



Kingdom of the Netherlands

# **CULTURAL REPORT 2020/2021**

**EMBASSY OF THE NETHERLANDS IN ANKARA AND  
CONSULATE GENERAL OF THE NETHERLANDS IN ISTANBUL**

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# Preface

Dear reader,

I would like to start by thanking you for picking up this annual report on the cultural activities of the Embassy and Consulate General of the Kingdom of the Netherlands in Turkey in 2020-2021. In this edition, we emphasise the program and the work of our Culture and Public Diplomacy Department in the last two years during the Covid-19 period. Cultural diplomacy is an important part of our work and has been even more so during this epidemic, which the world suffered immensely. Besides its negative impacts, Covid-19 also forced societies in general and the cultural sector in particular to re-evaluate its way of functioning and organizing. Using design and creative thinking offers an opportunity for sustainable transformation of this sector. Using technology and hybrids forms of performances became more regular and important than ever. Creativity gave us new ways of communication and living.

Despite the major negative impacts on the field of culture and arts, culture carried on connecting and inspiring people. The cultural cooperation and exchange between the Turkish and Dutch cultural sector continued to flourish. It is impressive to see how resilient and creative these sectors and how strong these connections are. Connecting through arts and culture is one of our most important objectives. In order to achieve this goal, we have established the first cultural eco-system, ArtsMap, that connects Dutch and Turkish cultural fields. This online platform can be used for connecting, empowering and building the capacity of artists.

In this report you will also find more information about the inspiring projects that we have supported as well as co-designed together with our stakeholders from the Netherlands and Turkey. We have continued reaching out beyond the established cultural centers in the main cities and undertook inclusive and diverse activities further afield. Some examples of these activities are the first ever green festival of Turkey, virtual residencies of Dutch and Turkish youth designers, hybrids film festivals and many more. I hope this report will inspire you, so we can continue together on building sustainable, creative and innovative cultural exchanges between Turkey and the Netherlands. Please know that my Culture and Public Diplomacy team is open to your comments and ideas, which would assist exploring new possibilities for future cooperation.

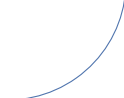
I wish you happy reading.

Marjanne de Kwaasteniet

Ambassador of the Kingdom of the Netherlands in Turkey

# **Mission & Vision**







# Mission and Vision

The last two years were very much about transitioning. From real life events, to online, to hybrid and back. The COVID-19 pandemic forced us to rethink and reimagine the role of culture; from culture being a collaborative experience you enjoy with or as part of an audience, to a private experience in your home. For the cultural team of the Netherlands, connections are a central theme of our work; but connecting became something that was increasingly difficult. After an initial shock, we realized that we could not wait and see what would happen, but that we had to adjust and research how to continue making an impact. We had to look at our policy, but also how to create impact in other ways.

2021 also marks a transition for us as we started to work with the new International Cultural Policy Framework. Between 2017 and 2020 we had two main goals:

- To contribute to the promotion of culture, exchange, and sustainable cooperation, in order to strengthen the Dutch cultural sector
- More room for culture to contribute to a safe, just and future-proof world

With our new cultural policy, we are building on the programs that we created under the slogan of Making Connections and Ongoing Connections. These connections continue to be key in our work here in Turkey. While the COVID-19 pandemic was a big challenge for the cultural sector, it also showed us the importance of strong and sustainable connections. The importance of sustainability in every sense of the word is also reflected in the International Cultural Policy for 2021-2024, in which Turkey continues to be a focus country with two aims:

- The Dutch cultural sector will occupy a strong position abroad through visibility, exchanges and long-term partnerships.
- We will harness the power of the cultural sector and creative industries in efforts to achieve the Sustainable Development Goals.

Last but not least, David Naves arrived in Istanbul as the new cultural attaché for the Netherlands in Turkey.

# Sustainability

The first step was to Making Connections through Arts and Culture: exploring and mapping of the cultural scene in Turkey, beyond the main hubs of Istanbul and Ankara. With Ongoing Connections, speed dating stimulated new international cooperation between Turkish and international partners and between Istanbul and Anatolia. Now it is time to turn these connections into durable and lasting dialogues surrounding arts and culture. For us it is very important that cultural collaborations between Turkey and the Netherlands are continuous and can organically grow. A key theme that reflects these themes is circularity. Connections that don't end, but grow in an authentic way, but also in terms of business models. The pandemic hit the cultural sector hard, and shows that in order to be sustainable, circularity should be central in every cultural organization, small or big.

In this publication on culture during corona we will highlight inspirational projects that continued despite the pandemic and cultural professionals from Turkey and the Netherlands will share their lessons so we can all learn from them and continue our dialogues.

For us it was very important to give voice to our project partners this year, so you can find interviews with various people from the cultural and art sector in both Turkey and the Netherlands, together with shorter highlights and an outlook on the coming period.





# Highlights





**Mert  
Firat**

**İpek M.  
Sur van Dijk**



As the world turned upside down due to COVID-19, the work we have been doing has also changed. While carrying on with our usual ways, we also were inspired to explore further on how to use the technology and design to answer the questions under the arts and culture together. One of the highlights and the project that we are most proud of, is ArtsMap. It's the result of four years of working on building connections and making those connections sustainable by finding a great partner in InogarArt. Senior Policy Officer for Culture, Public Diplomacy and Culture of the Consulate General of the Netherlands, İpek M. Sur van Dijk and InogarArt co-founder and Goodwill Ambassador for UNDP Mert Firat will tell us everything about it.

## First of all, can you explain a little bit more about ArtsMap?

**IPEK:** ArtsMap is the first digital cultural mapping platform for arts and culture that aims to develop sustainable dialogues between artists, institutions, non-governmental organizations, public and individuals by using the unifying power of arts and culture. We have four goals:

- Making connections through arts and culture
- Providing a safe platform for visibility and matchmaking
- Capacity building for sustainable co-productions
- Supporting artists: the platform has its own microfund that provides seed money under the themes of the Sustainable Development Goals (SDGs)

**MERT:** A roof such as ArtsMap was needed for the network to be founded and be sustainable, for arts and cultural actors to get to know each other, to realize projects together, and to create a full cultural mobilization.







### How did you come up with this idea?

**IPEK:** ArtsMap evolved naturally out of the exploration and mapping that we already did together with Istanbul Culture and Arts Foundation (IKSV). The reason to start a mapping throughout the country was to learn from the field, introduce ourselves and get to know the local actors in the arts and culture field. After the mapping, we wanted and needed to share what we learned during our exploration in 19 cities in Turkey, so we organized the conference ‘Making Connections through Arts and Culture’. It was a big success and very much needed. Our network was bigger than we could imagine. To be honest, this was also a little bit overwhelming because we needed to figure out how to make these connections sustainable. We used design, innovation and communication to develop an organic ecosystem that provided circular growth and empowerment to arts and culture globally, taking Turkey and Netherlands as the start point.

### How did this result in ArtsMap?

**IPEK:** We were introduced to the Needs Map made by InogarArt. When we met, there was an immediate connection and we were happy to team up. Our goals and dreams matched perfectly so we simply started to co-design the platform and formed a professional crew around it and then we took off.

**MERT:** InogarArt is the first art entrepreneurship center in Turkey, an acceleration office. With the power of arts and culture, we want to improve the future for the next generations. When we started with InogarArt, we worked on the idea of mapping the culture and art ecosystem in Turkey



Photography: Serhat E. Aksoy / Tunel Collective

and we knew that one day this project would come true. We first came together with the cultural office of the Netherlands at the ‘Making Connections Through Arts and Culture’ conference, and they already established a wide network by visiting the provinces with the cultural exploration. We found out we have been working on the same dream for years. And right after that, we started the ArtsMap journey.

**Apart from your partnership with InogarArt, several Dutch partners are involved as well. Can you tell a little bit about their role?**

**IPEK:** Two important partners from the Netherlands are DutchCulture and the Prins Claus Fund. Together with DutchCulture we work on capacity building and match making. Prins Claus Fund is our partner specifically for speed-dating, they have a global network of artists and organizations which they aim to bring together, just like the Ministry of Foreign Affairs of the Netherlands. We start with the Netherlands and Turkey, but our aim is to make ArtsMap available for cultural actors worldwide. Problems or issues that artists are dealing with might sound local, but actually this is a global question.

## What is the importance of ArtsMap for the cultural scene in the Netherlands and Turkey?

**IPEK:** ArtsMap was created because the cultural sector in the Netherlands and Turkey needed it. We were asked the question “Who do I need to work with?” so many times, both from the Netherlands and Turkey. We can give advice but it’s also important that people find a partner that they can form a dialogue with. There was no platform where connections can be made in a transparent and equal way, so ArtsMap filled this gap. Matchmaking is important, but it is also a platform for visibility and enhancing dialogues. To promote this even more, ArtsMap has its own fund with seed money to kick-start the collaboration between the Netherlands and Turkey.

**MERT:** When we look at it from the arts and culture actors in Turkey, it can be considered as an opportunity for them to open up to international and digital platforms, to introduce themselves at the international level, and to realize projects in different locations with different partners.

## If you imagine the future of the ArtsMap, what would it be? What would you hope to achieve?

**MERT:** If I try to define the future of ArtsMap, I can say that we aim to achieve the dream of producing together with the sustainable dialogues, proving that culture and art know no borders, and creating a cultural mobilization that spreads from the local to the global.



# Designing into the Future: A virtual residency and a floating garden during the Design Biennial

**Deniz  
Ova**



**During a virtual residency, five emerging designers from the Netherlands and five from Turkey were invited to meet with the curator of the Dutch Design Week Jorn Konijn, interior designer Emre Kuzlu, Studio Ossidiana, media artist Refik Anadol and others. Director of the Istanbul Design Biennial Deniz Ova shares experiences of the virtual residency and the real life Floating Garden.**

**This was the first experiment with a virtual residency, what did it look like?**

With the Design Biennial, we give emerging designers the opportunity to discover new practices and connect them with mentors, peers and other experienced designers. Design is a lot about collaboration, cross disciplinary conversations and exchange of ideas and knowledge. A residency is a moment for artists where they pause their real life and reflect and evaluate. Since we could not do that in a physical world, we tried to do this with a design residency in the digital world.

**What was the main outcome of this residency?**

This was the first time we tried out the virtual residency. It gave us a push to do more digital programs in the biennial as well. Currently we are working on the transformation of the biennial to become a learning laboratory. We are thinking how we can support physical learning moments with a more digital participatory part. I know there is a tiredness of being online, so the question is how to find a useful and more sustainable way.

**One of the public works was the Floating Garden of Studio Ossidiana, can you explain a little bit about the floating island and the activities around it?**

That was a super difficult project. For them it was difficult to imagine something without coming here, for us difficult with all the permissions and all the different partners. But the collective



stubbornness and enthusiasm about this floating garden has kept us going for more than a year. In the end, all together we produced a dream. We learned so much about the city and are connected to many new people.

### **What was the main lesson you learned from culture during corona? Some things that you will continue?**

If there wouldn't be corona, maybe we wouldn't have been so courageous to do a project like the Floating Garden. But with corona, we had more strength and motivation to do this, it gave hope. There were days we said 'we wish we would cancel this', but I'm still thinking after seeing it and having it floating and having the reward with the audience after this period of corona that was the biggest happiness that we have.

### **Was it a success? Was the impact also different?**

With our team, we do this crazy thing called the design biennial, which makes people meet and rethink the world. All the topics were about the environment, about being on planet earth and how we are connecting and how we are creating empathy. We said that this platform, that brings people together to look into the future positively, and having these moments for reconnecting, that is the most important thing we are leaving behind with these events, whether it is physical or digital.

### **How do you evaluate the Dutch design?**

How the Dutch designers, or thinkers, or schools are using design as a thinking tool brings a lot of consciousness, a lot of new perspectives, when it comes to rethinking the city, rethinking cohabitation.

### **You have a long history of working with Dutch designers, was that a benefit?**

The strong connections we had with Dutch schools, Dutch institutions and Dutch designers from the first design biennial until now, gave us the opportunity to also create the fifth edition. The trust relation that we built was very important. The consulate and the Dutch funds that are giving support to the creatives and to us really enabled these long-lasting relations. That is something important that we need to sustain for the future.





# Micro Support: Small Projects, Big Impacts

The ongoing pandemic has a huge impact on the cultural sector. Many cultural organizations and artists had been working on online initiatives and alternative offline projects that kept on inspiring us. To be able to further support some of these new initiatives and to help realize these projects we created the Cultural Micro Support program. Two projects started out as micro support and then were able to continue to grow: Through the Window and Rotterdam-Istanbul line.



# Through the Window



**Simon(e)  
van Saarloos**

**Ömer  
Tevfik Erten**



**Through the Window is an online project that aims to gather Turkish and Dutch queer artists through an online exhibition, conversations and parties. Curators Simon(e) van Saarloos and Ömer Tevfik Erten share how they experienced this project.**

**Can you tell what your aim was with Through the Window?**

**ÖMER:** Queer artists, nightlife workers and thinkers are among the groups most affected by the COVID-19 pandemic. Our stages and spaces were closed, we lost our jobs. Through The Window set out to develop a network of solidarity and cooperation.

**Next to an online exhibition, you also organized conversations around topics like queer activism. What is your main take away from this?**

**SIMON(E):** As the moderator and host of our Through The Window conversations, I've been struck by our project's ability to hold space for many different perspectives and political struggles. It has been very special to hear from our speakers that they were genuinely interested and engaged



in the conversation. Though we live in a plural world in which white people are a statistical minority, whiteness is overrepresented. I am especially proud that with *Through the Window*, we seem able to avoid this dominance.

### **What was the main impact of the project?**

**ÖMER:** We, LGBTI+s, who have limited access to other support mechanisms, have been in a very difficult situation, especially economically, during the pandemic process. Being applauded, appreciated and supported is of vital importance for those who create and share as they create. *Through the Window* has shown again that queer artists are not alone and that we can create spaces of solidarity for each other.

### **The project started as a micro support project and continued with a second edition already being completed. Can you tell us about this growth?**

**SIMON(E):** In the exhibition, I was so happy to experience that the engagement of the works has been quite deep. I truly feel that the increase in scale of the project after our first iteration (supported by the Dutch embassy), has allowed for more growth in terms of engagement. In our second TTW, artists had more space and time and material support to commit to their work, which has resulted in some very special expressions.

### **Are there any follow up or collaborations?**

**SIMON(E):** I have now heard some of the participating artists introduce each other as ‘*Through the Window* artist’, recognizing each other already as a kind of community. In the Netherlands, the artists participating hope to self-organize a hybrid (online/live) meeting to get to know each other better. Some collaborations in performances were already initiated. I’d say that TTW artists are absolutely a community between Turkey and the Netherlands. They support each other online, but also in real life. We’ve also seen a network of exchange exist. The reach the TWW community has created is far greater than we could have hoped for, really.

# Rotterdam - Istanbul Line



**Meral  
Polat**

**Aysel  
Yıldırım**



**Actress, singer and theatre maker Meral Polat together with theatre director Aysel Yıldırım of BGST Theater, talk about their Rotterdam-Istanbul Line, monologues that deal with what it means to be a woman when you are stuck at home during a pandemic, and the differences for women with an Anatolian background in Turkey and the Netherlands.**

## How did you get in contact with each other?

**AYSEL:** The consulate sparked the way for us to do this, in days of lockdown when we no longer could meet our audiences. We already had a project called COVID 19: One case every day, with 19 lockdown stories from 7 women. When we were introduced to Meral, we met online and had long conversations about what we were living through, how we were surviving, how we were making art and founded a bridge between The Netherlands and Turkey.

**MERAL:** I was introduced to BGST theatre by the consulate. There is a recurring theme in my work: women and femininity, connected to the society in which they live. The situation of a victim of domestic violence, in her own house with nowhere to go, was very important for me, because I want to bring to light what is going on behind the walls, what women have to deal with. That is why I was immediately interested in joining this project.

## This story is about a woman from Rotterdam with a Turkish background, and a woman from Istanbul.

**AYSEL:** My role was Miss Rotterdam. She is a young lady who is left behind. She breaks up with her boyfriend, she is alone, he is gone, she is not a virgin anymore so people gossip about her. In Turkey, it might be a common case, unfortunately, but there are also stories of women in the Netherlands that are left behind. When people see that a woman in the west is experiencing the same, they can feel less alone.

**MERAL:** Both Miss Rotterdam and Miss Istanbul have to deal with reasons why they cannot be free. I wanted to create a network of women with an Anatolian background who support each other. Because understanding each other's pain, being seen and heard is very valuable. Especially if the pain is related to your own husband, family or culture.

## What was the main thing you learned?

**32 MERAL:** For me it was very valuable to work with Turkish artists, to learn from them, how they develop themselves and deal with different situations. My environment is different and so we can inspire each other. And it was the first time I played in Turkish, Aysel helped me learn some words, and I recorded the Dutch words for her. It also taught me that there is a fantastic group of women in Turkey that make beautiful productions.



**3 EYLÜL PERŞEMBE**

**20:00 OYUN**

**20:20 CANLI SOHBET**

**KATILIMCILAR:**

**Sevilay Saral** (Yazar)

**Aysel Yıldırım** (Oyuncu / İstanbul)

**Meral Polat** (Oyuncu / Amsterdam)

**İpek Sür Van Dijk**

(Hollanda Dışışleri Bakanlıđı Türkiye  
Kültür Bařmüřaviri)

**Ülker Uncu**

(Moderatör / Bgst Organizasyon  
Direktörü)

**ROTTERDAM İSTANBUL HATTI**

**INDOORS OUT**

# Highlighted Projects



# Dutch Chronicles in Turkey



From Tunceli to Ankara, Afyonkarahisar and Nevşehir to Istanbul, the exhibition Dutch Chronicles in Turkey travelled all across Turkey. In the exhibition, Dutch contemporary artists Arjen Zwart, Jeroen Paalvast and Koenraad Marinus van Lier reflected on their situation of living and working as foreigners in Turkey. The multidisciplinary exhibition consisted of drawings, photographs and sculptures all reflecting on the concepts of time and space.

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The exhibition has a unique approach in both the theme and content, it links philosophy, sociology and psychology together, but with

a Dutch outlook yet in Turkish context. The show was a fresh and distinctive art project and will contribute to sparking the intellectual development of its audience.

The exhibition was organized by Güler Sanat and curated by Kemal Orta. Despite the pandemic it was possible to organize several 'Artist talks', where the artists and curator met and shared their experiences with the audience. These involved students, scholars, but all kinds of art lovers found their way to the exhibition, with even people coming to Cappadocia from different cities.

# International Gümüşlük Music Festival



After becoming Turkey's first festival powered by solar energy, the International Gümüşlük Music Festival continued this year under the theme of Green Life of Gümüşlük. With focus on sustainability film screenings, workshops, exhibitions, theatre productions and concerts were organized in the beautiful location next to the beach in the seaside village in Bodrum.

The collective For the Love of Bee, among them the Dutch interdisciplinary artist Nil İlkbaşaran and Maria Sezer, organized a workshop for young children that raised awareness about sustainability and ecology. Schools had been closed for over a year during the pandemic, so arts and culture was used as a method of alternative education and inspiration. During this workshop, children learned in a playful way about the relation between human and nature.

In collaboration with the Dutch organization Movies that Matter, weekly film screenings on the theme were held in the solar powered cinema. Gümüşlük was also lucky to hear the tunes of the North Sea String Quartet during the opening night. Using the phrase 'Strings that make you move', they combine jazz, folklore and World music with improvisation. Dutch musicians Trio Reijseger Fraanje Sylla and Meral Polat Trio were also part of the festival.

# Atta Festival Izmir Wanted: Rabbit

In the play Wanted: Rabbit, three police detectives are looking for a mischievous rabbit who escaped from prison. But the rabbits don't play by the rules, and everything slowly turns into rabbits in the city. The play already attracted over 7.000 visitors all over Turkey and director René Geerlings recently came to Turkey to collaborate with Turkish actors during the Atta Festival.

Atta Festival is Turkey's only international arts festival for babies, children and youth. This collaboration allowed Turkish actors to work with a great and experienced theatre director from the Netherlands who specialises in children's theatre and gave a different perspective to the Dutch colleagues who worked outside their usual working environment.



**“The Dutch performing arts for children are always innovative and take children seriously with their highly aesthetic approach. Working with Maas Theatre and Dance as well as BonteHond inspired us. Our organisation and performers have learned and developed so much through this exchange and we could also share our knowledge with Dutch artists and companies.”**

**-Hakan Silahsızođlu**

# A Big Donkey



Fairy tale book “A big donkey”, written by world-renowned Dutch author Rindert Kromhout was translated to Turkish and turned into a children’s theater by Sivas Art House with support of the Dutch embassy. The story is about a small mischievous donkey, who thinks he already grew up, believes he can do many things by himself and is eager to show this to others. A wonderful adventure about the children who can’t wait to grow up.

Visiting places where there are few opportunities for children to enjoy culture and theatre, the play travelled thousands of kilometers to tell the story of the donkey to more than 20.000 children in 8 provinces, 11 districts and 14 villages. And the journey is not over yet, Sivas Art House continues to travel the roads of Turkey to bring this theatre to children in places that are forgotten by others.

# Fringe Festival



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Pan~//Catwalk is a performance by the Dutch company Zwermers that is not only a joy to watch, but also aims to challenge and play with the human tendency of labelling everything that we see. During the performance, with live violin music, the performers continue to change clothes and in this way make us rethink what our outfits, our second skins, tells us about a person. Showing how clothes and identity are closely connected, Zwermers pays tribute to the colourful and versatile human being.

As part of the Istanbul Fringe Festival, Zwermers performed in Müze Gazhane, but also did a pop-up performance in Mehmet Ayvalıtış Park in Kadıköy to favour inclusivity and accessibility in unexpected places. The last performance was a collaboration between twenty students of the Bilgi University Performing Arts Department and Performistanbul. At the Dutch Consulate, they made a special performance for invited guests and an online audience.





“As the Istanbul Fringe Festival, we reached out to an audience more than the expected arts and culture endeavors by carrying the festival to public places for the first time. The event that has a subtle tone by the Zwermers’ team brought together the ones passing through the Mehmet Ayvalıtış Park.”  
-Zeynep Uygur



“Aside from being an important festival that encourages artists in a broad spectrum of disciplines to show their work internationally, for Zwermers the Fringe Festival turned out to be the first step in a sustainable dialogue between us and Turkey.”  
-Inez Wolters

# Altın Gün

Drawing loads of fans in both the Netherlands and Turkey, Altın Gün brought traditional Anatolian and Turkish folk music back to Istanbul, twice! As part of the 28th Istanbul Jazz Festival, the Grammy-nominated band performed at Vadistanbul two nights in a row.

The story of Altın Gün began when Jasper Verhulst was introduced to seventies Anatolian rock during a trip to Istanbul. When Verhulst returned to the Netherlands, he founded Altın Gün with some of his closest friends and

also with some musicians whom he recruited through social media. They have built a strong reputation for fusing past and present to make brilliantly catchy, upbeat pop music. What's more, it is very encouraging to see how music really brings together people, sounds and even cultures that seem not very close to each other. After a long time of attending concerts online, as soon as Altın Gün started playing the audience couldn't stay seated and the Dutch-Turkish band got everyone to dance.



**“We were overwhelmed by the venue that hosted the two shows of Altın Gün. A great crowd, massive stage. Also we’re very grateful for the partnership with Istanbul Jazz Festival and the Dutch Consulate. We’d love to return soon.”**

**- Altın Gün**

# Concertgebouw Chamber Orchestra



**Hollanda Concertgebouw  
Oda Orkestrası &  
Nil Kocamangil**

**18 Ekim Pazartesi**  
Konser: 20.00  
Kapı Açılışı: 19.40  
**Bilkent Konser Salonu**  
Bilkent Üniversitesi, Müzik ve  
Sahne Sanatları Fakültesi  
Etkinlik ücretsizdir.

**PROGRAM**  
Eşir - Yaylı Çalgılar İçin Serenat, Op. 49  
Schumann - Viyolonsel Konçertosu, Op. 109  
Düskan - Rodionna (Dünya Prömiyeri)  
Çaykırabı - Yaylı Çalgılar İçin Serenat, Op. 48  
Eğilimler ve 1990 Müzikoloji Müzesi'ni  
Concertgebouw'da 1990 yılında açıldığında ilk yılın  
konser programıdır.

Yöneten: Michael Whitehouse / Solist: Nil Kocamangil  
Kamelya girişimci MFB ile bir arada  
konserleri yapılacaktır.  
Etkinlikte katılım için rezervasyonlar  
pazartesi: 20.00 42 40  
**REZERVASYON NUMARASI: 0 212 287 42 40**

**Mansur**  
KONSER VE  
SALONUN SAĞLAM  
HAYATINA  
İLE  
LocksBridge

In October, the Bilkent Concert Hall in Ankara filled up with classical music enthusiasts to see the Concertgebouw Chamber Orchestra (CCO) with in their middle soloist Nil Kocamangil. The orchestra is made up of members from the world prestigious Royal Concertgebouw Orchestra of Amsterdam and among the most prestigious orchestras in the world. Nil Kocamangil is one of the leading cellists of her generation and touches everyone with her powerful, intense and virtuoso playing. This tour is of particular importance because it is the

first tour of the Concertgebouw Chamber Orchestra with a Turkish soloist. Also in Istanbul, the concert was a big success, with a wonderful performance in Cemal Reşit Rey Concert Hall.

# Breaking Boundaries



Breaking Boundaries brings together 12 emerging artists, selected by 8 curators, who will exhibit their work in 6 art spaces in 4 countries. The Breaking boundaries project aims to present a more sustainable solution in a time of extreme necessity, by connecting artists from different countries and by extending their professional network. Giving artists the opportunity to showcase their work in different countries, and immerse themselves in different cultures, they propose a fairer and more sustainable model for the art world.

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The exhibition with the theme “Travelling” is curated by Ezgi Bakçay and the Karşı Sanat team. The theme encompasses how the way

we travel impacts and influences our memories and sense of identity, as well as how the pandemic affects the way we travel. With this common theme, the exhibition will highlight how artists from different countries reflect upon the same topic, drawing connections and giving space for dialogue and exchange.

On display, there are the artworks of 12 international emerging artists, which present different perspectives around the central theme of the exhibition “Travelling”. From the Netherlands, works from Willem de Haan, Suzie van Staavereen and Jan Dirk Adams and Anne Büsser are exhibited, with Anne Büsser also being present at the vernissage.

# Poison

Two ex-lovers meet each other ten year after the death of their son. In the surroundings of their son's grave, poison has been found and their child needs to be reburied. In dealing with this situation, their conversations touch on grief, forgiveness and the question whether it is possible to make a new start after such a tragedy.

This play is written by the Dutch Lot Veekmans, who both nationally and internationally is a well-known writer and performer and

Poison has been a huge success all around the world. For the Turkish performance, Amsterdam's Rast Theater Şaban Ol is working together with the Istanbul City Theater. Sevinç Erbulak, Eraslan Sağlam, Aslihan Kandemir and Ahmet Saraçoğlu will be performing in Poison. This play is an example of the exchange between Theater Rast and the Turkish theatre world, which Ol wants to stimulate. The performance will continue on the stage of Müze Gazhane.



# Collaborations



# Collaboration with the Netherlands Institute in Turkey

**Fokke  
Gerristen**





**A close partner for several years has been the Netherlands Institute in Turkey. Director Fokke Gerristen tells us about the new Urban Heritage Lab, how the collaboration with the consulate has developed over the years.**

## Can you tell us a little more about the collaboration between the Netherlands Institute in Turkey and the Consulate General of the Netherlands?

Since 2018 we have been working together. First we were organizing separate events around themes we thought the consulate would also find interesting. But gradually we started really working closer together. Now, we are coming together with the cultural department of the consulate every year to decide together on the theme and what we will do around this theme. The consulate has a really strong network within the cultural field and with municipalities and together with our academic contacts we really complement each other.

## How did corona affect your work?

To be honest, due to corona, most of the plans we made for 2020 we continue how we wanted to. Towards the end 2020 we organized a series of online meetings about Memory Walks, how walking through the streets of a city lets you discover the history and meaning of places for marginal and minority communities. In an online format, it was easy to bring the participants from the Netherlands and Turkey together, but of course it would have been better if we could do an actual memory walk together. But organizing this led to new ideas, plans and projects and the contacts we made through these meetings have already proved useful for our Industrial Heritage for Sustainable Cities program.





### What is the aim of this program?

This program focuses on the opportunities and challenges in reusing industrial heritage sites in such a way that it contributes to a livable and sustainable city. Every Friday students from The Netherlands and Turkey come together to work on a transformation plan for an old flour mill in Unkapanı. We also look at Dutch case studies and invite speakers from the Netherlands that can share best practices about a way of working together that includes all parties; not only an architect and the owner of the building, but also the neighbours, neighbourhood organizations, future users, designers, artists and local authorities.

### How will this collaboration continue?

The next step is a co-lab where we work on a real-life solution. Using the method of co-design, we want to invite different stakeholders to explore possibilities for reuse. There are many sites in Istanbul that the municipality wants to open to the public. In a co-lab, together with the consulate, we would like to explore the possibilities for future use with examples from the Netherlands and the knowledge that we have gained in our Industrial Heritage for Sustainable Cities course.

# ArtsMap: Train the Trainer

Design thinking is a method which the Netherlands uses in problem solving. Since 2018, the Embassy and Consulate General of the Kingdom of the Netherlands have been organizing co-design sessions to create a platform for knowhow exchange and capacity building. Under ArtsMap this method is realized in ‘Train the Trainer’ programs.

Train the Trainer program “Sustain the Stage!” took place at DasDas Performing Arts Center on October 26, 27 and 28, as part of the Istanbul Theater Festival. 25 professionals in performing arts and circular economy both from the Netherlands and Turkey, participated in the program and worked on creating sustainable strategies for the performing arts sector, with focus on circular economy. On the last day, a hybrid speed dating event was organized, to develop new connections and collaborations between performing arts professionals from the Netherlands and Turkey.



“Let’s Play Sustainable Culture” was the first in the Train the Trainer series of events by ArtsMap. The event took place at the Abdullah Gül University in Kayseri on 7 and 8 October 2021 and brought together Dutch and Turkish professionals from the gaming industry in partnership with Abdullah Gül University, InogarArt, Dutch-Culture and Prince Claus Fund. One of the trainers from the Netherlands was Yuen Yen Tsai, a design thinker and game developer.



### What have you been working on during the Train the Trainer event in Kayseri?

The questions we tried to tackle together were about how ArtsMap can establish connections and sustain dialogues in the best way. Let’s say you have two artists, one in South-Africa and one in Turkey, how can you match them in the best way but also leave room for surprise connections. The playful mindset was really important. At some point everyone will loosen up a bit, you have to get rid of the formalities and then you can start learning from each other.

### What was the idea you have been working and playing on?

What we came up with, is a point system. You have the basic information you provide when you sign up as an ArtsMap member, like your name, work and background. In addition, we proposed to add something funny or crazy about yourself that is not standard. You get points for this and based on this you can be matched with someone else. It is a very basic idea, but the best thing is that there is a lot of hard work and some dancing behind this idea.

### What have you learned from this event?

I was so impressed to see what we have done with the team. For me, this is also an opportunity to learn. It would be weird to come to Turkey as the so-called expert and expect to only teach them and not learn myself. That is a totally wrong attitude. Don't think you are only there to bring something, it is the exchange of knowledge and experience that is important.

### What stood out for you during the trip?

What was also very important for me, is that after the official program the journey continued. We were received as guests in the home of our hosts. For the learning experience, it was very special that we were so close with the people and that we could share what we learned in this setting. Our hosts and moderators Burak Asiliskender and Ellis Bartholomeus made us feel so welcome, that really stood out to me.

Photography: Serhat E. Aksoy / Tunel Collective



# Spaces of Culture

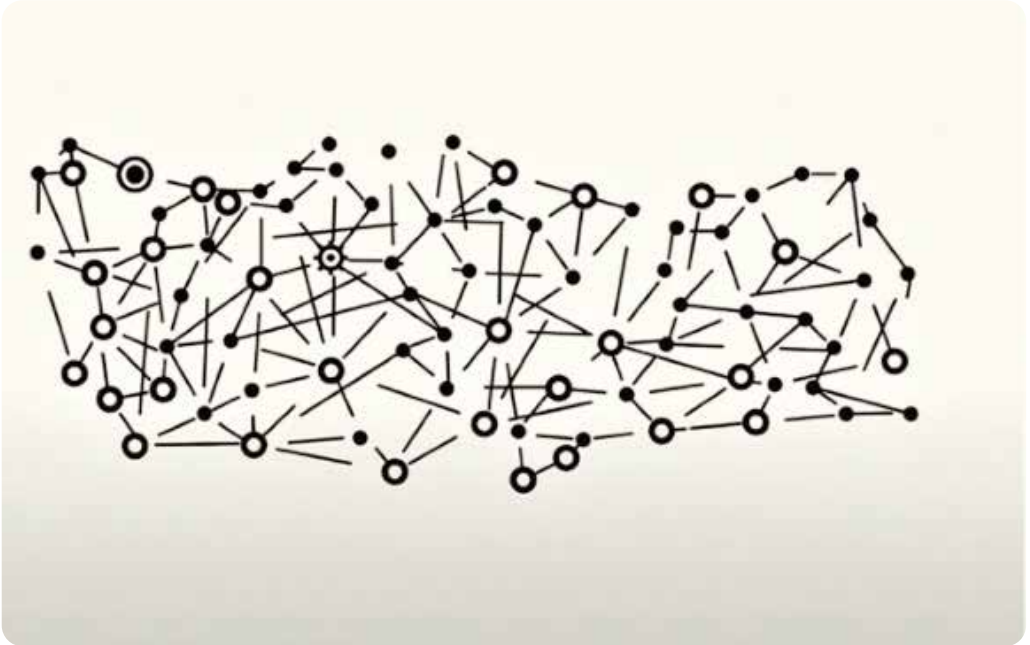


Photography: Mehmet Kaçmaz

‘Spaces of Culture’ provides spaces and resources for the realization of cultural projects within the visual and performing arts, as well as for discussion, training and development opportunities for local institutions, cultural professionals and community members interested in these fields. Together with partners from the Turkish and European cultural scene, this project contributes to a wide and diverse program of arts-based community exchange in the regions it covers. Creative endeavors between Europe and Turkey tend to center on the attractive art hubs of Istanbul and Ankara. ‘Spaces of Culture’ sets out

to promote and support activities beyond these metropolises. Working with Turkish artists and affiliated community actors, as well as wider civil society, the project shines a refreshing and vital spotlight on İzmir, Diyarbakır, Gaziantep and their neighbouring cities. In times of social tension, it is essential to foster opportunities to come together in the context of the richness of culture and the shared experience of art. This outlook facilitates the meetings of and interaction between people of widely varying backgrounds.

# CultureCIVIC



56 Aiming to support CSOs, artists, initiatives and activists in Turkey's arts and culture sector, CultureCIVIC began on June 30, 2021. Initiated by Goethe-Institut Istanbul, Anadolu Kültür, Istanbul Foundation for Culture and Arts (IKSV), Institut français de Turquie and Danish Cultural Institute in Turkey, and in collaboration with the Embassy of the Netherlands in Turkey, CultureCIVIC is a European Union project that aims to foster civil society involvement in the field of arts and culture.

CultureCIVIC will support projects and individuals that encourage cultural dialogue and public engagement, tolerance, freedom of speech, non-discrimination, social cohesion, individual freedoms and democratic processes. With a goal to reach beyond the major cultural hubs of Turkey, the programme targets individuals and institutions nationwide with 14 open calls in four different need-based grant categories, and expects to fund over 200 projects by March 2025.





# Outlook 2022

After looking back to all the highlights of the last period, it's time to look ahead together with Senior Policy Officer for Culture, Public Diplomacy and Culture of the Consulate General of the Netherlands, İpek M. Sur van Dijk. How to move on from here?



**With the current uncertain situation in mind, how do you look forward to the coming period?**

We have witnessed a big struggle in the field of arts and culture. Provided with new, we have discovered new methods, such as our cultural micro support and the ArtsMap community. We will continue to contribute to the sustainability dialogues that we already established in the last two years. Together with CultureCIVIC, Spaces of Culture and ArtsMap we will empower cultural professionals with capacity building programmes, as well continuing to support projects within our cultural policy objectives.

**What did you take away from the corona situation?**

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We once again realized the importance of creativity and creative thinking. Corona has helped different departments and fields to come together, such as innovation and culture or economy and creative industries. We value these co-processes in which different disciplines come together to inspire and learn from each other. We hope to keep culture and arts in the center of this process and to carry on discovering new methods to reach our common goals in line with the Sustainable Development Goals.

### Looking forward, what will be your focus for the next year?

We have a broad understanding of arts and culture, but will have a specific focus on cultural heritage, design, film and more.

### As the cultural department, what do you hope to achieve this year?

We hope to expand the reach of ArtsMap together with Dutch Ministry of Foreign Affairs and are planning to build more capacity for future projects as well continue to build connections through arts and culture. With all of these topics and projects, we will make sure sustainability is at the heart of every project.

Photography: Serhat E. Aksoy / Tunel Collective



# Background

# Department of Press and Cultural Affairs

## What do we do?

The core tasks of the Department of Press and Cultural Affairs are to:

- Implementing the international cultural policy 2017-2020
- Facilitating contacts between Dutch and Turkish (cultural) organizations
- Building a cultural network in Turkey
- Organizing cultural events
- Supporting Dutch cultural activities in Turkey
- Maintaining contacts with the press

## International Cultural Policy 2021 – 2024

Culture and the arts enrich individuals and bind society together. Culture shows who we are, where we come from and what we stand for. Cultural partnerships and exchanges with foreign countries provide inspiration, increase our store of knowledge and give access to high-quality culture and arts. Internationalisation can also promote the development of talent, and exhibitions, performances and translations can help Dutch artists and art institutions reach a wider audience.

The international cultural policy is a joint responsibility of the Ministry of Foreign Affairs and the Ministry of Education, Culture and Science. We are adopting the following three aims and desired results for international cultural policy in the 2021-2024 period:

- The Dutch cultural sector will occupy a strong position abroad through visibility, exchanges and long-term partnerships.
- Dutch cultural expressions will be used to support bilateral relationships with other countries.
- We will harness the power of the cultural sector and creative industries in efforts to achieve the Sustainable Development Goals.

## Policy Framework 2021-2024

Turkey is one of the priority countries for culture for the period 2021-2024. The following principles apply to the international cultural policy 2021-2024

The Dutch cultural sector will occupy a strong position abroad through visibility, exchanges and long-term partnerships.

Dutch cultural expression will be used to support bilateral relationships with other countries, as culture provides opportunities to promote mutual understanding and trust.

We will harness the power of the cultural sector and creative industries in efforts to achieve the Sustainable Development Goals.

The right to cultural expression, as an element of freedom of opinion, is a principle that deserves to be internationally recognized and defended.

International cooperation on cultural heritage contributes to solutions to social issues in the Netherlands and abroad, and ties in with the governments' aim of increasing knowledge about our shared history, values and freedoms.

## Priorities of the Netherlands in Turkey

With the overall aim to contribute to sustainable connections, the priorities of the Embassy in Ankara and Consulate General in Istanbul for the period 2021-2024 are:

○ Supporting the presence of Dutch arts and culture in Turkey and stimulating cooperation between Dutch and Turkish artists, designers, experts and cultural organizations, with a focus on:

Performing arts (including music)

Film (festivals)

Visuals arts (including photography)

Design (all disciplines, including architecture, digital cultural)

This objective encourages international exchange of cultural events, artists, knowledge and expertise, and to preserve and provide access to culture.

For this objective we collaborate closely with the Performing Arts Fund and Dutch Performing Arts, the Film Fund, Eye film institute, the Dutch Foundation for Literature, the Mondriaan Fund, DutchCulture and several other parties from Netherlands. Together, we also inform the Dutch and Turkish cultural fields



about possibilities in both countries and about the added benefits of cooperation.

○ Making connections through arts, cultural heritage and culture.

In this way we want to contribute to dialogue and exchange between the Netherlands and Turkey and between diverse groups and cultural organizations in the Netherlands and Turkey.

In the period 2021-2024 we continue to stimulating the role culture can have in connecting people and organizations, on a local, national and international level. Culture can contribute to mutual understanding and trust through shared cultural experiences – not only between communities but also between countries.

### Important remarks

Please keep in mind that you need to hand in your application form at least 6 weeks prior to the start date of your project.

Projects which include a deeper and longer term artistic/cultural exchange (such as capacity building, workshops, masterclasses or train the trainer programs) or/and programming in more than one cities (like a tour) score higher during evaluation.

There must be a clear link with Dutch culture, cultural institutes and/or Dutch (based) artists; A detailed budget should be attached in the application and items above 1000 euro need to be explained.

It is important for the applicant to have a clear financial coverage plan which includes a self-investment within the budget. Service sponsorships, financial sponsorships and/or extra funds received for a project need to be clearly stated within the detailed budget.

There are several funds available in the Netherlands that are open to support cultural projects in Turkey and/or with Turkish partners. you can find an overview of funds, residencies and mobility programs in DutchCulture Cultural Mobility Funding Guide.

Please keep in mind that you need to hand in your application for these kind of funds a couple of months before the starting date (in general).

## In 2020 and 2021 we have proudly supported these projects financially:

### 2020:

Opus Amadeus Chamber Music Festival, Amatis Piano Trio, 19th Mersin International Music Festival, Wishful Singing, Basklarinet Festijn 2020, 212 Photography Festival, Kybele Documentary Film Festival About Cultural Heritage, Half a Century in the Netherlands, Rubin Hein Trio at Yeldeğirmeni Jazz Festival, Ankara View Arts Workshops, 18th International Filmmor Women's Festival on Wheels, Children's Designathon Days, Bir Masal Binlerce Masal (Grote Ezel), 23rd Flying Broom International Women's Film Festival, 24th International Ankara Jazz Festival

### Micro Support:

Şişli Çarkı, Indoors Out, 10to40, Multiple Voices, Sef Thissen, Etut Study Session, Arts for Intercultural

Encounters, Dutch Ding a Dong, Curatorial Contemporary Dutch Art Exhibitions, Virtual Residency Program, Through the Window, 17th Gümüşlük Music Festival, Nederlands Saxofoon Octet Digital Concert, 5th Design Biennial, 6th Marmaris International Short Film Festival, Dutch and Turkish Puppeteers Cultural Exchange, VR Days, In Land of Imageries, Pieter Breughel children's games, Circ-us, Village Cinema, Latif, Musical Bridge, Old Bards Association, Transformation (not finalized), Hip Hop Ladies, Amed, Looking for Stygmergy, Indoors Out, ArtsMap Launch, Gazhane, Çirkin

### 2021:

Protocinema, Nederlands Instituut Turkije, Şişli Çarkı Memory Tour, 25th International Ankara Jazz

Festival, Meetings on the Bridge, Sinetopya, Gümüşlük Festival, 212 Photography, Flying Broom International Women's Film Festival, Curatorial Contemporary Dutch Art Exhibitions 2021, Migration Monument, 14th Istanbul Documentary Days, Istanbul Jazz Festival, Artsmap, Fringe Festival, Meral Polat Trio, Bifed, Mabel Matiz, Tuzak, İzmir Atta, Breaking Boundaries, Concertgebouw Chamber Orchestra, Ankara Puppet, Half a Century in the Netherlands, HIVE, Sufibach, 3rd Istanbul International Experimental Film Festival, Design Lab, Black Pencil, Documentarist 2021, Sound of the Upside, Ik wil een leeuw, Meral Polat Dersim, Bully Bully (Atta festival), Fringe Izmir, Mamak Breughel, Dutch Chronicles in Düzce

This is the year report of the Culture Team of the Embassy in Ankara and the Consulate General in Istanbul. If you want to contact us, please send an email to [IST-PCZ@minbuza.nl](mailto:IST-PCZ@minbuza.nl)



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With all our respect for the earth, nature, human beings, animals and plants, we produced this book from FSC certificated recyclable paper.



Kingdom of the Netherlands

