together by focusing on creativity and intellectual property. It tries to ensure strategic unity based on the common interests, expectations and values of all these stakeholders.

One of the successful projects developed by the Association is *Creative Istanbul Ateliers*. It aimed to bring different stakeholders of CIs such as professional sector organisations, local governments and universities together on a common platform and to contribute to the awareness of CIs and their added value to the national economy.

⁹² Istanbul Development Agency. (n.d.-b). *We Take Istanbul to the Future Together*. <https://www.istka.org.tr/media/119599/we-take-istanbul-to-the-future-together.pdf>

⁹³ Izmir Development Agency has recently published the “Analysis of the Creative Industries in Turkey at NUTS – 2 Regions Level: Focus on Izmir” report (Izmir Development Agency, 2021).

⁹⁴ Istanbul, Ankara and Izmir are three major cities of Turkey with production, industry and creative power. Additionally, these development agencies are supported by the Ministry of Industry and Technology.

The workshops funded by the ISTKA and were conducted in 2014 according to the following:

- *Istanbul Design Map (Istanbul Tasarım Haritası Atölyesi)* (Istanbul Technical University),
- *Intellectual Property (Fikri Mülkiyet Hukuku Atölyesi)* (Istanbul Şehir University),
- *Creative Economy Studies (Yaratıcı Ekonomi Çalışmaları Atölyesi)* (Istanbul Bilgi University), and
- *Gathering Producers and Creative Industries in Beyoğlu (Beyoğlu Üretici ve Yaratıcı Endüstrileri Buluşturma Atölyesi)* (Beyoğlu Municipality).

Consequently, it was observed that the active state of the organisation in the 2012-2014 period does not exist today, and the continuity of its vibrant position in the sector could not be maintained.⁹⁵

Another significant dimension in terms of CIs in Turkey is the cities where creative sectors are concentrated. In this respect, Istanbul and Ankara stand forward. Also, there have been conducted city-based researches on cultural economy. As well as Istanbul (Aksoy & Enlil, 2011) and Ankara (Güran & Seçilmiş, 2013), Izmir Development Agency (IZKA) carried out an in-depth research regarding Izmir's cultural economy and its cultural infrastructure (IZKA, 2013).

3.3.2. Creative Industries and International Trade

According to the 2018 Creative Economy Report of UNCTAD, Turkey took sixth place in the list of creative goods exporters from developing countries with US\$8.690 million in 2015. In other words, Turkey was the thirteenth within the exporters of the creative goods worldwide, followed by Poland and Belgium (UNCTAD, 2018). Turkey has a long time tradition of crafts, including jewellery

⁹⁵ In addition to that, the chairman and the board of the association changed in 2019 and Sertaç Ersayın, who is also the president of Industrial Designers' Society of Turkey (ETMK), was appointed to this position.

and carpet weaving, that are contained within the creative services of UNCTAD. Due to this tradition, it becomes one of the global actor in these sectors (Enlil & Uşakierali, 2011). For instance, Turkey was the second among the exporters of art crafts worldwide after China in 2015. Also it had one of the highest annual average growth rate between 2003-2015 (UNCTAD, 2018, p. 26). Turkey's exports of the creative goods were valued at US\$3.3 billion in 2005 and US\$9.9 billion in 2014. Therefore, they increased 193% in the last ten years. "Design goods" had the largest trade performance share of exports including jewellery (US\$4.3 billion), interior design (US\$1.5 billion) and fashion design (US\$701 million), followed by art crafts.

In addition, imports of creative goods were at US\$4.2 billion in 2014 and increased 114% from 2004 to 2015. Similarly, the design sector has had the largest share of imports, followed by art crafts and publishing (UNCTAD, 2018, p. 415). Consequently, there was no such export and import volume in other creative sectors, and it can be said that other sectors lagged behind the turnover created in the design and crafts field.

3.3.3. Classification of Creative Industries

As Okandan stated that "the clear and acknowledged definition for cultural and creative industries by all stakeholders for Turkey does not exist" (2014, p. 8). Also, S. Ersayın (personal communication, November 23, 2020) pointed out that as a first step, the definition of CIs should be made within the cultural policy and the use of this definition should be spread within the institutions. Considering the CIs as a whole, there is no sectoral structure grouped under the CIs in development plans, official policy reports or urban management models.

In Turkey, the studies that are conducted by academia, the public and private sector, mainly prefer to use the DCMS definition and the UNCTAD classification of CIs

(Demir, 2014, p. 93).⁹⁶ For instance, ISTKA uses DCMS definition, and CIs programme coordinator of ISTKA expressed that ISTKA, as an agency, has not made a definition of CIs yet. However, he said that the agency is aware of the need for a clear definition and is planning to classify CIs for next year (M. Gül, personal communication, November 26, 2020).

“*Measuring the Contribution of Cultural Industries to the Turkish Economy*” report that was written following the WIPO’s methodology, was published by MoCT in 2020. As mentioned earlier WIPO has classified CIs on a copyright basis (see p. 24). Thus, this report was based on the copyright model of WIPO. In Table 3.3 below, economic sizes of copyright-based industries are illustrated.

Table 3. 3: Economic Sizes of Copyright-Based Industries (2015-2018) (TL)

	2015	2016	2017	2018
Turnover (billion TL)	338.3	369.2	450.7	556.6
Added Value (billion TL)	61.1	68.4	84.0	107.1
GDP (trillion TL)	2.338	2.608	3.110	3.724
Shares in GDP (%)	2,61	2,62	2,70	2,88
Employment	1.182.316	1.178.803	1.209.663	1.246.007
Total Employment in Turkey	26.621.000	27.205.000	28.189.000	28.738.000
Shares in Turkey's Employment (%)	4,44	4,33	4,29	4,34

Source: T.C. Kültür ve Turizm Bakanlığı, 2020c, pp. 48-49

As seen in Table 3.3 above, the contribution of all copyright-based industries to GDP in 2018 was 2.88%, and their contribution to employment was 4.34%.⁹⁷ Also, the employment rate of CIs increased to 5,38% from 2015 to 2018. According to the result of the report, among these industries, in 2018, the major contribution to

⁹⁶ These classifications are explained in the first chapter (see pp. 24-25).

⁹⁷ In 2015, GDP was US\$859 billion, whereas it was US\$774 billion in 2018. When the GDP is taken, it is seen that the total value in US dollar was on the decline in the period 2015-2018. In other words, the contribution of all copyright-based industries to GDP decreased by 10% from 2015 to 2018.

GDP was made by core copyright industries (1.12%) which included advertising, film and video, music, performing arts, publishing, software, television and radio, and visual and graphic art (2020c, p. 48). The driving sector within these core industries is the software and computer games, followed by the publishing and advertising sectors. The radio and television sector, which had the highest share of added value within the core industries in 2011, ranked fourth in 2018 (2020c, p. 127). However, the largest contribution to employment was made by partial copyright industries (1.95%) that consist of architecture, design, clothing, footwear, fashion, household goods and toys. The most important reason for this contribution is that, these sectors are more labour-intensive compared to the others (2020c, p. 49).

Additionally, the contribution of copyright industries to GDP in 2018 is above all the other goods and services such as (1) health sector and social work activities, (2) professional, scientific and technical activities (containing law, accounting, administrative consultancy, scientific research activities), (3) mining, administrative and support service activities (including leasing, employment agencies, travel agencies, private security, facility management, cleaning activities (T.C. Kültür Ve Turizm Bakanlığı, 2020c, p. 23).

Consequently, CIs have been seen as part of the development of the national economies. In Turkey, the importance of CIs is recognised, whereas it is seen that adequate strategic choices are not yet decided. As revealed through interviews with Sertaç Ersayın and Mustafa Gül, CIs have not been included as a policy tool yet. The awareness of CIs has been growing in society, but they have not been integrated into a national and local policy as in the Netherlands. The establishment of the Creative Industries Committee within the Union of Chambers and Commodity Exchanges of Turkey (TOBB) can be given as one of the examples of this awareness. Also, civil society organisations and academia have exerted efforts in this respect.

3.4. Design Policy in Turkey

At the end of the 1990s, design, although not as much as quality and innovation, began to be recognised in the Turkish industry and to be considered as a competitive factor by a few large-scale companies. With the starting of the Customs Union between Turkey and EU, it was seen that large companies in some sectors such as ceramics, electronics and furniture started to invest in design for the first time (Er & Er, 2004, p. 4). In addition to the development of design within the industry, some components of the design policy started to come to the fore in the 2000s.⁹⁸

As well as other countries, design started to constitute an agenda in Turkey. The concept of design has increasingly been involved in the development policies of the state in the last five years (Hasdoğan, 2009). As seen in the Eleventh Development Plan covering the period of 2019-2023, design is positioned as a main factor of competitiveness within the exported products (p. 41; 57) and one of the priority sectors that stated under “Technology-Oriented Industry Action Programme” and encouraged to support and investment (Presidency of Strategy and Budget, 2019, p. 69). Also, design has been included within some sectors such as textile, furniture, intellectual property rights, architectural services, education, and culture and arts with urban design projects. In addition to the development plans, design components are also included in the strategic plans prepared by other public institutions: Turkey’s 2023 Export Strategy by Presidency of Strategy and Budget and Strategic Plan of Turkish Patent and Trademark Office (T.C. Sanayi ve Teknoloji Bakanlığı, 2018).

The inclusion of design in development plans indicates that its impact is recognised as a strategic tool. Although, the comments of design professionals point out that the recognition of design as a strategic tool is still not well developed.

⁹⁸ See Appendix C for the chronology of the design-related developments in Turkey.

Considering a comprehensive analysis of the design field in Turkey reveals that it has not been surveyed adequately by the public institutions. In contrast, academia has been more active in order to narrate the current design ecosystem. At the national level, there has not been conducted extensive research through design sector. In this respect, “*A Wheel for the Cultural Economy in Istanbul: Industrial Design*”, a research report, which was written by Gökçe Dervişoğlu Okandan, is one of the crucial examples of design mappings. As previously mentioned, *the Istanbul Design Map* framed design sector at the city level in 2014. There are not many mappings that include all design disciplines and focus on Turkey as a whole at the national level and that are supported by state or public institutions rather than the academia.

There is an exceptional example in this respect: there have been published mappings regarding Turkish cultural field first in 2011 and the updated version published in 2019; these researches were supported by the MECS of the Netherlands. These mappings that have included a wide range of fields extending from graphic design, digital culture, fashion, 3D design and architecture were analysed within the design field. The chapter 3D design was written by Özlem Er, as she said that DutchCulture was the only institution that has asked for a report on design in Turkey however there were not any requests from Turkish institutions in this regard (Ö. Er, personal communication, November 10, 2020). These researches and mappings have a major role in determining policies and strategies in order to better understand the sector and to take the necessary steps.

The Turkish Design Advisory Council (Türk Tasarım Danışma Konseyi) was established in 2009 by the Ministry of Industry and Technology. It is one of the major progress for the sector. The main aims of the Council are determining design strategies and policies in order to boost the competitiveness of Turkey in the international arena; strengthening the infrastructure for creating designs with high added value; making Turkish designers and designs preferred in the world market; encouraging cooperation between designers and industry; and fortifying the

‘Turkish Design’ image.⁹⁹ The Council’s member profile includes public institutions, non-governmental organisations and professional organisations operating in the field of design. The Union of Chambers of Turkish Engineers and Architects (TMMOB), Industrial Designers’ Society of Turkey (ETMK), the Fashion Designers Association (MTD) and Turkish Graphic Designers Association (GMK) are the stakeholders of the Council from the design field.

Design Strategy and Action Plan 2014-2016 was prepared by the Council in 2013. It carries the distinction of being the first policy document in Turkey in the field of design. The latest plan, *Design Strategy and Action Plan 2018-2020*, was published in 2018. The vision of this strategy and action plan was called ‘Turkish design becoming a global brand’. With the purpose of accomplishing this vision, five goals have been set. These are as follows (T.C. Sanayi ve Teknoloji Bakanlığı, 2018):

- "The management, production and usage of design capacity of the public and private sectors will be improved."
- “The effectiveness of incentives for design will be enhanced and entrepreneurship in the field of design will be supported.”
- “Human resource capacity and quality in the field of design will be accelerated.”
- “The visibility and awareness of Turkish design at the national and international level will be raised.”
- “Decision-making processes will be supported and guided by improving the information and data capacity regarding design.”¹⁰⁰

Increasing human resources in the field of design and boosting the effectiveness of support related to design have been the goal of both 2014-2016 and 2018-2020

⁹⁹ Türk Tasarım Danışma Konseyi Hakkında Karar. (2009, 3, Eylül). *T.C. Resmi Gazete* (Sayı: 27338). <https://www.resmigazete.gov.tr/eskiler/2009/09/20090903-10.htm>

¹⁰⁰ Mondaq. (2018). *Design Strategy and Action Plan*. Retrieved 2 September 2020, from <https://www.mondaq.com/turkey/trademark/716916/design-strategy-and-action-plan>

plans. Besides, establishing a design museum and conducting design awareness activities were involved in the joint actions of both plans.

As in other countries, there is a tendency to build a national design identity in Turkey. The term of ‘Turkish Design’ has been used within policy documents of public institutions, and this tendency is also stated in the Council’s objectives. However, when the definition of ‘Turkish design identity’ has been asked to design professionals interviewed with for this research, the answer is that the Turkish design identity is related to the geography and the characteristics of the society in which it is being shaped. Also, due to the multicultural history of Turkey, it reveals that there is not any single definition as Turkish design identity, it consists of hybrid elements, craftsmanship and raw materials peculiar to the land and intertwined with its own cultural aspects. Moreover, the national design identity definitions also depend on the positioning of design within the policy. If design positioned in the policy documents, design education is promoted, and the design projects are supported, the design awareness will be developed within the national and the international arena. This comprehensive approach contributes to the improvement of the design language.

There are two different approaches in terms of design policy: the first one is to include design in the national cultural policy as a part of CIs and the other one is to have a design policy as separate of the cultural policy. As mentioned earlier, design covers a wide variety of disciplines. According to Özlem Er, design could also be included in the cultural policy, but at this point, the scope of design becomes essential. For example, when the industrial design is mentioned, this field is closely related to the manufacturing industry, and also, it is in contact with different ministries; thus, it can be examined under different policy titles. There are commonalities as well as differences between industrial design and the design input within the performing arts and cinema. Therefore, design can be included in a general policy title, but more specialised policies for different design disciplines need to be determined (Ö. Er, personal communication, November 10, 2020).

As Ersayın, the President of YEKON and ETMK, stated in similar way, design can be examined within the context of many fields: culture, industry, export and development. It can be argued whether it should be examined under a single heading or within the scope of many areas. At this point, not only the state but also the ministries have responsibilities. There are some bottom-up efforts, but similar top-down policies need to be prioritised. In this respect, it can be said that there is no holistic approach. Both methods are necessary and helpful, but in particular, Turkey should be considered as a whole in this issue and then the implementations should be started. “After that, they will create new channels in the initiatives in line with their own policies” (S. Ersayın, personal communication, November 23, 2020). As a result of these reflections, holistic and inter-ministerial approach step up as design policy elements for the case of Turkey. Both top-down and bottom-up approaches are needed in order to achieve the common objectives.

“At this point, it is worth noting the necessity of local policies as well as national policies. Actions that cannot be done in national policies can be done locally, and a design ecosystem can be created” (S. Ersayın, personal communication, November 23, 2020). Hence, one of the decisive actions undertaken by the local government in the field of design has been the application of the Istanbul Metropolitan Municipality for UNESCO City of Design. Since 2017, Istanbul has been a part of the Creative Cities Network of UNESCO as a design city.¹⁰¹

As noted according to the publication of Istanbul Design Summit organised by the Municipality, the scope of design consists of 21 design areas. These are respectively fashion design, architecture, furniture and jewellery design and 17 crafts areas including wood carving, glass processing, calligraphy and miniature. According to Deniz Ova, who was in the project team of the Design City Istanbul during its application process, crafts and traditional production techniques come forward in the qualifications of Istanbul as a city of design. Nowadays, collaborations in the

¹⁰¹ UNESCO Creative Cities Network. (n.d.). *Istanbul*. UNESCO. Retrieved 5 June 2020, from <https://en.unesco.org/creative-cities/istanbul-0>

field of craft and design are encouraged. Turkey has a great tradition of crafts manufacturing; hence new opportunities have been emerging in the design sector (D. Ova, personal communication, March 31, 2020).

Establishing the Istanbul Design Center, creating an inventory of design, craft and the CIs, supporting collaborations between craftsmen and designers and organising Istanbul Design Summit¹⁰² have been the projects of Design City Istanbul. Only the last project has been occurred and gives a particular focus on design policies. In addition, "Istanbul's Design Ecosystem"¹⁰³, an ongoing mapping project, has been conducting jointly by the Istanbul Metropolitan Municipality and ATÖLYE¹⁰⁴. It is significant to note that due to the local government change in 2019, the administrative staff changed, and the planned projects could not progress at targeted pace.

Another example from the local framework is the design projects of ISTKA. As pointed out earlier, ISTKA takes an active role in promoting the CIs, thereby design as a discipline within the CIs is one of the focus areas of the agency. There are three projects in the field of design within the scope of the Creative Industries Results-Oriented Programme that has been supported by the agency. The projects of '*Istanbul Design Report*', '*Examination of Successful International Examples in the Field of Design*' and '*Organising Design Based Events in Istanbul*' were included in both 2019 and 2020 work programmes. For example, for *the Istanbul Design Report* project, ISTKA works with the Istanbul Chamber of Industry.

¹⁰² Istanbul Design Summit has not included during the application process; developed later.

¹⁰³ <https://istanbuldesignmap.com>

¹⁰⁴ ATÖLYE is an organisation that acts as a design studio, an academy and a creative hub in Istanbul. Atölye. (n.d.). *About*. Retrieved 5 June 2020, from <https://atolye.io/en/about/>

This project has emerged as a result of the needs of both organisations within the Competitive Sectors Programme¹⁰⁵ of the Istanbul Chamber of Industry. As Gül stated, a design report of Istanbul will be prepared, which the design ecosystem of Istanbul can be shared on both national and international platforms. In addition, the activities of this project will start at the end of 2021, and it is aimed to be completed and published in 2022 or 2023 (M. Gül, personal communication, November 26, 2020).

Furthermore, Izmir Mediterranean Academy is an influential initiative that was carried out in the local framework. Its foundation is based on the Izmir Culture Workshop of 2009 which was one of the key developments for Izmir's cultural strategy. Professionals from science, arts and culture sector attended the Workshop organised by the Izmir Metropolitan Municipality. Through the Workshop, a new vision has been determined for Izmir including three major areas of priority: positioning of Izmir as a city of design and innovation, collaborations with Mediterranean cities and participation as the key element of local cultural policymaking. To this end, Izmir Metropolitan Municipality established the Izmir Mediterranean Academy in 2012 as a think tank and public platform responsible for implementing the vision of "Izmir, the City of Culture, Art and Design of the Mediterranean".¹⁰⁶

The Academy consists of four units: history, design, culture and arts and ecology. In other words, the Academy is based on a four-dimensional structure that aims to strengthen the capacity of Izmir and to develop its strategy. Each unit has an advisory committee with the contribution of the respective sector professionals.

¹⁰⁵ The Competitive Sectors Programme (CSP) is designed to enhance the competitiveness of enterprises in the domestic and foreign markets, co-funded by EU and Turkey and applied in 7-year periods. The programme is run by the Ministry of Industry and Technology and it also covers two periods: the period of 2007-2013 called "Regional Competitiveness Operational Programme" and the period of 2014-2020, "Competitiveness and Innovation Sector Operational Programme" (Ministry of Industry and Technology, n.d.).

¹⁰⁶ Izmir Mediterranean Academy. (n.d.-a). *Foundation Story of Izmir Mediterranean Academy*. Izmeda. Retrieved 25 March 2021, from https://www.izmeda.org/en/?page_id=145

Many projects, activities and publications are carried out in line with these working units.

The design sector has a fundamental position in Izmir's strategic goals. The development of design activity in Izmir is one of the priorities of the Academy. The main reason for this prioritisation is that the demand for design in Izmir has a potential to be improved, and there are design departments in universities. In this respect, the Academy aims to work towards Izmir a design city, to solidify the positioning of Izmir's design sector in the Mediterranean and to improve design awareness, knowledge and the practices in the city.¹⁰⁷ One of the successful practices of the Academy is Good Design Izmir. It is an event that brings people together within the framework of a specific theme each year since 2016.¹⁰⁸

Also, the Academy, as a public institution, supports not only design-related events and publications but also sees design as a sector in the service of the public benefit. Service design is one of the components of the design discipline which provides alternative solutions and improvements for social issues. For instance, engaging with citizens and stimulating their participation provide new possibilities for local problems by citizens; in other words, developing joint projects with citizens and co-designing with them may result in innovative solutions and build design awareness.

The findings achieved in this study show that developments regarding the design sector in Turkey have been gradually progressing over the time. The production know-how and artisanal skills of Turkey provide a platform for design professionals to contemplate new possibilities. What emerged as a result of the interviews is that efforts and developments in the field of design in Turkey remain at a sporadic and scarce scale and also, it turns out that design has not been perceived as a strategic competition factor when the whole country is considered in general.

¹⁰⁷ Izmir Mediterranean Academy. (n.d.-b). *Tasarım Danışma Kurulu*. Izmeda. Retrieved 25 March 2021, from https://www.izmeda.org/?page_id=1071

¹⁰⁸ Further information about Good Design Izmir can be found on page 97.

Although the awareness of design in both society and public institutions has increased over time, it can clearly be said that there is a need for a national design policy that includes a more systematic and holistic approach in today's competitive conditions. It would be a more comprehensive approach if the interests and strategic plans of all stakeholders in the design ecosystem: industry, design professionals, the private sector, the public sector and academia develop in parallel and interaction with each other. With the strategies and actions to be developed by the organisations in the sector, it may be possible to move forward through shared goals. As a result of these approaches, a significant contribution would be made related to a better understanding of the role and the responsibilities of designers within society.

The design strategy and action plan developed by the Turkish Design Advisory Council has been a key development for the industry. On the other hand, despite the increasing interest for design in the world and the strategies developed in the policies of many countries, it is seen that both CIs and design have not found sufficient position in the national development plans in Turkey. As Alpay Er emphasised, "if we will become and remain a respected member of the international community in the 21st century, as a nation, we have to understand and successfully implement the concept of competition based on innovation and design" (2006, p. 15).

Consequently, the decisions taken by public institutions are of great prominence for the development of the design sector. Governments need to have a coordination role in terms of design strategies and policies. If the design is comprehended as a sector that contributes to the social, economic and cultural developments by the national policies, the rise of design awareness within the public institutions and also society can take place more rapidly. These documents have a very substantial effect on different sectors in terms of recognising the design and understanding its value and the contribution.

3.4.1. Stakeholders of the Design Sector

3.4.1.1. Associations and Organisations

In Turkey, there are two different types of professional organisations in the design sector.¹⁰⁹ The first one is the professional organisations that have a qualification of working as a public interest, established according to Article 135 of the Constitution. For instance, “the Union of Chambers of Turkish Engineers and Architects” (TMMOB) was founded in 1954 as a professional organisation.¹¹⁰ The Chamber of Architects is one of the ten chambers that was founded in the same year under the union. The Chamber of Urban Planners was established in 1968, and the Chamber of Interior Architects in 1972. Additionally, industrial designers have been able to become members of the Chamber of Architects since 1983. Professional chambers under this union can regulate professional practice standards such as determination of the minimum wage with authority they obtain from the law (T.C. Sanayi ve Teknoloji Bakanlığı, 2018).

The other type of professional organisations within the design sector is the professional organisations in the status of association established in accordance with the Law on Associations. The most prominent are ETMK (Endüstriyel Tasarımcılar Meslek Kuruluşu), GMK (Grafik Tasarımcılar Meslek Kuruluşu) and MTD (Moda Tasarımcıları Derneği). These organisations carry out activities aimed at protecting the rights of the profession as well as promoting design. Unlike the professional organisations mentioned above, these institutions can establish and recommend professional practice standards, but they do not have regulatory powers. As it is the case with architects and engineers, it is necessary to regulate the rights and powers of designers with laws and regulations, and determine the professional standards of all design-related professions by their professional associations (T.C. Sanayi ve Teknoloji Bakanlığı, 2018).

¹⁰⁹ See Appendix D for the chronology of the stakeholders of the design sector: associations and organisations.

¹¹⁰ Tmmob. (n.d.). *Brief Information About Uctea*. Retrieved 3 October 2020, from <http://www.tmmob.org.tr/sayfa/english>

There has been a debate on the establishment of a separate professional chamber for industrial designers. Since the aims to found a chamber could not be achieved, it was organised under the structure of the association and the Industrial Designers Society of Turkey (ETMK) was founded in 1988.¹¹¹ To introduce the industrial design profession to the society, to protect the rights of its members and to strengthen communication between members and other professionals are the purposes of the association (ETMK, n.d.-b). Organising industrial design exhibitions is one of the actions made by the association since 1994 in order to boost the awareness of design in the society. As well as ETMK, all design-related associations such as GMK and MTD aim to raise awareness of their professions and to fortify their position.

3.4.2. Incentives for Design

In Turkey, there are support mechanisms in the field of design developed by the Ministry of Industry and Technology, the Ministry of Trade and Small and Medium Enterprises Development Organisation (KOSGEB).

3.4.2.1. The Ministry of Industry and Technology

The Ministry of Industry and Technology provides grants in many areas for increasing the employment, improving the international competitiveness of the country's economy through design, strengthening the link between the manufacturing industry and CIs (T.C. Kültür ve Turizm Bakanlığı, 2020b, p. 71). There is an incentive programme called *Project Support for Creative Industries*, which includes the design, architecture, software, game and film sectors. With the Competitive Sectors Programme mentioned earlier (see p. 88), funds are provided in the areas prioritised (2020b, p. 72). Grants are given in line with the law on Supporting Research, Development and Design Activities. In this context, *Design Centers Incentive* includes subsidy types such as tax deduction, insurance premium support and the general expenses of design centers. Also, *Design Registration*

¹¹¹ ETMK. (n.d.-a). *About*. Retrieved 3 October 2020, from <http://etmk.org.tr/en/about/>

Expenses Support is available for the registration of designs exhibited in national and international design competitions (T.C. Sanayi ve Teknoloji Bakanlığı, 2018).

3.4.2.2. The Ministry of Trade

There are supports developed by the Ministry of Trade. *Design Companies and Design Offices Support* aims to enhance the visibility of design offices operating in the fields of industrial design and fashion design in international markets. *Cooperative Organisations (Design Associations-Unions) Support* is provided for the activities carried out by the organisations to create a design culture and promote Turkish designers and products in domestic and foreign markets. *Design and Product Development Support* is for the projects that aim to produce value-added products for export (T.C. Sanayi ve Teknoloji Bakanlığı, 2018).

Additionally, *Turquality and Brand Support Programme* is one of the subsidies of Turkey. The programme aims to improve Turkish goods and services in the international market by providing companies' institutionalisation and development (T.C. Kültür ve Turizm Bakanlığı, 2020b, p. 109). It was launched by “the Government, Ministry of Economy, Turkish Exporters’ Assembly (TIM), and Istanbul Textile and Apparel Exporters’ Association (ITKIB)”¹¹² in 2004. The programme has created an awareness in providing competitive advantage both in public and private sectors (Okandan, 2010, p. 22).

3.4.2.3. Small and Medium Enterprises Development Organisation

KOSGEB implements support programmes in order to develop an entrepreneurial culture, enhance the competitiveness and share in exports of small and medium-sized enterprises, to improve their capacities and to fortify R&D, innovation and cooperation activities (T.C. Kültür ve Turizm Bakanlığı, 2020b, p. 83). Within the *Business Development Support Programme*'s scope, subsidies are provided to the

¹¹² Ministry of Trade. (n.d.). *What is TURQUALITY®?*. Turquality. Retrieved 12 October 2020, from <https://turquality.com.tr/about-us/what-is-turquality-2>

design sector (2020b, p. 90). Besides, designers can also benefit from KOSGEB's *Entrepreneurship Support Programme*.¹¹³

All of the incentives mentioned above are financial, and some of them also include tax support. In addition, there are grant programmes provided by ISTKA that designers can apply.¹¹⁴ According to Gül, there is still a shortcoming in terms of benefiting from ISTKA's grants. Regarding this, ISTKA plans to organise various events in order to bring together fund providers and actors to apply for (M. Gül, personal communication, November 26, 2020).

As claimed by Özlem Er, “there was an increase in state support for R&D and branding activities, including product development, the positive impact of this has not been felt yet” (Er, 2019, p. 4). On the other hand, Ersayın stated that current support and motivations related to Turkish design sector assist in expanding this culture to all stakeholders. Extraordinary results should not be expected from supported projects; design-oriented structures are formed within companies via these supports (S. Ersayın, personal communication, November 23, 2020). Therefore, the impacts of these supports and the efficiency of the companies receiving the grant will be seen over time, but it can be clearly said that the design supports contribute to raising both design awareness and competitiveness within the industry.

3.4.3. Major Events in the Turkish Design Field

There are various major design events in Turkey. Considering their continuity and impact, one of the most pioneering events in the Turkish design field is the Istanbul Design Biennial that has been organised for the fifth time since 2012 by IKS¹¹⁵. It creates a wide range of platform for all design disciplines and encourages dialogue between design professionals both in academia and industry. It is also

¹¹³ <https://en.kosgeb.gov.tr/site/tr/genel/destekler/6308/entrepreneurship-supports>

¹¹⁴ Development agencies as government bodies have significant potential of providing grants for creative industries.

¹¹⁵ <https://www.iksv.org>

recognised in the international design arena with its curatorial collaborations. For instance, Jan Boelen, who is internationally well-known in the design sector, was the curator of 4th Istanbul Design Biennial (IKSV, 2017). Hence, it contributes to the design ecosystem in Turkey via fostering new ways of thinking within the field. Many exhibitions and events are organised in different districts of Istanbul in line with the biennial.

Another major design event in Turkey is Design Week Turkey which first took place in 2005 as Istanbul Design Week. From 2005-2015, Istanbul Design Week was held by the Istanbul-based event and communication company Dream Design Factory¹¹⁶ (dDf) with the participation of independent designers, universities' design departments and students and industry. After 2015, it was replaced to the Design Week Turkey. Since 2016, it has been carried out by the Ministry of Trade and the Turkish Exporters Assembly (TIM). It aims to create a platform for the design field, to raise the design awareness and to uphold crossovers between industry representatives and designers.

Design Turkey Industrial Design Awards, which was initiated by ETMK and realised in partnership with the Ministry, has been organised since 2008. As follows:

“Design Turkey Industrial Design Awards is a design evaluation scheme organised with the collaboration of the Ministry of Trade, TIM and the ETMK, within the framework of TURQUALITY® program. The award scheme is intended to make visible the benefits that good design brings to society and industry in Turkey, by rewarding good product design that is respectful to user needs and which provides added value and competitive advantage.”¹¹⁷

¹¹⁶ <https://www.ddf.com.tr>

¹¹⁷ Design Turkey. (n.d.). *What is Design Turkey?*. Retrieved 20 October 2020, from https://www.designturkey.org.tr/about/what-is-design-turkey?__r=8d8a215db70bc84

Design Turkey Industrial Design Awards are divided into two categories: product design awards and conceptual design awards. International applicants have also been able to apply to the second category since 2014.

It is worth mentioning that when the different disciplines of design are examined, two activities stand out. The 23rd Istanbul Graphic Design Days (Grafist), which was organised with the cooperation of Mimar Sinan Fine Arts University Graphic Design Department, GMK and Aydın Doğan Foundation, took place in 2019.¹¹⁸ Grafist has been held since 1997; therefore, it can be said that it is one of the most consistently ongoing activities in the field of design. Secondly, among the events of the fashion industry, Istanbul Fashion Week¹¹⁹, of which MTD is one of its partners, stands out.

In Turkey, various design contests are organised for different disciplines of design. A significant portion of the industrial design and fashion design competitions are organised by associations such as Istanbul Minerals and Metals Exporters Association¹²⁰ and Association of Turkish Furniture Manufacturers¹²¹. In the field of graphic design, generally, logo and poster competitions are organised.

Considering the activities carried out in the field of design in Turkey, it turns out that they generally take place in Istanbul. The majority of the companies and designers are located in Istanbul. However, apart from Istanbul, there are also organisations from different parts of Turkey that develop design projects and activities. For instance, I'm Design¹²², organised by Inegöl Furniture Manufacturers Association annually since 2015, is an event that aims to draw attention to the importance of design within the furniture sector and to increase design awareness of students through conferences and workshops.

¹¹⁸ GMK. (2019). 23. *İstanbul Grafik Tasarım Günleri*. Retrieved 20 October 2020, from <http://gmk.org.tr/business-associations/grafist/grafist-23-basliyor>

¹¹⁹ <https://www.mbfwistanbul.com>

¹²⁰ <http://tasarim.immib.org.tr/tr/>

¹²¹ <https://www.mosder.org.tr>

¹²² <http://imdesignturkey.com>

As a comprehensive design event outside Istanbul, Good Design Izmir¹²³ can also be given as another example. Good Design Izmir, organised by Izmir Mediterranean Academy and Izmir Metropolitan Municipality since 2016, is an event that unites together all stakeholders engaged in design activities within a specific theme every year. It also provides a platform for design students, professionals, design scholars, professionals of corporate sector, manufacturers and everyone interested in design via its exhibitions, panels and workshops. Most importantly, it creates a dialogue between stakeholders through these activities, and this dialogue will contribute to the progress of Izmir's design ecosystem.

The fifth Good Design Izmir was held in 2020 with the theme 'Common Futures'. It has aimed to discuss new partnerships and collaborations that will arise due to technological, environmental, social and economic developments from the perspective of design disciplines. It is of great importance that such events are carried out with local government support. In this way, new possibilities and ways of thinking can emerge, and new project ideas can be developed in line with a shared vision.

To conclude, all of these events have given a great contribution to the design ecosystem in Turkey. At this point, the most important factor is the continuity of the activities. Activities that ensure this continuity strengthen their positions in the design scene and contribute to the development of young designers.

3.5. A Comparison of the Position of Design within the Cultural Policy: the Netherlands and Turkey

The economic, political, cultural and social structures of countries cause to different models of cultural policy. The differences are visible in the positioning of CIs, the levels and kinds of design subsidies and priorities. The Netherlands and Turkey have not only different socio-economic backgrounds but also different design

¹²³ <https://www.iyitasarimizmir.org/tr>

policies, education, support and institutions. This section intends to compare the position of CIs and design within the cultural policy measures and practices.

Table 3. 4: Comparative Table of Creative Industries and Design in the Netherlands and Turkey

	The Netherlands	Turkey
Creative Industries		
Priority Area within the Cultural Policy	+	-
Classification of Creative Industries in the Cultural Policy	+	+/- (cultural industries and copyright-based industries)
Public Institutions in Creative Industries	+	-
Subsidies for Creative Industries	+	+
Design		
Priority Area within the Cultural Policy	+	-
Definition of Design in the Cultural Policy	+	+/- (has been addressed but not defined)
Public Institutions in Design	+	-
Subsidies for Design Sector	+	+
Impacts of Design	economic, cultural and social	economic
Strategic Value of Design	+	- (according to the interviews)
Ministerial Cooperation	The Ministries of Culture, Education and Science, Foreign Affairs and Infrastructure and Water Management	mostly considered as a part of the Ministries of Industry and Technology and Trade
Positioning of Design	as a tool to tackle social issues and contribute to solving problems; one of the contributors of competitiveness and development	as a branding instrument and a sector that increases competitiveness, supports R&D and produces value-added products for export

The Dutch cultural policy gives a strong emphasis on supporting and stimulating the Netherlands's CIs as one of the focus areas within both national and international policy. It can be argued that the Dutch government has recognised the multiplying impacts of CIs; hence, CIs are classified as one of the nine top sectors in the Netherlands. Additionally, when the Dutch international cultural policy is examined, it is seen that design is also among the priority areas, and it has a role in establishing and developing relations with international stakeholders.

On the other hand, it can be said that in Turkey, CIs policy is still in development. Although it was mentioned in the cultural policy review in 2013 by experts of CoE, CIs were not sufficiently taken into account regarding policy measures in Turkey (Council of Europe, 2013, p. 61). The necessary emphasis has not been accomplished for CIs and design both in the national cultural policy and the five-year development plans. At this point, there is a lack of an integrated strategy, and this causes the efforts to be disconnected from each other and actions not to be effective.

The study reveals that CIs and design are not sufficiently visible or have not a central role in the national policy documents in contrast to the Netherlands. CIs and design are not among the main focus areas within the cultural policy in Turkey. However, design has a more reputation because of its interaction with the manufacturing industry. At this point, the sub-disciplines of design are crucial. According to Gül, industrial design is more visible than some other design disciplines due to the cooperation with the industry and the active role of ETMK and the academy (M. Gül, personal communication, November 26, 2020).

Besides generating two strategic documents by the Turkish Design Advisory Council on design, design is increasingly included in the development plans. However, the necessary emphasis has not been accomplished. As already stated by Enlil and Aksoy, "there is a need for design to be fostered as a holistic state policy" in Turkey (2011, p. 135). This need is still valid after ten years, despite two design

strategy documents published by the Turkish Design Advisory Council and the increased mention of design in the recent development plans.

According to Table 3.4, the Dutch cultural policy has defined the classification of CIs. However, for the case of Turkey, the positioning of CIs and design in particular within the cultural policy is different from the Dutch case. First of all, there is a varied usage of terms: cultural industries, CIs and copyright-based industries. There is not any clear definition of Turkish CIs valid for all stakeholders; some public and academic reports use the classification of WIPO, UNCTAD or DCMS.¹²⁴ Therefore, there is a need for a clear definition of CIs in order to create common grounds.

In terms of public institutions in CIs and design, the Netherlands has a well-defined structure. An independent advisory board (the Dutch Creative Council), an autonomous funding body (the Fund) and a creative industry institute and a museum for the design sector (Het Nieuwe Instituut) were established following the top sector policy. There are different institutions on these fields before, but after this policy, this well-organised and systematic structure was created by merging some platforms.

Also, the Netherlands has a strong history of design institutes. Design institutes have been established with the partnership of different ministries since the 1950s and have been operating for many years. Sometimes they were closed and/or transformed into a different organisation due to their inability to achieve their goals (and for other reasons). This multi-layered institutionalisation, which has been going on for many years, has caused them to learn from the shortcomings and develop themselves in this field. Currently, Het Nieuwe Instituut and the Fund have been functioning successfully. The Fund has a crucial role as a point of connection between designers and public institutions. It organises discussions with designers

¹²⁴ For instance, as well as the national cultural policy document, *Turkish Cultural Policy Report A Civil Perspective* preferred to use the term cultural industries. However, in the review of this national report, independent experts of the Council of Europe used as creative industries (Council of Europe, 2013).

in order to address the current position of the design field in both national and international platforms and it considers these observations in the policy plans.

However, there are not many public institutes other than development agencies like ISTKA and IZKA in the field of CIs in Turkey. CIs and design are among many areas that these development agencies are responsible. Although there are professional organisations and private institutions in the field of CIs and design, they are not very powerful in terms of developing and implementing policies and ensuring continuity.

Institutions have a key role in order to implement policy measures. Yunus Emre Foundation (and its institutes), is a public foundation, founded in 2007. It aims “to promote Turkey, Turkish language, its history, culture and art, and to increase the cultural exchange”¹²⁵ abroad. It carries out projects in the fields of education, culture and art to fulfill these aims. However, it seems that the Institute does not include the creative sectors and design within the scope of its activities. As an Institute established in various countries, it has a vast network and holds a great opportunity to introduce the design potential of Turkey to the world. Thus, it may contribute to the representation of Turkish CIs, design and designers abroad and to enhance international collaborations.

Considering the impacts of design, the Dutch and Turkish policy approaches differ from each other. Turkish policy measures focus more evidently on the economic impacts of CIs and design, whereas as well as economic impacts, cultural and social impacts of these fields are also being emphasised in the Dutch policy measures. To give an example, as previously mentioned (see p. 44), What if Lab¹²⁶ is one of the platforms that was established by the Dutch Design Foundation in 2016 with the support of the MECS, the Municipality of Eindhoven and the Fund. It creates a link between designers and public organisations like municipalities and local

¹²⁵ Yunus Emre Institute. (n.d.). *Yunus Emre Institute*. Retrieved 5 November 2020, from <https://www.yee.org.tr/en/corporate/yunus-emre-institute>

¹²⁶ <https://whatiflab.nl>

organisations, and it aims to produce solutions and show improvements for social issues that municipalities are facing with. This platform is one of the successful examples that has a particular emphasis on the social impacts of design. As for Turkey, local governments generally evaluate design in terms of logo design and urban planning projects. They seem not to be very aware of the potential of design that allows creative problem-solving processes and transforms the quality of public services. To this end, Izmir Mediterranean Academy (see p. 88) is a distinctive example that embraces the social aspects of design within its projects. As a result, design has impacts not only on businesses and economies but also on social issues and societies.

As stated within the interviews for the Turkish case, the strategic value of design has not been sufficiently recognised within the cultural policy and development plans. Rather than focusing mostly on the traditional arts, Turkish cultural policy measures need to focus on contemporary forms of expressions, CIs and cross-sectoral collaborations. This is also valid for the design sector. Turkey needs to consider design as a strategic priority. Rather than only designing products, design can also be used while generating services, experiences, processes and business models. Therefore, policymakers need to understand that there can be different uses of design. In this respect, collective forms of design should be promoted and cooperated with all stakeholders to increase awareness of what kind of contributions design can make in general.

Furthermore, there are differences in terms of ministerial cooperation in the field of design between the Netherlands and Turkey. When evaluating and developing policy measures in Turkey, design is mostly considered as a part of the Ministries of Industry and Technology and Trade. However, the MoCT should take more responsibilities in this respect and develop policies that design is incorporated in the culture. On the other hand, considering the examples of ministerial cooperation, the most leading development in the Netherlands is that the classification of CIs as a top sector in 2011 with the cooperation of the MECS, the Ministry of Foreign Affairs and Economic Affairs. Also, various Ministries in the Netherlands,

including the MECS, consider design under their policies and they have instances of collaboration for the national policy measures. The case of the Fund shows that various Ministries including the Ministries of Culture, Education and Science, Foreign Affairs and Infrastructure and Water Management support some of the Fund's programmes. For instance, the Ministry of Foreign Affairs is one of the partners of the Fund for its internationalisation programme that aims to contribute to the Dutch cultural policy objectives (see p. 57).

The positioning of design within the cultural policy is one of the criteria of the comparative table. It can be seen that how design is positioned in the cultural policy of the country and how it is evaluated by the government by examining which ministries design is supported by and the type of subsidies. For example, according to the policy documents and the design supports in Turkey, design has been positioned as a branding instrument. It is also considered as a sector that increases competitiveness, supports R&D and produces value-added products for export. Each grant aims to carry out these considerations. In addition, there is also a clear growth in design subsidies, but as revealed as a result of interviews, the effectiveness of these supports and their impacts on the sector should be investigated.

As mentioned earlier, besides the economic added value of design, its cultural and social impact has a fundamental stand within the Dutch cultural policy. Consequently, design has been positioned as a tool to tackle social issues and contribute to solving problems. For innovation and strategic development, it is not only a field of expertise of the Netherlands but also one of the sectors that consolidate the international position of the Netherlands. Also, it is considered as one of the contributors of competitiveness and development in the Dutch policy documents.

Other than the criteria mentioned above, as far as the Dutch case is concerned, talent development and internationalisation as central purposes of the cultural policy both in the national level and the Creative Industries Fund NL's policy stand further. In

order to achieve and implement these purposes, the Fund has developed multi-disciplinary programmes and grants. With the purpose of talent development, the Fund promotes to invest in creative capacity, young talent and stimulates interactions among educational institutions and young designers. Besides that, for the purpose of internationalisation, it strengthens internationalisation of CIs and supports international exchanges through creative practices. Policy objectives that are successfully implemented through design projects have led to expanding the Fund's international network over time. Therefore, the development of new collaborations, the emergence of young designers in the sector, the recognition of Dutch designers abroad, together with the participation of designers in international events and the rise of the awareness of Dutch design abroad have been realised through these policy practices. It turned out that Turkey had not elaborated a sound internationalisation strategy for design. Increasing its visibility in both national and international platforms will be one of the Turkish design scene's priorities in the future.

CONCLUSION

As in other countries, Turkey has realised the role of CIs and design especially in terms of their impacts on economic growth. Design, as a sector among the CIs, is intended generally for the purpose of development, growth, differentiation, competitiveness, and innovation in policy documents.

In order to understand the role of design in the Netherlands, the Fund's objectives, policy plans, programmes, grants and outcomes have been examined. For the case of Turkey, various institutes, associations and practices have also been analysed. As compared in the previous chapter, there are significant differences between the Netherlands and Turkey in terms of policy measures, practices and positioning of design. The study's findings and opportunities for the design field in Turkey with reference to the model of Dutch CIs are explained below.

The positioning of CIs and design within the Dutch cultural policy and their policy practices have shown that:

- CIs have been classified as one of the top sectors. Research institutions, central government and companies are the parties to this top sector policy
- The Dutch government has long-term visions for these sectors
- Structured policy and a vision are essential for the improvement of design
- Cross-sectorial collaborations are the main drivers for further improvement within CIs and design
- The actors of the Dutch design field are interconnected due to a well-structured CIs policy. All of the actors contribute to building engagement between the design sector and the society via sharing what design can offer to the society and its potential to develop new connections
- CIs and design are recognised as problem solving interfaces for social challenges. Especially, design has been emphasised in every cultural policy document as a tool to tackle social issues

- “Dutch design” is considered as a national value
- CIs and design are among the export trumps of the Netherlands
- Internationalisation through CIs and design has been a key element of the policy
- The incentives of the government and the public cultural funds are crucial for the Dutch CIs and the design field. In other words, public cultural funds are the main drivers in providing grants to the designers, artists and institutions
- Talent development is one of the objectives of the cultural policy and Fund’s
- Collective forms of design are also recognised by the Fund
- The four-year cycle of the cultural policy review system of the Netherlands has a positive impact on development and provides flexibility and adaptability to current issues
- Collaborations have been conducted with priority countries. Also, these exchanges have contributed to the Turkish design scene

In addition, the cultural funds’ having research and development institutes in the Netherlands such as Het Nieuwe Instituut, which conducts research within the design sector and is a knowledge institute of the Fund, is another decisive policy practice. The CIs structure of the Netherlands (see p. 31) fosters interactions among different actors through shared objectives. All these actors have a key role to play in terms of implementing policies. This multi-layered structure contributes to overall development in terms of education, research and promotions and bolsters eventual cooperation opportunities nationally and internationally. Furthermore, planning sectorial developments in line with the cultural policy and developing institutional policies in the same direction help to achieve the goals. Stakeholders in this sector are in regular contact with each other and thus the coherence in the CI sector increased.

The Dutch case revealed that integrated cultural policy, 4-year policy review system, strategic vision that is shared by all stakeholders of the sector, public

institutions and public funds regarding CIs and design, ministerial cooperation, cross-sectoral collaborations, transparent structure, recognition of design's impacts on society, well-rooted design institutions, internationalisation strategy, establishing long-term relations with sectoral partners from abroad, building network both nationally and internationally are the most fundamental outputs resulting from the research. These outputs ensure that their visions and the targeted projects are carried out successfully both in the Netherlands and in the other countries.

On the other hand, the Turkish case has shown the following:

- Creative industries and design are not sufficiently visible or have not a central role in the national policy documents
- The culture of cooperation in Turkey is not well-developed; thus, a participatory approach and communication among stakeholders are needed
- At the city level, when a mayor changes, the policy measures and practices also change (e.g. Design City Istanbul)
- The state and its regional development agencies do not have a common model for creative industries. For example, Istanbul Development Agency is based on the British CIs model and classification, while the Ministry of Culture and Tourism is based on the WIPO model (copyright-based)
- Design is not inclusive in the field of culture in Turkey
- The shortcoming of an integrated strategy causes the efforts to be disparate and actions not to be effective
- The professionals seem not to be aware of the social and ecological impact of design; everyone is stressing the major economic contribution of design but the social roles of design are not sufficiently mentioned
- There is a design-related department under the Ministry of Industry and Technology that does not have any authority in practice; it can only suggest the general lines

- There is a lack of knowledge in terms of the organisations' financial support mechanisms among designers
- The establishment of the Turkish Design Advisory Council and the strategic document, *Design Strategy and Action Plan*, of the Council can be mentioned as the major progresses for the design sector
- Mostly the private sector has established design institutions in Turkey
- There is an increasing mention of design within the five-year development plans, and the focus on CIs and design within the development agencies is also increasing (e.g. ISTKA and IZKA)
- The definition and measurement of the contribution of design to the overall economy need further research

The emerging issues and findings of this research are mentioned above. These findings expose why the creative sectors in Turkey do not progress at the desired or targeted level. The improvement of each emerging issue would benefit the achievement of the overall goals and lead to sizeable progress.

Moreover, the interviews revealed that the integrated and interministerial approach as design policy instruments needs to be considered. Also, the strategic value of design should be recognised within the policy and practices should be developed in line with it.

The proposals for the case of Turkey could be listed as below:

- Developing a clear definition of creative industries by all stakeholders
- Encouraging cross-sector collaborations within the CIs and building a network
- The inclusiveness of all parties including research and educational institutions, government bodies and companies under an integrated policy. Collaborative policy approach and knowledge exchange may lead to constructive impacts on CIs that include the design sector

- Four-year cycle of policy review system has a refreshing impact on development and provides flexibility and adaptability to current issues. To this end, not only building up a vision but also being flexible enough to adapt to the ever-changing ecosystem are essential for effective cultural policies. This mechanism is one of the most important applications that could offer new perspectives to Turkey
- CIs and design should not be narrowed down only to the economic perspective. It is crucial to note that through the social contribution of these areas, an awareness proceeds in the society and their effects are more sustainable in the long term. Their contributions need to be detailed in a more comprehensive and multi-dimensional way
- Listening to young designers' needs whilst drafting incentive programmes may contribute to raising their interest in these supports
- Apart from promoting the interaction within the design industry and SMEs only, it is necessary to encourage inter-sectorial collaborations within the CIs as well as with the other sectors
- Increasing the accessibility of the Turkish Design Advisory Council's website, its documents and its works are paramount. Also, an open and transparent policy should be adopted
- Conducting an analysis on the qualitative and quantitative data and contribution of design (what are the barriers for better use of design in Turkey?)
- Examining the impacts of the grant programmes and the efficiency of the grantees (impact measurement)
- Recognising design as a public service
- Instead of short-lived strategies and ever-changing programmes, overarching strategies and long-term programmes need to be embraced and elaborated
- Establishing institutions in the design field that would
 - (1) adopt an inclusive and an integrated approach,
 - (2) provide information to the stakeholders of the Turkish design scene,

- (3) help funding processes,
 - (4) collaborate with the international partners,
 - (5) implement design strategies determined by the Turkish Design Advisory Council and
 - (6) unite the efforts of the stakeholders on a common ground and under a shared vision
- Fostering interministerial cooperation may lead to the development of different types of programmes for designers and for the sake of a sound CIs ecosystem
 - Not only some development agencies support to the CIs, but also the establishment of an institution that focuses exclusively on CIs will make a significant contribution to the development of the sector
 - Prioritising internationalisation and talent development is essential for establishing international collaborations and long-term relationships and increasing the capacity of young designers

These are some of the proposals for Turkey that would provide improvements within the field of CIs and design.

Due to the complexity of the Turkish case and the lack of data, made analysis relatively more difficult than the Dutch case. The Dutch cultural system is systematic and well-structured through policy measures however it cannot be said the same for the Turkish case. Therefore, conducting a holistic research for Turkey was a challenging process because of scarce and not updated data hence making connections between measures and practices become much more crucial.

The collected data gave the opportunity to obtain insights from the stakeholders of the creative sector in the Netherlands, therefore these insights may offer knowledge for further development/research especially for Turkey.

According to the findings of the Turkish practices, there are some ongoing projects and mapping exercises regarding design; thus, it might be worthy to conduct research on the upcoming results of these practices and their contribution for the Turkish design ecosystem in the future.

Public policy institutions in Turkey (e.g. regional development agencies) have an increasing interest in the CIs. As a result, some of the projects of ISTKA and IZKA can be looked upon more closely. Some cultural diplomacy institutes such as the Consulate General of the Netherlands, the British Council and the Consulate General of Sweden in Istanbul have design-related activities. They are active in design; they conduct projects and bring design stakeholders together in Turkey. Hence, future studies could have further analysis on the contribution of these organisations to the Turkish cultural scene and the CIs ecosystem of the country.

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APPENDIX A

Creative Industries in the SBI 2008 Business Classification

Arts and Cultural Heritage

SBI-code	Description
79.90	Tourist information and reservation services
90.01.1	Practicing performing arts
90.01.2	Producers of stage productions
90.02	Support activities of performing arts
90.03	Writing and other artistic creation
90.04.1	Theatres
91.01.1	Public libraries
91.01.2	Lending of works of art
91.01.9	Lending of other cultural goods and public archives
91.02.1	Museums
91.02.2	Art Galleries
91.03	Preservation of historical buildings
94.99.3	Funds (not for welfare)
94.99.4	Circles of friends in the field of culture

Media and Entertainment Industry

SBI-code	Description
58.11	Book publishing
58.13	Publishing of newspapers
58.14	Publishing of journals and magazines
58.19	Other publishing (no software)
58.21	Publishing of computer games
58.29	Other software publishing
59.11.1	Motion picture production (not for television)

59.11.2	Television programme production
59.12	Support activities to motion picture and television programme production
59.13	Distribution of motion pictures and television programmes
59.14	Cinemas
59.20	Sound recording and music publishing
60.10	Radio broadcasting
60.20	Television broadcasting
63.21	News agencies
63.29	Other service activities in the field of information
74.20.1	Photography
90.01.3	Circus and music hall
93.21.1	Amusement and theme parks
93.21.2	Carnival attractions

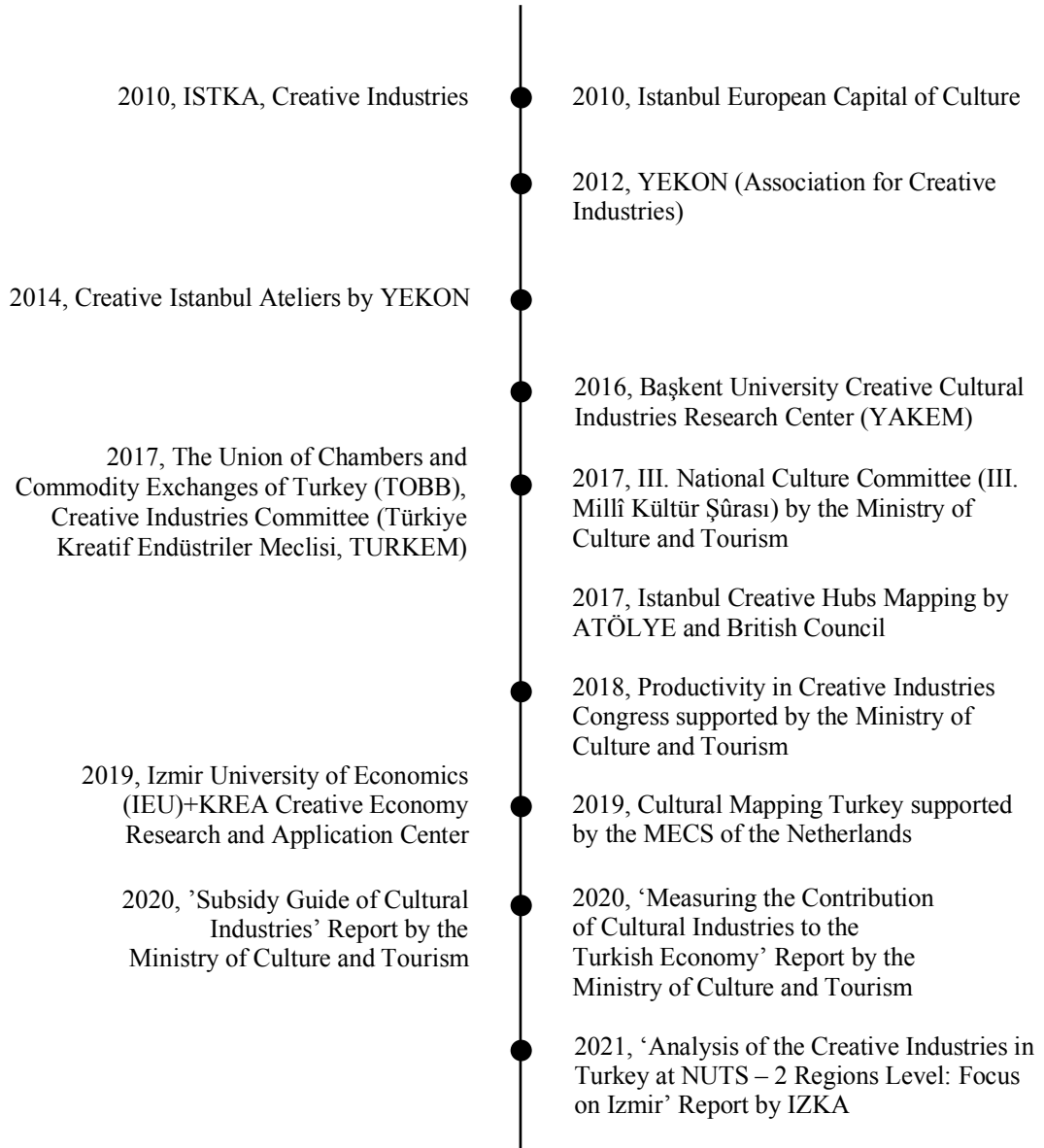
Creative Business Services

SBI-code	Description
70.21	Public relations
71.11	Architecture
73.11	Advertising agencies
73.12	Sale of time and space for advertising
74.10	Industrial and fashion design
82.30	Organisation of conventions and tradeshows

Source: Rutten et al., 2010, p. 9; Centraal Bureau voor de Statistiek, 2019

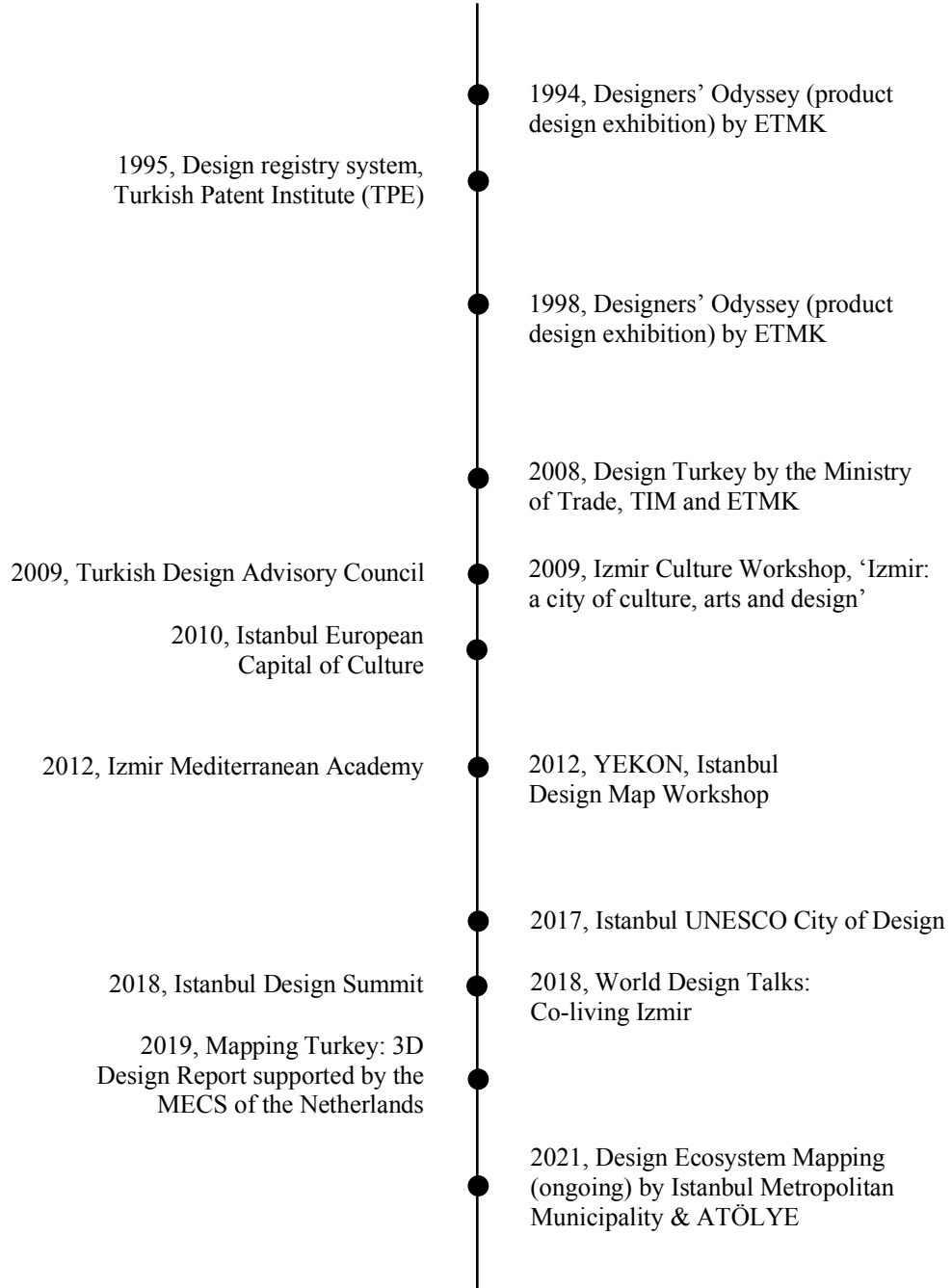
APPENDIX B

Developments in Turkey in the Field of Creative Industries Over the Last Ten Years



APPENDIX C

Design-Related Developments in Turkey



APPENDIX D

Stakeholders of the Design Sector: Associations and Organisations

