



# Cultural Year Report 2023

NL



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## Preface

On February 6, 2023, eastern Türkiye was confronted with terrible earthquakes. In the days that followed, the scale of this disaster became increasingly clear. It also became clear to everyone that this terrible natural disaster would have a huge impact on the daily lives of many citizens for a very long time. All the colleagues at the Netherlands Embassy and Consulate General in Türkiye soon expressed a desire to contribute and support to alleviating the suffering in the region.

Many families from the earthquake area were taken to other regions in Türkiye for temporary shelter. Children, often with traumatic experiences, also had to live elsewhere. Far away from their home, friends and school. The cultural department especially wanted to do something for this vulnerable group. One of the first initiatives was to provide children's books translated from Dutch to the schools and libraries at the (temporary) safer locations. In collaboration with our cultural partners, we also managed to realize children's theatre performances in a large number of places in 2023 to give children some kind of relaxation.

Our initiatives ultimately formed the basis for a broader initiative in which we collaborate more structurally to make art and culture accessible to children with special needs in Türkiye. Moreover, we wanted to ensure that cultural initiatives, aimed at traumatized children, are designed in a pedagogically correct manner.

In addition to all the initiatives in the earthquake area, regular cultural initiatives also slowly recommenced in the second quarter of 2023. With financial support to more than 45 cultural projects, we were able to support a large number of different disciplines of the Dutch cultural sector and made sure that we reached an audience throughout the whole of Türkiye. At several festivals, this year including the Istanbul Literature Festival, we supported the presentation of Dutch art and culture. And next to these cultural projects, artist and performers from the Netherlands were also presented in many other public diplomacy and human right events.

Anadolu Kültür has been a valued partner in 'Spaces of Culture' for many years. In 2023, after a long time, we have further strengthened our collaboration by supporting an application for the exhibition Translating Worlds at Depo Istanbul and will continue with project-based collaboration.

In 2022, we made the choice to publish our cultural annual report digitally in order to contribute to the sustainability objectives from the department and our entire mission. An initiative that was well received, so that our report is again digital this year. We have also continued to include more in-depth interviews with several valued partners in this report. So we can proudly say again, we all wish you a happy digital reading and hope you enjoy the interviews and overview of cultural projects.

And we want to thank all our applicants and partners for their cooperation, trust and support and the interviewees in this report for their time to give the readers more insight on our results.

**The cultural department of the Netherlands Embassy and Consulate in Türkiye.**



## Overview

In 2023, we supported over 45 diverse projects, including exhibitions, concerts, workshops, and theatre performances. These initiatives reached a live audience of 95,000 people across various locations and had a significant online impact, with an estimated reach of over 17 million people and extensive media coverage, according to partner reports.

From 2021 to 2024, Türkiye has remained a priority country for our Dutch cultural involvement. Our primary objective is to increase the visibility of Dutch culture globally, supporting more cultural exchanges and making strong partnerships. The Netherlands Embassy in Ankara and the Consulate General in Istanbul continue to support Dutch arts and culture in Türkiye and encourage collaborations between Dutch and Turkish artists across various disciplines, including theatre, film, art, and design.

Our goal is to promote mutual understanding and trust between the Netherlands and Türkiye through shared cultural experiences. Throughout the year, we have continued to strengthen our partnerships with existing collaborators while also welcoming new ones. For detailed information on the individual projects we supported and to learn more about our partners, please refer to this report. Detailed information on our cultural policy and guidance on submitting applications can be found [here](#).





# Infographics

Here you'll find our infographics providing an overview of our diverse cultural initiatives and their impact. The infographics highlight key metrics such as participant numbers, online exposure, and expenditure breakdown across various categories, including film, theatre, and music, among others. Please note that these figures are based on reports received from our partners after the events.







## Cities

Istanbul

## Audience

Live audience  
40

Online exposure\*  
1.051.154

## Days of events

1

## Money spent

2.500 €



## Audience

Live audience  
400

Online exposure\*  
30.000

## Money spent

4.550 €

## Cities

Istanbul

## Days of events

16

## Dance



## Cities

Adana  
Alanya  
Ankara  
Antalya  
Bergama  
Demre  
Doğanşehir  
Elazığ  
Erzurum  
Eskişehir  
Gaziantep  
Gazipaşa  
Gürün  
Hatay  
Hekimhan

Iskenderun  
Islahiye  
Istanbul  
Kahramanmaraş  
Kapadokya  
Konya  
Koyulhisar  
Kurucaova  
Malatya  
Mersin  
Niğde  
Osmaniye  
Sivas  
Tunceli

## Audience



Live audience  
24.447

Online exposure\*  
1.125.000

## Money spent

54.851 €

## Days of events

45

## Audience

Live audience  
970

Online exposure\*  
5.000

## Money spent

11.000 €

## Cities

Istanbul  
Netherlands

## Days of events

11





# Film



## Cities

Ankara  
Ayvalık  
Diyarbakır  
Eskişehir  
İstanbul  
İzmir

## Days of events

17

## Audience



Live audience  
13.480

Online exposure\*  
469.000

## Money spent

31.219 €



## Audience

Live audience  
200

Online exposure\*  
46.000

## Money spent

13.360 €

## Cities

İstanbul  
Ankara

## Days of events

3

# Literature



## Cities

Ankara  
Bodrum  
Bozcaada  
Hatay  
İstanbul  
İzmir

## Days of events

19

## Audience

Live audience  
4.936

Online exposure\*  
9.213.401

## Money spent

51.030 €

# Music



## Audience

Live audience  
49.420

Online exposure\*  
9.213.401

## Money spent

30.840 €

## Cities

Ankara  
İstanbul  
İzmir  
İzmir

## Days of events

38

# Visual Arts



category includes projects for children

\* The online exposure is for the whole event, not only for the Dutch part





## Cities in

Netherlands and Türkiye

**11** new partners **30** old partners



**9** projects for children  
\* 23% of total projects

**160**  
days of events

**35.050**

live children  
audience

**160.000**

online children  
audience

**84.351 €**

spent on projects  
for children





## Interviews

In this report you can find two interviews and a background story highlighting some of the cultural initiatives in 2023 and giving more background information on collaborations between Türkiye and the Netherlands over the years. The first interview is with Sema Çiftçi, a veteran of the professional stage, who discusses the importance of children's theatre. She addresses the gaps in the field and the positive impact of quality theatre on young audiences.

The second interview is with Banu Tuncağ. She is with 212 Photography already for a long time a cultural partner. The interview focuses on the largest photography festival in Türkiye. It covers the festival's history, growth, and its role in showcasing both local and international photography.

In the background story we focus on the tapestry of the 'Girl with the Pearl Earring' project. In 2023 this project was significant because it responded directly to the needs of women affected by the earthquake. It was crucial that the women engaged in something they were passionate about, which, for many, was handcrafting, specifically embroidery.







## Sema Çiftçi

### What inspired you to start the Sema Çiftçi Oyun Tiyatrosu Topluluğu, and how has the journey been so far?

As someone who has dedicated 35 years to the professional stage, I see children's theater as an important part of practical education, and I believe that everyone, especially educators, should think this way. There is a significant gap in the field of children's theater in our country. There are many productions across the country that are called children's theater but are more harmful than beneficial to children. These productions, which are done purely for commercial purposes with mascot costumes, playback voiceovers, and without pedagogical consideration, contribute to this gap. For us, this was our starting point. We are very happy to see where we have come on this journey with our concept of true children's theater.

### Can you tell us a bit about your collaboration with the Dutch Cultural Department from the embassy and consulate as you have been a partner for several years?

Since 2009, we have performed both adult and children's plays. In 2020, we received support from the Netherlands Embassy for a project aimed at introducing proper children's theater to rural areas. Our initial play, "Pluk and His Red Crane" by Annie M.G. Schmidt, was adapted into a children's theater production, complete with pedagogical training and original music. By the end of the project, we had reached about 15,000 audience members and distributed thousands of storybooks.

In 2021, we adapted Rindert Kromhout's "A Big Donkey" into a play, reaching approximately 18,000 audience members and continuing to distribute Dutch literature to foster reading habits. In 2022, we combined Annemarie van der Eem's "I Want a Lion" with creative drama games, reaching about 30,000 children and performing widely as part of the Culture and Tourism Ministry's Cultural Route Festivals.

In 2023, we adapted the popular Dutch storybook "Jip and Janneke: Shall We Play Together?" by Annie M.G. Schmidt into a dramatic children's play. The February 6 earthquake deeply affected us, leading us to cancel our tour and perform for children in affected regions. With support from the Netherlands embassy's and consulate's culture department, we presented the play multiple times in open areas and tent cities to boost the morale of the children.

### Can you tell us about your approach to theatre for children and the unique experiences you aim to create for them?

I briefly mentioned the gap in children's theater in our country. Commercially driven, low-quality productions can distance children from reality and cause significant psychological harm. This underscores the importance of proper children's theater.

The positive feedback from children, teachers, and parents who watch our plays, makes us extremely happy and motivated.

*"With the help of the Netherlands Embassy, we introduced children's theater to 15,000 new audience members."*

In Dramatic Children's Theater, everyone who enters the theatre salon becomes part of the play once the performance begins. This exemplifies learning while having fun. The audience enjoys themselves immensely, but when the show ends, they leave having absorbed all the messages we wanted to convey. We have reached thousands of children, especially in the eastern and southeastern regions of our country, who had never seen children's theater before. Observing the excitement, happiness, and curiosity on the children's faces before the show starts has always been a unique source of pride for us. We have repeatedly witnessed how accurately the messages in the play were understood.

I want to share a short example. In our play "I Want a Lion," we included a few lines about the harms of digital addiction. Days after the play, we received a message from a mother on social media. She wrote:

*"Hello, my son watched your play 'I Want a Lion' with all his friends at school about 15 days ago. We don't often have theater come to our area. First of all, thank you very much for providing them with this opportunity. My son is 8 years old and has a phone addiction. He never puts down his father's or my phone."*

*We've tried everything within our means to prevent it. Recently, he hasn't been spending as much time on the phone. When we asked him why, he said that a character in the play mentioned that the phone is very harmful. We had explained the harm to him many times before, though. I think no matter how much I thank you for this, it wouldn't be enough. Please come again and again. With my best regards..."*

Comments and messages like this, and many more, show the power of art in teaching while entertaining.

### **How did you come across "Jip en Janneke" and what drew you to adapt it for your performances?**

I came across "Jip and Janneke" while researching for the new season, and as I started reading it, I greatly enjoyed it. The author beautifully described events that any child could experience in daily life, and the illustrations added a special excitement to the story. As I read the book, I began to envision how to bring the stories to the stage.

In about four months, we adapted the book "Shall We Play Together?" into a theater script. We managed to adapt it for the stage without altering the essence of the characters or the overall structure of the book. Bringing characters from a different culture and having them accepted in a different geography was a risk. However, when we conveyed the texture of the book, the characteristics of the characters, and the naturalness of the events as the author intended, everyone in the audience loved it. The children adored these characters. We also gave other books from the same author, which were published in Türkiye, to the children who came to see the play. This increased the recognition of the characters even more.



### **What impact do you believe theatre can have on children, particularly those facing challenging circumstances like those affected by the earthquake?**

Every play watched in the theater teaches children new things about various aspects of life. It directly contributes to their personal development. Theater instills in children the awareness of being a member of the society they live in. It helps them develop the ability to see things from different perspectives. It teaches cooperation and solidarity. It enhances their aesthetic perception and increases their interest in art. It helps children distance themselves from emotional tensions and find solutions to their individual problems. With lighting, sound, and stage arrangements, it appeals to their different emotions. This positive relationship between theater and children eventually reflects on society, increasing the number of individuals who adopt all the positive traits mentioned above.

About 15-20 days after the earthquake on February 6, following discussions with the Netherlands Cultural Department, we met with children in the earthquake zone. I will never forget what an elderly earthquake survivor in Hatay said. I asked him how he was doing. The elderly gentleman replied, "We have everything, my daughter. The state provides for all our needs, but our hope for the future has diminished. We don't know what will happen tomorrow..." We tried to instill hope in those children. We tried to contribute to the acceleration of their normalization process, and we succeeded in this. While performing the play outdoors in Kahramanmaraş, there were two aftershocks. The children were so engaged in the play that no one panicked, and they continued watching. We left each region we visited with appreciation and thanks.

### **Can you discuss any challenges you faced in bringing theatre to earthquake-affected regions, and how did you overcome them?**

Of course, we faced significant challenges. First and foremost was the issue of obtaining permission—figuring out from whom and how to get permission to go to the region. After our research, we contacted the AFAD Child Support Line. With their guidance, we reached the centers in the earthquake zone and obtained our legal permits. In the meantime, we redesigned the play's set, considering the conditions. We set up a sound system that could work under any conditions.

Since we went to the region shortly after the earthquake, transportation became a major problem. Many roads had collapsed. We had no accommodation options in the earthquake zone. In some places, containers or earthquake tents were prepared for us, but we did not accept these. We experienced many aftershocks. Despite many adversities, we felt great happiness and pride in being in the region and performing for the children.

### **Could you share some memorable moments or reactions from the children who attended the performances of "Jip en Janneke: Teach me a Game"?**

All the children's plays we performed with the Netherlands embassy and consulate consist of interactive scripts. We pay close attention to this when adapting storybooks into children's theater, and we make sure to use it correctly at the right moments. In the second scene of the play, Janneke, who has been wronged by Jip, tells Jip about the injustice, but Jip doesn't accept it.

Janneke then asks the audience who they think is right in this situation. Based on their responses, Jip apologizes to Janneke, and the play continues. At specific points in the performance, we play creative drama-based games with the children.

### **In what ways do you believe theatre can contribute to the emotional well-being of children, especially in times of catastrophes?**

In times of disaster, theater can have a positive impact on children affected by the psychological turmoil and hopelessness they experience. It helps them dream again. I have witnessed many times how the interaction between children and artists, and vice versa, can produce profound effects and how each interaction can bring new hope.

We performed this play in many different places affected by the earthquake. From the moment we started the play, the most important thing we observed in the children was that they forgot about their surroundings and focused on the play. Jip and Janneke were very well received by our children. Based on my observations, I can confidently say that children loved Jip and Janneke because they found a lot of themselves in these characters.

### **How do you select the themes or messages for your theatre productions, and what considerations do you take into account?**

When adapting a selected storybook into a theater play, we first consider the messages the author intended to convey. Then, we incorporate common issues faced by children today into the script, ensuring that the story remains relevant and relatable. We strive to highlight current and universal

problems that the whole world is grappling with. We integrate themes and messages into the script, sometimes directly and other times subtly to influence the children's subconscious.

The written script then undergoes pedagogical evaluation, and necessary adjustments are made. During this process, we also work on set design and costumes. In children's theater, it is crucial that the written script, set design, and costumes complement each other and the actors. To achieve this cohesion, we conduct hours of rehearsals, ensuring that the play is well-prepared and unified.

### **What are your future plans and expectations, especially regarding reaching and impacting children, as the Sema Çiftçi Theater Ensemble?**

We always prioritize the fundamental principles that shape children's imagery in the storybooks we choose, and the scripts we adapt for theater. After our plays, we meet the audience and the positive feedback and the impact they create give us great strength and motivation for the next season. Thanks to the opportunities provided by the Netherlands embassy and consulate, each new season sees bigger productions, enhancing both the visual aspects and the stage show.

So far, approximately 100,000 children have watched our plays. Our goal is to introduce thousands more children to the magical world of theater, especially those who have not yet experienced it. By exposing them to different cultures through the right kind of children's theater, we aim to achieve in one season what we have accomplished in five years, connecting tens of thousands of children to the enchanting world of theater.





## Banu Tuncağ

### Can you tell us a bit about yourself and how you got involved in the photography scene?

I have been in the art & culture scene for a long time. I worked in one of the biggest entertainment companies in Türkiye, the main focus was music. During that period we've done a lot of art & cultural events too. After that intensive schedule, I met with 212 Photography in 2019 and became the festival's director.

That year was a turning point for me. Now I am working on the seventh year of 212 Photography.

### As the director of 212 Photography, can you share with us the journey of the festival and how it has evolved over the years?

Since the first year of the festival, the main aim was to create an international network for exhibitions and artists. Building an international network amongst the artists/art scene, introducing new talents, and empowering the photography scene with a

festival dedicated to photography and other disciplines was not an easy journey.

Till this year we got over a very hectic period like the pandemic but thanks to all our partners and artists, they believed in the continuity of the festival, and we have done a lot with that strength.

Photography is the core content of the festival but it is also very important to evolve the programme with other creative disciplines like music, performances, gastronomy, new media, literature etc.

With this perspective, we extended our programme by using 21 different venues around Istanbul and reached the right people who act as influencers in their own sectors and social circles.

### What inspired the creation of 212 Photography, and what are the main objectives and themes of the festival?

The publication of 212 inspired the festival. 212 Magazine is a biannual magazine based out of Istanbul, published and distributed internationally. It contains short fiction and long-form reportage; distinctive photo essays and revealing interviews.

The main objective of 212 Photography Istanbul is to create a strong art and photography culture in the local scene with a collaboration with the international arena.

### How do you select the photographers and artworks to feature in the festival, and what criteria do you consider?

212 company has its point of view. The unique, bold, and creative works attract our attention. We have a festival team and everyone is following the new things happening in the art scene. Through this schedule, we select the names that we would like to exhibit at the festival. We like to break the mold with the programme that is done.

**Can you tell us about the role of photography in contemporary culture and society, and how the festival contributes to its promotion and appreciation?**

Photography has been a very popular form in the last 10 years with portable phones. And also I can add social media that contributes to this popularity.

But we are presenting another kind of festival world to the visitors and followers. We are working with unusual photographers that most people love to discover. In seven years we achieved a lot, we worked with young local & international names, and we collaborated with many initiatives and institutions. Creating this whole universe is not easy and now we can see the appreciation clearly after all this exertion.

**What sets 212 Photography apart from other photography festivals, both nationally and internationally?**

I cannot be modest, we are the biggest and most well-known photography event in Türkiye. Every year our action is to add more to our usual programme and collaborate with different names, and companies, focusing on experimental content, etc.

This festival has been coming to life in the most impressive cities in the world, Istanbul. The difference from the international festivals is that we are using the city's sources like venues, atmosphere, and the art scene. We are so lucky that we are living in Istanbul.

**Could you share some memorable moments or highlights from previous editions of the festival concerning Dutch participants?**

I have to mention that every year we work with a very important Dutch photographer

at the festival. We always feel so safe and happy while experiencing their world. Two years ago we made a contemporary photography exhibition of Erik Kessels.

*"International collaborations, especially with Dutch artists, have enriched our festival and audience."*

He was a very sui generis character. In his exhibition besides images, there was an item of furniture which should have been shipped from the Netherlands. As we are not an EU customs is a very big problem. Every time we have great difficulty receiving the items that were sent. Anyhow, the furniture shipped but it stuck in customs even though we told them that it was not a commercial item, they didn't let us get it from them.

After this painful journey, we decided to produce the furniture here. Without any technical information, the carpenter made the same form of the chair. It was amazing to see this result after the difficult processes at the customs. Erik Kessels was in shock when he saw the successful result. He knew that we had to follow this way otherwise the exhibition could not happen without the chair, it was the context of the work.

All these things happened while we were running out of time. This was an exciting memory of the 212 team. We have a very sustainable relationship with Dutch photographers.



**In what ways does the festival engage with the local community and photography enthusiasts?**

We got their appreciation. Not only do we get this feedback from the community but also from the artists, companies, and initiatives too. It is a very good feeling that we created a meaningful arena for our followers.

**Can you discuss the partnership with the Netherlands Embassy and Consulate?**

We love working with the Netherlands Embassy. They understand our quality, professional way of working, and our vision. Every year we get their contribution very strongly. With this support, we have the chance to invite leading names from the Dutch Photography scene.

**What impact do you believe international collaborations, such as those with Dutch photographers, have on the festival and its audience?**

I believe that as 212 Photography Istanbul, we are a strong magnet. Following our goal of creating a network amongst the artists/art scene is running so successful in the Dutch scene. They are following our local names and we are following theirs. Also, we have great communication with galleries, initiatives, and foundations in the Netherlands.

**How do you envision the future of 212 Photography, and what are your goals or aspirations for the festival in the coming years?**

Next year besides the usual festival dates, we would like to evolve the festival world into a yearly programme and bring our content/exhibitions/workshops to other cities in

Türkiye.

And in future years, we have an ambition of being in a collaboration and taking part in the festival in European cities.

## The tapestry of “The Girl with the Pearl Earring”



**In the aftermath of the devastating earthquake on February 6, 2023, which claimed over 53,000 lives and displaced 2.7 million people in Türkiye, the project was born.**

The “Girl with the Pearl Earring” project, initiated by Gülay Fitoz, became a source of motivation and therapeutic engagement for mothers and children affected by the disaster. This project was a collaboration between the Dutch NGO MP2E and the Down Syndrome Association in Kahramanmaraş, with financial support from the Netherlands Embassy and Consulate in Türkiye.

Gülay Fitoz has a background in working primarily with women and human rights. She is the founder of MP2E, an organization dedicated to projects focusing on women. Her collaboration with the embassy and consulate dates back to 2018.



Gülay Fitoz in the middle working on the tapestry

In 2023, the “Girl with a Pearl Earring” project emerged from out-of-the-box thinking by various parties, with assistance from the Netherlands Embassy and Consulate. The project was significant because it responded directly to the needs of women affected by the earthquake. It was crucial that the women engaged in something they were passionate about, which, for many, was handcrafting, specifically embroidery.

According to Miss Fitoz, research indicates that during natural disasters, more women than men perish. This disparity often arises



because men tend to flee immediately, whereas women prioritize securing their children or sometimes hesitate due to cultural norms requiring them to cover up before going outside. In the aftermath of such disasters, men typically handle immediate relief efforts, such as setting up tent camps and rebuilding homes. However, the psychological reconstruction for women, which is also crucial for processing trauma, is frequently neglected.



Women working on the cross stitches

The “Girl with the Pearl Earring” project became a vital and highly successful initiative. During brainstorming sessions, a woman mentioned struggling to relax in the stressful camp environment. She realized that embroidery was what truly relaxed her, but she had lost all her materials in the earthquake. After deciding to create a large collective embroidery piece for the women in the camp, they chose to recreate a work by

Johannes Vermeer, as 2023 was declared the Year of Johannes Vermeer. The chosen piece was “Girl with a Pearl Earring,” aligning with the project’s focus on women.



Starting the design of the tapestry

Serpil Büyükçelik, director of the Dokmer School for children with Down syndrome, organized the project’s execution in Kahramanmaraş in Türkiye.

The collaboration between the two countries was remarkable on both cultural and social levels. The women who worked on the embroidery continued to create related items such as cups, bags, mirrors, and relief paintings of Vermeer’s iconic image. The choice of Vermeer was fitting, as 2023 was declared the Year of Johannes Vermeer, and the subject of the painting, a girl, resonated deeply with the project’s female participants.



Serpil Büyükçelik on the right

As they worked on the embroidery, there were many conversations and exchanges. It was noted that Vermeer also faced a lack of materials, similar to the women who had lost their embroidery supplies. Additionally, Vermeer's paintings included Ottoman influences through the depicted carpets. This sparked discussions about Vermeer and the girl in his painting. One woman remarked that if the girl they were embroidering could hear what these women shared—from their grief over lost relatives to enjoying Turkish tea, singing, reciting poetry, and the presence of their children who also participated—it would be profound. These stories were eventually compiled into a book, "Through the Eyes of the Girl with the Pearl Earring," and a magazine detailing the project.



Close up of the cross stitches



Dutch traditional fabric was brought in for the final quilting stage of the tapestry

During the project, the women began to see the girl in the painting as a member of their group, even protecting her during aftershocks and reassuring her as a way to manage their own fears. The project aimed to provide art therapy and a means of trauma processing, as far as possible, after such a horrific earthquake.

Through collective discussions and working on the tapestry together, many stories were shared. The appreciation the tapestry has received and continues to receive (even the City of Amsterdam wants to display it) has provided significant encouragement to the women involved.

In the end, this project became a beautiful exchange of knowledge and stories, symbolizing the 100-year friendship between the Netherlands and Türkiye, using art to heal and connect and helping women in the face of adversity.



# Design

## The Future of Archiving: New Responsibilities and Practices

The collaboration between SALT and Nieuwe Instituut goes back to various projects. Both Institutions have been instrumental in the development of architecture archives in their respective countries. Creating new experiences and technologies in the field of archival data is the question we need to answer for the future. How will we instrumentalise the new technological and opportunities that AI is offering?

During the one-day event of talks the archival practices of cultural institutions were explored. The conversation and presentation of Nieuwe Instituut offered a new perspective and gave insides to a difficult and long process and addressed different aspects of archiving, from sustainability, usability, and visibility to how institutions can preserve and present archives in more accessible ways to the public.

Behrang Mousavi (Head of Collection) talked about Strategies for Cultural Institutions and Museums. How changing societal landscapes influences and challenges the positions and roles of cultural institutions and museums. There is a need for these institutions to not only adapt to changes but also take on a leading role in reshaping the cultural landscape. Gijs Broos (Program Manager) went into more detail about disclosing architecture “Strategies for Networking Archives”. What does it mean for institutions to use open platforms for archive collections and employ techniques that start from users’ questions rather than data organization?

Lois Hutubessy (Collection System Manager) discussed in her presentation the new ways of online accessibility. The fourth speaker, Delany Boutkan (Researcher), elaborated on tool sheds for alternative archival practices. Following the previous iterations Seen/Unseen (2021) and Post/De/Colonial (2022), this year’s edition, The Tool Shed, is dedicated to the resources that can help to develop new ways of acquiring, classifying, and exhibiting heritage.



# Dance

Dance is a powerful medium for expression and empowerment, breaking through cultural barriers and societal norms. This year, we supported Dance with 400 participants and over 3000 euros in support. The festivals also reached a significant online audience of 30,000.

## Hiphop Ladies

The Urban Spirit / HipHop Ladies Dance Festival, an international event, empowered underprivileged young girls and women from diverse backgrounds across Türkiye through Q&A sessions, workshops, and dance competitions. Celebrating the 50th anniversary of HipHop, the festival aimed to be a part of this historic movement, particularly as women in the street art community. In collaboration with Dutch performers Neo Jansen, Shahrzad Hamzhade, and Isabel Boenders, the festival conducted workshops, judged dance competitions, and hosted performances to create a lasting impact on social media. It aimed to bridge the gap between imagination and creation for girls and women in Türkiye, challenging traditional gender roles and advocating for gender equality in Hip-Hop culture. Addressing issues like lack of confidence, inspiration, and gender discrimination, the festival provided an inclusive platform where everyone could participate.



## Improv Dance Festival

IDF is the first and only international "Improv Dance Festival" in Istanbul. It creates a platform for various stakeholders; from professional local and international artists to enthusiasts and students. The Dutch dancer Justin de Jager performed for 3 days at the festival and gave performances and workshops. In this captivating and educational programme. For us it is important that the festival allows participants to meet, greet, explore and define on a personal and communal sense. The festival does not exist solely as an event but a shared experience by all included.



# Theatre

Theater serves as a vital tool for storytelling and social engagement, particularly for children facing adversity. The projects, ranging from adaptations of Dutch children's books to original productions addressing societal issues, aimed to inspire and uplift young audiences. This year, theater initiatives received significant support, totaling almost 55,000 euros. With performances held in 32 different locations, reaching an audience of 25,000 people and an online presence of more than 1,000,000 views, theater continues to make a meaningful impact on communities.

## Jip en Janneke: Teach me a Game

The Dutch theater play "Jip en Janneke: Teach me a Game" brought joy to children in earthquake-affected regions. This play, based on the works of Annie M.G. Schmidt, was performed by the Sema Çiftçi Oyun Tiyatrosu Topluluğu in 20 locations. Annie M.G. Schmidt wrote stories that still resonate with children worldwide. Through storytelling and engaging characters, the play provided a moment of joy for the children who were and still are facing challenging circumstances. It offered them a chance to escape into a world of imagination and playfulness.



## Ministry of Solutions

The Kahramanmaraş Metropolitan Municipality (KMM) raised children's awareness of societal issues through literature and theater. KMM adapted the Dutch writer Sanne Rooseboom's book "Ministry of Solution" into a theatrical play. The play, performed by KMM's theater group "Sahne Maraş," engaged children in discussions about social problems such as peer bullying and solidarity. After staging the play, copies of the book were distributed to the attending children, encouraging them to explore the themes presented. The play reached an audience of 1250 people across Kahramanmaraş, Gaziantep, and Şanlıurfa and received a lot of positive coverage in local media.



## Tiyatro Tempo

The Tiyatro TEMPO group performed their puppet play 'Coal Man' for children affected by the earthquake in addition to regular performances in other cities. Performances were held in Konya, Niğde, Alanya, Gazipaşa, Adana, Mersin, and Ankara. Based on a Dutch folk tale, the play engaged young audiences through storytelling, puppetry techniques, special lighting effects, and music. Prior to each performance, actors provided insights into the play and shared related fairy tales with the audience. Following each show, actors interacted with the children, answering questions and offering demonstrations.



## Bergama Theatre Festival

The Bergama Theatre Festival created a platform for unique experiences, blending

the history of Bergama with its rich theatrical tradition. This year, Nineties Productions, a renowned Dutch theatre company, contributed by hosting public panels, workshops, and roundtable meetings, where they shared their artistic perspective and conceptual approaches with local artists, producers, and presenters in Bergama. Through their participation, Nineties Productions brought a unique Dutch perspective to the festival, contributing to the establishment of Bergama as a prominent center for cultural debates and encounters in the region. Notably, the festival's setting amidst the historic remains of the Ancient city Bergama adds a distinctive charm.



## Istanbul Fringe Festival

The Istanbul Fringe Festival continued its mission of bringing together local and international emerging artists in dance, performance, and theater. This year's edition showcased a diverse array of 20 shows, with both physical and digital platforms for artists, alongside workshops, panels, and other events promoting cross-cultural dialogue. Dutch participation contributed to the festival with support for a performance and a panel discussing international collaborations in the performing arts.





## **Bully Bully Eskişehir**

The Atta Festival continued to play the engaging play “Bully Bully,” for young children. Bully Bully is a collaborative effort between the Turkish Atta Festival and the Dutch Maas Theatre. This collaboration led to the development of the play. “Bully Bully” was a lively production featuring music, dance, and comedic elements, portraying the journey of two world leaders towards cooperation. Following its success in various cities, “Bully Bully” continued to the cultural scene of Eskişehir, bringing its message of collaboration and friendship to local audiences.



# Cultural Heritage

Cultural heritage plays a very important role in shaping sustainable cities. We supported two projects aimed at preserving and integrating cultural heritage into urban environments. With the support of 11,000 euros, an estimated 1,000 people were reached in the events, with an online presence of about 5,000. The NIT Urban Heritage Lab focused on exploring the impact of cultural heritage on urban landscapes. Through courses and initiatives, it addressed various issues, including archaeological heritage and post-disaster assessment. Similarly, the Urban Heritage Strategies course, led by David Schelkshorn, aimed to integrate heritage conservation into urban management practices to enhance urban livability and sustainability.

## NIT Urban Heritage Lab 2023

In 2023, the NIT Urban Heritage Lab, in collaboration with Middle East Technical University (METU) and the Cultural Heritage Agency of the Netherlands (RCE), organized a series of events aimed at preserving cultural heritage within urban contexts. These events addressed critical topics, such as post-earthquake damage assessment in Antakya. The METU Technical Architecture Conservation Research and Application Center (TAÇDAM) team played a crucial role in assessing the damage and discussing strategies for preserving the city's rich cultural heritage. The lab also hosted sessions on sustainable archaeology in city centers, featuring insights from Maarten Groenendijk's company, Green Archaeology. Through collaboration with institutions like METU, RCE, and others, the lab provided a platform for valuable discussions and exchanges

of expertise in the field of urban heritage preservation.



## Urban Heritage Strategies

The 8th edition of the annual course for professionals on Urban Heritage Strategies (UHS) took place. This programme, executed within the Dutch International Cultural Policy framework, was a collaborative effort between the Cultural Heritage Agency of the Netherlands (RCE), the Institute for Housing and Urban Development Studies (IHS), and the Department of Architectural Engineering (Delft University of Technology). Led by project member David Schelkshorn, the course aimed to integrate heritage preservation with urban governance, enriching the quality of life and longevity of cities. One participant came from Izmir, Türkiye.



## Film

**Türkiye's film industry is dynamic and diverse, featuring a variety of projects and festivals. Through our support, we've facilitated meaningful collaborations between Turkish and Dutch filmmakers, helping cultural exchange and expanding the accessibility of cinema. This chapter provides insights into the projects we have supported, exceeding 30,000 euros. These initiatives have reached over 13,500 audience members across 14 locations, with a substantial online reach of nearly 500,000.**

### ICLFAF - International Children's Land Film and Art Festival

The 6th International Children's Land Film and Art Festival in Ankara, prioritized disadvantaged children's groups. The festival, which has reached approximately 40,000 children to date, featured cinema and art workshops showcasing children's original design and creative skills. Dutch participation included screenings of well know animation films.



### Accessible Film Festival

Puruli Culture&Art, dedicated to improving access to culture, organized the Accessible Film Festival in Türkiye, enabling visually, hearing, and orthopedically impaired audiences to access recent Turkish and world cinema. In collaboration with the BE IN! Network, Puruli Culture&Art implemented the "Accessible Cinema: Breaking the Vicious Circle" project to address the challenges faced by disabled individuals in accessing cinema. As part of the 11th Accessible Film Festival, Puruli Culture&Art screened several Dutch films, including "That Afternoon," "Goodbye Stranger," "Fur," "Luce and the Rock," and a selection from the EYE Film Museum. The festival also invited Dutch artists Elif Rongen Kaynakçı and Aaron Rookus to participate in the festival's events and screenings.



### Ayvalık International Film Festival

The Ayvalık International Film Festival, organized by the Seyir Kültür Sanat Derneği, creates a platform for cultural and artistic events, prioritizing youth-oriented projects in Ayvalık and the Aegean Region. Collaborating with various institutions, the festival organized a Children's Day featuring art activities, film screenings, workshops, and music performances.



Dutch films “Narcosis”, directed by Martijn de Jong, “All you see”, “Journey through our world”, “Lotus sports club”, “Mother earth’s inner organs” and “Translating Ulysses” were screened during the Children’s Day programme, and experts from the Netherlands supervised workshops.



Martijn de Jong, director of *Narcosis*.

## Documentarist

Avrasya Sanat Kolektifi Derneği (ASK), organized the 16th Istanbul Documentarist Days. Documentarist screened five compelling Dutch documentaries, including “All you see” by Niki Padidar and “Journey through our world” by Petra Czisch Lataster and Peter Lataster. These films had insightful Q&A sessions and a panel on “Coexistence,” featuring Dutch directors Niki Padidar and Aylin Kuryel. Additionally, the festival honored Turkish talent with the Johan van der Keuken New Talent Award. David Naves, our cultural attaché, presented the award.



## 2 Sides Short Film Festival

Digital Film Atelier (DFA) in Izmir conducted workshops, supported filmmakers, and organized the International 2 Sides Short Film Festival. The festival promoted dialogue and creativity in short filmmaking, collaborating with various organizations and prioritizing accessibility in cinema. Dutch filmmakers and professionals, Brian den Hartog, Sebastian Mulder, Sertaç Koyuncu, Ellen Kocken, Stephan Brenninkmeijer, and Burak Öztekin were involved in workshops and screenings, contributing to the festival’s success.

## Wild Amsterdam at the European Film Week

The Netherlands contributed with the movie Wild Amsterdam in the European Film Week. In 10 Turkish cities were screening of films from different European countries including Wild Amsterdam. Before the screening of the Dutch movie in Izmir the Netherlands hosted a network reception to meet the local cultural field and specifically cinema lovers. In the documentary Wild Amsterdam, the special tour guide, city cat Abatutu, shows you through his eyes how wild Amsterdam is. We couldn’t have selected a better promotion movie for the Netherlands. Nobody realised before that chips gulls and Vinex foxes are actually just as extraordinary as seals or panda bears. Besides Izmir there were screenings in Antalya, Bursa, Denizli, Diyarbakır, Edirne, Eskişehir, Mersin, Samsun and Trabzon.

# Literature

## Istanbul International Literature Festival 2023 (ITEF) Earth Literature

The Dutch writer Gerbrand Bakker was a special guest at the ITEF. At the “Being Left Behind, Being Stuck in the Past” event in Saint Benoit French Lycee he spoke about his life, his work and his love for literature. Gerbrand Bakker and Eva Cossee attended also the Fellowship Program and the literary market during the festival. The program gave the publishers a place to create network connections. The ITEF is an initiative from Kalem Literary Agency. This agency not only focuses on selling the rights of literature but also organizing literary festivals, events, workshops and parties in order to introduce and bring together authors and readers from other countries. ITEF - Istanbul International Literature Festival started in 2009 and the main focus is and always has been to become a bridge between readers and authors of national and international literatures.

acquainted with Dutch culture through fun and inspiring stories. We worked together with municipalities and organizations to make sure that the books would reach the best destinations and many children could profit from them.



## Dutch Children Literature

Because of the February earthquake children, often with traumatic experiences, had to leave their homes and live far away from their friends and school. The cultural department wanted to do something for this vulnerable group. As part of our initiative to stimulate reading and promote Dutch children's literature we distributed different Dutch children's books translated in Turkish. The Netherlands has a great selection of children's books. We gave sets of children's books to schools and libraries at the (temporary) safer locations. By distributing these books throughout the country, Turkish children were able to get

# Music

Türkiye's music festivals offer a wide array of musical styles and cultural experiences, attracting audiences from various backgrounds, from classical chamber music to avant-garde jazz. Established events like the Istanbul Music Festival and the Ankara Jazz Festival featured both renowned musicians and emerging talents, attributing to collaborations between Turkish and international artists. With our support, Dutch musicians and ensembles like Camerata Trajectina and the Yuri Honing Acoustic Quartet have contributed to these festivals. Over 65,000 euros were contributed to 14 projects across 16 locations, reaching approximately 5,000 audience members and achieving an online reach of over 9 million.

## Show of Hands Festival (Improvising Festival)

The Show of Hands Festival in Istanbul is a tribute to one of the most abstract phenomena in music – spontaneous, on-the-dot creation – away from conventional classifications. The aim of this annual event is to bring music lovers together, not just to share the beauty of music, but also to celebrate the values of a community. This year, the festival received support for the participating Dutch artist Wolfert Brederode. Wolfert, a versatile musician with a background in classical piano and violin, has established himself in the Dutch jazz scene, adding a unique flair to the festival.



## Camerata

The Istanbul Music Festival, a cornerstone of classical music in Türkiye for more than half a century, celebrated its 51st edition with a performance by the Camerata Royal Concertgebouw Orchestra from Amsterdam. The ensemble, accompanied by German baritone Matthias Goerne, presented pieces by Brahms, Dvorak, Schubert, Ligeti, and more at the Cemal Resit Rey Concert Hall





## They have waited long enough

The 51st Istanbul Music Festival marked the 100th anniversary of the Turkish Republic with a special project titled “They Have Waited Long Enough.” Dutch composer Kate Moore’s composition, blending soprano, string quartet, and Turkish folk instruments, debuted at the Şerefiye Cistern. One of the performers was the Dutch soprano Katharine Dain.



## Opus Amadeus

Artisan Organizasyon organized the Opus Amadeus International Chamber Music Festival, introducing European classical music to broader audiences in Istanbul. This year, they featured “Camerata Trajectina,” a renowned early music ensemble from the Netherlands. Alongside a concert at the Beşiktaş Naval Museum, Camerata Trajectina conducted educational masterclasses at the Marmara State Conservatory, offering students a unique experience during their studies.



## Schouten-Gross

Katharina Gross (violin) and Fie Schouten (bass clarinet) performed concerts and led masterclasses throughout Türkiye. Their venues included New Music Days Izmir, Museum of Energy Istanbul, Yeldeğirmeni Sanat Istanbul and universities such as Izmir Yaşar, Istanbul Mimar Sinan, and Istanbul Bilgi. They performed Dutch compositions by Rozalie Hirs, Jan van de Putte, and Seung-Won Oh, as well as works by Turkish composers Tolga Tüzün, Canberk Duman and Can Karacadagli. Collaborating with Turkish students enriched their performances, culminating in concerts at the Gaudeamus festival in the Netherlands and integrating Turkish compositions into their future repertoire.



## IKSV Jazz Festival

The 30th Istanbul Jazz Festival, organized by the Istanbul Foundation for Culture and Arts (İKSV), celebrated the innovative spirit of jazz music. İKSV, recognizing jazz as one of the most progressive and inclusive musical genres, curated a diverse event that united music enthusiasts and musicians alike. The festival not only showcased renowned jazz performers but also the talents of local jazz musicians in Türkiye. Among the artists featured at the festival was Kovacs, a Dutch singer-songwriter acclaimed for her soulful blend of jazz, pop, and dark atmospheric music. Kovacs is known for her emotive vocals and haunting melodies.



## Maze Voices

MAZE Voices, a renowned Dutch a cappella collective, known for their innovative music and vocal percussion, adapted their performances during the pandemic, transitioning to award-winning music videos. In collaboration with leading vocal ensembles in Türkiye, including the Turkish National Youth Choir and Chromas, MAZE exchanged music and experiences through workshops and concerts. They introduced 'Vocal Leadership' principles from Codarts Hogeschool voor de Kunsten Rotterdam, promoting co-responsibility in the musical process. The workshops were part of

the VoiceUp festival in Istanbul, aimed at promoting women leaders' visibility in the music sector.



## Bozcaada Jazz Festival

The Bozcaada Jazz Festival (BJF) focused on promoting messages of ecological transformation, social inclusion, and gender equality. With the theme "Play", the festival encouraged dialogue on critical issues in a playful manner, hosting discussions on sustainable solutions and future projections. BJF prioritized cultural expression and equal opportunities for women artists. Through jazz music and cultural diplomacy, the festival facilitated intercultural dialogue and social impact, attracting over 10,000 attendees with concerts, workshops, and panels. Meral Polat, performed with musicians Chris Doyle and Frank Rosaly.





## Sound of Europe

The Sound of Europe festival originated through the joint efforts of the Istanbul and Ankara clusters of EUNIC (European Union National Institutes for Culture), backed by the European Union's Creative Europe Program. The festival, featuring music groups from each participating country, began in 2022. The festival took place in public spaces across Istanbul, Ankara, Izmir, and Hatay. A highlight was the performance by Turkish blues musician Sarp Keskiner and Dutch guitarist Jan Wouter Oostenrijk, who blended jazz, blues, and rock.



## Türkiye Guitar Meeting

The Türkiye Guitar Meeting attracted over 200 guitarists from various backgrounds, including students, instructors, graduates from conservatories, Anatolian Fine Arts High Schools, and education faculties' guitar departments, along with independent guitarists and enthusiasts. The event featured masterclasses, concerts, seminars, and other activities. This year, the goal was to invite young Turkish guitarists living or studying in Europe to share their experiences abroad and perform concerts for the Türkiye Guitar Society. Dutch-based guitarist Ozan Saritepe was invited to lead workshops.



## Gümüşlük Festival

The Gümüşlük Festival, a renowned cultural event, celebrated its 20th year with a diverse programme. The festival, held in Bodrum, organized 19 concerts across four venues, showing talented artists from nine countries. Alongside the concerts, the festival organized four music workshops. Among the festival participants was the Rembrandt Frerichs jazz trio from the Netherlands.

## Mert Pekduraner

Mert Pekduraner, accompanied by Nihal Saruhanlı, Muaz Ceylan, and Eren Dilli, presented a unique fusion of Anatolian and European music at the Erimtan Museum in Ankara. The performance featured compositions from the album "Dialogues in the Dark," blending Anatolian sounds with modern instrumentation. The concert aimed to introduce a young Dutch/Turkish musician to Ankara's music lovers.





## Ankara Jazz Festival

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The 27th International Ankara Jazz Festival featured a captivating performance by the Yuri Honing Acoustic Quartet, inspired by legends such as Charles Lloyd and Pharoah Sanders. The audience was captivated by the quartet's remarkable performance, showing Yuri Honing's saxophone mastery and the quartet's innovative approach to jazz.



## Sureyya Opera Hall Concert

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In cooperation with Kadıköy Municipality and financial support of the Netherlands three Dutch musicians performed at Sureyya Opera Hall. Candida Thompson (violin), Raf de Keninck (clarinet), Hülya Keser (piano) gave a two-hours-lasting concert named 'Contrasts'. The concert included works by Bartok, Weinberg, Ravel and Khachaturyan. Candida Thompson, described by the media as the perfect and indispensable virtuoso of the music scene, is the principal violinist of the Amsterdam Sinfonietta. Raf de Kenninck, who is the director of Tilburg Music at the Academy of Music and Performing Arts, gives concerts worldwide as a conductor and clarinet soloist. Hülya Keser shares the same stage and gives concerts with well-known names all over the world. The artist is also a piano professor at the 'Academy of Music and Performing Arts' in Tilburg and also teaches at her own piano academy in The Hague.

## Visual Arts

**Visual arts received substantial support totaling nearly 25,000 euros this year. Projects primarily centered in Istanbul, Ankara, and Izmir showed a diverse array of creative endeavors. From photography contests to ceramics exhibitions, Dutch and Turkish artists collaborated to push the boundaries of artistic expression. These projects reached approximately 50,000 individuals across 6 locations, with an online presence reaching around 5,000,000.**

### Press Photo Contest

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We worked together with the Turkish Photojournalists Association so they could invite Dutch photojournalist Gerrit van Keulen as a jury member in the 2023 photo contest. During his visit Gerrit van Keulen also gave a presentation for students of the Akdeniz University in Ankara. He shared why photography is such a powerful tool in journalism, and how it can be used. With the contribution of Gerrit van Keulen we tried to inspire the youth to work in a free and independent press and emphasize the power of images and storytelling. The Press Photo Contest of the Year is one of the most prestigious photography awards of the Turkish Media.

### 212 Photography

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This year's 212 Photography Istanbul was a series of international, cultural, and educational events that promoted photography culture within the city. The festival featured exhibitions, workshops, interviews, panels, film screenings, portfolio reviews, and experience-based

content, as well as performances, new media presentations, literature, and music. Renowned Dutch photographer and artist Erwin Olaf, alongside emerging talent Danielle van Zadelhoff, contributed to the festival with their exhibitions. Their participation included artist talks and exhibition tours. Danielle van Zadelhoff served as a jury member for the 212 Photography Competition and conducted portfolio reviews with some participants.



### The Eye's Ray

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Galeri Nev supported Sefer Memişoğlu's exhibition, "The Eye's Ray," in Ankara following its success in Amsterdam. Memişoğlu, a resident at Rijksakademie van Beeldende Kunsten from 2006 to 2008, explores the poetic and philosophical aspects of light in his work, which spans photography, sound, film, and drawing. His conceptual approach emphasizes the physical act of creation and the relationship between body, medium, and concept, unveiling unseen realities. The exhibition was part of the 'to remind you' project, curated by Sanneke Huisman. The exhibition had its opening on the 7<sup>th</sup> of April 2023 and could be seen till May 6.

## Gea Zieverink

Gea Zieverink, a visual artist known for her innovative abstract artwork, exhibited at Museum Gazahne. Gea's exhibition marked the museum's first showcase of a foreign artist's work. Her pieces, characterized by their captivating vision of form and unique atmospheric qualities, reflect her passion for printing on flat surfaces and experimentation with various graphic techniques and materials. Gea's aesthetic balance, achieved through careful composition and the interplay of lines and surfaces, resonated with viewers, each piece bearing the unmistakable imprint of her creative process.



## Blue and White Ceramics

The international exhibition "On the Road to Porcelain: The Blue-White Journey" showcased contemporary and traditional ceramic art objects from Türkiye, Italy, and the Netherlands, with a special focus on Iznik ceramics. The exhibition featured original interpretations of blue and white ceramic productions traditionally made in Anatolia and Europe by contemporary ceramic artists. Dutch artists contributing to the exhibition were ceramic artists Maria Kortenaar, Marijke Gemessy, and Ruth Terwile. Alongside the exhibition, academic talks, workshops, and music concerts were organized.



## Ka

Foundation Ka serves as a platform for learning, knowledge sharing, and artistic production in the field of visual culture. This year, Ka took part in Contemporary Istanbul's Photo Focus section, aiming to promote alternative forms of expression beyond documentary photography in Türkiye. Dutch artist Ruth Van Beek was one of the selected artists to participate in the fair, showcasing her distinct approach to photography. Van Beek's artwork, characterized by her adept manipulation of visual elements, marked her debut in Türkiye.





## **Translating Worlds Exhibition**

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Three Dutch artists participated in the Translating Worlds exhibition in Depo Istanbul which focused on the Byzantine empire. The exhibition was a part of the Retracing Connections research project that was developed in Uppsala, Sweden. It focuses on travelling stories that exist in different versions across the world and across history. Visual artist and writer Annabelle Binerts performed in her show, in which she mixes her Dutch mother tongue with other Eurasian languages. Dutch choreographer Setareh Gatehi explored the linguistic landscapes of traveling narratives through the practice of dance, textual research and visual arts. Where Mercedes Azpilicueta played with the intersection of marginality, narrativity and untranslatability in her artwork series. The exhibition was initiated by Anadolu Kultur and it gave us the opportunity to work with Depo Istanbul again after a long time. Collaborating with Depo Istanbul means that Dutch artists could have a place on a crucial stage in Istanbul where independent and critical productions and projects are showcased. Depo focuses on practices which deal with historical and contemporary social issues.

# Multilateral Cooperation in Türkiye

## Spaces of Culture

Spaces of Culture is initiated by the Embassy of the Netherlands together with Goethe-Institut, the Consulate General of Sweden, Institut français de Turquie and cooperates with Anadolu Kültür and Istanbul Foundation for Culture and Arts (IKSV).

Spaces of Culture's programs offer discussion, training and collaboration opportunities for local institutions, cultural professionals and artistic initiatives. Project funding, capacity building, cultural encounters, international mobility and showcase place a strong emphasis on strengthening intercultural exchange, networking and cultural management, while serving as an incentive for connections, and artistic development.

In 2023 the Netherlands financed Spaces of Culture international mobility program. The program aims to expand the cultural dialogue and collaboration opportunities between Türkiye and the Netherlands by encouraging participants to work on collaborative projects through institutional visits, workshops and networking events with the objective of providing a platform for various cultural perspectives and experiences.

The first phase took place between 18-23 September in Amsterdam and Rotterdam. Cities known for having vivid arts and culture scene in the Netherlands. 13 participants selected from all around Türkiye, besides Ankara and Istanbul, became a part of the

program that Spaces of Culture prepared in collaboration with DutchCulture and event producer Tuba Kılıç. During the six-day program focusing on contemporary art, design, music, theatre and performance, participants explored the cultural diversity and artistic dynamism of the Netherlands with thematic focuses on food justice and technology while also sharing Türkiye's rich cultural heritage and artistic potential with their Dutch counterparts. During the program, they had the opportunity to meet with arts and culture professionals whom they would potentially collaborate in future projects by visiting prestigious institutions like ArtsMap, Kunstituut Melly, MAMA Rotterdam, Public Food, and Theater RAST.

# Spaces of Culture

# Team

## Meet the team of 2023:

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David Naves - Cultural Attaché in Istanbul.  
David worked as the head of the Economic Cluster at the Embassy in Ankara between 2010 until 2014, and he returned to Istanbul in 2021 as Cultural Attaché.



Eray Ergeç - Senior Policy Advisor in Ankara.  
Eray has been working at the embassy in Ankara since 2017.



Cheyen Bannenberg - Second Secretary  
Press Political and Cultural Affairs in Ankara  
Cheyenne became a part of the team in September 2023.



Talitha Smit - Senior Administrative Officer  
in Istanbul Talitha has been the senior  
administrative officer since November 2022.



Recep Tuna- Senior Policy Advisor in Istanbul  
Recep worked as Senior Policy Advisor  
between 2005 and 2017. He resumed his  
position in April 2023.



Thanks to:  
Maria Jardan - Dutch based VFX artist –  
infographics and Digna van Houte - Cultural  
Report 2023



# Information of the Cultural Policy 2021–2024

**The Dutch government actively supports and facilitates cultural projects, offering guidance to organisations, artists, and designers, as well as organizing visitor programmes in cooperation with Dutch partners. They maintain a presence across Türkiye, with offices in both Istanbul and Ankara.**

## Policy Framework 2021-2024:

Türkiye is a priority country for Dutch cultural engagement from 2021 to 2024. The Dutch international cultural policy for this period focuses on strengthening the global position of Dutch culture through visibility, exchanges, and long-term partnerships. It emphasizes the role of culture in promoting bilateral relationships, achieving Sustainable Development Goals, defending cultural expression as a fundamental right, and contributing to solutions for societal issues through international cooperation on cultural heritage, while also strengthening bilateral relations between Türkiye and the Netherlands.

## Priorities in Türkiye (2021-2024):

The priorities of the Netherlands Embassy in Ankara and the Consulate General in Istanbul revolve around supporting Dutch arts and culture in Türkiye. This includes fostering collaboration between Dutch and Turkish artists, designers, experts, and cultural organisations, particularly in the fields of performing arts,

film, visual arts, and design. The goal is to encourage international cultural exchange, preserve cultural heritage, and promote cultural access.

Additionally, there's an emphasis on using culture to connect people, organisations, and communities, both within and between the Netherlands and Türkiye, to enhance mutual understanding and trust through shared cultural experiences. This approach involves collaboration with various Dutch cultural organisations and informs both Dutch and Turkish cultural sectors about cooperation opportunities.

For detailed information and contact with the Cultural Department please [click here](#).



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# List of all projects

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The Future of Archiving

## Dance

Hiphop Ladies  
Improv Dance Festival

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Jip en Janneke: Teach me a Game  
Ministry of Solutions  
Tiyatro Tempo  
Bergama Theatre Festival  
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NIT Urban Heritage Lab 2023  
Urban Heritage Strategies

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Wild Amsterdam at the European Film Week

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Istanbul International Literature  
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Camerata  
They have waited long enough  
Opus Amadeus  
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IKSV Jazz Festival  
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Türkiye Guitar Meeting  
Gümüşlük Festival  
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## Visual Arts

Press Photo Contest  
212 Photography  
The Eye's Ray  
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Ka  
Translating Worlds Exhibition

## Multilateral Cooperation

Spaces of Culture