

Contemporary Hedendaagse
Turkish culture Turkse cultuur
in the Netherlands in Nederland
and in Turkey en Turkije

FOREWORD

Since the 1960s, the image of Turkey in the Netherlands has been determined primarily by the Turkish immigrant workers who have been coming to the Netherlands since that time. They, of course, brought elements of Turkish culture with them. Although, in the meantime, mass tourism to Turkey has broadened our view of that country, the way we regard Turkish culture as a whole is far from complete.

In recent years, more attention has been focused, within the framework of cultural policy, on the contribution that the exchange with the cultures of minorities in our country can make to the cultural diversity that exists in the Netherlands: in effect, a cross pollination has taken place which has led to new and interesting 'Nederturkish' cultural expressions. This process also works both ways: the more we are able to find out about the richness of Turkish culture in the Netherlands, whether or not promoted by Dutch cultural organisations with Turkish foundations, the more subtle the view that the Dutch have of Turkish people becomes and, at the same time, the view that Turkish people in the Netherlands have of modern-day Turkey. Thus, the cultural exchange between Turkey and the Netherlands not only contributes to mutual understanding but also symbolises an enrichment for Dutch culture itself.

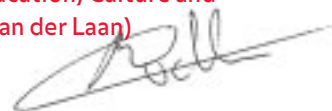
The cultural exchange between the Netherlands and Turkey is an undeniable fact and this is hardly surprising given the significant proportion of the Dutch population with Turkish origins. Highlights in the cultural relationship between both countries in recent years were the particularly well-attended concerts featuring modern and traditional Turkish music in the *Concertgebouw*

as well as the exhibition by the *Rijksmuseum* entitled *De ambassadeur, de sultan en de kunstenaar* [The ambassador, the sultan and the artist] which was organised in cooperation with the Topkapi museum. The exhibition was on show in the autumn of 2003 in both Amsterdam and Istanbul and illustrated the level that cultural exchanges between the Netherlands and Turkey had already achieved in the eighteenth century when the Ottoman culture in East and West was second to none as regards sophistication.

Until recently, however, there was scarcely any overview of the cultural exchanges nor of the extent of the possibilities. Know-how was present at all kinds of locations, such as cultural institutes and embassies, but this information was often very fragmented. A study commissioned by the Ministry of Education, Culture and Science and the Ministry of Foreign Affairs, carried out by Han Bakker, has provided a lot more insight into the cultural map of Turkey on the one hand and 'Turkey in the Netherlands' on the other.

We therefore hope that this publication will be the starting point for a further deepening of cultural relationships between the Netherlands and Turkey. It contains more than enough points of departure for ongoing cooperation and an intensification of cultural exchanges. We have every confidence that those involved in culture will be able to use the information provided here to initiate interesting, new forms of cooperation and projects. Where necessary and wherever possible we will support the resulting cultural initiatives. We therefore have no hesitation in commending this booklet to your attention.

State Secretary for Education, Culture and Science (mr. Medy C. van der Laan)


Atzo Nicolai

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CONTENT

Chapter 1 / 8

Occasion / 6
Introduction / 8
Exploration / 8
Background / 10
Introduction / 10
First generation / 12
The initiators in the nineteen eighties / 12
Identity / 14
New growth / 14
Cultural ties (with the mother country) / 16

The field of Turkish culture in the Netherlands / 18
Pioneers / 18
Professional performing arts foundations / 18
Voluntary cultural organisations / 18
Small initiatives / 22
The visual arts / 24
Socio-cultural associations / 24
Cultural heritage / 24
Dutch organisations / 26
Cultural entrepreneurs / 26
Commercial activities / 28

Youth culture / 30
Contemporary culture / 30
The market / 30
To summarise / 32
Networks / 34
Perspective / 34
In conclusion / 36

Chapter 2 / 38

Taking responsibility / 38
Introduction / 38
Turkish arts / 40
City and countryside / 42
The role of the government / 42
Change / 44
Financing / 46
Europe / 46
Istanbul / 48
Young / 48
On offer / 50

Youth culture / 54
Professional arts training / 60
Theatre / 66
Dance / 74
Music / 78
Film / 84
Photography / 90
Literature / 92
Visual arts / 96
Fashion and design / 102
Architecture / 106
Cultural heritage / 110

Appendices / 116

CHAPTER 1

Occasion

The report that you have before you provides a sketch of the situation of the arts and culture field as it relates to the 'Nederturk' community. The accounts are based on conversations with 'Dutch Turks' and others from the cultural field who have knowledge of Turkish arts and cultural activities. In a follow-up phase to this study, research was also carried out in Turkey so as to explore further the specific relations with that country. A report of this research is given in chapter two.

In view of the fact that that no earlier study of Turkish cultural life in the Netherlands had been attempted, the research involved was exploratory and qualitative in nature. It made no attempt to be comprehensive and had no scholarly pretensions, yet it offers adequate points of departure for possible further (disciplined) study.

Because the accounts given are mainly based on discussions with people in the 'field', these chiefly reflect what the field itself thinks about its own activities. The point of view for instance that cultural offerings in the community are somewhat old-fashioned or folklore based and that continuity is lacking in contemporary cultural offerings was one made by many of the discussion partners. In order to test these qualitative statements, they were presented to a sounding board group of Dutch Turks drawn from a wide variety of backgrounds. This sounding board group endorsed both the statements made and the interpretations given and also added some perspectives of its own.

This report accordingly offers adequate insight to justify a number of general statements on possibilities for improving cultural

relations with Turkey. It also gives rise to certain recommendations regarding Turkish cultural organisations in the Netherlands.

The persons consulted for the study and other sources of information used are listed in appendix 2.

Introduction

The Netherlands and Turkey are strangers to each other in the cultural field. The Netherlands hardly ever makes official presentations of itself in Turkey, while similarly Turkish culture in the Netherlands is little visible and has never been properly studied. Only one or two Turkish initiatives or activities in the Netherlands immediately spring to mind.

We encounter actors such as Ali Çifteci and Funda Müjde in Dutch soaps and comedy series. Tonguç Oksal, Meral Taygun and Vasıf Öngören are fairly well-known names in the theatre world, they were involved in the start of Turkish initiatives in the field of theatre. Concerts given by Kulsan are very well attended by wide ranging audiences. Şaban Ol has managed to get his Rast group included in the arts planning schedule and Nilgün Yerli's cabaret has a wide following in the media and the public. One or two other names could perhaps be mentioned, but then the list is quickly exhausted.

In the 'Turkish Organisations in the Netherlands' publication (IMES, Institute for Migration and Ethnic Studies 1999), the total number of organisations in the arts and culture field is estimated at no more than twelve. This seems unpromising at first sight. That is certainly the case when you consider that the Turkish community is characterised generally speaking by a high

degree of organisation. Serving the 320,000 Dutch Turks, according to IMES, there are no fewer than 1,125 organisations (associations and foundations).

The high level of political organisation shown by Turkish people, however, has been linked to their active participation in public administration in the Netherlands (IMS 1999). Conversely, one might wonder whether the apparently low level of participation by the Turkish community in the specifically Dutch cultural field might be due to lack of professional organisations in the arts and culture field as a whole.

One of the few studies in this field "Ethnicity and cultural participation", published in 1994, expresses (page 104) the expectation "...of a relative increase in cultural participation by Turkish people where self-organised associations function". The study expresses concern that due to lack of financing, these organisations will increasingly come to rely on the efforts of volunteers.

Exploration

This exploration, commissioned by the Ministry of Foreign Affairs in cooperation with the Ministry of Education Culture and Science, traces the major outlines of the situation governing Turkish activities in the field of arts and culture in the Netherlands.

From the inception of the study it quickly became apparent that there was a total lack of even the most elementary information regarding 'who and what' in the arts and culture field. No studies had been made, no statistical data was available and even the NPS's impressive address lists provided virtually no insight.

Up to that time, no specific knowledge had been built up of what was already happening in the Turkish community here in relation to Turkey. The Ministries, funds and the sector institutions concerned had hardly any information to offer. They had an abundance of contacts in scores of countries, but Turkey was almost completely absent from the list. A recent study by SICA (Service Center for International Activities) into relations with countries bordering on the Mediterranean only confirms this picture. For this reason our exploration is primarily based on discussions held with people in 'the field', in other words with the cultural initiators themselves and the authorities on Turkish society.

All this made the study very similar to the exploration of Eastern Europe following the fall of the wall: there was a need to describe the situation based on the knowledge and experiences of others. Conversations were held with more than ninety people, all originating to a significant extent from the Turkish community, over a period of six months. Because this community is evolving rapidly, especially given that the second and third generations are now growing to adulthood, following these developments required a high degree of alertness. Adequate access to information is an absolute precondition for monitoring this dynamic. This study, though, marks only the start of establishing the wealth of information needed and so can bridge the gap only partly.

Background

Introduction

Turkey, for some a romantic, sunny and inexpensive holiday destination; for others an authoritarian state apparently unable to come to terms with modern times. Until the First World War it was a major power whose Empire stretched from China and Africa to as far as Vienna; even now it remains a large nation state, twenty times bigger than the Netherlands, with a population of over 60 million, with Istanbul, its most dynamic city, comparable in size to Paris, London or Berlin.

When it comes to cultural relations, Turkey is not an important sales market for Dutch cultural products. The SICA-periodical for instance reports only three activities in Turkey for the year 2000, out of a total of 1172 reports of international cultural activities participated in by Dutch artists, performance companies and cultural institutions. A major SICA inventory of a large number of institutions, including sector institutions and funds, changes the picture hardly at all.

There is a wish by government to intensify Dutch-Turkish cultural relations. The impetus behind this wish for a new boost in cultural relations needs to be sought in the Netherlands itself: in the poor cultural participation of the Turkish community in the society as a whole. If we are capable of forming an image of Turkish cultural expression in the Netherlands, it might become clear how Turkish cultural offerings in the Netherlands fit together as such; light might then be thrown on opportunities that might exist for further development and on ways by which participation by both Dutch Turks and the Dutch themselves might eventually be increased. This chapter provides a sketch of the Turkish cultural com-

munity here so as to form a picture of the cultural offerings available to Turkish people in the Netherlands. We start however with some impression of the flow of migrants from Turkey to the Netherlands over the past decades.

First-generation

Turks constitute one of the most significant post-war groups of migrants in Europe, particularly in Germany and Netherlands. The history of this migration has been exhaustively described, but is briefly recollected here in order to cast further light on the specifically cultural issues.

The first-generation of Turkish migrants were brought to the Netherlands in the nineteen sixties. They were actively recruited by labour exchanges in small rural communities in Turkey, particularly those located in the middle of Anatolia. Prior to the introduction of television, these communities were largely uninfluenced by modern urban culture. It must have been a culture shock for many migrants to arrive in the Netherlands during the turbulent nineteen sixties and nineteen seventies.

They came originally solely for the purpose of (temporarily) earning money abroad and consequently they sent their children back to Turkey so they could attend school there. With the seriously deteriorating political and economic climate in Turkey at the end of the nineteen seventies, and particularly following the coups in 1971 and 1980, they brought their children back to the Netherlands and with this move, the idea of repatriation to Turkey retreated increasingly into the background.

This guest worker generation had little to fall back on in a cultural sense. The only opportunities for them to meet were offered by the mosque and the coffee

house. Many became unemployed during the recession or ended up living on work disability benefits. Their isolation reinforced a hankering for the past. They were poorly educated, economically poor and guarded their own identity, which was based on religion and traditions, like many groups in the diaspora. One result of this is that forty years later, many Turkish people in the Netherlands are more traditional than their counterparts in Turkey and so constitute an exceptional group, both here and there. This guest worker generation played a dominant role in creating a public image of 'old-fashioned' Turks in the Netherlands (quite wrongly, as we shall see).

The initiators in the nineteen eighties

Following the military coups in 1971 and 1980, a second, entirely new, group consisting mainly of intellectuals and politically and culturally engaged people arrived in the Netherlands. They were originally orientated towards carrying on political opposition and then returning. They were the people above all who became initiators in the cultural field at the end of the nineteen eighties and the start of the nineteen nineties. They came mainly from the circles surrounding the Turkish-Dutch Workers Association (HTIB) and their agenda was originally political as well as cultural. Many found work locally in welfare work and sought career opportunities in local politics.

This is the background to the cultural situation in the Netherlands at the time that theatre companies such as Sater and Proloog were active, De Balie was established as a centre for politics and culture and Wim Kok went on election tours of the Netherlands accompanied by the Turkish saz player Ceylan Utlu.

Political ambition now appears to be absent from the younger generation. They have dif-

ferent career perspectives. With the decline of organisation at the political level within the community, participation in public administration is also declining.

Though the political agenda never entirely disappeared, the emphasis on cultural activities over recent years has been more on their specifically cultural aspects in many cases. In Turkey itself, the process of jettisoning ideology after the fall of the wall is much more advanced than in the Netherlands. Ideological divisions here lead to the disintegration of organisations and a consequent decline in cultural offerings.

Identity

Government policy, following a short period in the nineteen seventies during which a categorising approach was advocated, has been orientated towards integration primarily by means of an assumed assimilation model. Turks were valued for their capacity for work, and insofar as they had decided to remain here, they were expected to integrate themselves into Dutch society.

That did not happen and will probably never happen. Turks - those who have been living here for a long time and later generations similarly - are very strongly attached to their own language and culture. A striking fact for instance is that something like forty Turkish language periodicals are available in the Randstad, the area covered by the urban agglomeration of Western Holland. Moroccans have much fewer than this and many of them are in Dutch.

The rest of the family moreover continues to live in Turkey and avenues of communication, such as the internet, telephone and airtickets are cheap: a return to Turkey costs €200. There is clearly no need to sever family connections under these conditions. Dutch Turks are therefore able to preserve

their identity without much effort, without being hindered by the fact that they work in the Netherlands. This is a totally different situation from that of the first guest workers twenty five or more years ago. The borders between what constitutes being here or there are slowly but surely dissolving.

New growth

And finally, new people have constantly come to the Netherlands from Turkey in the context of family reunion and marriage: particularly concerned here of course is the generation of children, and by now grandchildren, of the original migrants from the nineteen sixties.

The composition of the Turkish population in the Netherlands bears the traces of these different migrant flows. A salient example: of the approximately 100,000 Turkish boys here, more than half were born in Turkey. This means they in their turn make up a - new - first generation of migrants (Statistics Netherlands). Roughly three quarters of these boys and girls will again marry a partner from Turkey, generally from their region of origin.

This pattern of 'chain migration' means that the culture of the rural districts is imported time and time again. The new first generation has received little in the way of an interest in art and culture from their lives at home, except for traditional music and television (youth culture). The report by Carole Kerchief modifies this picture slightly: "...since Attar, high importance has been attached to art education in secondary schools in Turkey." (Carole Kerchief, 1997, page 7). Partly due to the immigration by marriage among the younger generation, it is unlikely that the children and grandchildren of the first guest workers will ever adopt the general Dutch culture as their own and sacrifice their original identity in order to do so.

Cultural ties (with the mother country)

Up until the nineteen nineties, the Turkish State had a monopoly over 'the box'. A real cultural revolution was created by the advent of commercial broadcasting in Turkey. Pop music and youth culture in particular took off with a bang once the American video clip had been launched in Turkey. These programmes are extremely popular among young people. Photographic models, footballers and pop stars are their heroes.

Theatre also underwent a major change. Theatre no longer stemmed from a background of political ideology, but from a background of fierce competition from television and among individual theatres as regards quality and commercial viability.

Because such 'modern' images of Turkey come right into their living rooms, it is now easier for conservative parents to accept the new times, and thereby accept Dutch society. They see 'their own' Turkey beginning to show more and more similarities with the Netherlands.

If the second generation here grew up with Dutch television only, the 'one and a half' generation and those that follow, thanks to the satellite dish, are much more orientated towards modern Turkish (TV) culture. Television sets are on all the time and Turkish soaps in particular occupy an important place. One of the results of this is that Turkish young people often have few topics of interest to share with Dutch young people and their grasp of Dutch is inferior to that of the second generation. They speak the language but their knowledge is more from the head than from the heart. The satellite dish has therefore brought about a certain innovation, but it has also been responsible for increasing introversion within the Turkish community.

The influence of television stations in Turkey is so strong that discos and pop concerts in the Netherlands advertise their programmes here on Turkish commercial television. At the same time, Turkish impresarios advertise their European tours on the same commercial stations. One of these, Canal D, is beamed directly at European Turks.

An article in Migrant Studies from 1996 confirms the picture sketched out above: "...and three out of four Turks mainly or exclusively watch Turkish commercial satellite stations" (NOSE 1996). Of these, Sit-In, with a score of 68%, is the most watched station. The following is given as an explanation for this viewing behaviour: "... taking pride of place above all other considerations is the language medium and the familiarity of the themes. Turkish television is trusted by Turkish migrants, it is extremely familiar and constitutes part of the individual's repertoire. "Another reason for watching their own stations lies in the difficulty they experience in identifying with Dutch television"... "the Turkish ideal world cannot be found on the Dutch box" "Turkish migrants are confirmed in their 'normality' by watching television from their country of origin" (Source: Migrant Studies 1996).

The field of Turkish culture in the Netherlands

Pioneers

Turkish cultural activities here are still at an early stage and are typically the work of pioneers: a large assortment of people ranging from commercial *entrepreneurs* to culturally inspired volunteers. There has hardly been any long-term coordination, cooperation or formation of policy over the past twenty five years, which is in fact normal in such a pioneering situation.

Enquiries with organisations such as the *Volksbuurt Museum* (Working-class Districts Museum) in The Hague, the Zuidplein Theatre in Rotterdam and the Rotterdam Art Foundation, resulted in the beginnings of an inventory. The number of names gradually began to grow with the help of one or two key figures in the Turkish community and according to the follow my leader principle. The picture provided by this inventory is described in the following pages.

Professional Performing Arts Foundations

Three registered organisations work professionally and have been recently included in the current Policy Document on Culture: Rast (Amsterdam), Kulsan (Amsterdam) and Shane (Rotterdam). But even these are supported in their activities to a significant extent by volunteers. A number of organisations wish to prepare themselves for the following Arts Planning round; these include the Gallup Tiara (Rotterdam), Rhythm of Reason (Arnhem), and the Aslant Muziekcentrum (Amsterdam) organisations.

All these organisations are orientated towards a variety of activities, including

theatre training, music and music education and film.

Example

Kulsan (1987), a Turkish-Dutch initiative, sees culture as a bridge between the two countries and aims to highlight the cultural diversity of Turkey here in the Netherlands. Kulsan's musical programme is directed towards a (more educated) Dutch and Turkish audience and is occasionally supported by various funds. It also wishes to launch a film Festival. After years without structural financial support, Kulsan has now been included in the Policy Document on Culture and will receive a modest amount of subsidy. Its plans for young people did not attract support. As a result, its wings have been clipped considerably: salaries are being paid, it is true, but it has been excluded from the FKP subsidies necessary for its activities.

The theatre company Rast is financed under Arts Planning and also has ambitions in Turkey, where it even wishes to set up a summer academy. In 2001, in a village in the west of Turkey, Rast commenced the first preparations for three theatre exchange projects to take place over future years. A youth company is currently in the process of formation within the group. They mainly play the regular venues for young people and adults. The aim is to put on two productions a year, each running to about twenty performances. In addition, Rast will be offering Theatre School courses this year in Amsterdam, Alkmaar and Utrecht.

Voluntary cultural organisations

Something like fifteen initiatives are currently up and running, consisting of organisations mainly staffed by volunteers. These organisations frequently have wide ranging objectives and are supported by municipal

bodies and/or occasionally by cultural funds or other organisations. The vast majority of these organisations were founded at the end of the nineteen eighties. Active organisations include the already mentioned Galip Tiyatro, the Aslan Muziekcentrum, the Rijnmond (Rotterdam) Alevitic Cultural Centre, the Kaktus foundation (The Hague), Sahne, Halk Birliđi (Rotterdam), Fanfara (Groningen), the Holland-Turkey Foundation (The Hague), The Turkish - Dutch Theatre Foundation (Amsterdam), Melange (Utrecht), the Euromed Foundation (Amsterdam) and the Sanart foundation (Utrecht). Apart from one or two exceptions, these organisations all maintain cultural links with Turkey.

Having no facilities of their own, they generally work in partnership with existing bodies such as the Zuidplein Theatre and the Volksbuurt Museum. Some of them have activities all over the country and performances have even been given in Germany on one or two occasions. They are little specialised, occupying themselves with film, literature, theatre, music and fashion (both training and presentation), or else wish to take up these areas. Their activities range from amateur and semi-professional to professional. It is entirely fitting that in a pioneering situation in which few resources were available, the initiators did not specialise in a single discipline or type of activity.

Examples

The Aslan Muziekcentrum foundation enjoys great success giving music lessons to children and young people in Amsterdam. The music centre was set up in a former shop in Amsterdam and managed to pay the rent for years by selling music records and traditional instruments. This fact was enough for the subsidy funds in Amsterdam to decide not to subsidise the foundation. Sales were accordingly

halted, a serious lobby group was set up and the Amsterdam City Council has now put the centre on its subsidy list for an amount of something like €36,500 (NLG 80,000) a year.

The Aslan Muziekcentrum was almost bursting at the seams for lack of space and has now moved its activities to a former school building. More than 500 pupils are enrolled on its courses.

Galip Tiyatro Productions was set up in 1987 by and for young people. It is oriented towards both amateur and professional theatre and operates as an in-house company at the Zuidplein theatre. For sources of inspiration they rely mainly on the Netherlands and Europe and "only take something from Turkey (or Germany and Belgium) if it can't be found here".

The Sahne foundation directs itself towards music, film, theatre and writers from Turkey. Its activities are largely focused on Rotterdam, but the foundation is also active outside the city, in partnership with other organisations such as Lantaren/Venster, the Zuidplein theatre and de Balie.

Halk Birigi organises many activities, ranging from theatre to public speaking courses. The members have worked regularly with the Sahne Foundation and the Alevitic Association and are allied to the Turkish Workers Party. They organise theatre, literary evenings and fashion shows, often in partnership with the Zuidplein theatre.

The Kaktus foundation, which organised one or two festivals in The Hague, has never been successful in generating subsidies on its own account. Like the Sahne Foundation, Kaktus has opted for the strategy of either working with existing institutions or advising them.

Alternatif is een centrum voor met name hoog opgeleide, kunst- en cultuurgeoriënteerde (jonge) Turken. Alternatif is een uiterst actieve jongerenorganisatie die naast haar functie van ontmoetingscentrum ook eigen radio en tv programma's produceert en presenteert. Zij beschikken over een eigen studio. Alternatif onderhoudt goede contacten met Kunstacademies uit heel Nederland. Ze hebben regelmatig stagiaires van Kunstacademies. (Bron: Ministerie van Binnenlandse Zaken)

De stichting 'Turks Nederlands Theater' te Amsterdam van Tonguç Oksal organiseerde afgelopen jaar voor de vierde keer het Theater Festival (Tiyatro Festivali) in Theater Bellevue en het Nieuwe de La Mar. Gedurende een week worden bekenden uit de Turkse theaterwereld naar Nederland gehaald voor voornamelijk Turkse bezoekers.

Rhythm of Reason heeft geen specialisatie maar richt zich op jongeren en zoekt activiteiten die hen aanspreken. Het werd opgericht naar aanleiding van de aardbeving in 1999; een zeer succesvol fundraisingmuziekfestival was hun eerste activiteit.

Kleine initiatieven

Het Fonds voor de Letteren vond - mede naar aanleiding van dit onderzoek - vijftien kleine initiatieven op het gebied van literatuur en poëzie en bracht ze voor het eerst samen. Ze organiseren kleinschalige activiteiten in culturele centra en bibliotheken en werken soms samen met bestaande festivals.

Turkse schrijvers en dichters vinden tot nu nauwelijks uitgevers in Nederland. Mogelijk komt er nu een platform om te kijken hoe de

Nederturkse schrijvers gestimuleerd kunnen worden. Nu geven mensen soms zelf hun boeken uit. Bijvoorbeeld Vedat Gültekin, artistiek leider van het Galip Tiyatro, laat zijn werk in Istanbul drukken en verkoopt het zelf hier.

Daarnaast zijn er nog initiatieven in de kleinere steden.

Enkele voorbeelden:

Süleyman Hayat kwam als onderwijzer in 1987 naar Alkmaar om les te geven aan Turkse kinderen in de eigen taal. Hij trof vooral laag opgeleide mensen uit de provincie aan.

Culturele activiteiten waren beperkt tot bruiloften, of werden soms door ondernemers uit Turkije georganiseerd in afgehuurde zaaltjes.

Hij ondernam als een flink aantal initiatieven zoals het opzetten van een cultureel periodiek over Turkse schilders en schrijvers. Hij initieerde twee multidisciplinaire festivals in Amsterdam en Rotterdam, organiseerde exposities en zette met jongeren de theatergroep 'De Brug' op. Ook al heeft het naar zijn zeggen lang geduurd, hij wordt inmiddels door lokale overheidsinstellingen ondersteund.

Süleyman pleit er voor om de Turkse activiteiten te professionaliseren. Nu zijn die nogal traditioneel en produceren vooral voor eigen parochie. Hij kijkt daarbij uit naar het moment dat de eerste Turken van de kunst (management) opleidingen komen.

(m.i. niet extra informatief- LC)

Een overzicht van dit soort initiatieven is zonder nader en gedetailleerd onderzoek niet te krijgen. De afdeling Turkije Studies aan de Universiteit Leiden (voor gegevens zie bijlage 1) is bezig met een beschrijving

engaged in producing a survey of amateur involvement in the arts in the Turkish community as part of a commission from the Sanart foundation and the SBA (Foundation for Amateur Engagement in the Visual Arts, Utrecht).

The Visual Arts

Some ten Turkish painters and sculptors are known to the BKVB Fund and the Gate Foundation. Apart from this, there are no specific initiatives in the professional visual arts field. The artists in question do not present themselves as being Turkish, but apparently prefer to refer to themselves simply as 'artists'.

The Göz Nuru Festival (The Sanart Foundation in partnership with the SBA) wished to publicise the fruits of this engagement of Turkish amateurs in the visual arts and organised a successful weekend exhibition for the second time in 2001 (The Rotterdam Doelen exhibition space, 1,500 visitors). Until that time, artistic activities were limited to the living room or to the guild-like associations. In future, Sanart intends to establish links with the professional arts by means of workshops.

The study by the University of Leiden referred to above indicates that drawing, painting, photography and the creation of fashion designs are all popular forms of non-professional artistic activities.

Socio-cultural associations

There are many scores of Turkish associations, committees and foundations in which socio-cultural, religious or political aims are combined with a cultural component. These are self organised associations, sometimes allied to a mosque, which seldom express themselves outside their own circles. They are not investigated further here.

Even the Turkish student associations have cultural activities. EurAsia, a Turkish Debating Society in The Hague, was established in 1998 and is attached to The Hague Polytechnic. The aim of the association is to bring together migrants and Dutch nationals. Lessons are given three times a week to anyone who cares to participate: Turkish folkdance, debating lessons and Zeybek dance lessons (Source: Ministry of the Interior).

Cultural heritage

At the time this report was written, the Dutch Museums Association was unable to give any information regarding the Turkish cultural heritage in the Netherlands.

The continuing research at the University of Leiden indicates that visiting museums is generally popular with amateur artists (page. 25). "... This can therefore be seen as an encouragement for the creation of locations in the Netherlands where among other things, artefacts of the Turkish cultural inheritance can be exhibited." (page. 25). In addition, the draft report states: "...Information on the modern Turkish art world in Turkey and knowledge of the history of Turkish art seem to be the subjects that will attract this group....". And "this group" then indicates those engaged in 'modern' forms of amateur art.

A research project and an exhibition were organised in Dordrecht on the recent 'heritage' contributed by the first generation of guest workers from the Turkish city of Kayseri. A similar project was under preparation in Schiedam. These initiatives will possibly be followed in other municipalities with a migrant population.

Dutch organisations

There is a variety of Dutch institutions and initiatives that devote attention to Turkish culture. Festivals such as *Dunya*, *Roots*, *Poetry International*, the *World Museum*, *Cinema Méditerranée*, *Festival Mundial* and *Mixt* have Turkish platforms or events that are visited by Turkish communities and by the general public. Even institutions such as *Rasa*, the *Royal Netherlands Tropical Institute (KIT-theater)*, *Lantaren/Venster*, the *Royal Concertgebouw*, and to a limited extent regional radio and television stations, all ensure that the wider public comes into contact with Turkish culture from time to time.

Cinema de Liefde has high ambitions: a co-production with the State Theatre of Istanbul (with HGIS¹ support) followed by a tour of Turkey and the Netherlands.

The oldest organisation in this field, the Netherlands-Turkey Association, founded by the former president Atatürk and Queen Wilhelmina, was dissolved in the early nineteen nineties. The cultural activities were transferred to the Netherlands-Turkey Foundation. Partly as a result of this research, a fashion presentation was prepared as part of a Turkish arts exhibition in partnership with a large number of Rotterdam institutions.

*An alliance of five large theatres has jointly undertaken to bring Turkish productions to the Netherlands. Interesting also is a plan by the *Volksbuurtmuseum*, the *Zuidplein theatre* and *Antwerp's Berghem Cultural Centre* to look for interesting Turkish initiatives in Europe and Turkey, with the intention of putting on a large*

Turkish Festival. The largest theatres in Utrecht, Utrecht, Deventer, Eindhoven, Tilburg and Breda have agreed to participate in parts of the venture. They have all undertaken to work towards giving greater visibility to the cultures of both Turkey and Morocco.

The Cinema Méditerranée Film Festival an initiative by the Lantaren/Venster Theatre (Rotterdam) was organised for the second time in October 2001. Films and theatre productions were shown from countries bordering the Mediterranean. Turkish productions were in the majority. Audiences were at maximum levels, thanks to the partnership with the Sahne Foundation. The success of this second event means that a similar Festival will be organised in 2002. There is a plan to set up a larger film distribution network throughout the Netherlands.

The Troya foundation and the Papyrus foundation jointly organised the Turkish-Dutch Poetry Festival at De Balie in Amsterdam on 13 April 2001. A follow-up Festival in Felix Meritus is tipped for this year.

The Rotterdam Conservatory has a World Music department where students can study the 'saz'. A number of urban music schools offer similar opportunities to amateur musicians.

Cultural entrepreneurs

A strong entrepreneurial spirit is one of the striking characteristics of the Turkish community. The first layoffs in the nineteen eighties recession were suffered by guest workers in particular. The response of many

¹ See also appendix 1 HGIS (Coordinated Group for International Cooperation) consists of funds set aside to support Dutch foreign policy, part of the budget for which is reserved for international cultural partnership and cooperation.

Turkish people was to start their own businesses. A new category of self-employed and trades people was created within just one or two generations of guest workers, a fact that indicates a resilient tradition of entrepreneurship.

The entrepreneurial spirit was originally directed towards the needs of the Turkish community (food, coffee houses, video rental shops or restaurants); later entrepreneurs went on to fill the gap in businesses that were declining here, such as local butcher's shops and the off-the-peg fashion industry. Recently they have been concerning themselves with newly created needs and are active more in the services sector, including the media, printing, financial services, insurance, interim staff bureaus and legal consultancy services.

A career within the cultural sector is still beyond the reach of many. Graduating as quickly as possible in order to earn money for the family is a first priority. Despite this, one or two entrepreneurs have also thrown themselves into the market for cultural events. On the demand side, given the steady rise in levels of educational attainment and socio-economic status, something of a growth in cultural interests is to be expected. In view of the strong ties that exist, these activities will be orientated towards Turkish culture to a significant extent. Which means that the market will gradually grow.

Commercial activities

Commercial activities in the cultural field are still in their infancy. There are entrepreneurs who bring over theatre productions with Turkish television stars, 'Turkpop' very occasionally, and popular standup comedians. These commercial activities capitalise on what comes in via the satellite dish. They mainly, though not exclusively, focus on vul-

gar or popular themes. Just now and again there are productions with a good artistic and intellectual level.

Among the young generation of initiators there are only one or two commercial organisers more orientated towards continuity and building up audiences. While it cannot be denied that money has to be earned, they work from a sense of idealism and confidence that they will be able to reach wider sections of the public with Turkish culture. The threshold represented by regular Dutch cultural events is frequently too high and it is often what is on offer commercially that makes up the first step towards cultural participation.

Fatusch Producties makes documentaries with a social and cultural character. The successful documentary 'Sultans of fashion' about fashion designers in Istanbul was recently broadcast by the Dutch mainstream television service AVRO and gives a cultural picture of modern Turkey. Fatusch is looking into the possibility of increasing accessibility to this film via schools and other educational institutions.

Some entrepreneurs work in partnership with Paradiso, de Kunstmin, de Doelen, de Meervaart or the Zaantheater and other 'official' platforms. A few organisations, such as Murat Akar, Mahindra, 3WF, Jaques Senf and Mojo operate in this field in partnership with Success Productions.

Akra Productions has been operating in the commercial market for a number of years, orientating itself at the same time towards quality theatre. Good service to the public is guaranteed by means of an alliance with a sales outlet run by a Turkish bank. The intention is to bring about more continuity in cultural offerings by carefully building up an audience. The orienta-

tion is towards Turkish audiences in good locations but it also has ambitions to expand the scope of its operations.

Success Marketing and Productions (SMP) of Waalwijk was set up in 1997. SMP is run by the two Chraou brothers from Morocco. They organise events for the Turkish and Moroccan communities and aim at a wide age range with large-scale events such as concerts with artistes like Tarkan, Serdar Ortaç, and Ibrahim Tatlis.

Youth culture

Contemporary culture

The young people have little interest in the ideologies of their parents. Certainly when it comes to the third generation, there is little hankering for 'imported' political ideas. Cultural evenings with a political agenda can reckon on being something of a flop.

For many young people the rule applies that there is only one agenda, i.e. the quality of what is being offered. They have developed their own tastes in this direction and therefore find little or nothing in often rather traditional and folklore based offerings. The non-political cabaret performers are very popular for instance. Despite high ticket prices, huge venues like de Doelen or the RAI play to full houses. Young people are looking for quality Turkish offerings presented in ordinary venues. These should preferably be offerings attractive to Dutch nationals of their own age as well. The international success of some Turkish artistes is a cause of great pride, which is important for the emancipation process. These kinds of offerings are hardly ever to be seen here: the market is too small and the entrepreneurial risk is too great (see *The Market*).

The bond with Turkey is omnipresent and undiminished: the satellite dish brings in images of contemporary culture day after day. A noteworthy observation is that some young people were sent back to Turkey for their education during the nineteen eighties and later returned to the Netherlands. They now have difficulty connecting with the old-fashioned community here and feel themselves closer to modern Dutch society.

The older initiators of the cultural organisations have no networked connections to recent culture in Turkey. Their organisations have little sense of moving with the times, since they make no room for younger people in their managements. This has disastrous consequences when it comes to reaching audiences. Young Turks who were born here have no cultural network in Turkey as their parents did. They have no real knowledge of Turkish society and their parents, unschooled guest workers, have even less. This may possibly account for a lack of new people willing to take the initiative.

The market

Purveyors of Turkish pop music are faced with a limited market of young people able to pay the high ticket prices. The performing fees charged by Turkish stars are often too high for the Netherlands. The fees charged are determined by the German market, where seven times as many Turkish people live and where performances play in venues seating up to 10,000. What is more, the pop star market in Turkey itself is huge.

It is true that young audiences in the Netherlands are highly accessible, due to the excellent provisions of the Dutch-Turk media, but the number able to pay the high ticket prices is too low to fill venues such as the Ahoy for instance. Even a star like Tarkan failed to break even here. Venues with a capacity of up to 1000, such as

Paradiso, de Doelen and Musis Sacrum are too small to cover the fees.

Market expansion would probably be the answer. That applies not only to Turkish culture but to all minority cultures in the Netherlands. Support and consideration for their media stars is necessary in order for them to be able to reach a more diversified public. Hardly any attention is paid to these aspects however. Neither the commercial broadcasters nor public and regional broadcasters are very interested in playing a supporting role.

There are some successful examples to be found however:

Şahmeran Entertainment of Schiedam was set up last year by Seyfi Atceken and Mustafa Demir. Visitors to their festivities are mainly Turkish young people (often students). By offering Turkish pop music and folklore, R&B, Mellow and various remixes played by professional DJs, their parties have become very well liked by the target group.

Their festivities have national pulling power. Most of the parties are organised in the Odeon and in Dance Club Tropicana. Approximately 30% of visitors come from Rotterdam and the rest from Amsterdam, The Hague, Den Bosch, etc. The number of visitors varies between a thousand and two thousand. (Source: Ministry of the Interior).

Club Marmoucha, a Moroccan initiative supported by the VSB Fund and the Doen Foundation, is an example of an organisation where the structural costs are partly subsidised. The activities have been exempted from the play of market forces to a significant extent. Even a Foundation like Kulsan, principally financed for equipment costs by means of the Arts Plan, operates in fact on the basis of entrepre-

neurial risk with the production of its concert programmes. Other organisations also function as small entrepreneurs and feel out the market (including the subsidy market) by trying out various types of activities.

Another striking semi-commercial initiative is the Lantaren/Venster Cinema Méditerranée in Rotterdam mentioned earlier. Together with a commercial producer, it released a film into the commercial circuit. This successful Turkish film 'Vizontele' was the opening film of the festival and subsequently ran for weeks in the Pathé Munt Cinema in Amsterdam and the Metropool cinema in The Hague. The director of the film enjoys great popularity among Turks, thanks to satellite television. Another production by this director also recently played to a sell-out audience in the RAI. The ticket prices were normal, the film had quality and was to be seen in an accessible venue. It was an evident success: the theatre was full all day. One of the few moments where an ordinary Turkish audience in an ordinary theatre was able to enjoy affordable culture.

To summarise

The structure of Turkish cultural life in the Netherlands finds itself in a typically pioneering phase. Entrepreneurs set the tone and are dependent on their own efforts, their own contacts, and often their own resources. There is little coordination. Ideas can crystallise out very quickly but it is difficult to guarantee durability. Many activities are divided up along political lines or reflect the ethnic and religious diversity within the Turkish community. There is no sign of any platform for cooperation and exchanging experiences.

There are only one or two professional organisations, a couple of solid commercial entrepreneurs that regularly organise major public events, approximately fifteen active voluntary organisations and a very large number of associations and foundations that sometimes have interfaces with art and culture, but hardly ever move outside of their own circles.

Young people are often insufficiently attracted by these activities. It is mainly the older generation of spokespersons from the nineteen eighties that populate the administrative levels of these cultural organisations. All of the organisations maintain contact with Turkey to a variable degree. These relations are often limited to personal contacts and hardly ever include contacts with institutions. Even the Dutch cultural institutes have few if any links with Turkey.

The lion's share of what is encountered as cultural activity takes place in the field of the performing arts and music. But even there, the offerings are limited and ad hoc.

The interest in culture is certainly present however, according to a study in the cultural field dating from 1994 entitled 'ethnicity and cultural participation'. A representative sample among the Turkish population showed that nearly two thirds of respondents were interested in music and approximately half in theatre, dance, literature and the visual arts, dance and theatre being the most popular. (Page 137).

"The majority of the events visited had a Turkish character..." (page 123). The main reason given for not attending cultural events was: "...too few offerings in the immediate vicinity". That applied more strongly for people living outside of the Western Conurbation (page 126).

Networks

The fact that cultural organisations are modest in size is not only due to them being relatively recent in origin and dependent on voluntary work; it is also due to a lack of specialisation, meaning that little productive competition has been created. These factors together result in a lack of professionalism, which may be one reason for the limited subsidies they receive. In order to gain use of the resources they need it is currently often necessary for them to work together with existing cultural institutions. Another possible reason for the weak financing is that Turkish initiators move in few cultural networks other than the narrow Turkish network. And even here, 'out of sight is out of mind'.

Perspective

The situation is not static however, and changes seem to be taking place. It is striking that whenever big names or quality events are offered, such as e.g. concerts by Kulsan, there is wide public interest.

Some form of cooperation appears to exist. The Sahne Foundation for instance no longer organises any film activities of its own, but organises them in partnership with Cinema Méditerranée. This latter has an important network in the film field in Turkey and the first party has an enormous database of relevant names and addresses. The success of this synergy is apparent: Lantaren/Venster was completely sold out for fifteen days, with audiences running to 50,000. The recent initiative launched by the Literary Fund to set up a Turkish literary platform also appears to have a chance of succeeding. One of the plans for this platform is to stimulate Turkish literary activities by means of a prize. Talks are now under way with the Phenix Foundation for the support of this initiative.

And where weak professionalism is concerned, the Rotterdam Arts Foundation (RKS) has initiated a professionalisation programme which now has the participation of a few Turkish initiatives.

The RKS selected a number of ambitious artistic initiatives that already had a track record in the sense that they had been awarded subsidies for their activities from time to time. The organisations were given coaching for four years under arrangements that enabled them to learn from each other. Each organisation was allocated an RKS mentor. Working together, they gradually exposed the weak areas in their organisations.

In conclusion

Now that the first phase is complete, the study moves to Turkey itself. For a very long time the Netherlands mainly called up the image of a 'working country' in Turkey. 'Called up', i.e. the past tense, because fortunately there has been some movement in the situation. The rescue assistance it was able to give following the earthquake in 1999 boosted the image of the Netherlands in Turkey and brought about many positive contacts. Political contacts were also made and Turkey has now become a candidate member state of the EU: the time now seems right therefore to introduce the Netherlands as a 'culture country' as well.

CHAPTER 2

Taking responsibility

The contemporary arts world in Turkey had similarly never been surveyed or documented earlier. First news of it - particularly as regards the visual arts - raised the conjecture that there were certainly some interesting developments going on that might be inspiring in the widest sense of the word for Dutch artists and the general public here. This study can therefore offer some points of departure, even at the international level.

It needs to be pointed out that large groups of Turkish people live in other European countries, particularly in Germany and Belgium, which also include artists and cultural producers. It might be interesting to look into the possibilities of co-operation with these countries when it comes to reinforcing availability of high-quality offerings. There is a report of my visit to Berlin in the context of this second study in appendix 6.

By talking with key figures from the cultural world of - principally - Istanbul, a picture of contemporary developments in the field of the arts and culture emerged. By the very nature of the study this picture is 'general' and has therefore resulted in general recommendations (see appendix 1). The Embassy, the Consulate and other Dutch institutions that wish to enter into a liaison with Turkey will need to elaborate on and supplement this picture over the coming years.

In six short visits to Istanbul (three times), Ankara, Diyarbakir (appendix 7) and Vizier, discussions were held with representatives of a large number of institutions. These were people attached to arts training programmes, the media, festival organisations, the government and private cultural initiatives.

Where possible, the attempt was made to give handles by reporting the names and shirt numbers of important 'players'. The positions occupied by institutions or persons in the cultural life is indicated at numerous junctures in the report. Trying to introduce a rank order with regard to importance or quality would be going too far. The possibility of individual observation that might have allowed this is absent too often. The choice of naming a person or an organisation was mainly based on information gained from interviews. The sell by date of the details of institutions and persons listed after each section is of course limited. New people will appear on the stage, institutions will disappear and new ones will be set up. Telephone numbers of private individuals can be requested from Ms. Stolze at the Consulate General in Istanbul.

There is a high degree of dynamism, partly no doubt due to the political changes and impending accession to the EU. There is no doubt that you need to remain on top of the changes if you wish to be able to follow developments. The details presented here offer a good starting point.

Most of the discussion partners were selected by Monique de Groot from the Embassy in Ankara and Semra Ulusoy of the Consulate General in Istanbul. One of these was always present during discussions. This was in order to 'anchor' the experience within the local Dutch infrastructure as far as possible. In addition, a further number of people were interviewed that belong to the researcher's own network. This was in order to fill in gaps in the available information.

The picture can never be complete of course, and this was not the purpose. The intention is that users of this report - Dutch institutions - will also come to make use of

the services and the information the Embassy and the Consulate can offer in this field.

"Difference is productive"

Vasif Kortun, Platform Garanti
Contemporary Art Centre

Introduction

A sketch of the contemporary situation in the field of the arts and culture in Turkey delivers a very stratified and dynamic picture. Partly this is a result of the fact that the country is deeply immersed in its own development. Taken as a whole it is a provincial country with a culture still based on the agricultural sector together with ten rapidly developing large cities, the immense metropolis of Istanbul at the head. Istanbul is a dynamic city that is both traditional and ultramodern, a city that not only in size but also in allure, can measure itself alongside cities like Rio or Paris.

Turkish Arts

Turkish identity is not uniform. The Turks migrated to the west 900 years ago, where they intermingled with many other tribes and peoples. The 'Turk' concept played no major role in the Ottoman Empire, which had many regional languages. Many people for instance have their roots in the Balkans or in Greece. It is therefore not really feasible as an artist to set yourself up as a representative of Turkish culture.

Even the question of whether Turkish Art can provide an individual contribution to the Dutch art world is for this reason posited too generally. Even so, this question of what constitutes Turkish identity within the Turkish arts world and literature often plays a role, due to the contemporary orientation towards modern Europe and the presence of a powerful tradition.

The young generation of artists find themselves constituting part of the international cultural scene. Their art, even when it finds its inspiration in the local situation, manifests itself within an international context. They produce, as they say, contemporary art that comes from Turkey, rather than Turkish art.

City and countryside

The traditional cultures are to be found primarily in the countryside. The cities take up an intermediate position. The capital and seat of government, Ankara, with between four and five million inhabitants, is seen as only the second city from a cultural perspective. In contrast to the historic architectural riches possessed by Istanbul, most of the buildings in Ankara are of recent date. Many older buildings were destroyed by fire or crumbled through neglect. One hundred years ago Ankara was a small trading town and only the citadel now remains from the distant past. Ankara is mainly a city for maintaining relations with the government.

The current architecture betrays no great vision, there are few bookshops and the streets do not lead you to suppose there is a dynamic cultural life waiting to be explored here. It seems mainly to be a city for officials and for living an ordinary day-to-day life.

Only one or two private and state organisations and the European cultural institutes play an important role in the artistic life of Ankara. Artists who manage to break through all this depart as a rule for Istanbul.

In contrast to the rapid developments taking place in the cities, the people who live in the country keep to the traditional, rich and popular folk culture. Anyone passing through the fairly old-fashioned and traditional country areas is immediately charmed

by it. The small towns are characterised by old marketplaces and small industries. This rural tradition was taken to the cities by the first-generation of village dwellers to move there. Over the last decade, Istanbul has been confronted increasingly with new growth culturally at variance with the values of the more European orientated original inhabitants. It is a process of change that has no parallel among the major cities of Europe.

Even the original city inhabitants of Istanbul sometimes seem to grasp back at tradition. But in an unexpected manner. For instance you sometimes see women wearing chic Islamic clothes that emphasise femininity rather than cover it. Young men also walk about in hip western clothes with prayer beads in their hands. It all seems intended to emphasise that they are modern, subject to maintaining their own identity.

This being so, western-style clothes dominate streets in the centre of Istanbul. Young people there seem to show few differences with their generational peers in European cities as far as music preferences and night life behaviour is concerned. The peep of mobile telephones is everywhere and the internet cafes are full.

The role of the government

At the level of the arts, Turkey has chalked up some improbable developments over the last century and these developments have gone into high gear over the past fifteen years. Turkey's eternal political balancing act has been accompanied by a balancing act at the cultural level, the balance between traditional and popular culture. Since 1923 - fully in conjunction with political changes - the Turkish government has orientated itself mainly towards Europe with regard to the promotion of arts and

culture. The government's directive role took the form of establishing a number of state institutions intended to give concrete shape to the desired renewals.

The new Republic (1923) was established in line with the European model, modified to meet the needs of an overwhelmingly Muslim population. In the early years the government organised evenings of ballroom dancing where men and women were compelled to dance with each other. Even clothes had to be European. The headscarf and the fez were abolished for government institutions. Women were given the vote and became for example members of Parliament or ballerinas.

People thought that 'it' was all happening in Paris. Artists mainly 'copied' and did not really engage in a life of art. All this delivered little in the way of an art that held any interest. Once budding artists returned to Turkey after studying abroad, they were not permitted to develop as independent artists but appointed as teachers on state art courses. Young artists again left Turkey after 1950, but this time on their own initiative. They were by now participating in the art world of the west and they found more recognition in the West than they did in Turkey. Many artists of this generation still live in the United States or in Paris.

The history of the arts in Turkey is personified in the artist Seminar Berksoy. The 92 year and still always active life of this diva straddles traditional culture, state culture and the modern culture which is open to foreign influence, as well as a mix of various disciplines.. She was born into a Dervish family in the last century and trained at the Berlin Conservatory. She later on sang in the State Opera set up by Attaturk, was in love with the great writer Nazim Ikmek and is currently still as active

as ever as a painter and performance artist. In 2000 she appeared with Robert Wilson at the Lincoln Art Centre and in 2001 she appeared on the bill with a rock group in the trendy Babylon music centre, Istanbul.

Contemporary art generally does not seem much of an issue for the government.. Most of the interesting initiatives within this development, however, appear to be still to come. The development of independent initiatives was not entirely unproblematical. There was a generation of young intellectuals in the nineteen seventies bent on changing the society. Their ideas were nipped in the bud, however, by a military coup and these champions of modernisation disappeared into the background.

Following the military coup in 1980, individuals who engaged in intellectual activities were suspect. An entire generation grew into adulthood without critical books, films or theatre. Art and politics have long had a difficult relationship. Many artists disappeared into the prisons. Books were burnt. Owning books was risky. The film Yol (1982) was regarded as separatist propaganda and was only allowed to be shown after a ban of 18 years (everyone had long since seen the film on video).

Change

There has been liberalisation since the end of the nineteen eighties and an independent cultural scene has developed in a number of fields. The State continues to play a role in the background however. In 2001 for instance another film that referred to the Kurdish question was banned by the State censor.

Despite this, there have been significant improvements in Turkey's process of transformation on the way to EU membership.

From September 2002, new laws were adopted that will directly affect cultural life. These are laws that guarantee the cultural rights of minorities, establish the right of free speech and reduce restrictions on the right to organise. This right is important for the development of quangos, which play a major role in international cooperation. News of the right to broadcast in languages other than Turkish brought great joy to the Kurds. Implementation of this law is still very inadequate however.

Financing

Except as regards their own state art institutions, there is no subsidy policy worthy of the name. Government contributions to culture in general were drastically reduced over the nineteen nineties. Previously approximately 0.8% of the national budget went to the arts and culture. This figure is now only 0.25%.

The nature of the state organisations in the field of the arts hinders the development of this field. 90% of the budget for the State Theatre goes on overhead for instance. In the case of the private foundation *Istanbul Festivals* this is exactly the reverse: 92% goes to production and 8% is spent on overhead. 60% of the financing for the festivals comes from sponsors, 20 to 30% from the box office and only 10% from the city and the State. This stimulates the acquisition of income from festival productions and encourages presentation of their work outside of Turkey.

The quality of the State productions is generally regarded as mediocre, including the government supported and internationally known Aspendos festival. Many major artists developed within the state institutions however who are now to be found on international stages throughout the world. The brilliant and internationally praised

ancient Aspendos ampitheatre (Opera Festival) is mainly focused on mass tourism. The quality offered by the private *Istanbul International Music Festival* and the *International Izmir Festival* is incomparably better.

Europe

Turkey opened itself to the west more following the fall of the Berlin Wall. With this shift in the centre of Europe, its periphery also changed and more attention was paid to Turkey. The first opening to the west came about through the active attitude adopted by a number of consulates and European cultural institutions. The greater orientation towards Europe gave a powerful contemporary impulse to cultural life.

Fashion, design, film, modern dance and theatre are developing without any support from the government worthy of the name. For financing, in addition to sponsoring, they look towards international partnership and cooperation so that they can produce. Many artists therefore live a transnational existence with one studio in Istanbul and another in a different European capital. That raises their status and offers them better perspectives.

Indicative for the changes in the cultural life of Istanbul is the altered strategy of the British Council (BC). The BC still concentrates exclusively on a young target group: on the club scene, film, modern dance, the visual arts, fashion and industrial design. And, to the extent that there is still an interest in classical forms, the BC is orientated towards modern composers or contemporary drama. Culture must contribute to a positive and modern image of the United Kingdom. There is the wish for instance to make the country attractive to young Turks as an education country.

Istanbul

Istanbul is a city of many faces and its versatility is enormous. The Bosphorus divides Europe from Asia geographically, yet two suspension bridges of inconceivable size link the two continents. Shipping navigates the river day and night, as it does the Golden Horn, a broad river that divides the European section of the city into two. Istanbul appears to be a city that never sleeps.

The heavy noise of steady traffic competes with the piercing calls to prayer from the mosques of the historic district of Sultan Ahmet. The streets in Istanbul are very colourful and rich in contrast. Each district, each side street, surprises. The textile markets, the domestic pets, fish, fruit, gold and silver markets, the bazaars with spices and candy. It is a city that surprises you again and again with every visit, constantly offering up new layers of significance, a city full of 'ready-made art'.

The city contains the whole of Turkey at once in its geography, lying on the edge of Europe and Asia, between modernity and tradition. Traditional markets and the old architecture exist without transition alongside hideous revolutionary constructions from the sixties and the prestigious high-rise buildings of more recent date. They form a huge contrast to the poorest, rapidly built districts. These lie not only at the edge of the city but also right up against the richest parts of it, such as Levent and Nisantisi.

Major infrastructure works were carried out in Istanbul in the period that followed the coup of 1980. A second bridge over the Bosphorus was constructed, as well as expressways; a metro, a second airport and a new shipping harbour. Istanbul was

preparing itself for the economic changes in the world. This city in particular underwent a number of changes in the cultural, social, economic and urban areas of its life during this process.

At the most beautiful locations arose five-star hotels that serve as meeting places for the world elites of the present day. Istanbul is a city where you currently find modern shopping malls alongside specialised designer shops, one that houses a comprehensive range of entertainment venues with music for all tastes and for every lifestyle. Istanbul accommodates the most prominent trendsetting media, the universities, the theatres, concert halls, galleries and festivals. Here are also the head offices of commerce and industry where sponsoring decisions are made. Sponsoring plays a major role in the art world, where the government is to a large extent absent.

Young

Sixty percent of Turks are under the age of thirty, giving Turkey relatively the youngest population in Europe. That no less than 40% of the population of Istanbul is aged between eighteen and thirty also has an effect on renewal and on openness towards other cultures.

As a whole, the young are the group that forcefully 'consume' the city, whether we are talking of housing space, restaurants or culture. It is also a group that has to struggle to survive in the expensive city. For everything here is expensive due to inflation food, transport, education and culture.

Despite the crisis, quality events such as the Istanbul festivals are very well attended by (richer and better educated) young people. The strongest audience developments are to be found in the festivals, par-

ticularly in music, followed by film and theatre. The hunger for culture and the dominant mediocrity of current offerings constitute an enormous challenge to cultural institutions.

The poorer and less well-educated public has a preference for entertainment and home life. As well as pop music, video and DVD are very popular and there is an impressive offering of Turkpop; this music thunders from cd shops everywhere. There is a wide offering of concerts, both indoors and in the open air. Home made is popular: young people spend a lot of money on it and the market for illegal copies is impressive.

A young and dynamic generation has grown up within the art world over the past fifteen years, one that is searching for a wider concept of art and for the removal of barriers, including international barriers.

On offer

Literature

In the numerous bookshops of the Istiklal Caddesi, a brilliant pedestrianised street that runs between the districts of Taxim and Tunel, are to be found the translated works of classical European authors alongside the Turkish and Arabic classics. Orhan Pamuk's books, published in 27 languages, manage to achieve editions of more than 200,000 in Turkey. He is at the very top, other authors achieve a maximum of between ten and twenty thousand.

According to the country's largest publisher, Yapi Kredi, something like three million books are sold each year. Not particularly impressive for a country with a population of nearly 70 million, with very little illiteracy. Only 4% of Turks read a daily newspaper. The newspapers are to a large extent filled up with photos, which gives them a tabloid like appearance.

There is an interesting phenomenon that takes place almost invisibly: the 'self publishers'. The writer Ahmet Altan launches his own books on the market 'illegally'. He is said to break all the records, with editions running up to half a million. In addition, all bestsellers are copied illegally, which heavily frustrates the development of the book market and makes it impossible to estimate the scope of the market.

Media

The media has undergone powerful development over the past ten years. In 1990 there were still only four state television channels, now there are more than thirty five television channels with national coverage, most of which are commercial. Many Turks nowadays have a satellite dish, which means that all kinds of global kitsch now reach Turkey. Soaps are sometimes so popular that even the parliament is tempted to coordinate the times of its sitting to avoid their transmission times. Turkish culture appears to be primarily visually orientated. Watching television is therefore extremely popular: 95% of households have a television set. DVD and video are in strong competition with the cinema. Computer literacy is also high.

Performing arts

Istanbul Festivals is the largest arts foundation in the field of the performing arts and film and plays a crucial role in the country's cultural life. It has five sub-festivals and despite regular opposition from the government, it has been presenting successful international co-productions for the past thirty years. Something like two thousand artists come from abroad every year. It is extremely famous among artists. When the economic crisis broke out in 2001, many artists were willing to forego their performance fees.

The foundation organises and finances the arts biennial, a two yearly theatre festival, plus a two yearly youth theatre festival in partnership with universities throughout Turkey, a music festival (in which the KCO and the Amsterdam Baroque Orchestra have performed in the past), a film Festival and a jazz festival. Turkish artists are scheduled to perform in all disciplines.

The small independent theatres constitute miniscule theatrical islands in a sea of other offerings, where flat commercial theatre, extremely popular stand-up comedians and generally mediocre state theatre productions predominate. The state puts on a large number of productions catering to a wide public that tour the whole of the country. State Opera performances and State Symphony Orchestra concerts are always well attended but do not enjoy international fame.

Film

A rising generation of Turkish film directors has created a quality cinema. What was produced in the 'glory years' of the Turkish film can hardly be called art nowadays. There was a mass production of cheap and 'happy' films, running to between three and four hundred films a year. Now, with very limited production, true international quality has been created. Of the ten films released annually, half are shown at the major international festivals and many of them receive prizes.

The Istanbul Film Festival played a major role in the development of the Turkish film. It has brought up a whole generation on a diet of international top-quality. The well attended international premiere receptions always were and still remain important networking places for young film artists.

Music

The jazz scene has an excellent reputation. The *Istanbul Efespilsen Bluesfestival* for instance offers quality programming of national and international groups. Theatre and classical music excel particularly within the framework of the festivals named. Careful selections are made from indigenous and international offerings. In addition a whole new network of DJs and VJs, Turkish hip-hop and rap, party organisers and youth festivals has emerged as part of the youth culture. These rose from the underground and are now in the phase of being professionalized.

Biennial

One of the most significant developments in the field of the visual arts was the first Istanbul International Biennial in 1987. The Biennial aimed at providing a counterbalance in a city without museums of modern art, one visited by international exhibitions only infrequently, where art institutions and academies were opposed to change and where few galleries promoted modern art.

Taking what is on offer in the galleries of Istanbul as a whole, the offerings are mediocre. There are more than 120 galleries. The annual Istanbul Artfair where many artists present their work, seldom selects on the basis of quality or style: folklore, handicraft and kitsch displace the serious art. Something like ten or twenty galleries present internationally based Turkish artists. They prepare their exhibitions carefully and have excellent international contacts.

The annual Istanbul Biennial has an enormous impact from every angle and time and time again creates new artistic contexts for the city. The Biennial offers a Multilanguage platform for critical dialogue between artists from all over the world and the arts

environment of Istanbul. The younger generation of artists experiences itself as constituting part of the international scene. Striking is the large number of women among this younger generation of artists.

The latest Biennial in 2001, under the organising genius of director Emre Baykal and with Yuko Hasegawa as curator, was the seventh such event and attracted wide international interest.

The rise of contemporary art

In September 2001, Vasif Kortun, one of the first Biennial curators, opened his own museum of contemporary arts (with 1,300 square metres of exhibition space) called Project 41. Plans by the *Istanbul Art Museum Foundation* for a large cultural complex in which a new museum of modern art will be given pride of place have been delayed due to a conflict between the foundation and the government.

The urban renewal of the 1980s led to the rise of new artists districts, the districts of Tünel, Karakoy, Beyoglu/Pera are now centres of artistic life. An artists colony has established itself in the fascinating and immense 'Maslak Ataturk Auto Industry Complex', a garage district where vehicle repairs, art production and the 'Big Brother' house are located side-by-side. For Turkey was not spared this pulp production and its products became madly popular. Photo, film, graphics and other kinds of design studios are to be found in the Complex.

While little contemporary art is bought in Istanbul, there is a thriving market for old and modern art. Turkish collectors buy Turkish art exclusively and high prices are paid at auction. Someone who has really 'made it' in Turkey shows this by pursuing art, either painting and sculpture or music

and theatre. The elite of commerce and industry are to be found on the boards of management of the major art institutions and nearly all banks own a gallery.

Professional arts training

Professional arts training is given at all state and private universities. Because a professional art education in many cases leads to few opportunities to generate an individual income, these often have only mediocre facilities. Despite this, the universities in their role of providing professional arts education and exhibition space are an important part of the art world, if only on account of the fact that they have their own galleries, theatres and concert halls.

The role of theory in art education has remained underdeveloped however. The material is predominantly conservative and the personal authority of the lecturer is great. But there are always exceptions, since younger lecturers and professors inside and outside universities play an active role in artistic life, even internationally. What is more, universities are increasingly seeking links with the western world.

Youth culture

The night life in Istanbul can be compared to that in the major European cities. At night and during weekends it is as busy in and around the Taxim district as in the centre of London. Promoters like Pax, Hip, Soap, Kolektiv, Urban Bug, 909 and Pozitif play a major role in the organisation of parties, festivals, platforms and clubs.

There are rock concerts by major national and international pop stars and international DJs can be found at parties and in clubs. There are many trendy bars where an in crowd congregates, such as in the vicinity of

the famous Pera Palas Hotel. An enormous range of bars is also to be found in the pedestrian area of Istiklal Caddesi.

The public as a whole is less internationally orientated. 93% of all music bought in Turkey is 'home made' Turkop, traditional, ethnic, folklore and classical.

On the edge of Taxim are 'Dulcinea' and 'Soho', trendy clubs where the music is provided by DJs flown in from London. On the other side of Istiklal street is the Tunel district, with many artists' studios, cafes and restaurants. The 'Babylon', 'Roxy' and 'Switch' clubs have an international clientele and an international programme. Well-known Dutch jazz musicians have often appeared here and festivals are organised on a regular basis. Those seeking contact

with the techno scene will find good jumping off points at 'Godet' in Tunel, 'Switch' in the Beyoglu district and 'Crystal' in the Ortakoy district.

Parties and dance festivals take place at the 'Park Orman' and 'Venue' in the Maslak district. Small Turkish rock bands often appear at 'Kemanci' at the top of Siraselviler Istiklal street. In the same area are the rock cafes 'Mojo' and 'Hayal Kahvesi'. More stylish are the night life opportunities in the Nisantasi district, such as the 'Buz Bar', 'Touchdown' and 'Urban Bug Louch'.

The gay scene is less visible than in the Netherlands. Homosexuality is not displayed openly. Meeting places like '14', '2c', 'Neo' and 'Privé' can all be found in the Taxim district.

Professional arts training

Atatürk introduced a number of new institutions into Turkey following the establishment of the Republic in 1923. The first state conservatory was established in Ankara in 1936 and offered students training in western classical arts. Carl Erbert was recruited for drama and opera, Paul Hindemith for music, and Dame Ninette de Valois, founder of the Royal Ballet in the United Kingdom, for ballet. They continued to recruit colleagues from Europe in order to give shape to the study programmes for many years. Later on, all professional arts training was transferred to the universities.

Professional arts training in Turkey is part of the artistic world, partly because of the availability of facilities such as concert halls and galleries. Many who are active in cultural life have been trained there or give lessons. Many art training academies were given the status of state institutions during the Atatürk years. An exception to this is the Mimar Sinan University, the oldest university with an arts faculty, whose origins date back as far as the time of the Ottoman Empire. Many regard this faculty as providing the most important professional arts training courses in Turkey. There has been a real boom in setting up private training institutes and universities since the nineteen nineties.

All universities are compelled to have an arts department. This is sometimes the institution's showpiece, as in the case of the Sabanci and Bilkent University. More often, however, it is an underfinanced department, such as in the Hacettepe. Professional arts training courses generally have little opportunity to generate an independent income. The under financing that

results is one of the reasons why arts education in Turkey is developing only slowly. Other causes are the obsolete master-pupil system and the lack of a theoretical perspective and arts criticism.

The Bilkent University in Ankara is a good example of the exceptions to this rule. It has relatively generous resources that can be devoted to the financing of an arts department and reflects this fact in the way it presents itself. Bilkent is a private university owned by a large industrial conglomerate.

The widely diverging academic standards of Turkish universities constitute a general problem in this area. Anybody can set up a university in Turkey and nobody is responsible for inspecting academic standards. Another problem of having many arts training courses is that they are taught in predominantly classical academies that are strangers to interdisciplinary teaching. The disciplines are taught as isolated units, the faculties seem to have withdrawn into themselves.

One or two courses, such as that of the Sabanci University Istanbul, do however seek more contact with the world around them and stimulate an interdisciplinary and international orientation among their students. A frustrating fact is that it is not easy to obtain visas for student exchanges abroad. A work permit is sometimes required. Most universities, however, still find themselves at the beginning of the process of transformation and oppose developments such as these.

A number of private organisations give international training scholarships to talented students. An equivalent of the Dutch 'Nuffic' (Netherlands Organisation for International Cooperation in Higher Education) is currently being set up, to be called the National Agency. Turkey will also join the EU Socrates programme in 2004.

Theatre

In the past there were roughly two forms of traditional, highly popular Turkish folk theatre: the shadow play and the improvisation theatre. There is little left of these two forms of theatre nowadays. Modern Turkish drama arose subsequent to the founding of the Republic in 1923. Atatürk founded a number of state theatres and theatregoing became a new and popular activity in Turkey.

3% of the Turkish population attends a theatrical performance at least once a year. Stand-up comedians are very popular at the present time. Youth theatre offerings are very limited.

Approximately one third of all theatres in Turkey are currently in the hands of the state, one third in the hands of local authorities, with the final third being independent/commercial. The vast majority of the current offerings are made by the state theatre. Since the state theatre is centrally governed, it has no links to local audiences. The state theatres come under the State Theatres directorate of the Ministry of Culture and receive more than 90% of the sum total of all subsidies for theatre. The cultural centres in the main cities and one or two private theatre projects receive financial support however.

The state theatre groups tour extensively, are fairly conservative and generally provide a somewhat rhetorical and melodramatic form of theatre. The aim is to attract wide sectors of the public by offering a popular repertory and low ticket prices. The theatregoer has priority over the actor. All state theatres are supervised from Ankara. The individual state theatres have their own management and financing, but all actors are employed by the state theatre.

Theatrical training courses are strongly influenced by the actor based tradition. The rigid master-pupil system in these courses does not stimulate self-development. The state theatre and television are the main employers of actors. Soaps are extremely popular in Turkey and constitute a new market for talent. There has been a growth in private theatre courses over recent years: the Pera Academie, Ecole de Drama and MSM Actingschool, all in Istanbul. They mainly cater for the needs of television.

The majority of the creativity is to be found in the independent experimental groups. The independent groups were mainly active during the nineteen nineties. These are going through a rough patch at the moment as a result of the economic crises.

There are something like twenty five independent professional theatre companies in Turkey. They can all be typified as underground groups of one sort or another, based in Adana, Ankara, Eskisehir, Içel, Istanbul, Izmir and Malatya. Istanbul in particular is well-known for its theatre companies. Something like ten to fifteen theatre groups and producers are probably active at the present time. In addition to this, there are many short-term initiatives: these are the theatre companies that come into existence temporarily surrounding famous actor or actress. Performances are given in halls accommodating audiences of around fifty. There are many amateur companies within the universities that perform mainly (old-fashioned) political theatre.

A new development in the world of theatre is that increasing cooperation has recently been created between the independents and the state theatre. Ideas, money and organisation are managing to get together by these means after all. The producers of independent theatre survive by working

with the state theatre, giving lessons or working in the film industry or for television. In addition they sometimes receive small subsidies, sponsorship and earnings from ticket sales. Only seldom is a production financed by means of international co-production.

Because the small independent groups generally have no theatre of their own, performances are given in nightclubs and discotheques. Technical facilities are available there and often a platform and chairs. The discos open late and sometimes offer the opportunity of putting on a theatre performance for a youthful audience first. Most of the premieres take place around the month of March.

In addition to the theatres, there are approximately forty cultural centres in Istanbul that have their own stages. The most prominent of these is the Istanbul Atatürk Cultural Centre. In addition to providing exhibition space or workshops, European cultural institutes such as the Goethe Institute and the French Cultural Institute also have facilities for modest theatre and music performances.

The international theatre festivals offer the best opportunities for theatre companies from abroad, particularly the festivals held in Istanbul and Izmir. The Istanbul Theatre

Festival has given an important new boost to Turkish theatre. The festivals are orientated mostly towards established international names, as well as home-grown productions.

The Ankara Festival also offers opportunities for smaller or alternative groups. Other far less important events are the theatre festivals in Eskisehir and Bursa. It is said that avant-garde theatre is to be found in the Cyprus Theatre Festival.

With the exception of the Istanbul Theatre Festival, in existence since 1973, the international festivals all came into being between the end of the nineteen eighties and the mid nineteen nineties. The scope of the festivals is extremely wide.

Local authorities contribute to the organisation and financing of festivals. This sometimes takes place in the form of offering space to theatre groups and festivals free of charge.

Some key figures in the current theatre developments are Gorgun Taner, the actor and director Mahir Gunciray, Sahika Tekand, Mustafa Akran of the Kumpania theatre group (which performed at the Rotterdam Schouwburg) and Baklan-Ayla Algan of the TAL theatre group.

Dance

Ballet performances have only been given in Turkey since the country became a republic. The Ankara State Conservatory only acquired its Ballet department in the 1950s. There are now four dance training courses: at the Universities of Ankara and Izmir and Istanbul University and at Mimar Sinan University in Istanbul. There is also a performing arts department in the Art and Design Faculty of the Yildiz Technical University, Istanbul. Due to a lack of lecturers, there is currently some doubt as to whether the department in Ankara can continue.

The dance training courses state they are at least twenty years behind, measured by European standards. Turkish Ballet has never really developed its own individual character, no tradition has been built up. The universities and the state ballet institutes are interested in exchanges with choreographers from abroad. There is openness towards new forms of dance from outside. The scale of the dance world is limited: approximately ten dancers a year graduate in Istanbul. Ballet and dance activities are generally speaking not particularly popular in Turkey, partly due to a lack of suitable performance venues and sponsoring. This also connects with another cultural attitude regarding the body: it is foreign to the country's own Islamic tradition to show off the body and share it as such with the public.

All classical ballet groups come under the responsibility of the Ministry of Culture's *State Opera and Ballet* Directorate General. Their repertoire often includes the standard classical styles. The State Opera and Ballet companies give between fifty and sixty performances a year, part of these on tour. They work with both Turkish and foreign choreographers.

The Contemporary Ballet Company, currently an independent organisation, arose from within the Istanbul Municipality Conservatory and is the oldest private dance institute in Turkey.

Successful dancers and choreographers have often left Turkey to work abroad. They bring new contacts to Turkey and sometimes give workshops as part of the dance training courses. The British Council organises regular workshops. There is a need for lecturers from Europe who are able to stay for a full semester.

It is possibly true that Turkish talent must be sought more in the workshops and the private studios than at the festivals. An important workshop in the dance field is organised by Aksanat in Istanbul. There are a number of initiatives from dancers in Istanbul, such as the Mustafa Kaplan and Aydin Teker dance studio. Within this network, Mustafa is regarded as an influential choreographer and as a central figure in the Istanbul dance world.

Large audiences exist for dance in Istanbul, Izmir and Mersin. These cities have their own State Opera and Ballet and performance facilities. Classical ballet and folk dance are particularly highly regarded in Bursa and Eskisehir, modern dance and experimental dance forms more so in Istanbul and Ankara.

The best possibilities for groups from abroad lie in the performances given during the annual festivals. Dance performances often make up part of musical theatre festivals. The Izmir and Istanbul festivals have programme sections focusing on both classical and modern dance. .

The Pamukbank Ballet Theatre is an annual event held in September arranged around an international dance group. The event is organised by Pozitif Productions in Istanbul.

Music

The oldest existing music organisations in Turkey are state institutions. The majority of their performances consist of classical music and opera based on the European model. The repertoire also has a little jazz, world music and other forms of modern classical music.

Nearly all activities in the opera field come under the responsibility of the Ministry of Culture's *State Opera and Ballet* Directorate General. The two oldest state opera companies are those of Istanbul and Ankara. The Izmir and Mersin opera companies were established in the eighties and nineties. The decision was taken in 1998 to expand state opera companies to include Samsun, Van, Antalya, Sivas and Gaziantep. Each opera company has its own management and takes individual responsibility for programming.

The State also has six orchestras under its management, the oldest of which are the Ankara Presidential Symphony Orchestra and the Istanbul State Symphony Orchestra. Much work is done with musicians and conductors from abroad. Russian musicians are especially welcomed, due to the high quality of their work and low fees. The state opera and orchestra budgets are not particularly extensive. Several orchestras are sponsored by private organisations.

Since 1980, the role of the state in founding musical institutions - with the exception of the new opera companies - has grown smaller and the development of private music organisations and activities has taken off apace. The Turkish musical world currently

finds itself in a period of transition. On the one hand organisations sponsored by commercial interests are coming to the fore, while on the other there are increasing numbers of independent foundations.

These private foundations, mostly founded by rich Turkish individuals, are extremely important to the music industry in Turkey. They seek out niches and concepts for specific target groups. It means that the Turkish public has had the opportunity to acquaint itself with many more styles of contemporary music and musicians since the end of the nineteen nineties. Jazz and classical western music in particular are taking the market by storm. Jazz clubs nowadays increasingly include rock music in their programmes.

Quite a number of music festivals have been set up by private foundations, sponsored organisations and private production companies over the course of the last fifteen years. It is these festivals in particular that offer opportunities to musicians from abroad. The Istanbul music festival takes up a commanding position above the rest where classical and modern classical music are concerned. The Izmir festival and the Efespilsen Blues Festival (Istanbul) both have a good reputation. The cities where universities, conservatories and music schools are based are likewise interesting for their offerings of western music.

The institutions that set the tone in the international music scene in Turkey are the Istanbul Foundation for Culture and Arts and the Sevda Cenap And Foundation in Ankara. Little else goes on in the music field in Ankara. Talented individuals generally depart for Istanbul (see also: youth culture).

Film

General

In contrast to the other arts, film was not seen as a form of western culture at the time of the founding of the Turkish Republic. Filmmakers correspondingly receive less government support than do artists who work in the field of theatre, music, opera and ballet. In addition, films shown in the cinemas - with the exception of festivals - are censored by the Ministry of Culture's *Copyright and Cinema* Directorate General. Film has therefore only slowly been able to win a place for itself in Turkey.

The golden years for the Turkish Cinema were during the nineteen fifties and nineteen sixties. Turkey produced three to four hundred films a year during this time, a productive output that was to be compared with that of India and the United States. There were only a few state film companies, where the same camera team sometimes shot four different films a day. The polarised political situation at the end of the nineteen seventies, the violence in the streets and the introduction of television in 1972 brought an end to this era. Leftwing filmmakers departed Turkey en masse following the coup in 1980 and the film industry came to a halt. The celebrated *Yol* (Yilmaz Guney, 1982) won prizes at Cannes but was banned in Turkey for 18 years. A good part of the cinema's role was taken over by the video.

Contemporary film

With the extension of the number of television stations and the rise of the multimedia industry it seemed at first as if the film industry would collapse totally. Turkish cinema is currently in a phase of powerful development however. The rising generation of Turkish film directors is increasing

the output of quality cinema. By comparison, the films produced during the nineteen sixties and the nineteen seventies are clearly of inferior quality. Of the ten feature films currently released each year, half are invited to participate in the major international festivals. The most important festivals as far as Turkish film importers are concerned are those of Cannes, Berlin, Venice, Montreal and Rotterdam.

Foreign film festivals are extremely important in order to gain the attention of importers and cinema operators. Ten film festivals take place in Turkey each year, two of which are national festivals that concentrate on Turkish films, eight are international festivals. The first Istanbul cinema days were organised in 1985, and were to develop into what is now one of the largest international film festivals: the Istanbul Film Festival.

In addition to the Istanbul Festival, the Ankara Film Festival and the Festival of European Films on Wheels are important for launching foreign feature films. The Istanbul Documentary Festival takes place each spring. There are also specialised festivals featuring short films, nature films and cultural films.

Turkey has a large and rapidly growing market for feature films, concentrated particularly in Istanbul. A number of cinema complexes have been built in shopping centres and business centres since 1996. The American film industry has conquered a large part of the Turkish market. The number of European and Turkish films has declined, and this has certainly been the case since Warner Brothers and United International Pictures entered the Turkish market in 1989. Films currently showing in cinemas are 85% American and these films are frequently screened earlier in Turkey

than in other European countries. American film producers have contacts with most of the cinemas in Turkey and show only their own films. Most of the art cinemas in Turkey also show mainstream American films.

Cinemas can count on attracting satisfactory audiences, but the number of cinemagoers is less than in the rest of Europe. Relatively large numbers watch videos and DVDs at home. There are around six hundred cinemas in Turkey and it is estimated that something like 700,000 people overall attend the cinema each week.

Film Festival audiences mainly consist of the better educated, students, the press and the media. Students in particular attend short films and Turkish-European films. Ticket prices for these kinds of films are lower than for other films, thanks to the support given by Eurimage for the exhibition of Turkish/European films.

Sponsors cried off due to the crisis. They previously supported independent cinemas because that enabled them to reach specialised target groups. One can hardly speak of a film industry as such in Turkey. The director is generally also

both producer and distributor. There are hundreds of small organisations around, each of which works at and occupies itself with advertising, clips and television. They are hardly ever coordinated into any kind of umbrella organisation. The Association of Documentary Makers only manages an archive.

Several foundations are specialised in activities in the field of film, including the Istanbul Foundation for Culture and Arts, Türksak and the Ankara Cinema Association. In the case of theme festivals in smaller towns such as Kocaeli, Trabzon and Erdine, it is advisable to make enquiries from the local authorities.

The big names among the Turkish directors are Yavus Turgul, Omer Kavur, Erden Kiral, Zeki Demirkubuz, Dervis Zaim and recently Nuri Bilge Ceylan, who won international prizes with his film 'Uzak'. A noted Turkish documentary maker is Can Candon. His documentaries have been shown at many international festivals. Kutlu Ataman makes documentaries and art films. There was a survey of his work on display in the Municipal Museum of The Hague in March 2002.

Photography

General

Photography has a long tradition in Turkey. As early as 1840 the Sultan invited European photographers to take his portrait. The state spends hardly any money on photography nowadays though. It sometimes buys photographs and sometimes organises competitions with prizes. Photography is still seen as more of a hobby than as a form of art. There are few professionals, but many amateurs, allied with each other in a total of 26 clubs. They are currently trying to set up a federation so they can join the Fiap.

There is little opportunity to mount exhibitions and international contacts are few and far between. The commercial market and the collector market are both still small. There is no special agency for photography, no museum and no effective copyright. Newspapers have no photo editors or permanent photographers and name credits are never given. Hardly any money is spent on photographs and most of them are bought from Associated Press.

Galleries

The only gallery that devotes itself exclusively to photography as an art is the Pamukbank Photography Art Gallery in the Istanbul district of Nisantasi. The gallery organises five exhibitions a year, mainly featuring work by internationally famous pho-

tographers. Workshops are also offered. The gallery's hope for the future is to set up a photography biennial in Turkey. Other locations in Istanbul where photographs are exhibited are the Fotograf Evi gallery in Galata Serai, the Bilgi University gallery near Taxim, the avant-garde gallery Platform and the Fotograf Vakfi exhibition space. In addition there are 28 universities in Istanbul with exhibition space facilities where photography is regularly on display.

Event

The Istanbul Photography Days, organised by the Istanbul Association for Photography and Cinema Amateurs (IFSAC) represents an important event for photography. It is an annual event, with work by Turkish and foreign artists, sponsored by private organisations. The association also runs exhibitions, lectures, short film competitions and an annual photography day. In Ankara, the AFSAD takes place annually. Exhibitions of the work of national and international photographers are organised lasting a full month, in combination with discussion panels and workshops.

Photographers

A small number of Turkish photographers have broken through to achieve international distinction, including Ara Guler, Gultekin Cizgen, Coskun Aral, Izret Keribar, Ozan Sagdic, Sabit Kalfagil, Tahsin Aydogmus and Ibrahim Demirel.

Literature

General

Even though relatively little is read (only 4% of the population reads a newspaper), literature occupies a continually growing position of leadership in cultural activities.

There are associations that organise book fairs, literature days and discussion groups and the number of titles increases every year.

Despite this, the situation is not as rosy as it might seem. Editions often remain limited to one or two thousand copies. Only one or two major figures such as Achmet Altan and Orhan Pamuk achieve editions above 150,000. Six other writers achieve the 40,000 mark. Eighty percent of all books are sold in Istanbul, Ankara and Izmir. The nineteen eighties were disastrous for literary life. It was risky to read books or to process them. There were organised book burnings and intellectuals were automatically held in suspicion.

All bestsellers are copied illegally, which deeply frustrates the development of the legitimate book market. The profits are very small. More than 500 titles are placed on the market illegally every year and this is estimated to represent financially one third of the overall market. There is little or no knowledge of Dutch literature. The History of Modern Turkey, by E.J. Zürcher (non-fiction) was a 'bestseller' with an edition of 12,000. One problem is that there are very few good Dutch-Turkish translators (such as Nurten Aykanat and Haluk Tuna).

The major publishers are Isbank, Yapi Kredi, Dogan Media Group and the Koc Group. The latter is to launch a publishing company shortly. Dogan currently has a practical monopoly in the newspaper field. The other

newspaper publisher, Sabah, is plagued by financial problems. Dogan also has a publishing company and three television stations.

Book fairs are the most important events in the literature world and the most interesting places for guests from abroad. Some of the provinces also organise international literature weeks.

Several foreign cultural centres organise events, sometimes in partnership with the universities. The French Cultural Centre and the Goethe Institute regularly invite authors from their respective countries to take part in discussions or workshops.

Associations in the literature field are the Economic and Social History Foundation of Turkey, the Association of Literature, the Turkish P.E.N. Association and the Turkish Publishers Union.

Visual arts

State art academies were set up throughout the country following the establishment of the Turkish Republic in 1923. The state was dominant in supporting the visual arts in Turkey for many years.

Galleries

The first private galleries opened at the end of the nineteen sixties. Increasing numbers of art galleries were opened by public bodies in order to make art more accessible to the Turkish public during the nineteen seventies. Private individuals and organisations gradually acquired more interesting collections and the state was no longer the only vendor. The number of exhibition spaces grew further during the nineteen eighties as a result of the new cultural centres set up by the state.

There is currently an abundance of galleries and auction houses. There are roughly 250 art galleries in Turkey, of which about ninety belong to the state, twenty to local authorities and fifty to public bodies. More than one hundred are privately owned.

There are four types of galleries: galleries attached to banks, commercial galleries, galleries attached to universities and avant-garde type galleries. Two thirds of the privately owned galleries belong to commercial organisations or foundations. Banks play a steadily increasing role nowadays. Practically all banks have their own gallery. Just about all foreign cultural institutes also have their own exhibition space.

Approximately eighty to one hundred private galleries are based in Istanbul, a few in Ankara and Izmir. The art in these galleries is generally speaking mediocre. There are only five to ten galleries in Istanbul of interna-

tional significance. There are seven auction houses in Istanbul. The most important of these are Portakal Sanat, Maçka Mezat, Küsav, Libraire de Pera and Eskidji.

Painting

Painting is the most active sector of the visual arts in Turkey. The most important buyers are large institutions such as banks and holding companies. The commercial galleries sometimes show works by foreign artists but there is only limited enthusiasm for these exhibitions. Buyers are more interested in Turkish art.

The most important international event, even for painting, is the International Istanbul Biennial. Parallel workshops, debates and seminars are organised in partnership with universities.

One of Turkey's most famous painters and sculptors is Berlin resident Ayse Erkmen. She exhibits both in Istanbul and throughout the rest of the world. This applies to many others who have broken through to achieve international fame. They live a transnational existence in Istanbul and London, Berlin, Paris or New York.

Artist districts in Istanbul

Istanbul is the most important market for the visual arts. The old districts of Nisantasi, Ortaköy and Kuzguncuk, where most of the commercial galleries were previously based, have undergone great changes. These districts now have a mix of the traditional commercial galleries and non-profit arts centres for the promotion of modern art. Mudo Macka Art Gallery and Galeri Nev are just two of the important galleries in this part of the city.

New arts centres have been created in the Maslak districts of Beyoglu and Pera, due to the restructuring and leasing of existing

business centres and improved transport links. Beyoglu, once the economic, political and cultural centre of the Ottoman Empire, lost its former glory over the course of the years. The district was given a new facelift in the nineteen eighties and nineteen nineties. The area was opened up by a new boulevard, partly pedestrianised and has now developed not only as a shopping centre but also as a resurgent centre of culture. In addition to some few European institutions, commercial galleries and bank galleries, non-profit centres and multifunctional spaces for cafes, restaurants, concerts, performances and exhibitions such as Babylon, Roxy and Dulcinea followed in the mid nineteen nineties.

Some artists were able to rent to inexpensive exhibition spaces in the Tünel area. One or two examples are Vitrin (Selda Arsal),

Oda (Günes Savas), Dükkan (Selim Birsnel) and the former Post Office Telephones depot (the Hafriyat group).

Two new concentrations of artists were also created in the north of the city, on the Levent-Maslak line. Artists originally based themselves here because of the low rents. The most prominent location in Taksim-Beyoglu is the Maslak Atatürk Auto Industry Complex. Based in Levent-Maslak are also the Istanbul Culture, the Ayazaga Conference Centre and Project 4L.

A recent large public space exhibition organised in Nisantasi, 'Personal Geography, Global Maps', portrayed the processes of change taking place in the city. The intention is for this exhibition to be mounted in a different district every year.

Fashion and design

Design

The design sector has developed rapidly over the last twenty years. The growing economy, a higher standard of living, the impact of television advertising, increasing tourism and better education, foreign brands and products, all these factors have resulted in a modest revolution. Many international design and fashion magazines now have a Turkish version. Design has a highly international language and is to an important extent orientated towards a mass-market. The leading publications, in addition to showing the work of Turkish designers, feature designs from around the world. A Turkish version of the design and architecture magazine *Arredamento* has been published since 1989. The anniversary publication 'Ten years of Turkish architecture and design' provides a good overview of developments.

All the large design names have a branch in the major cities. Successful Turkish designers work for large international firms outside Turkey. Of the three most important Turkish designers, Ali Tayar, Ayse Birsal and Defne Koz, only the latter lives in Istanbul, where she designs furniture. There is a market for international fashion and design products, particularly in Istanbul, Ankara, Izmir and Antalya.

Imports dominate and compete heavily with local companies. One or two good Turkish design shops are to be found in Istanbul, such as studio Derim (furniture) and studio Bishop. There are something like eight design workshops in Maslak.

Turkish furniture factories export mainly conservative designs to the Middle East or to Russia. They seldom work with young

designers. It is precisely contacts with young designers that the industry needs quite desperately in order to bring about the further development of design in Turkey. If Turkey itself starts to orientate itself towards the west, this will provide an enormous boost.

Another condition for the further development of design in Turkey is the protection of rights. What applies to photography and literature applies also to design: the situation is disastrous, everything is copied. Only when this has been properly resolved will these sectors be able to develop. Design is still in its infancy in Turkey.

Graphic design has only evolved into an independent profession over the past five years.

There are ten or fifteen graphic design studios in Istanbul. The professional association of graphic designers, *Grafikerler Meslek Kuruluu (GMK)*, is active in the area of promoting the profession and in international partnership and cooperation.

Several universities have played an important role in the development of graphic design: Mimar Sinan University, Marmara University, Bilkent University, Izmir Institute of Technology and Bilgi University. Universities organise regular workshops and seminars with experts from abroad.

Annual events are an exhibition and the awarding of a prize for the best designs of the year, *Grafist*, a graphic design seminar, and the Istanbul International Graphic Design Days. In partnership with the Ministry of Culture, the Marmara University organises a triannual Art & Design competition that involves twenty art academies. Ninety students from thirteen countries took part the last time it was held in 2000.

Fashion

Alongside China, Turkey has developed to become the largest supplier of textiles and ready wear. The Turkish textile industry has grown strongly over recent years and ranks among the largest in Europe. Turkey is the sixth largest world producer of cotton. Design students mostly focus on these industries.

The most important trade fairs in the fashion field are the International Textile Fair, the International Fashion Fair, Ready Made, The Garment and Fashion Fair, Designex Istanbul and the Izmir Pret Textile.

The Istanbul Textile and Confection Exporters Association (ITKIB) organises a competition for young Turkish designers. The winners get to study at the famous Domus Academy in Italy. The Beymen Design School in Istanbul also has an annual competition. Some of the winners have gone on to become some of Europe's leading designers. As well as these two organisations, the Mimar Sinan University puts on workshops and seminars with international designers. Students generally do the work experience part of their courses with the major industries; industry representatives sit on the course examination committees. Final examination shows are often sponsored by the industry.

Fashion design is still a very new direction for Turkish design courses, often no older than five or ten years. The Mamara and Mimar Sinan Universities run the important courses. The older fashion designers generally began their careers as tailors. The fashion studios have high standards and a centuries long tradition handed down from the Ottoman culture in combination with European styles and styles adopted from the Middle East. The tradition has been strongly developed in the area of decoration in particular.

Turkey used to be only a producing country, but nowadays its own fashion industry is developing at a rapid pace. Rising production costs also help account for the tendency in the industry to switch from mass production and become steadily more exclusive. Turkey has not yet made any real international breakthrough, but the internal market is already very large. Fashion, however, is a highly international field and it is impossible to survive without an international strategy. A more international approach to the market is necessary so as to develop a real 'label'.

Many of the major designers live in Europe. Many of the best-known Turkish designers such as Rifat Ozbek and Hussein Calayan spend a great deal of the year in the United Kingdom. Dice Kayek currently lives in France. Atil Kutoglu has established himself in Vienna. Ozbek is the biggest name in fashion in Turkey from the international perspective. Alongside Cemil Ipekci, he belongs right at the top of Turkish fashion. His assistant Erol Albayrak has received support from the Dutch Prins Claus Fund to help him build up his own collection. Ozbek and Ipekci continue to play a role, but nowadays young designers with their own individual style are managing to find their way. Kayek is a major name in the Paris fashion world with his Ece Ege label. Suleiman Demir is gaining increasing recognition with his Oscar Suleyman (Netherlands/Paris) label. Like Husein Chalayan, Ozlem Suer combines fashion with the visual arts. She regards her own designs as 'images' and she also uses theatre, music and Ottoman literature in her pieces. Calayan (who was recently to be seen at the Central Museum in Utrecht) explores the field of fashion and architecture. Kutoglu draws inspiration from Ottoman designs. Other major designers are Faruk Saray, Bahar Korcan and Yilderim Mayruk.

Architecture

There are few contacts with the Netherlands where the architectural field is concerned. Nonetheless the rich history of Turkey's antique towns and cities and its Ottoman architecture, the fascinating topography and the enormous urban development provide many starting points for further study by Dutch students and architects.

Dutch architects enjoy great recognition. Rem Koolhaas was a guest lecturer at the Istanbul Technical University. According to Feride Cicekoglu, this interest in Dutch architecture has had a long tradition: Mondriaan had a major influence on the most important architectural school, the METU in Ankara. Many architects chose his work for their graduation theses.

The magazines *Arredamento*, *Mimarlik* and *Yapi* provide a good insight into developments in Turkey. There is sometimes a return to historical - generally Ottoman - building styles here, sometimes international trends in architecture are followed. There are some remarkable buildings, but there is no concentration, such as e.g. in Rotterdam. The modern architecture is distributed over ten large cities.

There is much uncoordinated growth due to lack of planning and the influence of the construction companies is very extensive. Enormous speculation in land also results in highly dense building. Land alongside the Bosphorus is said to be more expensive than on 5th Avenue in New York.

Many Turkish architects would like to visit the Netherlands. The Architectural Chamber would very much like to play a role in this. To reciprocate, the Chamber would like to organise a tour of the most important

projects in Turkey for Dutch architects. Under the GATT agreements, Turkey will be open for architectural bureaus in Europe within two years and with that a major market will open.

Among the leading universities are the Istanbul Technical University and the Middle East Technical University in Ankara, both of which are extremely internationally orientated, and the Mimar Sinan and Yildus Technical Universities in Istanbul. Students take part in international competitions and sometimes rank among the prize-winners. Because European universities do not recognise the courses, they often continue their studies at American universities like Harvard, Yale and Columbia. Students would like to participate in work experience arrangements (summer practice) in architectural bureaus in Europe. The embassies tend to regard this as work however, which makes obtaining a visa problematical. One or two universities, such as the Mimar Sinan and Bilkent have built up a reputation in interior design. Zeynep Fadillioglu is one of the most famous interior designers.

bureaus uit Europa en ligt er dus een grote markt open.

Tot de meest toonaangevende universiteiten behoren de Istanbul Technical University en de Middle East Technical University in Ankara; die zeer internationaal georiënteerd zijn, en de Mimar Sinan en de Yildus Technical University in Istanbul. Studenten nemen deel aan internationale competities en behoren soms tot de prijswinnaars. Omdat Europese universiteiten de opleidingen niet erkennen, vervolgen zijn hun studie veelal aan Amerikaanse Universiteiten als Harvard, Yale en Columbia. Studenten zouden graag stage lopen (*summer practice*) bij architectenbureaus in Europa. Het wordt door de ambassades echter vaak als werk beschouwd en dan is een visum problematisch.

Enkele universiteiten zoals de Mimar Sinan en Bilkent hebben een naam in de binnenhuisarchitectuur opgebouwd. Zeynep Fadillioglu is een van de bekendste binnenhuisarchitecten.

Organisaties en activiteiten

Union of Chambers of Architects

De unie is onder meer opgericht om aandacht te genereren voor bouwkundig erfgoed. Bijzonderheden: de organisatie zou graag contacten ontwikkelen met

The cultural heritage

General

The most ancient and historical buildings are in the possession of foundations that were founded during the time of the Ottoman Empire and now come under the *Foundations* Directorate General of the Ministry of Culture. Strict regulations and the lack of financial resources have been an impediment to restoration, however. Nowadays it is private parties in particular who are willing to purchase these kinds of buildings and restore them. The European Commission and UNESCO also offer financial support for restoration projects.

Apart from the responsibilities taken by the Ministry of Culture (directorate general for Monuments and Museums and High Council for the Preservation of Cultural and Natural Assets) the responsibility for the restoration of cultural heritage objects lies with the Ministry of Tourism and the Ministry of Culture's directorate general for National Palaces. The government budget for this work is limited and so government buildings are leased out on condition that the restoration work they are in need of will be undertaken by the tenant.

The Ministry of Culture has imposed strict rules for restoration since 1970. One of the conditions is that an architect must be involved in the restoration plans. Many new architectural bureaus have accordingly developed over the past thirty years. The choice of architectural restoration training courses is limited to the Mimar Sinan University and the Middle Eastern Technical University (METU).

Bilateral cultural heritage

Bilateral cultural heritage objects exist in Turkey but their number is very limited. The

most important structure is the recently restored Palais de Hollande, the current Dutch consulate in Istanbul. The history of this building is described in the 'Palais de Hollande te Istanbul' publication (Marlies Hoenkamp-Mazgon, 2002), brought out to mark the occasion of the reopening.

There is still a 19th century church in Izmir that is the property of the Dutch state. Because it was empty, it was hired out to the 'Aya Fotini' Greek Orthodox church. The small church is a relic of the presence of a Dutch trading settlement in Izmir (Smirna). Inside the church and on twenty graves dating from the 18th and 19th century - some of them richly ornamented - are the names of Dutch families that call to mind the heyday of trading relations. The gravestones are no longer in their original place. Following the ending of the war between the Greeks and Turks at the start of the last century, the then honorary consul 'Dutilh' (the current honorary consul is also a Dutilh) had the gravestones brought over to the church to protect them from vandalism. Some of the gravestones have interesting inscriptions, including details of occupation and place of birth. No study of the church has ever been made and so there is no publication about it. A publication would present a good way of symbolising relations with Turkey during the Dutch EU Chairmanship.

The English Perpendicular style church is in good condition and is now under the administration of the Greek church. It was left in the hands of the Dutch state under the terms of the Lausanne Treaty in 1923 on condition that it would be used for religious purposes. That is the reason for the lease to the Greek Orthodox Church. But there is said to be a second and identical small church in Izmir, built by British trading families.

The Dutilhs belong to one of the trading

families which established itself in Izmir (Smirna) some centuries ago. Following the Greek-Turkish war, little was left of the Dutch houses - partly built of wood - from the time of the trading settlement. Only 25 Dutch people were known to the consulate in 1950. One of the few houses left remaining, situated in the port area and belonging to the Van de Zee family, is dilapidated. There are also said to be a few Dutch houses in the adjoining villages of Sedike and Djelat, but no further information is available regarding these. Istanbul still has a 'rich' grave monument belonging to the Testa family.

The copiously illustrated 'De Bruijn diaries' provide a description of Turkey through the eyes of a 17th century Dutch painter/traveller. The Royal Library in The Hague has an illustrated travel diary by Johan Raye from the 18th century.

There is no knowledge of any archives of political and trading relations held in Turkey at the consulate in Izmir. The General State Archives in The Hague do, however, have material on trading and political relations. It is possible that much more on relations with the Netherlands would be available in the Ottoman archives. A separate study would need to be undertaken to clarify this.

There are said to be a number of shipwrecks of vessels belonging to the Levant Trading

Company (*Levantse Handelscompagnie*) along the coast in the vicinity of Izmir, but they have not been precisely located. The presence of many ancient wrecks in the area means that there is little interest for this from the Turkish side.

The 'Van Mour collection' has been restored with help from the Netherlands - given by the Rijksmuseum. Van Mour was an 18th century Dutch painter who worked in Turkey and included portraits of court life in his output.

Scores of objects from the Netherlands are to be found in Turkish museums and private collections.

Due to its rich past, many historic buildings are to be found in Turkey that bear a relation to European culture. Many of these are in very poor condition. There are a lot of early Christian monuments for instance (churches and monasteries in particular) in urgent need of restoration if they are not to disappear altogether. It is possible that interest could be created for such an undertaking through cultural links with the Netherlands and Europe. The monuments belonging to the Syrian Orthodox community in south-eastern Turkey bear a relation to the Netherlands through the presence of a group of refugee Syrian Orthodox in Hengelo and vicinities.

APPENDIX 2

Sources consulted

For Chapter 1:

Initiators and those with knowledge of the Turkish target group

Entrepreneurs

General

Government, funds and institutes (including private funds and institutes)

(T) = conversations by telephone.

Other sources

Chapter 2 is based on individual research, discussions and folder materials.

With thanks to

All those mentioned above who cooperated on this study, and particularly to

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APPENDIX 3:

Cultural foundations, funds and sponsoring

Government

A large number of art institutions in Turkey were set up as state institutions at the beginning of the 20th century. Today's poor economic situation places culture much further down the list of priorities. In point of fact it represents no more than a balancing item in the government's overall budget. The central government does sometimes allocate subsidies, but the local government bodies have totally different priorities. The central government's own priorities lie with Turkey's cultural heritage and not with contemporary art. In a country as large as Turkey, the task of preserving monuments with such slender resources is an almost impossible one.

The Ministry of Culture gives subsidies ranging from \$ 500 to \$ 15,000 to something like between one and two thousand modest cultural initiative projects. The government also sometimes provides support by making facilities such as concert halls and theatres available free of charge or by contributing to transport costs. The government maintains a wait-and-see attitude regarding such arrangements.

Commerce and industry

Sponsoring always plays a major role in cultural projects in Turkey. Turkey's cultural initiators are commercially orientated. There are three ways of sponsoring the arts in Turkey. The first group of sponsors are the large companies, particularly banks and holding companies. They have their own cultural centres, concert halls, galleries and so on. One example among many is Is Sanat,

which belongs to Is Bankasi, a cultural centre in Levent with its own 800 capacity concert hall offering international programmes of classical music, jazz, pop and dance. It also has a gallery and a cinema. As well as organising regular activities, these organisations contribute logistic support for individual artistic activities. As a rule they are receptive to requests for reimbursement of expenses incurred by guests from abroad, such as travel and accommodation costs. A second group of sponsors will support a particular event, such as an international film or music festival. This mainly has to do with permanent sponsoring by large holding companies or multinationals. A third group of independent or temporary sponsors makes contributions to various alternating events. In addition to financial support, reimbursement is often given for travel and accommodation costs as well as other logistical support.

Most companies sponsor events involving more than one discipline. Most of the sponsorship by far goes to the music sector, festivals in particular. Where theatre is concerned, local private theatres are supported in addition to the festivals. For the visual arts, companies mainly provide exhibition space or art galleries. In the dance field it is mainly festivals or special events that are sponsored. There is particular support for archaeological research with a view to the preservation of the cultural heritage. Literary events such as panels and seminars are not much supported financially by commercial organisations, but rather by publishers and cultural foundations. There is little or no sponsorship of design. Design itself is still a relatively new form of art with only a limited number of events. Museums are nearly all in the hands of the state and are therefore already subsidised by the state.

Some examples of the cultural foundations

The Yapı Kredi cultural foundation

One of the largest cultural foundations in Turkey. This is an organisation allied to the corporate Yapı Kredi Bank. The cultural foundation reflects the social and cultural responsibility of the bank. The cultural centre has exhibition spaces where temporary exhibitions are organised. There was a Georg Baselitz retrospective in September 2002. The foundation works in close partnership with the European cultural institutes.

Yapı Kredi is also one of the largest literary and art book publishers in Turkey. Everything is kept under its own management, apart from the printing of the books themselves. Some three million books are sold in Turkey each year.

Yapı Kredi acts as a partner to scores of cultural organisations in the organising of conferences, exhibitions and symposiums. Because of its network, contacts, the media it controls and its extensive activities, the bank is sometimes referred to as the shadow ministry of culture. Quality reigns supreme in all that it does.

Some book editions suffer heavy losses. Because of the crisis, the emphasis is increasingly coming to lie on profitability. Partnership with the European cultural institutes is also highly important for the acquisition of extra resources.

One of the foundation's policy aims is to introduce Turkish art into other countries under the umbrella of the EU. It has access to many art collections. The foundation also wishes to play a role in partnership and cooperation between European and Turkish art education institutions.

Contact: Nalan Orki, foreign affairs manager
İstiklal Caddesi 285, Beyoğlu 80050 İstanbul
Tel. 00 90 212 252 33 82
Fax 00 90 212 249 07 54

Culture, Art and Tourism Foundation Bursa

This foundation is mainly orientated towards the local culture. Bursa was the mediaeval capital of the Ottoman Empire. The Bursa Culture, Art and Tourism Foundation is an independent foundation one hundred percent financed by the city. The foundation is very active and well-organised. An extensive agenda of the activities organised by the foundation is published each month; these activities include a tulip festival, music, a children's festival and a Bursa Art Festival. The foundation has its own theatre company and even the conservatory comes under its responsibility. The Bursa Symphony Orchestra comes directly under the Ministry of Culture.

The foundation seeks international cooperation and endeavours to give a boost to its programming by inviting other festivals and international groups to travel to Bursa. Only the travel and accommodation costs can be covered by the foundation.

Folk dancing is very popular in Bursa and so folk dance groups from Europe are also invited. The folk dance festival is currently celebrating its 42nd anniversary. The festival is semi-professional and will probably be able to offer possibilities for exchanges at the amateur level.

Contact: Kenan Celik, assistant general secretary
Acikhava Tiatrosu, Resat Oyal Kulturparki
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T.C. Kültür Bakanlığı

State opera and ballet organisation, 100% financed by the government.

Devlet Opera ve Balesi

Genel Müdürlüğü Senol Tirkyaki

Genel Müdür Yardimcisi

Hanimeli Sokak No:11

Sihhiye, Ankara

Tel. 00 90 (0)312 229 83 57 / 229 83 58

Fax. 00 90 (0)312 232 61 42

Youth Services Centre, European Youth Festival Ankara

This organisation organises a music and theatre festival with an info fair and management workshops for quangos. There is great demand for their workshops among quangos. The organisation has cooperative working arrangements with European organisations such as the British Council.

Contact: Mrs. Öyküm Bağcı

Contact: Mr. Ertuğrul Senoğlu

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www.gsm-youth.org

Kültür A.S. Istanbul

Kültür A.S. is a commercial cultural company with a semi independent management. The sole shareholder is the Istanbul City Council and the firm operates in Istanbul only. There are more than two hundred permanent employees and an additional five hundred on a temporary contract basis. It is one of the nineteen independent companies to which the Istanbul City Council has subcontracted community services. The company facilitates and organises activities and runs three cultural centres, a museum, television studios, broadcasting stations, a symphony orchestra and children's choirs.

One of the restrictions on Kültür A.S. is that city council policy determines the degree of elbow room allowed to the organisation.

Under the policy of the Religious Welfare Party, activities regarded as risky or too modern must be avoided. The director of the company lived in the Netherlands for more than ten years and wishes to see more cooperation with the Netherlands. The company can act as a partner in organising all kinds of large-scale mainstream projects.

In conjunction with the Kulsan foundation, Kültür A.S. has produced a documentary on tulips, created a Dutch garden in Istanbul and organised an international poetry meeting. Istanbul Culture and Arts Products Trading Co. Contact: Cengiz Özdemir, Director Fylya Mah. Mevlüt Pehlivan Sokak 23 Gayrettepe, Istanbul c.ozdemir@bistek.net.tr www.kultursanat.org

Toplumsal Arastirmalar Kultur Ve Sanat Icin Vakif, Ankara

A strongly leftist organisation, linked to the political party ODP, which disappeared from the scene in the wake of the last election. The organisation does, however, have many connections with the various ministries and is supported by the Ministry of Culture. It organises seminars on socio-communal themes, often with international participants. It is also the organiser of an annual internationally orientated theatre festival held in November each year, that due to the free admission or very low ticket prices it offers, attracts many visitors and schools. A monthly cultural agenda is published and a kind of political-cultural magazine appears every quarter.

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APPENDIX 4

Government

Turkish-Dutch relations go back to the 17th century. The first diplomatic relations were documented in 1612. The United Netherlands Republic was then in conflict with the Spanish Habsburgs and sought support from the ruler of the Ottoman Empire, which was one of the world's great powers at that time.

In addition to these political motives, cultural and economic considerations also contributed to the interest of the Netherlands in the Ottoman Empire. The rich Turkish culture manifested itself in buildings, art treasures and products of artistic craftsmanship. Rare manuscripts found their way into Dutch libraries. The tulip, imported from Turkey, even became one of the symbols of Dutch identity. The links between the two countries were gradually expanded. Many Dutch traders established themselves in Turkey during the 18th and 19th centuries and became traders and farmers there.

The Netherlands was one of the first countries to be recognised by the Turkish state. There were similarities down the years in the way both of the countries approached international questions. Over recent decades the Netherlands and Turkey have been closely linked in NATO, CSCE/OVSE, the Council of Europe and the OECD. The foundation for the relationship became firmer than ever through these common bonds and the relations between Turkey and the European Community and later the European Union (by means of the Association Agreement dating from 1963 and a customs union that came into effect in 1996).

Turkey opened itself more fully to the west during the nineteen nineties. The first cultural openings came about by the active attitudes adopted by a number of the consulates. Much depended on the personal interest of the consul. The Dutch consulate was very active in the beginning but exchanges with the Netherlands subsequently became limited. The most recent concrete agreements based on the most recent cultural accord between the Netherlands and Turkey, which dates from the nineteen sixties, came to an end in 1998.

For a number of years now, cultural cooperation with Turkey has been strengthened by the designation of Turkey as a priority country under international cultural policy. The presence of approximately 350,000 people of Turkish origin in the Netherlands constitutes one of the arguments for stepping up the relationship. Turkey is prepared to enter into an accord relating to sport, science, art and media.

Little or nothing is known about Dutch art and culture in Turkey, partly as a result of lack of information or promotion. On the face of it, the Netherlands has a reasonably positive image amongst Turkish people: small, liberal, non-threatening and - until recently - a friend within the EU. There is therefore a good breeding ground for reinforcing the relationship.

Structure of the government's cultural organisation

The Minister of Foreign Affairs is assisted by an undersecretary and seven delegates. Culture comes under the Overseas Promotion and Cultural Affairs Division (MTKY), which among other things has a directorate general for bilateral (IKGY) and multicultural affairs (ÇKGY).

Turkey has an extremely important strategic position as a bridge between Europe and Asia. Central in Turkey's foreign policy is its commitment to Western values and institutions. The influence of Europe on Turkey has played an important role in its acceptance of values such as democracy, independence of the judiciary, the constitutional state and the secular state. Following the promulgation of the Republic, this influence was crucial for the establishment of Turkey's institutional structure.

Turkey has been an associated member of the European Union for the past thirty years, which means that the borders are open for import and export. Turkey maintains strong trading links with the former Soviet Union. Full integration into the western world is currently the spearhead of Turkish foreign policy and accession to the EU is its fervent wish.

Turkey's international cultural policy has not yet been elaborated fully. Turkey of course is a member of a large number of international cultural organisations. The Ministry of Culture's website states that Turkey has cultural treaties with 75 countries. A large number of these agreements, however, date from before 1980 and there is some question as to the extent to which some of them are still in force. The latest reported treaties were concluded in 1996.

tiek staat het *commitment* aan westerse waarden en instellingen. De invloed van Europa op Turkije heeft een belangrijke rol gespeeld in het aannemen van waarden als democratie, de wettelijke rechtstaat en de seculaire staat. Na het uitroepen van de republiek is die invloed cruciaal geweest bij de opzet van de institutionele structuur van Turkije.

Turkije is al dertig jaar een *associate member* van de Europese Unie, zodat de grenzen open staan voor im- en export. Turkije onderhoudt sterke handelsbanden met de voormalige Sovjet Unie. Momenteel is de volledige integratie in de westerse wereld speerpunt van de Turkse buitenlandse politiek en een vurige wens is de toetreding tot de EU.

De internationale cultuurpolitiek van Turkije is nog niet uitgewerkt. Turkije is wel lid van een groot aantal internationale culturele organisaties. Op de website van het Ministerie van Cultuur staat dat Turkije met 75 landen culturele verdragen heeft. Een groot aantal van deze overeenkomsten dateert echter van voor 1980 en de vraag is in hoeverre een en ander nog van kracht is. De laatst vermelde verdragen werden in 1996 gesloten.

Ministerie van Buitenlandse Zaken Turkije
Abdullah Gül, Minister

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Overseas Promotion and Cultural Affairs
(MTKY)

Directoraat Generaal Bilaterale Culturele
Zaken (IKGY)

Directoraat Generaal multilaterale Culturele
Zaken (ÇKGY).

APPENDIX 6

Diyarbakir

For the final part of this study I made a brief visit to Diyarbakir in the southeast of Turkey. Diyarbakir is the central city of the Kurdish region. Many Dutch Turks have a Kurdish background and the report would be incomplete from the country of origin perspective should we have failed to pay attention to this region.

Historic

Diyarbakir belongs to the most ancient of the world's still extant cities and there is a great deal to be seen there. The old city is a large living open air museum, linked by an imposing Roman bridge over the Tigris to its agrarian opposite bank. The monumental, five kilometre long thick basalt walls are said to be visible from space.

Civil war

A civil war raged in the region for many years - even if one is not allowed to call it that - and there was an exodus of something like three million people into western Turkey or further afield into Europe, including many artists, journalists and intellectuals. Only 25,000 of these have returned so far. Others in their turn left their rural way of life for Diyarbakir, an incursion that had an enormous influence on the cultural character of the city. Scores of villages disappeared. After 1981 normal life became impossible. There was an evening curfew, shortages of electricity and tanks patrolled the streets. There was no nightlife, theatre, film or music. However one looks at it, it was a disaster.

The current population is very young and 60% are unemployed. Only very few speak proper English.

When I arrived, a state of emergency had been lifted only nine days previously and most of the tanks had disappeared from the streets.

Resilience

For the past three years, there has been peace in Diyarbakir. Striking is the fact that a lot of construction is going on: the city seems to have enormous resilience. People have the confidence to invest again and it is clear that there is once more confidence in the future. Recently a top-class international hotel called the Dedeman was built. It is busy in the streets, even after sunset.

Globalisation

Nor has this part of the world failed to be affected by economic and cultural globalisation. People no longer buy local products exclusively, all varieties of international brands are to be seen. All kinds of new instruments and styles have made their entrance into the music field.

Culture

The city divides into an historic section and a new section. There are cultural provisions in both the old city centre and the new section of the city. Hard work is currently going on to transform historic premises in the inner-city into a Kurdish Cultural Centre for dance, music and poetry. In September a centre for contemporary sculpture and photography was opened in a recently built shopping mall. It has a modest amount of exhibition space, together with a small auditorium for film and video, plus a workshop and photographic space. A number of prominent people from the cultural world of Istanbul were involved in the project. The celebrated curator Beral Madra was responsible for the design of an interesting exhibition by local artists.

Arts education

Arts education in Diyarbakir is conservative and emphasises the western classical canon in a manner mainly calculated to preserve it rather than make use of it. The Tigris University (5,000 students) has only recently been returned to civilian management. There is a rigid hierarchical relationship between 'master' and 'pupil', which similarly does little to promote the dynamism of the arts. The music academy teaches European orientated classical traditions only.

Provisions

There are two theatres, one owned by the city and the other by the state. The state theatre has a reasonably good reputation. Performances are still only in Turkish. The police will not allow Kurdish language theatre performances. There appear to be serious problems with the implementation of new laws that permit more cultural freedom. In addition to the theatres, there are four cultural centres to accommodate concerts, workshops and other gatherings and two cinemas, each of which have four auditoriums. From all accounts (non-language restricted) music is the 'art form number one' in Diyarbakir. Kurdish rock is said to be extremely popular.

Festival

In May and June 2001 there was a theatre, film and music festival put on by mainly local groups, the Diyarbakir Arts and Culture Festival. The Dutch group Rast performed with great success at the Festival. There was also a German company and one or two groups from neighbouring countries. It was not surprising that interest in the Festival ran very high (5,000 people on the opening night). Cultural life is finding its legs again after years of evening curfews. The international travelling film festival, the 'Festival on Wheels' was also a great success. There are ambitions aimed at inviting internation-

al theatre and music companies and organising debates with intellectuals from Istanbul and the rest of the world. The new cultural centre will be presenting a number of prominent intellectuals and writers this year, including Orhan Pamuk, Murat Belge and Naom Chomsky. The principal aim of the Diyarbakir Cultuur & Promotion Foundation is to stimulate festivals. In cooperation with the city theatre, the state theatre and six regional theatres, the foundation this year organised the very first Orhan Asena Festival, a theatre and film festival held in the month of April. All productions participating in the festival are in Turkish.

Identity

The term Kurdish culture and identity frequently occurs in conversations with organisers. Chiefly emphasised is the 'difference'. There is a longing for authentic Kurdish expression, which is hardly surprising after years of repression. Use of the Turkish language is forbidden even in private circles. Now that the Kurds are to be given more cultural rights, space has been created for a new initiatives and existing initiatives are to be reinforced.

Recovery

The little that exists is either new or has not even been completed yet. It is a city under repair and much that has disappeared will need to be built up anew. Diyarbakir is a city in transition, with a position to be reasserted. Though there is great hankering for the arts and culture, and even given that there are now some hopeful initiatives, a great deal still has to happen and there is a need for support in all areas. The possibility of support from the Matra cultural programme is one that could be investigated.

APPENDIX 7

Report on the visit to Berlin

Introduction

In the context of the study into the cultural relationships between the Netherlands and Turkey, I paid a visit to Berlin on 3, 4 and 5 April 2002. The presupposition that the presence of the largest Turkish 'colony' in Europe in Germany would have led to the creation of government policy hardly seemed to be borne out. Whatever the case might be, there was no evidence of it in Berlin. Hardly any special policy has been developed with regard to minorities in Germany, due - as is freely admitted - to the 'tainted' past. There is no categorised registration and to all intents and purposes cultural projects by Turks are eligible for general levels of subsidy only.

The lack of any special provisions for the Turkish minority in Berlin is also sometimes explained by the presence of many immigrants from other countries, such as Poland and the former Soviet Union. Organisations set up by Turks themselves, particularly religious organisations, are extremely well developed and have become autonomous in Berlin.

Where the German-Turkish cultural community is concerned, there appear to be strong similarities with the situation in the Netherlands. The analysis that emerges from the 'Dutch-Turks, arts and culture' study is endorsed by all German discussion partners as applying in major respects to the German situation.

Despite the lack of any special policy, the discussions that were held brought up some

interesting points of view that are briefly summarised below and that gave rise to the formation of some concrete plans. A brief outline of the situation is first given.

Kreutzberg/Berlin

The visit was focused on Kreuzberg, one of the three Berlin boroughs with a predominantly Turkish population. More than 130,000 'Berlin Turks', as they themselves call themselves, live in Kreuzberg. The borough constitutes a society within a society, now with almost fully Turkish schools, shops and medical facilities. Milli Gorus, the religious social movement (with an ideological agenda) operates extremely actively from within two mosques.

A 'parallel society' with a strong and internal cohesion is growing up, but it has few connections with the surrounding city and culture. The entrepreneurs seemed the most integrated. German regulations see to it that you don't get very far unless you have knowledge of these regulations. Since, apart from this contact, there are no further exchanges with the surrounding culture, Turkish value systems here are no longer subject to any kind of development, which results in an old-fashioned and sometimes intolerant image of the borough community being created.

A powerful Turkish lobby moreover opposes the adoption of special policy, which only strengthens the evolutionary forces bent on creating a mono cultural and autocratic borough. The Turkish elite is apparently not entirely happy with the development though: they send their children to non-Turkish schools in neighbouring boroughs. Young people struggle with identity issues in this situation and call themselves 'Berlin Turks'.

Visiting artists from Turkey are said to be shocked by the old-fashioned atmosphere

they encounter in Berlin. Audiences are to be found for folklore but hardly ever for manifestations of modern culture. Modern music for the elite for instance is only performed in private clubs.

That it is difficult to find a 'different' audience for Turkish cultural expression is also due to the negative image suffered by German Turks. They are held to be poorly educated and folkloric. People simply do not expect to encounter anything of cultural interest.

Financing

Little money is available from the government to finance cultural activities. There is a small subsidy fund for initiatives focusing on preservation of identity or for initiatives that promote integration. The amount concerned is approximately €330,000 for the whole of the city, a sizeable chunk of which is earmarked for the only professional Turkish theatre, the Tiyatrom. While there are many small initiatives, there is little likelihood of development, due to the lack of support.

The Kulturfond Hauptstadt Berlin has a budget of €10 million for the city as a whole, from which international projects must also be financed. The issue of whether Berlin will be allowed to make use of the new 'Federal Culture Foundation' has still not been clarified.

Striking is the involvement of Turkish entrepreneurs in cultural activities. They take responsibility for these by supporting initiatives and individuals.

The Turkish state is absent to a great extent. The Turkish House attached to the consulate has no programming budget and the former cultural attaché has not been replaced. The Turkish House attached to the

embassy and designed for exhibitions and concerts, similarly contributes nothing to Turkish cultural activities in Berlin. It hardly has enough resources for its own activities. In short, the Turkish state puts no cultural policy into effect here.

Artists

Turkish artists in Berlin seldom hazard the leap into the German artists 'Szene'. Due to the enormous size of the Turkish community there is little need to move outside the group. This would be true for the whole of Germany, with the exception of an avant garde and integration orientated movement. This movement is directed itself outside the community and is also active in cultural and political fields. Young women play a major role. Finally, there is a 'roots' movement, which is more closed and religious in nature.

Turkish artists are seldom to be found on official platforms. They are quick to be given the label multicultural; and are not regarded as part of German or European culture. Culture is not seen as an open system in Germany, but more as a closed world that needs to be guarded (the 'Leitkultur' discussion).

Turkish art and culture in Berlin is a fairly marginal affair. There is a Turkish theatre building with a company that has been supported by the city since the nineteen eighties: the Tiyatrom. Some of the other more interesting initiatives are 'Dialog' and 'O36'. There is also a music academy in Kreuzberg where saz is taught. There are individual Turkish writers, painters and filmmakers, often self-taught since they are not in possession of educational certificates that would give them access to German educational courses.

The entrepreneurs association 'Turkisches

Unternehmerverband' gives individual support. The city itself also has a special stipends programme. Artists sometimes return to Istanbul because the market there is better. Artists are found particularly among the Alevites. They seem to be more open to the surrounding culture, seek exchanges of ideas and attend arts training courses.

The Future

Germany has perhaps little policy with regard to minorities, the arts and culture; though it is true that many Turkish artists live here, there are some initiatives and the potential is there for wide ranging public interest. Kreuzberg is only one of the many Turkish areas. Frankfurt has a large Turkish community with more artists. It has a better intellectual and economic climate and there is far more interchange between Turkish and German initiatives.

One of the problems identified in the *Dutch Turks, arts and culture* report is the limited size of the Dutch market for Turkish culture. The German-Turkish community by contrast, and correspondingly the cultural market, is seven times as large as that of the Netherlands. Cooperative arrangements may therefore be attractive to the Dutch for this reason.

The active development of a network of artists and/or producers can lead to cooperation and an enlargement of the sales market for both countries. Film, music, photography, literature, design and fashion are mentioned as disciplines in which possibilities may quite likely exist.

Türkisches Unternehmerverband

The responsibility felt by ordinary Turkish entrepreneurs (4,000 in Berlin) for cultural initiatives and artists is an interesting phenomenon. The chairman of the entrepreneurs association, Mr Ersuz, points out the

dangers of the parallel society in Kreuzberg, Wedding en Neuköln. " We find ourselves in a devilish cycle." Against this background he champions the strategy of taking advantage of the modernity of the culture of Turkey and that of the second and third generation. "That might well be the only appropriate answer." Ersuz wishes to do everything within his power to support Dutch-German cooperation at this level. "The businessmen here can function as a driving force, because they are the ones that are most open to modern society." The opening of the embassy might well be a good start.

Werkstatt der Kulturen

The Werkstatt der Kulturen directs itself to the development of projects by migrants, mutual introductions and networking. This organisation has a network of artists and initiatives covering the whole of Germany. It knows where the opportunities for cooperation lie, the disciplines and the artists concerned. It would be a suitable partner for cooperation arrangements with the Netherlands (Andreas Freudenberg).

Dialog

This Berlin initiative presents contemporary developments in the field of the performing arts in Turkey and in Germany. Dialog, which has been in existence since 1995, has now developed into an important platform for migrant theatre and orientated itself particularly towards the second and third generations. It wishes to inspire theatre makers and give them support. It sometimes works in partnership with the Hebbeltheater. The professionalisation of its 'own' artists has top priority. It is overjoyed at the prospect of cooperative links with the Netherlands. There has already been some contact with the Zuidplein Theatre in Rotterdam. The opening of the embassy would also be likely to mean the beginning of cooperative arrangements for Dialog. Other prestigious

institutions might also involve themselves thanks to the connection with the Netherlands (Berliner Festspiele/ Schaubühne), which would mean something of a breakthrough in Berlin. Yolcu: " The time is right and we are ready for it". An invitation by means of the visitors program is one of the possibilities.

O36

There is another possible partner for cooperation in addition to Dialog, O36, a cultural club that regularly works together with Turkish artists.

Tiyatrom

The only subsidised initiative is a professional theatre and production house. The subsidy is very modest and the organisation is strongly market orientated. Turkish entrepreneurs support the theatre to some extent. It has a large number of productions focused towards youth, young people and adults and is fairly straightforward and honest in character. One third of the audience is German. The company also performs at international festivals and sometimes works in partnership with city theatres and state theatres in Turkey. There has been some collaboration with Rast in the past.

Turkischen Kulturrat

I didn't pay a visit to this body. The board is part of the Turkischen Bund Berlin/Brandenburg. Due to ideological divisions and competition it has not proved possible to develop a platform or set up a board for Turkish initiatives in the Netherlands. Further exploration of the structure and the work of this board might provide some new insights.

Partnership and cooperation

There were discussions with the Theater Cosmic in Amsterdam on organising a meeting of German-Turk and Dutch-Turk initia-

tives during the Cosmic festival in December 2002. Introductions, exchanges and studies into the possibilities of partnership and cooperation formed the topics for the discussions (in partnership with the Werkstatt der Kulturen, the SICA en The Phenix Foundation).

Our German discussion partners are extremely interested in the 'Dutch-Turks arts and culture' report (chapter 1 of this publication). It is possible that the embassy may have a summary of the report translated into German.