



# **The Future of Intangible Cultural Heritage**

## Turkey's Experience

Ankara 2013



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## **The Future of Intangible Cultural Heritage** Turkey's Experience

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**The Future of Intangible  
Cultural Heritage**  
Turkey's Experience



# Preface

**T**urkey has been a party to the Convention for the Safeguarding of Intangible Cultural Heritage, which was adopted in the General Committee of the 32nd General Conference of UNESCO dated 17 October 2013, as the 45<sup>th</sup> country to undersign. The Convention has become the second most partied international document of UNESCO in the field of culture with 155 State parties as of December 2013 which is the date of 8<sup>th</sup> Inter-governmental Committee. Convention comes after the Convention concerning the Protection of World Cultural and Natural Heritage adopted in 1972, which reached the number of 190 state parties in the same year.

Turkey has been elected as the Inter-governmental Committee Member of the Convention for the Safeguarding of Intangible Cultural Heritage between the year of 2006 and 2010. Turkey worked in the Sub-organ which had been examining and reporting the files recommended by State Parties to the Representative List of the Intangible Cultural Heritage of Humanity between the years of 2008 and 2010. Ninety Masterpieces included in the Masterpiece List of Oral and Intangible Cultural Heritage of Humanity, which was announced three times by the UNESCO Directorate General in the years of 2001, 2003 and 2005 and among which there was "Meddah" (storytelling performance tradition) adopted in 2003 and Mevlevi Sema Ceremonies adopted in 2005, have been adopted as the primary 90 pieces of that List in the 3<sup>rd</sup> Session Meeting of the Inter-governmental Committee which was held in İstanbul on 4-8 November 2008. Turkey has gained a broad experience on world heritage by examining all the files recommended for the Representative List between 2009 and 2010. Meanwhile, by establishing its own National Inventory and creating file preparation processes, Turkey

ensured that, respectively, the Minstrelsy ("Aşıklık") Tradition (2009), Nawruz (2009, multi-national file with Azerbaijan, India, Iran, Kyrgyzstan, Uzbekistan and Pakistan), Karagöz Shadow Play Theatre (2009), Traditional Sohbet Meetings (2010), Semah, Alevi-Bektashi Ritual (2010), Kırkpınar Oil Wrestling Festival (2010), Ceremonial Keşkek Tradition (2011) and Mesir Macunu Festival (2012) have been added into the Representative List between the years of 2009 and 2012.

Turkey, in the same period, has initiated the endeavours towards the active participation of the non-governmental organisations to give the necessary support in the civil arena for the implementation of the Safeguarding of Intangible Cultural Heritage. As a result of this, six Turkey-based non-governmental organisations have been accredited to the Convention. Those associations and accreditation dates are as follows: Akşehir Nasreddin Hodja and Tourism Association (2010), Buğday Association for Supporting Ecological Living (2010), Folklore Researchers Foundation (2010), Turkish National Centre of the International Union of Puppet and Shadow Theatre (2010), International Mevlana Foundation (2010) and Cultural Researches Foundation (2012).

One of the main steps for the successful implementation of the Convention for the Safeguarding of Intangible Cultural Heritage is to transmit the heritage from one generation to another. In this conveyance, the integration of the intangible cultural heritage to the formal education areas and the assurance that the "potential" bearers and transmitters of the intangible cultural heritage will be introduced with this heritage in the early ages are quite important. In today's world, in

which cultural conveyance environments and field of interests have changed and conventional conveyance ways have been obstructed, effective and proper use of schools and formal education have gradually been more significant. In this scope, Turkey has begun to teach the class entitled Folk Culture starting from 2006-2007 academic year as one-hour elective course in the 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grades of primary schools affiliated with the Ministry of National Education.

In the scope of the Convention for the Safeguarding of Intangible Cultural Heritage, the Directorate General of Research and Training of the Ministry of Culture and Tourism has created National Inventory of Intangible Cultural Heritage and National Inventory of Living Human Treasures by constituting a committee composed of relevant NGOs, academicians, tradition bearers and transmitters. By December 2013, there have been 60 elements in the National Inventory of Intangible Cultural Heritage and 20 tradition masters registered in the National Inventory of Living Human Treasures.

Turkey has contributed to and pioneered the endeavours towards the increase of the visibility of the Convention for the Safeguarding of Intangible Cultural Heritage in national, regional and international fields and towards the societies' perception of the importance of this Convention. Among those, South Eastern European Countries and TÜRKSOY Member Countries' Seminars as well as various Fieldwork conducted in collaboration with the South Eastern European Countries and TÜRKSOY Member Countries can be considered.

In short, in the 10<sup>th</sup> anniversary of the adoption of the Convention for the Safeguarding of Intangible Cultural Heritage by UNESCO, the joint book you hold now was created based on the studies towards the Turkey experience in a variety of subjects such as "international and regional cooperation", "multi-national file preparations", "institutes and research centres functioning in the field of intangible cultural heritage as well as the studies of non-governmental organisations", "folk culture course experience", "museum activities related to intangible cultural heritage", "approach of young generation towards the safeguarding of intangible cultural heritage", "protection, economy and sustainable development", "living human treasures", "women's role in safeguarding of intangible cultural heritage" and similar aspects.

In this joint book summarising the experience of Turkey in the field of intangible cultural heritage, the photographs showing the diversity and wealth of Turkey's intangible cultural heritage including initially the ones derived from the collations, contestations and other Fieldworks achieved by Non-Governmental Organisations have been comprised.

In the background of this book, there is an extensive team which has put a great effort by providing the documents, creating the visuals, making the designs, writing the texts each of which contains an individual experience, accumulation and observation and translating these writings into English. On behalf of the National Commission of UNESCO Turkey, I would like to thank primarily to the editors and individually to the experts and academicians who composed this team.

**M. Öcal Oğuz**  
**President of Turkish National Commission**  
**for UNESCO**

# Introduction

2013 is the tenth year of the acceptance of the Convention for the Safeguarding of Intangible Cultural Heritage by UNESCO. Seven years have passed since Turkey signed the Convention for the Safeguarding of Intangible Cultural Heritage. Turkey has realized many activities within the scope of the Convention for the Safeguarding of Intangible Cultural Heritage during this period. This book evaluates from the perspective of UNESCO the activities carried out by Turkey within the framework of the Convention for the Safeguarding of Intangible Cultural Heritage and aims to share Turkey's experiences in the field of intangible cultural heritage with the other party states. The year 2013 is seen as an opportunity to review the practices in this respect as it is the anniversary of the Convention. It is also noteworthy that Turkey has published such a book that evaluated the activities as a country in the ten years that have passed since the signing of the Convention for the Safeguarding of Intangible Cultural Heritage.

Experts in the field of intangible cultural heritage have written the articles in this book. Nevertheless, at the same time, a majority of the authors have assumed active duties on the Intangible Cultural Heritage Specialty Committee, which is within the structure of the Turkish National Commission for UNESCO. The book starts with the article titled "Fieldwork and International Cooperation Projects" written by Prof. Dr. M. Öcal Oğuz. The international cooperation projects encouraged with the thought that they provide "exchange of

information and experience" of the Convention have been realized with the support of the Turkish National Commission for UNESCO. Through these international projects carried out on subjects, such as "music, cuisine and handicrafts" together with Macedonia, Romania, Bulgaria, Kazakhstan and Azerbaijan, besides reciprocal sharing, draw attention since they strengthen friendship, peace and the culture of engaging in joint work among countries.

The second article in the book draws attention to the Seminars of TÜRKSOY Member Countries on the Safeguarding of the Intangible Cultural Heritage, which is one of the examples of cooperation realized in the regional area of Turkey. In the article written by Prof. Dr. Metin Ekici he mentioned that along with these regional seminars it was attempted to constitute sensitivity on the subject of intangible cultural heritage among the TÜRKSOY member countries and to acquire visibility of the joint cultural heritages. At the conclusion of the seminars, information was given that an intangible cultural heritage unit was formed in the structure of the TÜRKSOY and that the TÜRKSOY member countries constituted a joint intangible cultural heritage inventory.

Another article titled "Multinational Files For Intercultural Convergence Nowruz Hidirellez/St. George, Nasreddin Hodja" written by Prof. Dr. Metin Ekici focuses on the preparatory activities for a multinational file in which Turkey is also included. Nowruz is celebrated as a spring festival in many

countries and the Hıdırellez festival that symbolizes the vernal equinox and also the anecdote narration tradition of Nasreddin Hodja who is observed as a joint anecdote type in many locations and is being examined in the file preparation processes. Besides the fact that the multinational file preparation processes are technical processes, the article draws attention to the fact that it brings together experts from different countries and forms an opportunity for cultural closeness.

Prof. Dr. Ali Yakıcı draws a general picture about the activities realized by scientific organizations within the framework of the Convention for the Safeguarding of Intangible Cultural Heritage with his article titled "The Activities Carried out at Scientific Organizations for the Safeguarding of Intangible Cultural Heritage". The subjects of the activities realized through the research centers, institutes and departments within the structure of the universities of Turkey and the effects created by these are discussed in the article.

The non-governmental organizations, which are expected to assume significant roles for reaching success of the Convention, are treated in the article titled "Non-Governmental Organizations and Intangible Cultural Heritage: Participation, Accreditation and Shortcomings." written by Dr. Selcan Gürçayır Teke. The article focuses on the activities of the Turkey-sourced non-governmental organizations, which have been accredited to the Convention, and the other non-governmental organizations engaged in activities on the subject of cultural heritage in Turkey.

The article titled "ICH and Formal Education: The Folk Culture Course Experience" written by Prof. Dr. M. Muhtar Kutlu discusses the folk culture of Turkey on the subject of education, the importance of which is emphasized in the Convention for the Safeguarding of Intangible Cultural Heritage. In the article, attention is drawn to subjects, such as what is to be achieved through folk culture courses, the curricula of folk culture courses and the importance of education in the transfer of intangible cultural heritage.

Nebi Özdemir, in his article "ICH, Media and New Technology", discusses the employment of folk

culture in different fields such as cinema, television, radio and music. Özdemir asserts that, media is the most important tool in the safeguarding of ICH.

The activities in Turkey of museums, which are another instrument on the subject of transferring intangible cultural heritage to future generations, are discussed in the article titled "From Showcase to Live Performance: Intangible Cultural Heritage and Museums" by Assist. Prof. Dr. Evrim Ölçer Özünel. The article mentions the application examples realized at cultural heritage museums in Turkey and the transformation of museology in Turkey together with the concept of intangible cultural heritage and acquiring momentum to the museology activities.

The relationship between youth defined as the "future generation" in the Convention on the Safeguarding of Intangible Cultural Heritage and intangible cultural heritage is discussed in the article titled "UNESCO Youth and Intangible Cultural Heritage" by Dr. Selcan Gürçayır Teke. The awareness of youths in Turkey on the subject of intangible cultural heritage and the intangible cultural heritage projects carried out at youth centers constitute the foundation of the article.

The relationship between sustainable development, which has started to be discussed in recent years, and intangible cultural heritage forms the subject of the article titled "An Innovative Context for Intangible Cultural Heritage: Sustainable Development" by Assist. Prof. Dr. Evrim Ölçer Özünel. In the article, subjects, such as Turkey's perspective of the concept of sustainable development treated in an integral manner together with the environmental, social and economic dimensions and keeping in mind the sustainable development targets in projects realized in Turkey were considered with examples.

The Living Person Treasures system, formed with reference to the carriers who have the skills to carry and transfer to the highest level the components of intangible cultural heritage, is studied carefully in the article titled "Turkey's Living Human Treasures Program" by Res. Asst. Pınar Kasapoğlu Akyol. The Living Person Treasures system of Turkey, selection criteria, selection committee, what is



expected from living person treasures, those who are declared to be living person treasures and news appearing in the public opinion are included in the article.

The relationship between women who are assigned the duty of transferring culture by placing their “mother” identities in the forefront and intangible cultural heritage is examined in the article titled “The Keepers of Culture: Women and Intangible Cultural Heritage” by Assist. Prof. Dr. Dilek Türkyılmaz. What is expected from women on the subject of transferring intangible cultural heritage in Turkey and the women-centered intangible cultural heritage activities are included in the article together with examples.

One of the critical elements in safeguarding the intangible cultural heritage is the contributions and participation of local administrations. The article on “Intangible Cultural Heritage and Local Government Practices” has been written by Ezgi Metin Basat. It

explains how local administrations can contribute to revitalize the cultural heritage.

The articles mentioned above with brief contents attempt to set forth the experience and perspective of Turkey's intangible cultural heritage around specific themes and subjects. We owe a debt of gratitude to the intangible cultural heritage experts who contributed to the articles in the book and who did not withhold their efforts. The photographs that placed in the photograph competitions organized by Kocaeli, the Gölcük Municipality, which make complete and nurture the book by setting forth the abundance and diversity of Turkey on the subject of intangible cultural heritage. We are grateful to the Gölcük Municipality, which has composed rich archives of photographs with cultural contents in the competitions it has organized since 2009 and to the photographic artists who are the architects of these photographs for sharing these unique collections with us.

**M. Öcal Oğuz**  
**Evrım Ölçer Özünel**  
**Selcan Gürçayır Teke**



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# Fieldwork and International Cooperation Projects

M. Öcal Oğuz\*

UNESCO was founded in 1946, in the aftermath of the World War I and the World War II, both of which caused disasters and devastation to humanity, with the aim of ensuring a sustainable peace environment throughout the world. In this respect, one of the most crucial steps to be taken is to combat prejudices among different societies. To this end, one of the most effective ways of eliminating these prejudices is to improve dialogue and relations between the societies. Thus, cultural policies adopted by UNESCO has always been based upon this aim since the first day of its foundation.

This approach has also been reflected to the implementation of the Convention for Safeguarding of Intangible Cultural Heritage, which is considered to be one of the most effective and powerful programs UNESCO within the field of cultural activities. The Convention, in this regard, supports the improvement of dialogues, solidarity between communities and international cooperation. To begin with, paragraph “c” and “d” of Article 1 of the Convention set forth the international cooperation and solidarity. In this respect, all articles between Article 16 and 24 identify the necessary principles and forms of international cooperation for safeguarding the intangible cultural heritage. Additionally, the aforementioned articles support the regional and international actions to be taken for this aim.

Article 16 and 17 of the Convention, which are considered as the most significant articles to be carried out within the scope of international cooperation and inter-cultural dialogues, set forth the inclusion of the local and national factors as well as the cultural values of different countries within the Representative List of the Intangible Cultural Heritage of Humanity and List of Intangible Cultural Heritage in Need of Urgent Safeguarding and presentation of these list to the Inter-governmental Committee in the form of multinational files. Intergovernmental Committee shall give a priority to the examination of multinational files so as to support dialogues between different communities and the international cooperation.

Notwithstanding the provision of the Convention stipulating that the State Parties take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in “its territory”, it supports the Safeguarding of the Intangible Cultural Heritage, transfer of this heritage to the next generations and strengthening the common values, friendship and brotherhood. For this reason, the importance of preparing *Multinational Files* has been emphasized again within the Sixth Session of Intergovernmental Committee Meeting held in Bali, Indonesia on 22 and 29 November 2011. Additionally, the neighbouring countries were fostered to prepare multinational files. The decision of giving priority to the multinational files was also adopted by the General Assembly of State Parties in 2012.

\* Prof. Dr., Gazi University, Faculty of Arts, Turkish Folklore Department, President of Turkish National Commission for UNESCO.

Following the admission of the Convention for the Safeguarding of Intangible Cultural Heritage in 2003, Turkish National Commission for UNESCO has taken a leading role for implementation of Fieldwork projects by taking crucial actions for ensuring the regional cooperation and improving the dialogues between communities, contributed to the identification of inventories of Intangible Cultural Heritage through the Fieldworks and supported the identification of revised and latest forms of safeguarding conditions.

For the purpose of realizing the aims and expectations as stated in Article 19 of the Convention, “international cooperation includes, inter alia, the exchange of information and experience, joint initiatives, and the establishment of a mechanism of assistance to States Parties in their efforts to safeguard the intangible cultural heritage” and supporting the regional cooperation; Turkish National Commission for UNESCO has examined the cooperation opportunities and possibilities put forward within the scope of the Meetings for the Member States of Intangible Cultural Heritage South East Europe and TÜRKSOY since the enforcement of the Convention in 2006. For the purpose of realizing the aforementioned aims, Turkish National Commission for UNESCO took a leading role in implementation of the following five projects with Macedonia, Bulgaria, Romania, Kazakhstan and Azerbaijan. The aforementioned projects aimed to contribute to the national inventories and preparation of multi-national files.

### **Turkish and Macedonian Common Cuisine Culture Project**

Within the field of cuisine culture, which is deemed an Intangible Cultural Heritage, Turkey and Macedonia, being two brother countries in South East Europe, implemented the project “**Sharing the Same Taste: Turkish and Macedonian Common Cuisine Culture**” in 2009. The project aimed to realize the principles as stated in Article 19 of the Convention for the Safeguarding of Intangible Cultural Heritage.

The project has been implemented with the cooperation of Turkish National Commission for UNESCO and Macedonian National Commission

for UNESCO and the participation of Turkish Ministry of Culture and Tourism and National Museum of Macedonia. Turkish and Macedonian specialist contributed to the implementation of the Project with their works within the field of cuisine cultures. Four experts from Turkey, Selcan Gürçayır Teke, Neslihan Demirkol Sönmez, Petek Ersoy, Nihal Kadioğlu Çevik and four specialists from Macedonia, Elizebeta Koneska, Melahat Alievska, Yasemin Nazım ve Sanja Dimovska conducted Fieldwork in both countries. The Fieldwork focused on the regions where the cultural interactions were concentrated. In line with the compilation methods of folklore, the people in these regions were interviewed in person. The survey forms prepared by the Department of Turkish Folklore, Gazi University were used for implementation of the interviews with the informants, and necessary data were collected through the observations. The first Fieldwork was implemented between 1-7 April 2009 in Bitola, Bracino, Kratovo, Kumanovo, Ohrid, Peštani, Stenye districts of Macedonia. The second Fieldwork was implemented between 23 - 29 June in Söke district of Aydın, Çamdibi, Gültepe and Nergiz districts of İzmir and Tefikiye district of Manisa.

The Fieldwork has also examined the results and recommendations put forward within the scope of the “expert meetings on identifying the necessary cases for considering a cuisine culture feature as an Intangible Cultural Heritage” which were held with the decision of Safeguarding of the Intangible Cultural Heritage Intergovernmental Committee and the participation of the Secretary in Vitre, France. In this respect, cuisine cultures of both countries were observed both in terms of the traditions, arts and the rituals and meeting the human needs within the awareness of environment and the nature. Additionally, within the scope of the Fieldwork, the experts observed how the communities maintaining their cuisine traditions form a cultural environment within their environment on the basis of respect and safeguarding the cultural heritage. It has been observed that the correlation between the traditional cuisine methods of generation and consumption pose a great importance both in terms of cultural transmission and protection of

environment within the scope of Safeguarding of the Intangible Cultural Heritage. In consideration of the fact that there has been intermigration, cultural exchange and interactions between Turkey and Macedonia, forms of cuisine culture features which are transferred from one generation to another and the common cultural characteristics have been observed. Additionally, it has been observed that there are common words between Turkish and Macedonian such as “sofra” which means “dining table”. In this context, common types of meals and other common cultural codes and traditions were identified. Consequently, it has been observed that this Fieldwork forms an effective mean for strengthening the existing friendship and cooperation between two countries as well as identifying, compiling and safeguarding the cuisine cultural richness to which the youth are not familiar and which are under the risk of extinction.

The Fieldworks in both countries posed questions to identify the differences between the cuisine culture of different communities residing by lakes, agricultural area or in the highlands. The answers brought to these questions were observed separately in both countries. In addition, the relation between the knowledge of environment and nature and the cuisine culture of the aforementioned communities was examined in terms of preserving culture, economy and creativity.

When the works were completed, each specialist prepared a declaration in the light of the assessment of the data collected, results of the surveys and audio and visual recordings. These declarations were presented before the public in a meeting held in Skopje, the capital of Macedonia on 17 November 2009. Following the meeting, Turkish, Macedonian and English versions of the aforementioned declarations were collected in a book by Turkish National Commission for UNESCO for the benefit and perusal of those interested.

### **Project on the Music Culture of the People of the Border Regions of Turkey and Bulgaria**

The second international cooperation project of Turkish National Commission for UNESCO was implemented with the cooperation of Bulgarian National Commission for UNESCO and contribution

of Turkish Ministry of Culture and Tourism and the Institute of Folklore at the Bulgarian Academy of Sciences.

The fieldwork was carried out by a team of eight experts. The team members from Turkey consisted of Meltem Ađır, Neslihan Demirkol Sönmez, Selcan Gürçayır, and Burak Sönmez. Contributions to the team from Bulgaria were made by Bozhidar Alexiev, Miglena Ivanova, Ruzha Nejкова and Mila Santova. The project aimed to observe the status of the traditional music culture both in the border regions and the protected areas within the scope of National Park. In this sense, the first fieldwork was conducted between 9 - 15 October 2009 in Bulgaria. In this research and compilation work conducted in the settlements on the Turkish-Bulgarian border, Malko, Tarnova, Sinemorets, Brodilova, Gramatikova and Ahtopol districts were visited and field research was carried out using observation and interview methods. A similar field research by the seam team was carried out between 1-8 December 2009, in the Turkish side of the border, Kırklareli, Terzidere, Kula, Çeşmeköy, Yiđitbaşı, Beğendik and Limanköy districts. In this two field research, problems of passing music culture to the next generations in the areas protected in the framework of national parks and border areas is examined based on face to face interviews with the informants of cross-cultural interaction and performances of the bands.

This project, focusing on music, was an intangible way of cross-cultural dialogue and communication, which pioneered to importantly improve both friendship and cooperation between Turkey and Bulgaria and to constitute a culture and experience of working together in a scientific field. Thanks to this project, **Musical Forms and Traditional Cultures of the Peoples Living in the Turkey-Bulgaria Border Communities**, in the borders where two societies meet and interact more profoundly, to see, compare and share the experiences about the situation of the traditional musical culture which the Convention for the Safeguarding of Intangible Cultural Heritage Convention defines and wishes to pass to the next generations.

Many questions were asked about the data obtained from the research conducted in the

both countries about musical forms, instruments, performance places, problems passed from one generation to the other, mutual interaction areas, lyrical structure. Reports based on the data obtained through the research by the experts who joined the project were prepared and in those reports different themes were discussed. Those reports were shared with the public in a meeting, in the capital of Bulgaria, Sofia, on 15 March 2010. Later on, those reports were compiled in a book in Turkish, Bulgarian and English by the Turkish National Commission for UNESCO.

### **Turkey and Romania Traditional Common Culinary Culture Project**

The third project in the South Eastern Europe region, was conducted by the two sister countries of the region: Turkey and Romania. The project titled **Sharing the Same Taste: Turkey - Romania Traditional Common Culinary Culture Project**, has played a significant role in strengthening the friendship and cooperation between Turkey and Romania and creating a culture and experience in scientific fields.

As it is well known, Turkey and Romania has been sharing experiences by mutual immigration and cultural exchange for centuries. This project researches the forms and ways of how the culinary exchange works between two countries. This project can serve for strengthening the existing friendship and cooperation and for learning and safeguarding the cultural heritage unknown to the young generation and in danger of extinction. The project's aim is to work the culinary culture in line with the decisions taken by the Convention for the Safeguarding of Intangible Cultural Heritage and governing bodies, take inventory and share with the international society. It is believed that these kind of projects carried out with Macedonia, would provide inspiration for the preparation of a multinational file about the commonality of the region's cuisine.

The Fieldwork of a project conducted jointly by Turkish National Commission for UNESCO and The Ministry of Culture of Romania was participated by 10 culinary and cultural experts comprising of Dilek Türkyılmaz, Evrim Ölçer Özünel, Selcan Gürçayır,

Neslihan Demirkol, Ezgi Metin Basat from Turkey and Nadia Tunsu, Laura Ioanna Negulescu, Monica Bercovici, Sabina Ispas, Cristina Mihala from Romania. During the Fieldwork interviews were carried out with informants using observations and interviewing techniques. These meetings were held in both countries and were conducted based on culinary research survey questions of Gazi University's Department of Turkish Folklore. First of the meeting was held between 31 May 31st – 6 June 2011 in Bucharest, Badabag, Constanta, Cumpana, Macin, Fantanemare, Tulcea and Independența in Romania and the second one was held between 7-15 September 2011 in Ankara, Eskişehir, İstanbul, Tekirdağ and Kırklareli in Turkey, both with the participation of both country's experts. During the Fieldwork the experts talked about regional foods, cooking techniques, utensils used in cooking, special day meals, rituals of meals, customs and oral and visual arts formed over food culture. The compilation of works were concentrated over regions that has the most intense cultural interaction and over groups which have the most migration and population flows. The acquired data were analyzed by the experts and notices were written on different topics.

The data acquired in a Fieldwork in a meeting held in Romanian capital Bucharest on 19 December 2012, were publically announced. Following this, the Turkish National Commission for UNESCO published these notices in Turkish, Romanian and English within the scope of this project.

### **Turkey and Kazakhstan Music Project**

As it is well known, Turkey is in South Eastern Europe region as well as being amongst the Turkish Speaking Countries. Turkey has strong cultural interactions with Caucasia, Idel-Ural and Central Asia, within the Turkish Speaking Countries. An idea of "studying the common cultural values by bilateral or multilateral projects, taking inventory and presenting the appropriate ones as a multinational file to UNESCO's Intangible Heritage Lists", which was a suggestion in the Regional Member Seminar of TÜRKSOY (The International Organization of Turkic Culture) on Intangible Cultural Heritage, was put into practice by Turkey and Kazakhstan in the field of music.



With the participation of Turkish National Commission for UNESCO, TÜRKSOY and Kazakh institutions, the Fieldwork of the project titled 'Turkey - Kazakhstan Common Musical Culture' was held with the presence of experts comprising of Assist. Prof. İsmet Doğan, Assoc. Prof. Armağan Elçi, Assoc. Prof. Cenk Güray, Assist. Prof. Dilek Türkyılmaz, Assist. Prof. Evrim Ölçer Özünel from Turkey and Prof. Elemanova Saida Abdrahimanovna, Assoc. Prof. Muhtekeyev Bazaralı Jumagululu and Assoc. Prof. Askar Turganbayev from Kazakhstan. The first Fieldwork was held between 24 June – 2 July in Elazığ, Muğla, Aydın, Ankara and Kırıkkale in Turkey. And the second of these was held between 14-19 September in Astana and Karaganga in Kazakhstan with the additional participation of TÜRKSOY's Secretary General and Kazakh scientist and musicologist Düsen Kaseinov.

The project, aiming to research the common music culture of two societies of same historic origins but distant geographies, which have safeguarded, improved and enriched by cultural interaction. Within the scope of the project many topics came to the fore such as, musical forms, performers, musical instruments, melodic and lyrical forms, performing styles and venues. Both experts wrote papers based on their Fieldwork in both countries, their interviews with informants, their observations and library works. These notices are planned to be shared with public by a workshop in 2014, in Kazakh capital Astana. These notices will be selected from the themes of both countries' common musical culture and they are provided to be published by Turkish National Commission for UNESCO within a year, in Turkish, Kazakh and English.

### **Women's Role Turkish and Azerbaijani Handicrafts Project**

This project titled Women's Role Turkish and Azerbaijani Handicrafts Project was conducted by the Turkish National Commission for UNESCO and TÜRKSOY member countries' second Fieldwork of Intangible Cultural Heritage with the cooperation of Azerbaijan National Commission for UNESCO. Within the scope of the project, it was decided to hold the first meeting in Turkey and the second one

in Azerbaijan, to hold a workshop in Azerbaijani capital Baku to share the Fieldwork results and to publish the presented notices by Turkish National Commission for UNESCO.

According to the planned schedule, the first Fieldwork was held between 25 February and 1 March 2013 in Ankara's Beypazarı and Nallıhan districts with the participation of experts of the field "women in hand crafting and gender equality". The experts were Assis. Prof. Serpil Ortaç, Dr. Ayça Gelgeç Bakacak, Dr. Aysu Kes Erkul, Dr. Selcan Gürçayır Teke and Canet Tuba Sarıtaş Eldem from Turkey and Vusala Islamov, Leyli Imamaliyeva, Vusala Khalilova, Khosrov Gaffarov ve Prof. Güllü Mammadli from Azerbaijan. The experts from Turkey and Azerbaijan carried out research on traditional handicrafting in terms of women's place and role in this context. The field project was concentrated on women's handcrafting, women's role in passing on traditional handcrafting to next generations, the problems in passing on, transformations in handicrafts, women's labour, employment and the economic value of their products. As the second stage of the project, it planned to make a similar Fieldwork in Azerbaijan, comparatively analyzing the data and present it as a notice in a workshop in Baku and publish these notices in Turkish, Azerbaijani and English by the Turkish National Committee for UNESCO.

In the end of this project, it is aimed to share the information on national handcraft commonalities between Turkey and Azerbaijan, problems in cultural transmission and keeping women's handcraft traditions alive within the scope of the Convention for the Safeguarding of the Intangible Cultural Heritage.

Projects implemented by three Eastern European and two TÜRKSOY member countries' as five countries of the region, UNESCO National Commissions or other cultural research institutions' projects with Turkish National Commission for UNESCO play an important and effective role in fulfilling the objectives of the Convention for Safeguarding of the Intangible Cultural Heritage and also establishing strong communications between countries. Some countries from both regions expressed their wishes of carrying out

such bilateral projects in both regional and bilateral meetings. Turkish National Commission for UNESCO is planning to conduct these Fieldwork projects on safeguarding the intangible cultural heritage with other countries of the region if they are willing to contribute and agree so, with

drawing power and courage from the interests and requests. Thus, it is foreseen that these projects will help take intangible cultural heritage inventories basing on contemporary Fieldworks, determining the common heritages and developing regional and international safeguarding processes.

# Seminars of TÜRKSOY Member Countries on the Safeguarding of the Intangible Cultural Heritage

Metin Ekici\*

Having brought a new approach to preserving the cultural heritage and handing down to future generations, the Convention for the “Safeguarding of Intangible Cultural Heritage” has been appreciated by various countries as parties to the convention, as well as Turkic Republics and Autonomous Regions sharing a wide scope of cultural heritage. The Turkic Republics and Autonomous Regions, with the intention of contributing to the Convention for the Safeguarding of Intangible Cultural Heritage through common files with multiple parties rather than files with a single party, sought cooperation opportunities with institutions established before the Convention for Safeguarding of Intangible Cultural Heritage, such as TÜRKSOY (Joint Administration of Turkic Culture and Arts), and decided to hold a “seminar” to realize UNESCO approaches along with the Convention for Safeguarding of Intangible Cultural Heritage.

This article provides information primarily on the Convention for the Safeguarding of Intangible Cultural Heritage, the process involving Turkey's becoming a party to the convention and the establishment of TÜRKSOY. The second part

of the article evaluates the establishment of the “Safeguarding of Intangible Cultural Heritage Seminar” along with the decisions made and their contributions to the Convention for Safeguarding of Intangible Cultural Heritage.

The United Nations Education Science and Culture Organization (UNESCO) agreed to the “Convention for the Safeguarding of Intangible Cultural Heritage” at its 32<sup>nd</sup> General Conference on October 17, 2003. The second item to the convention defines Intangible Cultural Heritage as follows:

“Intangible Cultural Heritage represents implementations, representations, expressions, information, skills, as well as relevant equipment, tools, and locations as defined by communities, groups, and at times individuals, as a part of their cultural heritages. These intangible heritages are handed down from generation to generation and continuously recreated depending on the interactions of communities and groups with their environments and nature. This provides them with an identity and the feeling of continuity contributing to the respect for cultural diversity and human creativity.”

The Convention was unanimously approved by the Turkish Grand National Assembly at the session dated January 19, 2006, and Turkey became a party. The “Act on the Approval of the Convention for the Safeguarding of Intangible Cultural Heritage

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(No: 5448)” entered into force after its publication in the Official Gazette no. 26056 dated January 21, 2006. The relevant documentation was submitted to the General Directorate of UNESCO on March 23, 2006, and the process of Turkey’s becoming a party to the convention was completed.

It is known that there are communities, which speak any one of the Turkish dialects, spreading from the Balkans to Middle and North Asia, some existing as independent republics and some existing in the form of Autonomous Regions or minorities in countries such as the Russian Federation. These countries and communities are observed and known to share and maintain various cultural heritages indicated in the Convention for Safeguarding of Intangible Cultural Heritage. In terms of safeguarding and improving these cultural heritages, the Ministers of Culture from Azerbaijan, Kazakhstan, Kyrgyzstan, Uzbekistan, Turkey and the Republic of Turkmenistan gathered in İstanbul and Baku in 1992 and agreed on a cultural partnership. At the meeting held in Almaty on July 12, 1993, they signed the “Convention on the Establishment and Activity Principles of TÜRKSOY” and established the “Joint Administration of Turkic Culture and Arts” (TÜRKSOY).

TÜRKSOY was established through this convention and observing parties included: the Altai Republic, Republic of Bashkortostan, Khakassia Republic, the Sakha (Yakutia) Republic, the Republic of Tatarstan, Republic of Tyva, the Gagauzia Autonomous Region of the Republic of Moldova, and the Turkish Republic of Northern Cyprus. TÜRKSOY is an international institution ensuring cooperation among Turkish speaking countries in the fields of culture and art. The host country for TÜRKSOY is the Republic of Turkey. Its official language is Turkish and it is located in Ankara. All member and observing parties have equal rights in activities. International relations of the institution are not limited to the Turkish speaking geography. In international activities and relations, TÜRKSOY cooperates with all governmental and non-governmental institutions aiming to protect human rights and freedoms. In terms of its purposes, tasks, and fields of work, TÜRKSOY is engaged in activities that are similar to the targets and aims of UNESCO.

### 1. The First Seminar of TÜRKSOY on Intangible Cultural Heritage:

With the aim of enabling cooperation for the safeguarding of intangible cultural heritage common among TÜRKSOY member countries, the administration of TÜRKSOY, Turkish National Commission for UNESCO Intangible Cultural Heritage Expert Committee and officers from the General Directorate of Research and Education under the Turkish Ministry of Culture and Tourism gathered in Ankara for the first time to organize the “Seminar of TÜRKSOY on Intangible Cultural Heritage”.

“The First TÜRKSOY Regional Seminar on Intangible Cultural Heritage” was held between October 16 and 17, 2008 at the General Secretariat of TÜRKSOY in Ankara. The representatives from Azerbaijan, Kazakhstan, Bashkortostan the Altai Republic, Khakassia Republic, the Sakha (Yakutia) Republic, the Tatarstan Republic, the Tuva Republic, the Gagauzia Autonomous Region of the Republic of Moldova, and the Turkish Republic of Northern Cyprus participated in the seminar and the following decisions were made:

1. To make the visibility of the Convention for Intangible Cultural Heritage more effective in the member countries of TÜRKSOY. To cooperate in all activities and operations within the scope of this convention, to strengthen the intellectual memory related to the topic and to ensure that these gatherings should be repeated in a different TÜRKSOY member countries periodically every year, inviting all countries to experience in sharing;
2. To establish a department within TÜRKSOY as the coordination center for “Intangible Cultural Heritage” activities and to ensure that this department has a collection of topic-related experts, information, and documents through cooperation in coordinated activities;
3. To ensure the sharing of knowledge and facilitation of processes in all activities to be organized by member countries with UNESCO’s ‘General Council of the Convention for the Intangible Cultural Heritage’ and “Interstate Committee”;
4. To encourage the establishment of a “Category 2 Center” within the coordination of TÜRKSOY;

5. Member countries of TÜRKSOY have common values in various aspects of “Intangible Cultural Heritage”. To seek ways of cooperation in safeguarding and the continuation of these common values, as well as submitting to UNESCO lists;

6. To stimulate broader participation by representatives of non-governmental organizations and experts from TÜRKSOY member countries in such activities.”

This first seminar is important in terms of being the initial step of cooperation among TÜRKSOY member countries regarding their Intangible Cultural Heritages. Decisions made in this seminar indicate the targets as researching cooperation opportunities about Safeguarding of Intangible Cultural Heritage, identifying common values, and the preservation of these values within a common approach in line with UNESCO conventions, including the continuation of these seminars, which were initiated within a mutual understanding among TÜRKSOY member countries. Two of the decisions made in the seminar are particularly important. The first is the preparation of a “Joint Safeguarding of Intangible Cultural Heritage Inventory” and the second is the establishment of a “Category 2 Center” to ensure coordination between the member countries to TÜRKSOY.

### **2. The Second Seminar of TÜRKSOY on Intangible Cultural Heritage:**

The second of Seminars of TÜRKSOY on Intangible Cultural Heritage was held within the international symposium titled “The Historical-Cultural Heritage of the Turkish World” organized by the Kazakhstan Institute of Culture Policies and Art Studies between April 27 and 30, 2009 in Almaty. At this second seminar, where in certain sessions of the symposium, potential cooperation opportunities among the TÜRKSOY member countries were discussed within the scope of Safeguarding of Intangible Cultural Heritage, it was decided that a joint Safeguarding of Intangible Cultural Heritage inventory for TÜRKSOY should be prepared and certain elements should be selected from this inventory to be submitted to UNESCO in the form of files with multiple parties.

### **3. The Third Seminar of TÜRKSOY on Intangible Cultural Heritage:**

The Third Seminar of TÜRKSOY on Intangible Cultural Heritage was hosted by the Azerbaijan Ministry of Culture and Tourism in Baku and Shaki between May 27 and 29, 2010. The opening sessions were held in Baku, while the Expert Meeting Sessions were continued in Shaki, which was declared as “The Capital City of Azerbaijani Handcraftsmanship”. In this meeting, following decisions were made in the form of recommendations:

“1. Upon negotiating the Draft TÜRKSOY Regulation on the Safeguarding of Intangible Cultural Heritage, verbiage should be developed in light of the suggestions made and submitted to the ministries of culture of the member countries for review after maturation with the intervention of TÜRKSOY.

2. A draft regulation was prepared on the creation of a TÜRKSOY Safeguarding of Intangible Cultural Heritage Inventory and member countries were requested to prepare files in line with the determined principles in this regulation when submitting heritages to the Safeguarding of Intangible Cultural Heritage Inventory.

3. The TÜRKSOY Safeguarding of Intangible Cultural Heritage Inventory prepared by the study group within TÜRKSOY was analyzed and it is expected that this list should be published after the approvals are obtained from member countries.

4. The International Program of TÜRKSOY Capitals of Intangible Cultural Heritages should be embraced and this proposal should be submitted to the Balkan Council meeting to be held in Gagauzia between May 17 and 18, 2010.

5. A Safeguarding of Intangible Cultural Heritage tab should be created on the website of TÜRKSOY, and announcements related to activities, information, and documents of Safeguarding of Intangible Cultural Heritage should be published here, along with the inventory to be declared.

6. A TÜRKSOY Regional Safeguarding of Intangible Cultural Heritage Experts Network should be established, the communication and cooperation among its members should be strengthened, and the relevant knowledge, documents, and experiences should be shared.



7. A separate inventory study on the TÜRKSOY Member Countries Living Human Treasures should be made.
8. Joint file studies on Intangible Cultural Heritage elements to be submitted to UNESCO in member countries of TÜRKSOY should be given priority.
9. To provide continuity and progress in studies, officers from the ministries and experts who participate in the TÜRKSOY Seminar on Intangible Cultural Heritage, should remain the same as much as possible.
10. Training programs to train Safeguarding of Intangible Cultural Heritage experts should be organized in TÜRKSOY member countries.
11. An effective study should be conducted on informing and creating awareness with the assistance of media.
12. Non-governmental organizations should be more frequently included in the TÜRKSOY Safeguarding of Intangible Cultural Heritage process.
13. When creating inventories, in addition to using the literature, field studies should also be considered and importance should be given to studies on surviving elements.
14. For the wellbeing of existing studies, a separate Safeguarding of Intangible Cultural Heritage department should be established within TÜRKSOY and this department should be supported by the provision of experts, researchers, archives, and financial resources.
15. The importance of establishing a "Category 2 Center" to guide Safeguarding of Intangible Cultural Heritage studies in the countries of the region should be announced to the relevant authorities.
16. TÜRKSOY Safeguarding of Intangible Cultural Heritage studies should be interpreted as a dynamic of cultural sectors, creative economy, creative cities, and culture tourism in line with the cultural heritage management principles in member countries, and joint policies, strategies, and projects should be planned accordingly.
17. It was suggested that the fourth TÜRKSOY Safeguarding of Intangible Cultural Heritage Seminar should be held in Kazan, Tatarstan, within the 2011 Sabantoy celebrations known as the intangible cultural heritage of humanity and the suggestion was embraced as a joint decision."

The third seminar demonstrated that the decisions made in the first two seminars should be effectively implemented. Significant conclusions of this seminar could be the expression as "the evaluation of the prepared inventory" and the submission of recent elements within this inventory instead of "an inventory should be prepared", as in the first two seminars, along with the decisions on "TÜRKSOY Living Human Treasures Inventory" and the "International Program of TÜRKSOY Intangible Cultural Heritage Capitals". Cooperation on issues such as "expert exchange" and "information sharing" was suggested among the TÜRKSOY member countries at the seminar and decisions made on the "establishment of a Safeguarding of Intangible Cultural Heritage Department" within the TÜRKSOY General Secretariat and the "establishment of a Category 2 Center" to improve cooperation among member countries were also of importance. This third seminar held in Baku and Shaki in Azerbaijan displays the importance given to Safeguarding of Intangible Cultural Heritage studies by TÜRKSOY member countries and is a seminar that lodged decisions with effective outcomes.

#### **4. The Fourth Seminar of TÜRKSOY on Intangible Cultural Heritage:**

The Fourth Seminar of TÜRKSOY on Intangible Cultural Heritage Seminar was held in Kazan and Arsk, Tatarstan, between September 16 and 17, 2011 and was hosted by the Tatarstan Ministry of Culture. The opening session was held in Kazan on September 16, 2011, while the meeting of experts was held in Arsk on September 17, 2011 and the following decisions were made:

"1. Upon confirmation of decisions made in the first three meetings, appreciation of the studies made by TÜRKSOY for the realization of these decisions, the Draft List of Intangible Cultural Heritage prepared by TÜRKSOY is expected to be continued and improved.

2. With an emphasis on the importance of education in the Safeguarding of Intangible Cultural Heritage, as well as passing these down to future generations, TÜRKSOY member countries are suggested to make amendments to regulations towards making necessary improvements in formal and informal education.

3. Communication among the experts shall be improved to ensure the acknowledgement of wider communities about the convention and the processes, and non-governmental organizations should be included in the TÜRKSOY network along with other voluntary organizations and implementers.

4. Projects should be prepared to improve regional and international cooperation opportunities on common figures such as Khoja Akhmet Yassawi, Koroghlu, and Dede Korkut, common narrative forms such as fairy tales, legends and stories, common cultural values such as traditions, music and food, common handicrafts such as leather trade, felting, and carpeting.

5. It was suggested that three cities every year should be declared as Capital Cities of Intangible Cultural Heritage; that in 2012, Yalabuga in Tatarstan should be elected as the Capital City of "Leather Works", Ufa in Bashkortostan as the Capital City of "Felting" and Gence in Azerbaijan as the Capital City for the "Art of Minstrel" and that the experts and artists in TÜRKSOY member countries should be encouraged to gather for certain activities to be held in these cities.

6. Studies on TÜRKSOY Living Human Treasures are suggested to be accelerated and experts or implementers to participate in events in the declared cities should be selected among the individuals that implement these activities.

7. It was suggested that the initial joint file to be submitted to UNESCO by TÜRKSOY member countries on Intangible Cultural Heritage Elements should be about Koroghlu.

8. Studies about the regulation of training programs in TÜRKSOY member countries to train Safeguarding of Intangible Cultural Heritage experts should be accelerated and realized.

9. For the wellbeing of studies, a separate Safeguarding of Intangible Cultural Heritage department should be established within TÜRKSOY and the decision to support it with researchers, archives, and financial resources should be realized immediately.

10. Efforts should be made to establish a "Category Two Center" to manage Safeguarding of Intangible Cultural Heritage studies in line with UNESCO.

11. Similar to the research projects realized among Turkey, Bulgaria, Macedonia, and Romania, cooperation to compile and safeguard Safeguarding of Intangible Cultural Heritage elements, as well as their handing down to future generations, should be strengthened through preparing bilateral or multilateral Safeguarding of Intangible Cultural Heritage projects among TÜRKSOY member countries.

12. It was suggested that the Fifth TÜRKSOY Seminar of Safeguarding of Intangible Cultural Heritage in 2012 should be held in Ufa, the capital of Bashkortostan and this was embraced as a common decision."

These decisions made in this fourth meeting were in the form of recommendations, primarily confirming the decisions made in the first three seminars and suggesting that studies should be made on formal and informal educational institutions to increase the visibility of the Convention for Safeguarding of Intangible Cultural Heritage as well as the Safeguarding of Intangible Cultural Heritage elements. The participation of non-governmental organizations in Safeguarding of Intangible Cultural Heritage studies should be encouraged, joint projects on certain common and more popular topics in the fields of "oral products" and "handcrafts" among the TÜRKSOY Safeguarding of Intangible Cultural Heritage Inventory should be prepared, and that "Declaration of Safeguarding of Intangible Cultural Heritage Capital Cities" and "Declaration of Living Human Treasures" should be realized among TÜRKSOY member countries. The decisions made indicated that there was an attempt to accelerate Safeguarding of Intangible Cultural Heritage studies significantly among TÜRKSOY member countries, as was the case in previous conferences.

In conclusion, the "TÜRKSOY Member Countries Seminar" structured in line with the articles of the Convention for the Safeguarding Intangible Cultural Heritage is made in one of the TÜRKSOY member countries once in every year. The main purposes of these seminars are to create a significant sensitivity in TÜRKSOY member countries on the Convention for Safeguarding of Intangible Cultural Heritage and to make Safeguarding of Intangible Cultural Heritage elements more visible in these

countries. To achieve these aims, it is approved to establish a separate Safeguarding of Intangible Cultural Heritage department in TÜRKSOY and to prepare a joint Safeguarding of Intangible Cultural Heritage Inventory, on which certain studies have already been made. As indicated by the decisions made throughout the seminar, the “Declaration of Safeguarding of Intangible Cultural Heritage Capital Cities” has already been realized and recently Eskisehir in Turkey was declared as the Capital City of Safeguarding of Intangible Cultural Heritage. TÜRKSOY member countries along with Safeguarding of Intangible Cultural Heritage experts, representatives, artists, representatives of NGOs, and citizens from various countries of the world participated in the activities held in this city. There have also been studies and joint project works

on the declaration of Living Human Treasures. One of the most important contributions of TÜRKSOY Seminars to Safeguarding of Intangible Cultural Heritage has been the cooperation of these countries in preparation of a “Multinational Safeguarding of Intangible Cultural Heritage File”. Until today, TÜRKSOY member countries, which cooperated in the cases of “Nowruz Fest” and “Minstrel Tradition”, have been observed to plan for further cooperation and joint files in the future. All these cooperative and joint studies have been the efforts that reflected the spirit of UNESCO and the Convention for Safeguarding of Intangible Cultural Heritage. It is the common wish of all countries to improve this cooperation with the establishment of an agreed upon “Category 2 Center” and make it more effective.



# Multinational Files for Intercultural Convergence: Nowruz, Hidirellez/St. George, Nasreddin Hodja

Metin Ekici\*

Certain elements of Intangible Cultural Heritage (ICH) do not belong to a single country; rather they appear as cultural values shared by more than one country. This is not only a concrete phenomenon indicating the importance of the Convention for the Safeguarding of Intangible Cultural Heritage, but also an important factor improving convergence and cooperation, as well as developing a joint working culture and mutual gratitude.

One of the topics that parties to the Convention for the Safeguarding Intangible Cultural Heritage (ICH) would like to be most active in is registering elements to the “*List of Intangible Cultural Heritage in Need of Urgent Safeguarding*” and the “*Representative List of Intangible Cultural Heritage of Humanity*”. Turkey, being one of the most successful countries in registering elements to these lists, by itself or by preparing “Multinational Files”, entered into international cooperation for the registration of Safeguarding of Intangible Culture Heritage elements shared by more than one country.

Studies on safeguarding of the Safeguarding of Intangible Culture Heritage elements are

discussed in annual meetings at the Head Office of UNESCO and decisions are made through discussions on what has been done and what is planned for future. Preparation and presentation of Multinational Files is subject to “*Implementation Regulations on Implementation of Convention for the Safeguarding of Intangible Cultural Heritage*” approved in the International General Conference held between June 16 and 19, 2008 at the UNESCO Head Office (later updated in annual meetings in 2010 and 2012). Related explanations include *Section 1* titled “*Safeguarding of Intangible Cultural Heritage at the International Level, Cooperation and International Solidarity*”, which presents the Article “1.5. Multinational Files” as follows:

“Article 1.5. In the event that the intangible cultural heritage element is within the borders of more than one country, parties are encouraged to present the Multinational File to the List of Intangible Cultural Heritage of Humanity Elements in Need of Urgent Safeguarding and the Representative List of Intangible Cultural Heritage of Humanity.”<sup>1</sup>

This article presents and interprets the “Multinational File Preparation” studies in Turkey, for which significant studies on “Multinational Files” have already been completed, and registered the “Nowruz” file in the representative list while

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<sup>1</sup> [http://www.unesco.org/ICH-Operational\\_Directives-4.GA-EN.doc](http://www.unesco.org/ICH-Operational_Directives-4.GA-EN.doc)

preparing to register the Multinational Files of “Hidirellez/St. George” and “Nasreddin Hodja”.

### 1. Multinational File of Nowruz

Having been declared by UNESCO in 2009, the first “Multinational File” submitted by Turkey in cooperation with Azerbaijan, Iran, India, Kyrgyzstan, Pakistan, and Uzbekistan to the “*Representative List of Intangible Cultural Heritage of Humanity*” was the “Multinational File of Nowruz”. Turkey has been the active party since the initial preparation phase of this file and has had the intention, at the international level, to share its attempts to create awareness on Safeguarding of Intangible Culture Heritage elements, along with safeguarding and protecting these elements for future generations, in addition to ensuring international cooperation, solidarity, and exchange of information on the file.

In light of this approach, the “*Round Table Meeting on International Seminar of Nowruz Studies and the Future of the Multinational File*” was held in Ankara, the capital of Turkey, to share information and experiences on the Nowruz Multinational File in 2012. Experts from countries celebrating Nowruz gathered in the first general evaluation meeting after the approval of the Multinational File in the Representative List of Intangible Cultural Heritage of Humanity, and the following topics were discussed:

“1. At the “International Seminar for Nowruz Studies” held at Mimar Kemaleddin Hall at Gazi University, safeguarding studies conducted by countries with “Multinational Files” between 2009 and 2012 were primarily discussed. Information on safeguarding activities after the inclusion of Nowruz in the Representative List of Intangible Cultural Heritage were given in alphabetical order by Azerbaijan, Iran, Kyrgyzstan, Uzbekistan, Pakistan, and Turkey.

2. The second part of the seminar included presentations by Kazakhstan and Tajikistan, which did not participate in the Multinational File, but celebrated Nowruz.

3. The “Roundtable Meeting on the Future of the Multinational File,” held in the meeting room of the Turkish National Commission for UNESCO initially focused on the wide dissemination of the file to new members and experts indicated

that the inclusion of new members was found to be positive in terms of expectations by the Convention for the Safeguarding of Intangible Cultural Heritage. However, experts and Azerbaijani representatives in particular mentioned that the final decision could be granted by the relevant countries through official documentation.

4. In the event that seven participating countries of the Multinational File decide unanimously on expansion of the file and its submission to UNESCO by March 31, 2013, experts indicated that one of them should be elected as the “Moderator” and urge a meeting with the demanding countries to be included in the file on preparation of the file by no later than September or October 2012.

5. Experts mentioned that the moderator could be Iran, who has moderated the existing file or all countries could take turns for moderating so that the other six participating countries could become the moderators.

6. Experts spoke of Afghanistan, China, Georgia, Kazakhstan, Tajikistan, and Turkmenistan as the countries that signed the Convention for the Safeguarding of Intangible Cultural Heritage but did not participate in the existing file, while they celebrated the Nowruz. They also mentioned that other countries could also participate in the Multinational File.

7. Experts stated that in the invitation letter to be prepared by the moderator country determined upon the decision of seven countries, there should be the requirement for candidate countries to obey the measures of the Representative List of Intangible Cultural Heritage and structure the appropriate information accordingly. Experts also indicated the importance of acknowledging candidate countries in the file preparation phase about the safeguarding measures of the government, the role and participation permits of related communities, the inclusion of the heritage in the international inventory and the inclusion of visual materials about the heritage.

8. Experts, whose names are listed below, agree that the opinions in this Final Declaration are their expert opinions and that they do not have any binding aspect in terms of decisions to be taken by the countries in the future.

Participants: Azerbaijan: Elshan Abdulazimov, Shahla Abbakirova; Iran: Atusa Momeni;

Kazakhstan: Bota Khabibulla, Galiya Sadykova; Kyrgyzstan: Nazgul Mekeshova, Sabira Soltongeldieva; Uzbekistan: Mamatkuli Jurayev, Sayidafzal Mallakhanov; Pakistan: Khalid Javaid, Prof. Mehar Dad; Tajikistan: Dilshad Rahimov, Shahlo Abdurahimova; Turkey: Prof. Dr. M. Ocal Oguz, Assoc. Prof. Dr. Ahmet Ari, Umut Aksungur.”

## 2. Hidirellez/St. George Multinational Nomination File

While Turkey continues joint studies on registered elements to the Representative List such as the “Nowruz Multinational File”, it also hosts Multinational File preparations on Safeguarding of Intangible Culture Heritage elements shared throughout wider regions. One of these studies is the “*Roundtable Meeting on Hidirellez/St. George Studies and Preparation of the Multinational File*”, which is known to be an important Safeguarding of Intangible Culture Heritage element in various countries and communities, held in İstanbul, Turkey on May 4 and 5, 2012.

Experts from countries celebrating Hidirellez/St. George expressed their appreciation for their ability to participate in this seminar, which encourages Multinational File preparations as suggested and supported by the Convention for the Safeguarding of Intangible Cultural Heritage and contributes to the “*Intercultural Convergence Decade (2013-2022)*”. They congratulated the Turkish Republic for hosting this meeting. Experts, who participated in the “*Roundtable Meeting on Hidirellez/St. George Studies and Preparation of the Multinational File*”, reviewed the following issues:

- “1. After the opening speeches made on behalf of Turkey at the opening session of the “International Seminar of Hidirellez/St. George Studies held at the Turkuaz Meeting Hall at İstanbul Larese Park Hotel, experts from Iraq, Karadağ, Lebanon, Macedonia, Moldova, and Romania made speeches on the importance of this heritage in alphabetical order.
2. Following the opening speeches, experts from countries in alphabetical order made presentations on Hidirellez/St. George celebrations in their countries.

3. At the Roundtable Meeting on Preparation of the Multinational File, which occurred in the afternoon, the possibility of presenting the rituals for transmission from the winter to spring organized in the participating countries on February 18, April 23, and May 6 could be submitted to UNESCO as a Multinational File titled Hidirellez/St. George. Although a majority of presentations made indicated the celebrations occurred on May 6, experts agreed that a Multinational File could be created for Hidirellez/St. George as a ritual for welcoming spring after the winter celebrated at different times and under different titles in various countries.

4. Experts reviewed the appropriateness of gathering different traditions and rituals in a single file under the UNESCO criteria, which require the existence of a single element in each file, and determined that the file could be submitted to the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage Representative List of Intangible Cultural Heritage of Humanity.

5. Experts suggested that the preparation phases should be managed by Turkey as the country hosting the first meeting and that all countries indicating this element as a part of their national inventory should be invited.

6. Experts proposed that the further process should proceed with the submission of documents, the writing to be done by Turkey, the agreed upon verbiage to be submitted for approval to the participating countries in the Multinational file and that the file should take its final form with a meeting to be held in İstanbul before the end of 2012.

7. Experts requested Turkey to include in the invitation letter it shall write as the moderator that the participating countries should comply with the measures by the Representative List of Intangible Cultural Heritage of Humanity and the importance of the five criteria determined by UNESCO for the list.

8. Experts mentioned the importance of taking the current aspects of the heritages into consideration rather than their history at the preparation phase, the measures taken and to be taken by the government on safeguarding, the roles and participation permits of the communities, inclusion of the heritage in the national inventory, and the existence of the visual materials regarding the heritage.

9. Experts, whose names are listed below, agree that the opinions in this Final Declaration are their expert opinions and that they do not have any binding aspects in terms of decisions to be made by the countries in the future.

Participants: Iraq: Abdullah M. Sarhael, Ghaith Altamimi; Karadağ: Danijela Djukic; Lebanon: Prof. Dr. Abbas Halabi, Prof. Dr. Claudia Abi Nader (Chamoun); Macedonia: Kleanti Anovska, Velika Stojkova Serafimovska; Moldova: Assoc. Prof. Liubovi Cimpoeş, Dr. Luminita Drumea, Dorina Onica; Romania: Dr. Virgil Stefan Nitelescu, Prof. Dr. Sabina Ispas; Turkey: Prof. Dr. M. Öcal Oğuz, Assoc. Prof. Dr. Ahmet Ari, Prof. Dr. Metin Ekici, Prof. Dr. Nebi Özdemir, Umüt Aksungur, Ahu Uçar Sever, Ayse Akman.”

### 3. The Multinational Nomination File of Nasreddin Hodja Anecdotes as a Narrative Tradition

“Nasreddin Hodja and the Narrative Tradition of Telling Nasreddin Hodja Anecdotes,” which are centered on the main character Nasreddin Hodja, who is shared by various countries and communities and who could be the symbol of international solidarity, is another Multinational File preparation study indicating the intention of Turkey to comply with and cooperate according to the Convention for the Safeguarding of Intangible Cultural Heritage.

The submission in 2013 by the Turkish Council for “Eskişehir” to become the “*Culture and Arts Capital of the Turkic World*” and the submission by the Ministry of Culture and Tourism for the “10<sup>th</sup> Anniversary of the Convention for the Safeguarding of Intangible Cultural Heritage” were approved at the Sixth Gathering of the Intergovernmental Committee for Intangible Cultural Heritage held on the island of Bali in Indonesia in 2011. Having been declared as the “*Culture and Arts Capital of the Turkish World*”, Eskişehir hosted the International Nasreddin Hodja Studies Seminar and the Roundtable Meeting for Preparing the Multinational File on the Narrative Tradition of Telling Nasreddin Hodja Anecdotes on May 7 and 8, 2013. The participants were invited from countries in which the Narrative Tradition of Telling Nasreddin Hodja Anecdotes was still alive along with Turkish National Commission for UNESCO

Safeguarding of Intangible Culture Heritage and Nasreddin Hodja experts from countries evaluated by the Committee of Intangible Cultural Heritage and the Board.

Participants of the meeting were from Afghanistan, Albania, Azerbaijan, Bangladesh, Bosnia Herzegovina, Bulgaria, China, Morocco, Georgia, Iraq, Kazakhstan, Kyrgyzstan, Kuwait, Lebanon, Macedonia, Egypt, Moldova Republic, Pakistan, Poland, Romania, Saudi Arabia, Sudan, Tajikistan, Tunisia, Turkey, Ukraine, Jordan, and Yemen.

Experts expressed their appreciation for their ability to participate in this seminar, which encourages Multinational File preparations as suggested and supported by the Convention for the Safeguarding of Intangible Cultural Heritage and contributes to the “10<sup>th</sup> Anniversary of Intercultural Convergence (2013-2022)” approved at the 36<sup>th</sup> General Conference of UNESCO. They congratulated the Turkish Republic for hosting this meeting.

Experts, who participated in the International Nasreddin Hodja Studies Seminar and the “*Roundtable Meeting on Multinational File Preparation about the Narrative Tradition of Telling Nasreddin Hodja Anecdotes*,” reviewed the following issues along with the Turkey National Commission for UNESCO:

“1. At the opening session of the International Nasreddin Hodja Studies Seminar held at the Eskişehir Meeting Room at the Eskişehir Anemon Hotel, two speeches were made on behalf of Turkey by Prof. Dr. M. Ocal Oğuz, the President of Turkish National Commission for UNESCO, and Dr. Kadir Kocdemir, the Governor of Eskişehir on the aims and potential outcomes of the gathering. It was followed by introductory speeches by representatives from the following countries, in alphabetical order: Afghanistan, Albania, Azerbaijan, Bangladesh, Bosnia Herzegovina, Bulgaria, China, Morocco, Georgia, Iraq, Kazakhstan, Kyrgyzstan, Kuwait, Lebanon, Macedonia, Egypt, Moldova Republic, Pakistan, Poland, Romania, Saudi Arabia, Sudan, Tajikistan, Tunisia, Turkey, Ukraine, Jordan, and Yemen. During these introductions, it was observed that the participants were mainly academicians that specialized in Safeguarding of Intangible Culture Heritage and representatives

from the UNESCO National Commission as well as the Turkish Ministry of Culture.

2. Following the opening speech, Safeguarding of Intangible Culture Heritage and Nasreddin Hodja experts made speeches, in the alphabetical order of the names of their countries, on the Narrative Tradition of Telling Nasreddin Hodja Anecdotes in their countries. During these presentations, the countries that used the name Nasreddin Hodja, as well as the countries using Molla Nasreddin or Cuha were reflected. The Anecdotes known and told in all countries were determined.

3. The “Roundtable Meeting on Multinational File Preparation” was held on the second day of the meeting and experts discussed whether the Narrative Tradition of Telling Anecdotes in different names as Nasreddin Hoca (Nostradin Hoca, Nasuriddin Hoca, Nasruddin Hodja), Molla Nasrettin, Molla Nasraddi, Nasrettin, Cuha, Efendi (Afandi, Ependi, Apendi, Avanti) would make an appropriate file to be submitted to UNESCO as a Multinational File. During presentations by the various countries, experts found that the same Anecdotes were told about the same figure in various local names and they unanimously agreed that the tradition would make an appropriate Multinational File for submission to UNESCO in line with the Convention for the Safeguarding of Intangible Cultural Heritage as a living heritage handed down from generation to generation appropriate to be included in the Representative List of Intangible Cultural Heritage of Humanity.

4. Experts emphasized that the tradition revealed historical and local figures of the 13<sup>th</sup> century, one being Nasreddin Hodja in particular. They indicated unanimously that the characteristics of Nasreddin Hodja should be taken into consideration as a figure known with multiple names, the joke repertoire and philosophy of whom united a wide geographical region within the themes of peace and brotherhood.

5. Experts unanimously suggested that the file preparation should be managed by Turkey as the host country of the first meeting.

6. Experts requested that Turkey should acknowledge the participating countries on the importance of their compliance with the measures for nomination to the Representative List of Intangible Cultural Heritage of Humanity and highlighted the importance of the five

criteria determined by UNESCO for application to the Representative List of Intangible Cultural Heritage of Humanity.

7. Experts mentioned that during the file preparation phase, rather than the historical roots of Nasreddin Hodja and the heritage, the living aspects today should be taken into consideration; the great support that the element provides to intercultural dialogue and the visibility of the Convention for the Safeguarding of Intangible Cultural Heritage should be emphasized; measures taken and to be taken by the related country on safeguarding the heritage should be well defined; related communities, academic institutions and NGOs in addition to governments; should be actively involved in the safeguarding process, inclusion of the element in the National Inventory should be provided in line with the Articles 11 and 12 to the Convention for the Safeguarding of Intangible Cultural Heritage and that the submitted file should contain visual documents on the heritage.

8. Experts unanimously expressed that it would be beneficial to collect all presentations and written documents used in the meeting as the indicators of the presence of this culture in various countries and get them published internationally by the Turkish National Commission for UNESCO.

9. Experts, whose names are listed below, agree that the opinions in this Final Declaration are their expert opinions and that they do not have any binding aspect in terms of decisions to be taken by the countries in the future.

Participants: Afghanistan: Ahmad Fahim Mohammad Asghar; Albania: Ardian Marashaj, Shaban Sinani; Azerbaijan: Vugar Mammadov, Güllü Yoloğlu; Bangladesh: Mr. Abdul Mannan, Abu Hena Morshed Zaman; Bosnia-Herzegovina: Negra Selimbegović; Bulgaria: Doroteia Sabeva Dobрева, Silva Hacherran; China: Yu Cian, Wusiman Simayı, Xiaoli Zhang; Morocco: Sakina Rharib; Georgia: Elene Javelidze, Salome Koridze; Iraq: Jamal Hasan Ali Al Attbi, Abdullah Mohammed Sarheed; Kazakhstan: Nurbolat Akmetzhanov, Bota Khabibulla, Elnura Korchueva; Kyrgyzstan: Elnura Korchueva, Sabira Soltongeldieva; Kuwait: Adel Alqattan, Waleed Alsaif; Lebanon: Claudia Abi Nader, Assaad Seif; Macedonia: Aktan Ago, Velika Stojkova Serafimovska; Egypt: Mostafa Gad, Hesham Abdel Aziz Mahmoud; Pakistan: Syed



Intikhab Alam; Moldova: Liubovi Cimpoș; Poland: Agnieszka Aysen Kaim; Romania: Dr. Virgil Stefan Nitelescu; Sudan: Abdeldafie Mohammed Elhassan Elkhatip; Saudi Arabia: Abdullah Almuaygil, Saad Alsowayan; Tajikistan: Shahlo Abdurahimova, Hokim Kalandarov; Tunisia: Amine Bouazizi, Abdellatif Mrabet; Ukraine: Illia Fetysov; Jordan: Mohammad Alshrifat, Mohammed Hussein Waheeb; Yemen: Loubna Zain Saleh Ba Suliman; Turkey: Prof. Dr. M. Öcal Oğuz, Prof. Dr. Metin Ekici, Prof. Dr. Ali Yakıcı, Assist. Prof. Dr. Evrim Ölçer Özünel, (representative), Sabri Koz (Expert); Umut Aksungur, Serkan Emir Erkmen, Yurdagül Adanalı, Ahu Uçar Sever, Hayrettin Ün, and Seçil Coşkun as observers.”

In conclusion, Turkey has embraced the Convention for the Safeguarding of Intangible

Cultural Heritage since the day it was effectively signed and has realized national and international studies in line with the principles of the convention. Turkey has comprehended the importance of sharing and safeguarding common Intangible Cultural Heritage elements emerged throughout the history or due to neighborhood relationships as well as handing these down to future generations. Turkey is prepared to share its knowledge and experience in preparing “Multinational Files” in line with the related Articles to the Convention for the Safeguarding of Intangible Cultural Heritage. Turkey also emphasizes the value of the idea lying at the roots of UNESCO and the Safeguarding of Intangible Culture Heritage elements prepared as “Multinational Files” for all humanity from “*common history to the common future*”.

# The Activities Carried out at Scientific Organizations for the Safeguarding of Intangible Cultural Heritage

Ali Yakıcı\*

While the United Nations Educational, Scientific and Cultural Organization (UNESCO) targeted with the 1972 convention to protection the “World Cultural and Natural Heritage” that has disappeared in time, led by wars, different social, political and cultural perceptions, earthquakes and other natural disasters, it started by safeguarding the historical structures, site areas and natural assets, which are the indicators of the civilizations created by humanity up until the present-day. It was realized that in time intangible cultural heritage, which is accepted as being indispensable in the social and cultural areas of individuals and that constitute that society and societies, but remained outside of this convention, were disappearing. On 17 October 2003, the UNESCO took a significant step on the subject of the sustainable continuity of this heritage, which was lost along with the death of people and that was generally oral, by signing the “Convention for the Safeguarding of Intangible Cultural Heritage”.

Turkey was included in this Convention in 2006 and was selected to the Intergovernmental Committee, which has the attribute of the board of directors of the convention. After Turkey became a party to the convention, a new period was entered for the

disciplines that worked on the products included within the scope of the Convention. As a result of this, a new awareness and excitement was created with the concept of “intangible cultural heritage”, which had a more inclusive attribute and international validity in the main disciplines, such as “folklore” and “anthropology”, in which activities were made in these fields, led by the universities in Turkey and in the fields called “folk culture”, “traditional culture” and “oral culture”.

Intangible cultural heritage is the shared memory coming into existence from the literature, art, feasts, knowledge and skills kept alive by being transmitted from generation to generation throughout history by humanity. Intangible cultural heritage is the practices that are taken as a whole of the experiences acquired from previous generations of societies, groups and individuals in some situations.

The deaths of people who are accepted to be the memories and treasuries of intangible cultural heritage in the present-day world, along with bringing many facilities to the life of humans with the development of technology in daily life, such as televisions, smart phones, computers and other equipment, have also made many good behaviors become forgotten. Furthermore, with the taking under the influence of local cultures by the cultures that are dominant in the globalizing world order, is also taking away many moral and

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human values belonging to local cultures and in its place, it is becoming a single type by presenting its own values. Due to all of these reasons, it is necessary to engage in activities for bringing together different fields of expertise, from the safeguarding, use, interpretation, information and up to presentation for being able to transmit intangible cultural heritage to future generations. Keeping alive and the continuity of the important components belonging to intangible culture for integrating with contemporary life and of making use of new functions, besides their real functions, can be realized to a significant extent through education. From this aspect, the activities made/ will be made on the subject of intangible cultural heritage of the universities, which are scientific teaching institutions, are of great importance.

### Activities Carried out at the Gazi University

Besides preserving, transmitting and real functions of intangible cultural heritage within the structure of some universities in Turkey, many scientific units have been established on the subject of evaluating the new uses and activities have been carried out and are being implemented within the structure of these units. Gazi University is in the lead of the scientific organizations where these types of activities are being carried out for preserving and keeping alive intangible cultural heritage. The basic reason why the Gazi University has an important and priority place on this subject is due to the fact Prof. Dr. M. Öcal Oğuz, President of the Turkish National Commission for UNESCO, carries out at the same time the Head of the Turkish Folklore Department at the Faculty of Literature and that he realized the establishment of the Turkish Folklore Research and Application Center within the structure of Gazi University. The brief name of this Center is "TFRAC" and it was established in September 2003 connected to the Gazi University President's Office.

This Center was established with the aim of researching, collecting, presenting and providing for the sustainability of the Turkish folk culture by transmitting it to the future generations. It has assumed both a national and international mission with these and similar aims. The cultural assets targeted to be preserved and transmitted to future

generations are defined as "cultural heritage that should be preserved for humanity" within the scope of an agreement made by the UNESCO. The TFRAC was taken onto the "Consultative Organizations List" by the UNESCO and thus, in the process related to the "Convention for the Safeguarding of Intangible Cultural Heritage" of the UNESCO, it was accepted to be an institution that would be turned to for receiving scientific consultancy services. Within a period of approximately 10 years, 6 symposia, 4 of which were international, and 1 workshop have been realized and publication of 19 books composed of collecting the living cultural heritage of Turkey and transforming it into scientific publications has been accomplished since 2004.

The TFRAC has concluded 5 projects that were supported by the Scientific Research Projects unit of the Gazi University President's Office and started 2 new projects in 2012. The TFRAC engaged in the 3-year preparatory activities with the awareness of the importance of museology for making known intangible cultural heritage and for transmitting to future generations and opened for visitors and use the Intangible Cultural Heritage Museum, known briefly as "SOKÜM" on 23 September 2005. Over 3,000 objects and archive documents are presented for the interest of researchers and other visitors at the museum, which is attempting to reach professional museology standards that it targets to the extent of its financial and technical possibilities. Furthermore, the TFRAC established in 2013 the "Ankara Intangible Cultural Heritage Museum" with a project supported by the Ankara Development Agency. Research studies that focus on the processes of a determination, collection, safeguarding, putting in a museum and making known the intangible cultural heritage, which enters the field of endeavor of folklore or that make attributions themselves directly to the Convention, have been taken as the basis by the Center.

### The Projects Realized and Completed by the TFRAC

1. Symposium on Folklore Museology and Problems in Turkey and Exhibition Towards a Turkish Folklore Museum, (2002).



2. Folklore Research and Anthology Project for Traditional Professions Under the Threat of Being Lost, (2004).
3. Collection, Research and Presentation Project for Intangible Cultural Heritage, (2007).
4. Determination and Publication Project for the Living Human Treasures, (2008).
5. Collection and Presentation Project of Traditional Children's Games, (2008).
6. The Ankara Intangible Cultural Heritage Museum Project supported by the Altındağ Municipality and the Ankara Development Agency, (2013).

#### **Projects Being Carried out by the TFRAC**

7. Emerging Changes in Traditional Clothing Styles: Reasons, Results and Examples.
8. Determination, Collection, Publication and Exhibition of Cultural Heritage Related to Five Domains Determined in the Convention for the Safeguarding of Intangible Cultural Heritage.

#### **Symposia and Workshops Realized by the TFRAC**

The TFRAC has realized six symposia, with four international and a part within the scope of a project and one workshop. These meetings realized by the Center aimed at science and education on the subject of intangible cultural heritage can be listed chronologically as follows:

1. *Symposium on Folklore Museology and Problems in Turkey*: It was realized at the Gazi University Conference Hall/s in Ankara between 11–13 December 2002 with the contributions of the Ministry of Culture, General Directorate of Research and Development of Folk Cultures.
2. *Museuming the Intangible Cultural Heritage*: It was realized at the Gazi University Conference Hall in Ankara between 4–6 March 2004 with the contributions of the Ministry of Culture and Tourism, Directorate General of Research and Training; and the Turkish National Commission for UNESCO. This symposium had the attribute of being the first scientific meeting held in Turkey and in the world on the subject of “Museuming the Intangible Cultural Heritage”.

3. *International Symposium on Turkish Folk Narrations from Myth to Public Storyteller*: It was realized at the Gazi University Conference Hall/s in Ankara between 25–27 November 2004 with the contributions of the Ministry of Culture and Tourism, General Directorate of Research and Education; and the Turkish National Commission for UNESCO. This meeting had the attribute of being the first meeting held on the subject of the folk narrations and folk performance arts in Turkey after the Turkish Public Storyteller Tales were placed on UNESCO's “Masterpieces of the Oral and Intangible Cultural Heritage of Humanity List”.

4. *International Symposium on the Living Karagöz Shadow Theatre Intangible Cultural Heritage*: It was realized at the Gazi University Conference Hall/s in Ankara between 27–28 April 2006 with the contributions of the Ministry of Culture and Tourism, General Directorate of Research and Education; the Turkish National Commission for UNESCO and the Turkish National Representation of the Union Internationale de la Marionnette (UNIMA).

5. *Intangible Cultural Heritage: Living Art of Âşık (Minstrel)*: It was realized at the Gazi University Conference Hall/s in Ankara between 29–30 November 2007 with the participation of the Ministry of Culture and Tourism, General Directorate of Research and Education; and the Turkish National Commission for UNESCO.

6. *Workshop on Intangible Cultural Heritage and Non-Governmental Organizations*: It was realized at the Gazi University, Mimar Kemaleddin Conference Hall in Ankara on 4 June 2009. At this Workshop, over thirty non-governmental organizations located at the related departments and centers within some universities discussed subjects related to becoming accredited within the ICH agreement process.

7. *International Symposium on the Oral Sources of Evliya Çelebi*: It was realized at the Gazi University Conference Hall/s in Ankara between 28–29 April 2011 together with the Turkish National Commission for UNESCO and the Bilkent University, Departments of Turkish Literature and History.

### Exhibition, Seminar, Festival, Feast, Performance and Commemoration Meetings Realized by the TFRAC

The exhibition, seminar, festival, feast, performance and commemoration meetings realized by the Gazi University TFRAC can be listed chronologically as follows:

1. *Fourth Hıdırellez Festival (held on 6 May to celebrate the coming of summer and the fortieth day after the spring equinox)*: It was realized at the Gazi University Central Campus in Ankara between 12–15 May 2009 with the participation of the poets/ minstrels from the former Joint Administration of Turkic Culture and Arts (TÜRKSOY) and at present The International Organization of Turkic Culture (TÜRKSOY) member countries.
2. *Hakan Arısoy Theater Performance: Dance of the Puppets*: It was performed at the Gazi University TFRAC Intangible Cultural Heritage Museum on 4 January 2010.
3. *Tragacanth Doll Exhibition*: It was opened at the Gazi University Intangible Cultural Heritage Museum in Ankara on 14 March 2010.
4. *Commemoration Panel Discussion on Âşık Veysel on the 37th Year After his Death*: It was realized at the Gazi University, Mimar Kemaleddin Conference Hall in Ankara on 19 March 2010 with the participation as speakers of Prof. Dr. M. Öcal Oğuz, Prof. Dr. Ali Berat Alptekin, Prof. Dr. Pakize Aytaç, Prof. Dr. Ali Yakıcı and Assoc. Prof. Dr. Armağan Elçi.
5. *International Nowruz Festival (at vernal equinox)*: It was realized at the Gazi University Campus in Ankara on 22 March 2010 with the contributions and participation of the Ministry of Culture and Tourism, General Directorate of Research and Education; and the Turkish National Commission for UNESCO.
6. *From Raids to Minstrel, from Poet to Minstrel, Feast of Musicians and Word Masters in the Turkish World*: It was realized at the Gazi University Central Campus in Ankara on 5 May 2010.
7. *Photographs that Solve the Language of Culture, Photographic Exhibition of the Masters*

*of the Ethnophotography Tradition*: It was opened at the Gazi University, Intangible Cultural Heritage Museum in Ankara on 11 November 2010 with the contributions of the Gölcük Municipality.

8. *Deli Dumrul: Monologue Turkish Theater, Public Storyteller Sinan Bayraktar*: It was realized at the Gazi University, Gazi Concert Hall in Ankara on 14 December 2010 by Public Storyteller Sinan Bayraktar.
9. *Tragacanth Doll Exhibition*: It was exhibited at the Gazi University, Intangible Cultural Heritage Museum in Ankara on 12 April 2011.
10. *Hamamönü Hıdırellez Festivals*: It was realized at Hamamönü in Ankara between 5–6 May 2011 together with the Altındağ Municipality.
11. *Exhibition of Open-Air Museums*: It was realized at the Gazi University, Intangible Cultural Heritage Museum in Ankara on 24 February 2012 by Prof. Dr. Ayşen Savaş and the postgraduate students at the Department of Turkish Folklore.
12. *International Seminar on Nowruz Activities and the Round Table Meeting of Experts on the Future of the Multinational File*: It was realized at the Gazi University, Mimar Kemaleddin Conference Hall in Ankara on 30 March 2012.
13. *Felt Making Exhibition*: It was realized at the Gazi University, Intangible Cultural Heritage Museum in Ankara between 16–20 April 2012 by the Felt Artist Nurgül Begiç with the support of the Ministry of Culture and Tourism.
14. *Public Storytelling in Youth*: It was realized at the Gazi University, Intangible Cultural Heritage Museum in Ankara on 26 April 2012 by Sercan Zengin.
15. *Hamamönü Hıdırellez Festivals*: It was realized at Hamamönü in Ankara between 5–6 May 2012 with the support of the Altındağ Municipality and the Ankara Development Agency.

### Publications Realized by the TFRAC

The TFRAC has been the initiator of some publication activities for the safeguarding of the intangible cultural heritage with the objective of making the activities permanent. These publications are as follows:

1. *Türkiye’de Halkbilimi Müzeciliği ve Sorunları Sempozyum Bildirileri* (Symposium Papers on Folklore Museology and Problems in Turkey). M. Öcal Oğuz, & Tuba Saltık Özkan, eds. Ankara: Gazi TFRAC Publication, 2003.
2. *Türkiye’de 2003 Yılında Yaşayan Geleneksel Mimari* (The Living Traditional Architecture in Turkey in 2003). M. Öcal Oğuz, E. Metin, & F. Mormenekşe, eds. Ankara: Gazi TFRAC Publication, 2004.
3. *Somut Olmayan Kültürel Miras: Yaşayan Karagöz Sempozyumu Bildirileri* (Intangible Cultural Heritage: Symposium Papers on Living Karagöz). M. Öcal Oğuz, & Yeliz Özyay, eds. Ankara: Gazi TFRAC Publication, 2004.
4. *Somut Olmayan Kültürel Mirasın Müzelenmesi Sempozyum Bildirileri* (Symposium Papers on Making Intangible Cultural Heritage into Museums). M. Öcal Oğuz, & Tuba Saltık Özkan, eds. Ankara: Gazi TFRAC Publication, 2004.
5. *Türkiye’de 2004 Yılında Yaşayan Geleneksel Meslekler* (The Living Traditional Professions in Turkey in 2004). M. Öcal Oğuz, T. Saltık Özkan, E. Aydoğan, & N. Aytuzlar, eds. Ankara: Gazi TFRAC Publication, 2005.
6. *Türkiye’de 2004 Yılında Yaşayan Geleneksel Çocuk Oyunları* (Traditional Children’s Games Living in Turkey in 2004). M. Öcal Oğuz, & Petek Ersoy, eds. Ankara: Gazi TFRAC Publication, 2005.
7. *Türkiye’de 2005 Yılında Yaşayan Geleneksel Kutlamalar* (The Traditional Celebrations Living in Turkey in 2005). M. Öcal Oğuz, & S. Kasımoğlu, eds. Ankara: Gazi TFRAC Publication, 2005.
8. *Mitten Meddaha Türk Halk Anlatıları Uluslararası Sempozyumu* (From Myth to Public Storyteller, International Symposium on Turkish Folk Narrations). M. Öcal Oğuz, & Tuba Saltık Özkan, eds. Ankara: Gazi TFRAC Publication, 2005.
9. *Kentler ve İmgesel Yemekler* (Cities and Imaginative Foods). M. Öcal Oğuz, N. Aykanat, & A. Karagöz, eds. Ankara: Gazi TFRAC Publication, 2006.
10. *Kentler ve İmgesel Yemekler 2* (Cities and Imaginative Foods 2). M. Öcal Oğuz, N. Aykanat, & A. Karagöz, eds. Ankara: Gazi TFRAC Publication, 2006.
11. *Türkiye’de 2005 Yılında Yaşayan Taş Kesilme Efsaneleri* (Dumbfounding Legends Living in Turkey in 2005). M. Öcal Oğuz, & P. Ersoy, eds. Ankara: Gazi TFRAC Publication, 2007.
12. *Türkiye’de 2005 Yılında Geleneksel Tarım Aletleri* (Traditional Agricultural Tools in Turkey in 2005). M. Öcal Oğuz, & K. Genç, eds. 2008, Ankara: Gazi TFRAC Publication, 2008 (e-book).
13. *Türkiye’de 2004 Yılında Yaşayan Halk İnanışları: Nesnelere ve Uygulamalar* (Folk Beliefs Living in Turkey in 2004: Objects and Practices). M. Öcal Oğuz, & Z. Oral, eds. Ankara: Gazi TFRAC Publication, 2008 (e-book).
14. *Kuzey Kıbrıs Türk Cumhuriyeti’nde 2008 Yılında Yaşayan İmgesel Yemekler* (Imaginative Foods Living in the Turkish Republic of Northern Cyprus in 2008). M. Öcal Oğuz, E. Tutsak, & K. Genç. Ankara: Gazi TFRAC Publication, 2010.
15. *Türkiye’de 2010 Yılında Yaşayan Ramazan ve Kurban Bayramı Geleneksel Kutlamaları* (The Ramadan and Sacrifice Feast Traditional Celebrations Living in Turkey in 2010). M. Öcal Oğuz, M. Kösemek, & T. Yıldız, eds. Ankara: Gazi TFRAC Publication, 2010.
16. *Somut Olmayan Kültürel Miras Yaşayan Âşıklık Sanatı Uluslararası Sempozyum Bildirileri* (International Symposium Papers on the Intangible Cultural Heritage Living in the Art of the Minstrel). M. Öcal Oğuz, ed. Ankara: Gazi TFRAC Publication, 2011.
17. *1960’lardan Günümüze Türk Sinemasının Çocuk Oyunları* (The Children’s Games in the Turkish Cinema from the 1960s to the Present-day). M. Öcal Oğuz, ed. Ankara: Gazi TFRAC Publication, 2011.
18. *El Yapımı Geleneksel Oyuncaklar* (Traditional Handmade Toys). M. Öcal Oğuz, ed. Ankara: Gazi TFRAC Publication, 2012.
19. *Ankara’nın Somut Olmayan Kültürel Mirası* (Ankara’s Intangible Cultural Heritage). M. Öcal Oğuz, ed. Ankara: Gazi TFRAC Publication, 2013.

In addition to the activities related to intangible cultural heritage of the Gazi University TFRAC, a workshop under the chairmanship of Prof. Dr. Ali Yakıcı who is on the Gazi University teaching staff and Head of Turkish Language Department as well as a ICH committee member of the Turkish National Commission was held on the subject of *The Role of Education in Safeguarding and Keeping Alive Cultural Heritage* at the Gazi University, Gazi Education Faculty Conference Hall between 25–26 December 2012.

This Workshop was realized with the support of the Ministry of Culture and Tourism and the Education 2023 Association and the participation of Prof. Dr. Süleyman Büyükberber, Rector of the Gazi University; Assoc. Prof. Dr. Ahmet Arı, General Director of Research and Education at the Ministry of Culture and Tourism; Prof. Dr. M. Öcal Oğuz, President of the Turkish National Commission for UNESCO and a large number of scientists and researchers. A majority of the scientists were composed of the Gazi University, Faculty of Literature, Department of Turkish Folklore teaching staff who shared with students their knowledge, documents and thoughts, especially on the subject of the safeguarding and continuity of intangible cultural heritage.

Whereas, another activity made with the initiation of Gazi University is the Ankara Intangible Cultural Heritage Museum Project, with the cooperation of the Gazi University, Department of Turkish Folklore; and the Altındağ Municipality and with support by the Ankara Development Agency. This Museum that was formed within the scope of the project, was established as a result of the transmission of experiences on museology and folklore by the Founding Head Prof. Dr. M. Öcal Oğuz, the assignment by the Altındağ Municipal Mayor Veysel Tiryaki to the Gazi University, Turkish Folklore Research and Application Center of a mansion at Hamamönü, one of Ankara's important tourism centers; the financial support given by the Ankara Development Agency for transforming this mansion into a museum and the self-sacrificing activities of the Gazi University, Turkish Folklore teaching staff.

The founding aims of this Museum are to contribute to making Ankara into one of the culture tourism centers by removing the appearance of a "bureaucracy/civil servant city", to make field studies for revealing the historical and cultural assets and to provide for the transmission from generation to generation by transforming the data obtained from these field studies into application models at the museum.

Some of the activities realized at this museum as of its opening date are as follows:

### **Thirty Days and Thirty Nights Ramadan Entertainments**

The Altındağ Municipality realized the activities called "Thirty Days and Thirty Nights Ramadan Entertainments" throughout the month of Ramadan within the framework of the 2013 month of Ramadan activities. Throughout the thirty days within the scope of these activities, many activities and traditional children's games were realized, such as Karagöz (shadow theater), Hacivat (shadow theater), public storyteller, *orta oyunu* (theatrical genre) performances, folk tale narrations, village spectacle plays, *topaç* (top spinning), hopscotch, *mangala* (Turkish intelligence and strategy game) and *aşık* (knucklebone game).

### **Aşure Day**

The making of *aşure* (pudding made with cereals, sugar, pieces of fruit and raisins) was realized in the garden of the Intangible Cultural Heritage Museum on 12 November 2013 due to the month of *Muharrem* (first month of Muslim calendar) and *aşure* day. The story was told to those who visited the museum and *aşure* was offered to them.

### **Exhibition of Idioms**

An exhibition was prepared that would continue for one month between 12 November–12 December 2013? on the concept of idioms and stories. Within the framework of this exhibition, many idioms and story objects were narrated."

The Gazi University TFRAC also provides contributions to the activities of various organizations, both on the subject of the ICH agreement and on the accumulation of academic



knowledge. The TFRAC, due to the contributions it has provided on the subjects of starting Periodic Seminars with the Regional Countries related to the subject, the Preparation of Shared Cultural Heritages Inventories, Safeguarding of the Intangible Cultural Heritage and the cooperation it has made was awarded with a gratitude plaque on 17 January 2009 by the former Joint Administration of Turkic Culture and Arts (TÜRKSOY) and the present The International Organization of Turkic Culture (TÜRKSOY).

The TFRAC, with the strength and enthusiasm given by its ten-year experience and accumulation, continues its activities in an intensive manner with the objective of safeguarding intangible cultural assets and of acquiring continuity by keeping them alive to present to the service of humanity.

### **Activities Carried out at the Ege University**

The Ege University, which is one of the old and well-known universities of Turkey, has realized a series of projects for the safeguarding of the intangible cultural heritage, especially with the special efforts of Prof. Dr. Metin Ekici, the Director of the Turkish World Research Institute and the ICH Committee Member of the Turkish National Commission for UNESCO. The projects completed within these series are as follows:

### **Projects Realized at the Ege University**

#### **1. The Minstrels (Folk Poets) Living in İzmir and the Minstrel Tradition**

“The Minstrels (Folk Poets) Living in İzmir and the Minstrel Tradition Project” was supported by the Ege University President’s Office, Scientific Research Projects Branch Directorate. The project was started in 2005 under the direction of Prof. Dr. Metin Ekici and was completed in 2008.

The aim of “The Minstrels (Folk Poets) Living in İzmir and the Minstrel Tradition Project” prepared with a group of minstrels selected from the minstrels who migrated to İzmir, was to enlighten in light of the information obtained from the representatives of this tradition and with which characteristics the minstrel tradition and how they were continued in the city environment. Within the framework of the project, the biographies of the minstrels living in

İzmir, their traditional artistic characteristics and the poems that constitute a significant portion of their arts were recorded and evaluated.

First of all, throughout the project it was determined who were the minstrels living in İzmir, and subsequently, interviews were held one-by-one with these minstrels. Within the scope of the project, detailed interviews were held with 21 wandering minstrels from the minstrels living in İzmir at present. Whereas, collection was realized with the survey method from 4 minstrels. The subject interviews were recorded both for images and for sound by using video cameras and sound recorders. The voice and image recordings were transformed into written documents by being decoded.

#### **2. Intangible Cultural Heritage: I am Learning the Karagöz Shadow Theater**

“Intangible Cultural Heritage: I am Learning the Karagöz Shadow Theater Project” was prepared with the support of the Ege University President’s Office, Scientific Research Projects Branch Directorate; Turkish National Commission of Intangible Cultural Heritage for UNESCO; and the Ministry of Culture and Tourism, General Directorate of Research and Education. The project was started in 2009 under the direction of Prof. Dr. Metin Ekici and was completed in 2011.

The aim of “Intangible Cultural Heritage: I am Learning the Karagöz Shadow Theater’s Project” was to have the art of Karagöz shadow theaters assimilated by young groups and to provide for the continuity of Karagöz within the framework of ICH.

At the end of the project, the art of Karagöz shadow theater from the traditional cultural elements, was assimilated by young groups and reached the targets for the continuity of our cultural heritage and making the art of Karagöz shadow theater widespread, thanks to the transmission of cultural accumulation. The students who participated in the training given within the scope of the project comprehended the shadow theater technique and the sections of the play; became acquainted with Karagöz and were able to differentiate it from the other traditional theater genres; were

able to recognize the Karagöz types; and it was determined that they were rather open to learning on subjects, such as producing the models of the Karagöz depictions, drawing and adding color. Along with the training, it was also determined that the students who had basic information about the Karagöz theater could write and play new and current play texts by using their own imaginations.

### 3. Intangible Cultural Heritage: Balıkesir-Dursunbey Barana Tradition

“Intangible Cultural Heritage: The Balıkesir-Dursunbey Barana Tradition Project” was prepared with the support of the Ege University, Turkish World Research Institute, Department of Turkish Folklore; Turkish National Commission for UNESCO; Ministry of Culture and Tourism, General Directorate of Research and Education; and the Dursunbey Folklore Research Association (DUFAD). The project was started in 2009 under the direction of Prof. Dr. Metin Ekici and was completed in 2011.

The objective of the “Intangible Cultural Heritage: Balıkesir-Dursunbey Barana Tradition Project” was to provide for the safeguarding, keeping alive and transmission to future generations of the *barana* tradition. As a result of this project, scientific data was obtained on the historical development of the *barana* tradition, the social, cultural and educational functions of the *barana* meetings; the melodies performed within the scope of the *barana* tradition, folk dances and foods at the meetings and about the present-day status of the *barana* tradition.

At the conclusion of the project, a book was prepared with the title of *Intangible Cultural Heritage: Barana Dursunbey-Balıkesir* based on the data reached within the scope of the project mentioned above and it was published in 2011. In the study, the structural characteristics and functions of the elements located within the framework of the *barana* tradition were examined, the past and present-day status of the *barana* tradition was evaluated and proposals for keeping alive and safeguarding the *barana* traditions were made.

### 4. City and Traveler: İzmir and its Environs from the Perspective of Evliya Çelebi

The “City and Traveler: İzmir and its Environs from the Perspective of Evliya Çelebi Project” was supported by the Ege University President’s Office, Scientific Research Projects Branch Directorate; Turkish National Commission for UNESCO; Ministry of Culture and Tourism, General Directorate of Copyrights; and the Ministry of Culture and Tourism, General Directorate of Research and Education. The project was started in 2010 under the direction of Prof. Dr. Metin Ekici and Prof. Dr. Turan Gökçe and was completed in 2013.

Evliya Çelebi came to İzmir in 1671 and by starting from the present-day Kemalpaşa, he visited Bergama, Menemen, Foça, İzmir center, Urla, Karaburun, Çeşme, Sığacık, Seferihisar, Selçuk, Tire, Bayındır and Birgi and gave detailed information about the history, geography and cultural structure of İzmir and its environs.

At the conclusion of this project called “City and Traveler: İzmir and its Environs from the Perspective of Evliya Çelebi,” which was realized with the participation of academicians in the fields of history, art history, folklore, linguistics, geography and communications at a university based on an interdisciplinary approach, İzmir that was described in the lines written by Evliya Çelebi, was examined with an interdisciplinary approach. At the end of this project, a 3-volume book that also included a map of the route taken Evliya Çelebi in İzmir and its environs and a documentary film were prepared.

### Activities Carried out at the Nevşehir University

A number of studies were made within the framework of safeguarding of the intangible cultural heritage at the Nevşehir University, Cappadocia Research and Application Center.

The Cappadocia Research and Application Center was established in 2007 within the structure of the university and made some studies in the region related to the Cappadocia cultural heritage and the Göreme Open-Air Museum, which was announced by the UNESCO and taken onto

the World Natural and Cultural Heritage List. These studies can be collected under 3 main headings: Conferences, seminars, workshops and celebrations; publications and inventory activities.

### **Conferences, Workshops and Celebrations:**

1. *Conference on Intangible Cultural Heritage:* The first conference at the Cappadocia Research and Application Center was held on Intangible Cultural Heritage. Prof. Dr. M. Öcal Oğuz, Head of the Gazi University, Department of Turkish Folklore and President of the Turkish National Commission for UNESCO gave the conference realized on 26 October 2009. At the conference, Prof. Oğuz described the natural and cultural heritages of the world and drew attention to the intangible cultural heritages among these heritages and in this context; he emphasized the importance of Cappadocia.

2. *Conference on the Subject of the Culture Economy and Industries:* The second conference organized by the Cappadocia Research and Application Center was given by Prof. Dr. Nebi Özdemir, teaching staff at the Hacettepe University, Department of Turkish Folklore. He drew attention in his speech to the difference in perception of culture by the European Union countries and Turkey and dwelled upon the thesis that culture is not an area of expenditure and that it is the most important source of income for contemporary societies.

3. *Workshop on the Göreme National Park and the Cappadocia Natural and Cultural Heritage:* This Workshop was organized and realized on 24 May 2012 with the contributions and participation of the Turkish National Commission for UNESCO in connection with the 40th year of the Convention for the Protection of World Cultural and Natural Heritage. The Workshop was presided over by Dr. M. Öcal Oğuz, the President of the Turkish National Commission for UNESCO; and Prof. Dr. Sacit Pekak, teaching staff at the Hacettepe University; Asst. Assoc. Prof. Dr. Özlem Karakul, teaching staff at the Selçuk University; Prof. Dr. Mustafa Servet Akpolat, at the Nevşehir University, Faculty of Science and Literature, Head of Art History Department; and Andrea De Pascale at the Museo Archeologico del Finale, Istituto Internazionale di Studi Liguri Sez participated as speakers.

4. *Nowruz Celebrations:* As of 2007, the establishment year of the Cappadocia Research and Application Center, this center has regularly organized every year the *Nowruz* celebrations within the structure of the university.

### **Publications:**

*Nevşehir Folk Culture Research Studies:* In this book prepared under the editorship of Asst. Assoc. Prof. Dr. Adem Öger, the Director of the Cappadocia Research and Application Center includes collections for the intangible cultural heritage of the people of the region.

### **Inventory and Museum Activities:**

Inventory and museum activities are among the activities on which the Cappadocia Research and Application Center places importance. The Center targets to establish a ICH Museum with the objective of determining, documenting, researching, taking under protection, preventing the disappearance, producing, evaluating, transmitting from generation to generation and providing for intangible cultural heritage and especially, reviving the different appearances of this cultural heritage in the formal and informal (mass communications) educational processes.

### **Activities Carried out at the Kars Kafkas University**

Activities have been started in this field due to the fact that the geography in which the Kars Kafkas University is located has an abundant intangible cultural heritage treasury, that this cultural heritage in the same geography is still being experienced in a strong manner and due to other reasons. Projects and meetings are in the lead of these activities.

### **Projects Realized at the Kars Kafkas University**

1. *Development Project for Culture Tourism in Eastern Anatolia:* Within the framework of the “Fund for Reaching the Thousand-Year Development Targets” carried out with the cooperation of the Ministry of Culture and Tourism, the national partner within the scope of the United National Joint Program, the “Alliances Project for Culture Tourism in Eastern Anatolia” was started on 13

November 2008 by the Republic of Turkey, Ministry of Culture and Tourism; Republic of Turkey, Ministry of Foreign Affairs; United Nations Development Program (UNDP); UNESCO; United Nations World Tourism Organization (UNWTO) and the United Nations Children's Fund (UNICEF). The aim of this project carried out under the coordination of Asst. Assoc. Prof. Dr. Kürşat Öncül, teaching staff at the Kafkas University, is to develop Turkey's tangible and intangible cultural heritage and culture tourism, to orient it strategically, to determine the priorities and development of the capacity for producing a model in Kars for safeguarding.

2. *Mapping Project of the Intangible Cultural Heritage of Kars Province:* Within the framework of this project that was started on 31 October 2009, a total of 77 villages were visited up until 1 January 2010 with 12 at Kars/Center, 8 at Akyaka, 9 at Arpaçay, 6 at Digor, 6 at Kağızman, 10 at Sarıkamış, 17 at Selim and 9 at Susuz, including the county centers and collections were made for mapping the intangible cultural heritage.

### **Workshops Realized at the Kars Kafkas University**

1. *First Workshop on the Safeguarding and Presentation of Intangible Cultural Heritage and Preparation of the Local and National Inventories:* It was realized in Kars on 23 June 2009. It was decided at this Workshop to implement the activities related to intangible cultural heritage of the United Nations Joint Program together with the Ministry of Culture and Tourism, Kafkas University and UNESCO and to implement with priority the activities for the determination and mapping of the intangible cultural heritage components of Kars Province.

2. *Second Workshop on the Safeguarding and Presentation of Intangible Cultural Heritage and Preparation of the Local and National Inventories:* This Workshop was realized at the Kars Kafkas University between 8–9 October 2009 with the cooperation of the Ministry of Culture and Tourism, Kafkas University and UNESCO.

3. *Third Workshop on the Safeguarding and Presentation of Intangible Cultural Heritage and*

*Preparation of the Local and National Inventories:* This Workshop was realized at the Simer Hotel in Kars on 12 December 2009 with the cooperation of the Ministry of Culture and Tourism, Kafkas University and UNESCO.

### **Activities Carried out at the Ankara University**

The Ankara University, Faculty of Language, History and Geography, Department of Folklore is making activities for safeguarding and transmitting intangible cultural heritage. A number of activities have been realized with the efforts of Prof. Dr. Muhtar Kutlu, the Head of Folklore Department and member of the UNESCO Intangible Cultural Heritage Expert Committee and Assoc. Prof. Dr. Serpil Aygül Cengiz, on the teaching staff at the same Department.

A study has been started for the "Determination of the Intangible Cultural Heritage of Kastamonu Province under the direction of Prof. Dr. Muhtar Kutlu. Furthermore, a significant portion of the contents of the "Societal Applications" course given at the Department of Folklore is composed of applications for intangible cultural heritage.

Generally, the theme of the seminars coordinated by Prof. Dr. Muhtar Kutlu and Assoc. Prof. Dr. Serpil Aygül Cengiz is composed of subjects for safeguarding and keeping alive intangible cultural heritage.

### **Activities Carried out at the Sivas Cumhuriyet University**

Sivas is where minstrels, who are accepted in particular to be living human treasures of intangible cultural heritage live today, just as in the past, and is in the lead of the provinces that display a lively performance for the fulfillment of the art of the minstrels. Consequently, Prof. Dr. Şeref Boyraz, Head of the Department of Turkish Folklore and teaching staff at the Sivas Cumhuriyet University, Faculty of Literature, located in this geography and Asst. Assoc. Prof. Dr. Doğan Kaya, member of the UNESCO Intangible Cultural Heritage Committee and one of the teaching staff from the same department, are engaged in collection and



publication activities for the minstrels, who are living human treasures.

### **Activities Carried out at the Eskişehir Osmangazi University**

The Eskişehir Osmangazi University is carrying out a project called "Making the Inventory of the Eskişehir Intangible Cultural Heritage and Acquiring it for Tourism". The Bursa Eskişehir Bilecik Development Agency (BEBKA), Eskişehir Osmangazi University and the Ministry of Development are the organizations supporting the project, which aims to make the inventory of intangible cultural heritage. The aim of the project is to provide assistance for making the region into a center of attraction by presenting the tourism possibilities in the region with effective and innovative methods.

Assoc. Prof. Dr. Yaşar Sarı, the Project Coordinator from the Eskişehir Osmangazi University and Assoc. Prof. Dr. Mehmet Kaşlı and Asst. Assoc. Prof. Dr. Adem Koç, the Project Coordinator Assistants are carrying out the project. The Eskişehir Osmangazi University, Faculty of Tourism; the Science and Literature Faculty, Department of Turkish Language and Literature; the Folklore Research Center (HAMER) and the Eskişehir Provincial Culture and Tourism Directorate are supporting the project.

Today there are close to 200 universities in Turkey. At some of these universities, there are research centers and institutes that could include activities on intangible cultural heritage. Activities are made for intangible cultural heritage by scientific organizations, which are research and application centers for "Folk Culture" at some universities and "Folklore" at other universities or which were established as institutes or centers for "Turcology Research Studies" or "Turkish World Research Studies". For instance, the activities of the Burdur Mehmet Akif University Teke Region Research Studies Center can be given as an example of these.

Within the 10-year period from the date the Convention for the Safeguarding of Intangible Cultural Heritage was signed up until the present-day, a significant awareness has been created with the activities made by the UNESCO. It is clear that the research centers and institutes of some universities have taken the activities of the Gazi University TFRAC as an example and have consciously realized activities on the safeguarding and continuity of intangible cultural heritage. What has been done at the universities in Turkey up until the present-day with the support and direction of the Turkish National Commission for UNESCO is an indicator that even better activities will be achieved on the subject of the safeguarding and continuity of intangible cultural heritage in the future.



# Non-Governmental Organizations and Intangible Cultural Heritage: Participation, Accreditation and Shortcomings

Selcan Gürçayır Teke\*

**A**lthough Convention for the Safeguarding of the Intangible Cultural Heritage is an inter-governmental convention, it is an international document that will ensure its continuity with the participation and motivation of communities and individuals. It is clear that besides the decisions and responsibilities of the states parties to the Convention, the civil initiatives also have a say and a role in the execution of the Convention processes, in determining the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, the Representative List of the Intangible Cultural Heritage of Humanity, Best Safeguarding Practices and on the use of international aid funds. Non-Governmental Organisations Forums that are customary before the Inter-governmental Committee Meetings are quite remarkable in terms of showing the impact and excitement of the civil initiative. Experience and information exchange of non-governmental organisations (NGO) accredited to act in an advisory capacity to the Convention for the Safeguarding of the Intangible Cultural Heritage continue during the inter-governmental committee meetings and as a result of these they present to the attention of the Committee their views on sustaining the Convention in a sound manner

with a statement. Through Non-Governmental Organisations Forums, non-governmental organization representatives from many different countries acting at national or international level come together and think on the implementation of the Convention, share their experiences from different cultures and countries, exchange information and mobilise shared wisdom in developing solutions to problems they experience.

The influences of NGOs are also felt in element inscription on the Representative List at the disposal of the body composed of representatives of States Parties. Consent of concerned NGOs, communities and individuals, if any, are obtained for the intangible cultural heritage element nominated to be included in the Representative List. Processes regarding List of Intangible Cultural Heritage in Need of Urgent Safeguarding, Best Practices and International Assistance Fund are managed by the Consultative Body composed of NGO representatives and experts. Also the living heritage that Convention for the Safeguarding of the Intangible Cultural Heritage aims to safeguard and aimed form of protection is to have an “experiencing or dynamic safeguarding” approach rather than a “freezing or static protection” approach increase the importance and effectiveness of civil initiative. It is the society itself that will maintain intangible cultural heritage and pass it on to future generations. Therefore successful implementation of the Convention

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processes both nationally and internationally is directly related to its success in civil society. For this reason, non-governmental organisations are accredited internationally to the convention processes to ensure that the Convention succeeds. There are 156 NGOs accredited to the Convention as of November 2013. Articles 9 and 11b of the Convention for the Safeguarding of the Intangible Cultural Heritage and chapter III.2 of the Operational Directive clearly indicate the role and importance of the NGOs in the implementation of the Convention. Non-Governmental Organizations have the skills and experience to convert the objectives, spirit and terminology of the Convention into actions. They are faster and more effective than the bureaucratic operations of state in enabling activation and interaction of different actors in the Convention processes. They contribute to the development of a participatory approach and show problem-solving approaches. Tradition bearers, transmitters, non-governmental organizations with experts in the field of intangible cultural heritage undertake the duty of an advisory body especially in conducting file evaluation processes in a sound manner.

Turkey considers the NGOs accreditation to the Convention for the Safeguarding of the Intangible Cultural Heritage processes important and supports them to be accredited to the Convention. In order to ensure that they follow up international processes of the Convention for the Safeguarding of Intangible Cultural Heritage, to raise awareness of the NGOs in Turkey and to inform them about the accreditation processes, with the co-operation and contribution of Gazi University Turkish Folklore Research and Application Centre, Turkish National Commission for UNESCO and the Ege University Turkish World Research Institute and TÜRKSOY, the "Intangible Cultural Heritage and Non-Governmental Organizations Workshop" was organized on 4 June 2009. At the workshop, non-governmental organisations were informed on the procedures to be followed to ensure effective participation of NGOs in the intangible cultural heritage processes. Again in June 2013, a workshop on "How UNESCO and Non-Governmental Organizations Work Together?" was organised with NGOs from all sectors and an introduction and information exchange was made regarding how NGOs in all sectors and UNESCO can work

together. It is intended through both workshops to introduce the Convention for the Safeguarding of Intangible Cultural Heritage to NGOs active in the area of culture and to assist them in discovering ways and methods of conducting the activities they sometimes carry out unaware of this Convention with international terminology and awareness on an international platform. Five NGOs accredited to the Convention in 2010, soon after the 2009 meeting, can be interpreted as the evidence that the meeting reached its goal.

Turkey continues to work in cooperation with NGOs in the implementation of the Convention for the Safeguarding of Intangible Cultural Heritage and especially in the creation of inventories. There are also representatives of NGOs in the Experts Commission established within the Ministry of Culture and Tourism for creating Turkey's Intangible Cultural Heritage National Inventory and Living Human Treasures National Inventory. Also the elements planned to be inscribed on the Representative List of the Intangible Cultural Heritage of Humanity are prepared with the support of the NGOs. Communication and relationships of the NGOs with tradition bearers and those who pass on facilitate file writing processes and allow a friendly communication with concerned persons. There are six Turkey-based NGOs accredited to the Convention in order to follow up and guide the international processes of the Convention. These NGOs, their accreditation dates to the Convention and their fields of activity are as follows.

Accredited Non-Governmental Organizations	Accreditation Date	Fields of Activity
<b>Akşehir Nasreddin Hodja and Tourism Association</b>	2010	Oral traditions and expressions Performing arts Social practices, rituals and festive events
<b>Buğday Association for Supporting Ecological Living</b>	2010	Oral traditions and expressions Social practices, rituals and festive events Knowledge and practices concerning nature and the universe Traditional handicrafts

<b>Foundation of Folklore Researchers</b>	2010	Oral traditions and expressions Performing arts Social practices, rituals and festive events Knowledge and practices concerning nature and the universe Traditional handicrafts
<b>Foundation of Cultural Researches</b>	2012	Oral traditions and expressions Performing arts Social practices, rituals and festive events Knowledge and practices concerning nature and the universe Traditional handicrafts
<b>Turkey National Center of UNIMA (Union Internationale de la Marionnette - International Union of Puppet and Shadow Theatre)</b>	2010	Oral traditions and expressions Performing arts Social practices, rituals and festive events Traditional handicrafts
<b>International Mevlana Foundation</b>	2010	Oral traditions and expressions Performing arts Social practices, rituals and festive events Traditional handicrafts

Four out of the six associations that are parties to the Convention for the Safeguarding of Intangible Cultural Heritage operate at the national level. Turkey National Center of UNIMA and International Mevlana Foundation are international associations also operating in other countries. News on NGOs accredited to the Convention for the Safeguarding of Intangible Cultural Heritage attracted great attention in the national press. This provided both increased visibility in Turkey for the Convention and had a positive impact on the process of accreditation to the Convention of the NGOs operating in the field of intangible cultural heritage.

Akşehir Nasreddin Hodja and Tourism Association, accredited to the Convention in 2010, is a long-established association founded in 1959. The association conducting activities specific to Nasreddin Hodja who is one of the key figures of Turkish anecdote narration tradition, started to use a more international terminology after being accredited to the Convention (Accreditation Request No. 90148). Nasreddin Hodja to be a anecdote character mainly in the Turkish world and in many other countries in the world, led to the opinion of preparing a multi-national file in order

to strengthen international dialogue and mutual cooperation and International Nasreddin Hodja Studies Seminar and Multinational Nasreddin Hodja Anecdotes Narration Tradition Nomination File Preparation Round Table Meeting were held in Turkish World Culture Capital Eskişehir on 7-8 May 2013. Nasreddin Hodja experts from Afghanistan, Albania, Azerbaijan, Bangladesh, Bosnia and Herzegovina, Bulgaria, China, Morocco, Georgia, Iraq, Kazakhstan, Kyrgyzstan, Kuwait, Lebanon, Macedonia, Egypt, Republic of Moldova, Pakistan, Poland, Romania, Saudi Arabia, Sudan, Tajikistan, Tunisia, Turkey, Ukraine, Jordan and Yemen participated in the meeting and discussions on the possibilities of preparing a joint file were carried out. Akşehir Nasreddin Hodja and Tourism Association member experts will provide guidance for the academic support needed in the multinational preparation process of Nasreddin Hodja file on behalf of Turkey.

The Bugday Association for Supporting Ecological Living, which was founded in 2002, is an association operating mainly in the knowledge and practices concerning nature and the universe sub-domain of the Convention for the Safeguarding of Intangible Cultural Heritage. The association has carried out effective projects focusing on local ecological knowledge and experience since its establishment. Some examples can be seen below:

Project Title	Objective
<b>Tatuta Eco-Agro Tourism and Voluntary Exchange of Knowledge and Experience</b>	The project aims to promote and ensure sustainability of ecological agriculture by providing financial, volunteer labour and/or information support to farmer families in Turkey living by ecological agriculture, farmers to stay at their homes and share the family dinner, to enable cross-cultural exchange and also to support transparency of consumer-producer relations and to develop awareness of individuals towards ecological cycles and responsibility towards each other.
<b>Seed Network Project for Conservation of Turkey's Agricultural Biodiversity</b>	With this project, it is intended to create a seed network operating to establish coordination and division of labour between institutions and organizations active in conservation and sustainability of varieties of local plant cultures and village type seeds in Turkey.
<b>Lost Tales</b>	With the project, it is targeted to compile and record as a visual archive the Anatolian folk tales that are still being told especially by nomadic communities and make a film.

Bugday Association for Supporting Ecological Living considers intangible cultural heritage as living applications that will make the universe sustainable and shape humanity in the new age rather than authentic, nostalgic values that should be secured as non-living museum artifacts (Accreditation Request No. 90159). It contributes to the intangible cultural heritage studies with publications and many projects implemented with this perspective.

Another NGO accredited to the Convention for the Safeguarding of Intangible Cultural Heritage is the Foundation of Folklore Researchers. The foundation established in 1999, is comprised of experts and concerned individuals in the field of folklore. Most of its members are academics working in the universities in Turkey and folklore researchers working in the Ministry of Culture and Tourism. They conduct academic activities in many domains in the field of intangible cultural heritage with the domain studies, symposiums and seminars they organize in many areas in Turkey. Titles of some of the seminars organized by the Foundation of Folklore Researchers are as follows: Women in Anatolia, Traditional Theatre, Culture and Communication, Anthropology of Religion, Rituals, Culture of Nomads, Folk Music and Minstrels, etc. (Accreditation request No. 90057).

Foundation of Cultural Researches established in 2002 is an Ankara-based NGO with the purpose of investigating, documenting, archiving Anatolia's cultural richness and sharing the information it obtained. Foundation of Cultural Researches conducting its studies under the headings of culinary culture, toy museum and rituals, aims to research and archive the process reaching as far back to ancient Anatolian culture and the traditional Turkish culture in the scope of cuisine, toys and rituals and to create a data bank (Accreditation request No.90142). Foundation of Cultural Researches trying to show the cultural richness in Anatolia from the perspective of the communities who lived in this region, will also track back the richness and diversity regarding intangible cultural heritage in Turkey.

UNIMA (International Puppetry Organization) was established with the purpose of strengthening

peace principles between nations through puppet and shadow theater arts, enabling information exchange between artists, researchers, experts, writers, scientists and technicians interested in puppet and shadow play theatre art. Turkey National Center of UNIMA was established in 1990 in Turkey and the Bursa branch was opened in 1997 (Accreditation request No. 90100). The Turkey National Center of UNIMA effectively supported the file preparation process of "Karagöz" inscribed on the Representative List of the Intangible Cultural Heritage in 2009. It has accelerated the activities related to traditional Turkish puppet and shadow theatre since it was accredited to the Convention:

Activities
International Bursa Festival of Karagöz Puppet and Shadow Play Theatre
Karagöz Figures Making Course
Karagöz Figures and Puppet Exhibition
Classic Karagöz Plays DVD Set
Karagöz Play Text Writing Contest

International Mevlana Foundation, established in 1996, is an NGO operating in Switzerland, Germany, Netherlands and the United States as well as Turkey. International Mevlana Foundation conducting researches on works and thoughts of Mevlana, who is one of the prominent personalities of Iranian and Turkish literature and philosophy, aims to protect the respect for the Mevlevi Culture and tradition in order to enable universal and timeless Mevlana wisdom containing the basic values of humanism in contemporary world and today's historical and cultural context (Accreditation Request No. 90143). Mevlevi Sema Ceremony (Whirling Dervish Ceremony) which has become one of the major trademarks of Mevlevi culture, was declared a masterpiece by UNESCO in 2005 and inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2008.

Many non-governmental organisations besides the six NGOs accredited to the Convention are operating in the domains related to the intangible cultural heritage and conducting projects. Historic Cities Association, Foundation for the Protection and Promotion of the Environment and Cultural Heritage (ÇEKÜL), Vehbi Koç and Ankara



Research Center (VEKAM), Friends of Cultural Heritage Association (KUMID), Intangible Cultural Heritage Institute Association, Turkey Monument Environment and Tourism Values Conservation Foundation (TAÇ), History Foundation, Cultural Awareness Foundation are just a few of these non-governmental organizations. Turkey is aware of the importance and motivating power of non-governmental organizations in protection and transfer of intangible cultural heritage. NGOs exhibit a more democratic and participatory structure in reflecting the voice of the civil society and initiative with the friendly relations they have established with groups and individuals that will protect this heritage. Non-governmental organizations assume a more active and sometimes a more effective role in creating public opinion and increasing awareness on the protection of intangible cultural heritage. The communication between them and the tradition bearers and those who pass on tradition, enables them to see their problems and dilemmas and allows them to develop a more solution oriented perspective. In addition to these as such, some of the non-governmental organisations directly or indirectly interested in intangible cultural heritage domains in Turkey are unaware of the content and purposes of the Convention for the Safeguarding of Intangible Cultural Heritage. Therefore, they are not able to mobilise international sensitivity and awareness on safeguarding of intangible cultural heritage and ensure its transfer to future generations at the local level. As in many other non-governmental organizations, also culture oriented non-governmental organizations to be based in Istanbul or Ankara poses certain disadvantages in representing regional diversity. In

Turkey, there is no inventory prepared yet by non-governmental organisations other than the national inventory that the Ministry of Culture and Tourism is obliged to prepare as the executive agent. Considering that the inventories prepared by non-governmental organizations take place far from the bureaucratic processes, it is clear that the non-governmental organizations need to be motivated in preparing inventories. It is also contrary to the logic of accreditation that the NGOs accredited to the Convention do not have the means (financial reasons, language problems) and lack of motivation to follow up Convention processes at intergovernmental meetings. Not following the Convention processes leads them to stay far from the debates conducted under the Convention and to fail to fulfill the advisory task expected from them regarding the practical problems encountered or about the processes. As Prof. M. Öcal Oguz also stated in his article titled “Intangible Cultural Heritage and Non-Governmental Organisations”, accredited non-governmental organizations “must improve in terms of quality as to have a say, write reports and manage processes regarding world cultural heritage as well as in terms of quantity (2013: 121).”

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# ICH and Formal Education: Folk Culture Course Experience

M. Muhtar Kutlu\*

UNESCO's *Convention for the Safeguarding of Intangible Cultural Heritage* (2003) is an international instrument that reflects a significant development dedicated to the realization of the ideal of protecting the cultural heritage and global cultural diversity that are the common values of humanity. The Convention, to which Turkey became a party in 2006, defines the practices to be implemented to demonstrate the importance of intangible cultural heritage, the protection, promotion and transmission of cultural experience and practices to future generations. The Convention puts emphasis on the position and significance of education in raising sensibility and awareness at local, national and international levels regarding the importance of the intangible cultural heritage. Especially, as it was stated in Article 14 of the Convention titled "Education, Awareness-Raising and Capacity-Building", the common ground and the primary steps of the State Parties who shall endeavour to realize by all means is the aspect of education; and it is envisaged to include intangible cultural heritage into formal and informal education programs.

Within the context of educational visions of the Convention, the first and positive-as for its notion-step of Turkey on safeguarding the intangible

cultural heritage in the field of formal education is the inclusion the course called "Folk Culture" into the primary school curriculums. The folk culture courses were included in the course plans simultaneously with the membership of Turkey to the Convention. As of 2006-2007 School Year, the folk culture course has been gradually included as an elective course in the primary schools curriculum (6-8<sup>th</sup> grades) of the Ministry of National Education and with its similar position it is currently instructed in the new education system.

Preparatory works for "Folk culture Course Curriculum" were carried out by a specialization commission which was formed by the Turkish Republic Ministry of Education Head Council of Education and Morality with the contributions of Turkish National Commission for UNESCO, Ministry of Culture and Tourism Research and Education Directorship. The commission consists of subject-matter experts from related universities, academic personnel, commission members and program development specialists. Apart from the responsibilities envisaged by the Convention, the Commission has also adopted both the possibilities of incorporating intangible cultural heritage, which has been neglected in our education system, into formal education and the basic principles and approaches of the folk culture as a discipline and has paid ultimate attention to the harmony of these aspects in terms of the scope and content of the course.

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Folk Culture, not only comprises all the oral and traditional dimensions of being a part of culture but also includes the collective memory areas of a society. The idea of folklore, the product of historical, social and cultural transformation brought about by modernization has also become the source of the notion of safeguarding the folk culture. Today, it is the continuation of this process to safeguard and transmit from generation to generation the intangible cultural heritage that was defined by the Convention and the loss of which cause concerns by the international community. We can say that folk culture is closely interrelated with the modern society and with cultural forms generated, created and maintained- cultural transmission spaces of the modern city- within this society and that it has transformed into an effort to understand modernity and cultural codes of the global world. Besides it is considered to be a positive development to include a course named "Folk Culture" in the education programs it is also assumed that it will be an effective and important medium in preserving and transmitting the intangible cultural heritage to future generations.

The concept of "intangible cultural heritage" mentioned in the Convention and the fields that define this concept and the safeguarding approaches are reflected in the learning domains and content

of the *Folk Culture* course. The learning domains defined by the educators as structures in which the interrelated knowledge, skills, concept and values can be seen as a whole, organizing the learning activity, are categorized as "Folk Science", "Social Practices", "Folk Arts", "Oral Expression", "Folklore", Music, Game, Festive Events" and Globalization and "Folk Culture". Each learning domain contains more than one subject (units) in itself.

While on one hand the preparatory commission was inserting the intangible cultural heritage into the curriculum, on the other hand it attached importance on developing methods for the students to learn while having fun, wondering and practicing. It is intended to extend the teaching of intangible cultural heritage to each area and moment of life by using student centered, activity based learning and teaching approaches through visual materials and activities such as project development, museum visits, compilation and research experiences and using supplementary resources. The Folk Culture course provide the students with the opportunity to realize the cultural space and tangible and intangible cultural differences; to comprehend different cultural patterns and to promote mutual understanding and sympathy and, in short, to build cultural heritage sensitivity and awareness.

### Folk Culture Course Learning Domains And Course Units

Learning Domain	6 <sup>th</sup> Grade	7 <sup>th</sup> Grade	7 <sup>th</sup> Grade
	Unit	Unit	Unit
<b>1. Folklore</b>	Folk and Culture	Public and Culture	Tradition and Change
<b>2. Social Practices</b>	Transition Periods	Feasts and Festive	Folk Beliefs
<b>3. Folk Arts</b>	Clothes and Ornaments	Traditional Handicrafts	Folk Architecture
<b>4. Oral Expressions</b>	Riddle, Rhyme Folk Tales	1) Folk Poetry 2) Joke	1) Proverbs, Idioms 2) Myth, Legend 3) Epic stories, folk tales
<b>5. Traditional Knowledge</b>	Folk Cuisine	Folk Medicine	1) Folk Medicine 2) Folk Calendar
<b>6. Music, Game, Festive Events</b>	Children's Games and Toys	1) Folk Music 2) Folk Dances	Folk Drama
<b>7. Globalization And Folk Culture</b>	Conscience of Safeguarding Cultural Heritage	Culture Tourism	Museum and Folklore Museology

Following the restructuring processes of “Folk Culture” course, it was included as an elective course in the education programs of the 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grades within the 8-year compulsory education system in the 2006-2007 School Year. Today, it is

still taught as two-hour elective course at 6<sup>th</sup> and 7<sup>th</sup> grades in 4+4+4 education system. The practical position, its status among other elective courses and weekly course hours can be found in the table below:

### Weekly Course Schedule of Primary and Secondary Schools

Courses		Grades							
		Primary School				Secondary School			
		1	2	3	4	5	6	7	8
Compulsory Courses	Turkish Language	10	10	8	8	6	6	5	5
	Mathematics	5	5	5	5	5	5	5	5
	Introduction to Science	4	4	3					
	Physical Sciences			3	3	4	4	4	4
	Social Sciences				3	3	3	3	
	Turkish Republic revolution History and Kemalism								2
	Foreign Language		2	2	2	4	4	4	4
	Education of religion and Ethics				2	2	2	2	2
	Visual Arts	1	1	1	1	1	1	1	1
	Music	1	1	1	1	1	1	1	1
	Game and Physical Activities	5	5	5	2				
	Physical Training And Sports					2	2	2	2
	Technology and Design							2	2
	Traffic Safety				1				
	Counseling and Career Planning								1
	Human Rights, Citizenship and Democracy				2				
	<b>Total Compulsory Course Hours</b>		<b>26</b>	<b>28</b>	<b>28</b>	<b>30</b>	<b>28</b>	<b>28</b>	<b>29</b>
Elective Courses	Religion, Ethics and Other Values	Koran (4)				2	2	2	2
		The life of Muhammad the Prophet (4)				2	2	2	2
		Basic religious Knowledge (2)				2	2	2	2
	Language and Expression	Reading Skills (1)				2	2		
		Authorship and Writing Skills (4)				2	2	2	2
		Living Languages and Dialects (4)				2	2	2	2
		Communication and Presentation Skills (1)						2	2
	Foreign Language	Foreign Language (Languages ratified by the Board of Ministers) (4)				2	2	2	2
	Physical Sciences and Mathematics	Scientific Applications (4)				2	2	2	2
		Mathematical Applications (4)				2	2	2	2
		Environment and Science (1)						2	2
		Information technologies and Software (4)				2	2	2	2
	Art and Sports	Visual Arts (Painting, Traditional Arts, Plastic Arts etc.) (4)				2/(4)	2/(4)	2/(4)	2/(4)
		Music (4)				2/(4)	2/(4)	2/(4)	2/(4)
		Sports and Physical Activities (shall be formed modularly depending on spaces) (4)				2/(4)	2/(4)	2/(4)	2/(4)
		Drama (2)				2	2		
		Mind Games (4)				2	2	2	2
Social Sciences	Folk Culture (1)					2	2		
	Media Literacy (1)						2	2	
	Law and Justice (1)					2	2		
	Education of Reasoning (2)						2	2	
<b>Number of Elective Course Hours</b>						<b>8</b>	<b>8</b>	<b>8</b>	<b>8</b>
<b>Free-Time Activities</b>		<b>4</b>	<b>2</b>	<b>2</b>					
<b>Total Course Hours</b>		<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>36</b>	<b>36</b>	<b>37</b>	<b>37</b>

After summarizing the short background of the Folk Culture course, although we do not have any research data on this subject, it is possible to make a critical assessment in the light of our observations and impressions with regard to its method and results in practice today.

A considerable period of about eight years has passed after the introduction of the course. Although it was intended to be the first and significant step at the outset, it has been realized that the desired attainments cannot be achieved. First of all, the course is included among elective courses in the social sciences course group. The publicity campaigns pursued by certain courses in the same course group caused unfair competition against Folk Culture course. Folk Culture course which is one part of teaching of culture are evaluated with thoughts and attitudes towards elective courses which creates unfavorable results for the expectations from Folk Culture course. Therefore, it is considered to switch the "elective" status of this course to "compulsory".

On the other hand, currently this course is taught by teachers of Turkish language and Social Sciences. Whereas, the success of Folk Culture course depends on the employment of teachers educated and specialized in the specific discipline of "Folklor Science". There are undergraduate and postgraduate programs compatible with the content of this course and intangible cultural heritage at universities and independent Folklor Departments the numbers of which are increasing together with the new ones. Those who complete these programs reach the level to meet the requirement of teachers for this course. With a

view to achieving the intended results with this course, professional competence should be given importance and priority. For this reason, the persons graduated from the universities' "Folklore" and "Turkish Folklore" departments and completed their initial teacher training should be assigned as Folk Culture teachers and related legislative procedures should be designed for the appointment of the teachers of this course.

Consequently, although important steps have been made for the implementation of the Convention, unsuccessful practices cause the missing of opportunities seized by the Folk Culture course in formal training field in realizing social sensitivity regarding the protection and transmission of intangible cultural heritage to future generations.

The importance of the education of cultural heritage and its integration into our education system in terms of the future of intangible cultural heritage works should be reconsidered primarily by the authorities of the Ministry of National Education and decision-makers. Intangible cultural heritage which has not played a part in modern training processes until today should be appreciated at every phase of education, beginning from primary school education. Transforming the conscience of safeguarding intangible cultural heritage into a widespread social sensitivity and raising awareness requires scientific and educational support. Otherwise, the loss of intangible cultural heritage originating from thousand-year-of-experience and accumulation would mean the loss of sources of inspiration, common cultural references and the loss of opportunities for new and original creations which means the loss of our "memory".

# ICH, Media and New Technology

Nebi Özdemir\*

## Introduction

The main purpose of this study is an assessment of the relationship between intangible cultural heritage and media, with a process oriented approach in the Context of Turkey. Nevertheless, it is useful to outline a summary of facts and views with regard to the relationship between intangible cultural heritage and media in the context of UNESCO, therefore international community (for the facts that belong to UNESCO in the assessment below, see Oğuz, 2009).

The relationship between intangible cultural heritage and cultural economy in Turkey dates back to the period before the adoption of UNESCO Convention for the Safeguarding of Intangible Cultural Heritage and autonomy of the cultural economy. Developments in a variety of areas such as recorded music sector, cinema, radio, television, tourism have been influential throughout the process. In addition, phenomena such as these are considered to have led to the emergence of UNESCO (2003) Convention for the Safeguarding of Intangible Cultural Heritage. The intangible cultural heritage is considered to be the shared cultural heritage of the world that needs to be protected particularly against “the industrialized culture that comes along with media and migration to the urban”. Hence, it was emphasized in

the recommendation of 1989 - Safeguarding of Traditional Culture and Folklor which was adopted in the 25<sup>th</sup> General Conference of UNESCO that, in view of the mass culture which is rapidly expanding, the assets of the traditional culture are faced with the threat of sinking into oblivion and fading away, therefore the bearers of tradition and the culture created by them must be protected safeguarded (Oğuz 2009: 12, 25, 103). In respect to taking measures against the negative impacts of globalization, mass culture and industrialized culture that has been introduced by mass communicational mediums, UNESCO’s Recommendation of 1989 on the Safeguarding of Traditional Culture and Folklore (Section D. Safeguarding of Folklore) has become the basis for the 2003 Convention for the Safeguarding of Intangible Cultural Heritage and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The fact that global mass culture and popular culture, which aim to uniformity of all, have started to negatively impact the wealth and diversity, therefore the genuinely of the traditional cultures has been a cause for the international community to start discussing the conventions referred above. As a consequence, the mass communication mediums and cultural industries that are considered to be the creators of industrialized culture, popular culture and mass culture have been perceived as a negative dynamic with regard to the safeguarding of intangible cultural heritage and diversity of cultural expressions.

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Nevertheless, following a careful examination of UNESCO's aforementioned resolutions and conventions, it has been established that the approach to media technologies and culture industries are not so adversary. It was observed in this respect that UNESCO, therefore international community, has relented on its attitude towards the Recommendation of 1989 on the Safeguarding of Traditional Culture and Folklore with the adoption of 2003 Convention for the Safeguarding of Intangible Cultural Heritage and fully changed it within the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. For such a change in the attitude, culture's ability to adapt to the context as well as understanding the particular necessity of the technology and funding for the safeguarding and sustainment of the cultural heritage has been influential. Discussions on issues such as "new technologies, culture industries, cultural economy, sustainable development and financial dimension" have been seen more often compared to the early stages when they were not appreciated or even dismissed by their mentions. 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions may be considered as a convention fully centered around the cultural economy and industries.

On the other hand, the decisive factors for this process included the emergence of new approaches for the discussions on cultural industry in 1970's, expansion of discussions on cultural economy within the same period, and eventual autonomy of areas such as cultural economy, cultural management, management of cultural heritage, economy of cultural heritage, cultural industries, creative economy, creative industries, experience economy and patent economy for the world in the past ten years. The change in the perception, attitude and interpretation which may be summarized as "negative source from dynamics to the stakeholder" are obviously realistic and obligatory.

Section D. Safeguarding of Folklore of the UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore states that "the safeguarding is related to the conservation of folk

traditions and their bearers in view of the fact that everyone has the right to have their own distinctive culture and this right is being consumed under the influence of the industrialized culture sustained by mass communication mediums". Within the next Section E/b of the same recommendation, the member states are called upon "to promote the featuring of folklore materials more broadly in the national and local press and at the broadcasts of television, radio and other mass communication mediums by, through grants, creating employment for the exponents of folklore within mass communication media organizations, ensuring the proper archival and dissemination of folklore materials collected by mass communication mediums and establishing folklore units within these organizations".

With these facts, it is suggested on the one hand that the negative impact of mass communication mediums (as well as the mass culture and popular culture created by them) on the folklore should be eliminated, and on the other hand the promotion of folklore should be undertaken through using mass communication mediums. Similarly, the 3<sup>rd</sup> Section titled as Introduction of the Regulation for establishing Systems of Living National Human Treasures emphasized that "the state's sponsorship should be provided for the exploration and publication of texts, audios, visuals and multimedia documents related with the intangible cultural heritage and its bearers" (Oğuz 2009: 163). In conclusion, albeit without stating openly, afore-mentioned international documents hold mass communication mediums responsible for being the true reason behind the globalization, social change and disinterest of the youth encountered in the process of safeguarding the intangible cultural heritage as well. With its two facets, this attitude maintains a weak influence in the relevant spheres.

UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions reflects the changes in the relevant spheres with regard to mass communication mediums as well as cultural economy and cultural industries. The convention calls attention to the fact that "the culture may assume a variety of forms within time

and space” and emphasizes “the significance of traditional knowledge and in particular, knowledge systems of the local populations which are intangible and sources of material wealth and the favorable contributions they make to the sustainable development”. More remarkably, the Convention first indicates the significance of cultural interactions and creativity and then reiterates that “variety in the media enables the development of cultural expressions within societies as well” (Oğuz 2009: 184). In the introduction section of the same Convention, it is indicated that “cultural activities, goods and services are cultural in their nature since they are both economic and the carriers of identities, values and meanings and, therefore, they should not be considered only to have commercial value “. Again in the introduction section of the same Convention, it is determined that “although globalization processes that are facilitated by rapid advancements in the information and communication technologies created conditions for a high interaction between cultures, they represent a challenge for the cultural diversity with regard to the risks associated with inequality between the rich and poor countries in the world” (Oğuz 2009: 185). In the “Objectives and Guidelines” section of this convention (Article 2 - Guidelines), it is stated that “international collaboration and cooperation aims to enable countries, developing ones in particular, to create and strengthen tools for cultural expressions including their emerging or established cultural industries at the local, national or international levels”. Under the section titled “the Principle of complementarity for the economic and cultural aspects of development” in this convention, it is suggested that “culture is one of the main factors of development” (Oğuz 2009: 187). The Article 4 (Definitions) of the Convention in question states that “the cultural diversity manifests itself not only through a variety of ways in which the cultural heritage of humanity is expressed, reproduced and conveyed by the variety of the cultural expressions, but also through various artistic forms of creation, production, expansion, dissemination and utilization of them, regardless of the medium or technology used”. Under the section titled “Cultural Activities, Goods and

Services” within the same Article, it is considered that “with regard to their peculiarities, uses and purposes without considering their commercial value, cultural activities, goods and services imply certain activities, goods and services that embody the cultural expressions. Cultural activities, as well as being an end in and of itself, may also contribute to the production of cultural goods and services.” The same section (III. Definitions/5) defines cultural industries as “industries that produce and distribute cultural goods or services” that have been defined previously (Oğuz 2009: 188). The Article 10 (10/c) of 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions titled Education and Public Awareness emphasizes that parties “shall make their best effort to promote creativity and expand their production capacity by developing training, nurturing and exchange programs in the sphere of cultural industries”. The Article 12 of this convention titled Promotion of International Cooperation states that parties are obligated to “encourage collaborations in order to support the use of new technologies and to develop the exchange of information and cultural understanding”. The Article 13 of the convention in question is titled as “the Integration of the Culture into the sustainable development” and indicates that parties “shall make their best effort to integrate the culture to the policies on development at any level so that favorable conditions for sustainable development can be created”. Again the Article 14 of the Convention titled as “Cooperation for development” states that parties “shall make their best effort to support cooperation to maintain sustainable development and reduce the poverty in order to promote the creation of a dynamic cultural sector in relation to the needs of developing countries in particular”. It is emphasized that this cooperation may also take place as “creating cultural industries within developing countries” and it is necessary in this context to support methods such as “building and strengthening cultural production and distribution capacities; facilitating a broader access of their cultural activities, goods and services to the global market and international distribution networks; providing conditions for the creation of self-perpetuating local or regional markets; taking necessary measures in developed

countries where possible to facilitate the access to the countries by the activities, goods and services provided by developing countries; supporting the creative artworks of the artists in developing countries and facilitate their mobility; encouraging and strengthening the cooperation between developed and developing countries in areas such as music and cinema among others”.

On the part of UNESCO, therefore international community, facts and considerations above show that media is considered as “a cause for conventions, an essential medium/infrastructure in the implementation of conventions and finally an indispensable stakeholder”. Again these facts and considerations reveal the change and attitude towards media within almost over a quarter of a century on the part of UNESCO and international community.

Exploration of the relation between the intangible cultural heritage and mass communication mediums and information technologies, therefore cultural economy, cultural industries and economy and management of cultural heritage obviously requires more extensive and different points of view in Turkey as well as in the world (Özdemir 2009). It is possible to begin with such investigations by the period in which visual and textual records of the traditional culture first appeared. Again, first unconscious, followed by a conscious compilation, documentation and interpretation of the traditional culture corresponds to another stage in this process. On the other hand, all of these records/documents contain subjective determinations and considerations of traditional culture in a certain context. The beginning of the relevant period with regard to the traditional culture must be considered as the beginning of the process in which relevant elements are taken from their creator and converted into different products and contents by an intermediary. Thus, the records in relation with the traditional culture must be recognized as variations converted and frozen by intermediaries. All in all, the traditional culture is self perpetuated and continues to be constantly reproduced, changed and transformed by the influence of the context and internal-external interactions. Hence, the emphasis by UNESCO in relation to the

intangible cultural heritage as “alive, living, creative cultural heritage” reflects on the dynamic structure and essence of the traditional culture. In sum, as adopted by this study, it will be useful to adopt an interdisciplinary analysis approach towards the analyses of the traditional culture, which must be based on traditional information, creation (elements, applications and contents), places with their artisans while containing interactions, changes and transformations, namely the process itself (see, on the facts about media in Turkey, Özdemir 2012 a).

## **Analysis: ICH and Media**

### ***Textual Media***

In accordance with the facts known currently, the period of textual records is assumed to begin with Orkhon and Yenisey Inscriptions with regard to the Turkish Culture. Nevertheless, the period of manuscripts is the period that textual culture truly developed. Therefore, essential works such as *Dîvânü Lügâti't-Türk* (1072- 1074; encyclopedical dictionary written by Mahmud of Kashgar), *Kutadgu Bilig* (1069- 1070; poetical didactic work written by Yusuf Has Hacib), *Atabetü'l- Hakâyik* (the poetical ethics book written by Edib Ahmed Yüknekî at the first half of the 12<sup>th</sup> century), *CodexCumanicus* (14<sup>th</sup> century; a book that provides information on the language and culture of Kuman), the *Book of (Dede Korkut) Dada Gorgud* (book of epics for Ghuzz (Ouz) Turks determined to have been inscribed in 15<sup>th</sup>/16<sup>th</sup> centuries) contain facts related with traditional culture. Important textual sources which have been developed later in Anatolia within the manuscript era include works such as “history books, proverbial books, junks and journals, poetical anthologies, texts of epics and legends, travel books, zoologist books, fortune-telling books, fatwas, anthology of fatwas, *masnavi*'s, didactic story books, ceremonial books, commercial code books, poem collections, book of women”.

The date of the first printing press in Ottoman, 1728- 1729, is considered to be the beginning of print era in the context of textual culture. The transition to manuscript and print era essentially represents the transition from verbal/traditional culture to

inscribed/textual culture. However, the transition to the textual/print culture, except for periodicals published in foreign languages, can be said to have started to gain speed after the publication of first Official Gazette of the Ottoman Empire, *Takvim- Vekayi* in 1831. This process continued with newspapers named *Tercüman-ı Ahval* and *Tasvir-i Efkâr* that have started their publications in 1860's and have become the pioneers of private sector publication. Again, periodicals that have been published in the establishment era of Ottoman press which reflect the social change taking place included "the first news-based newspaper *Ruzname-i Ceride-i Havadis* (1864); First occupational newspapers *Takvim-i Ticaret* (1865) and *Mecmua-i Maarif* (1866); First pictured newspaper that rather reminds of a magazine *Ayine-i Vatan/Vatan* (1866); first daily newspaper *Terakki* and its weekend extra that may be assumed to be the first newspaper for women (1868); first newspaper specifically for children that had been published on coloured paper *Mümeyyiz* (1869); first scientific periodicals *Hadika* and *Basiret* (1869); First private humour periodical *Diyojen* (1869); first tabloid press *Medeniyet* (1874); first theater periodical that only 18 issues of which could be published by Güllü Agop, *Tiyatro* (1874)".

The relations between the press that gained diversity and developed in the Ottoman Empire As of the second half of the 19<sup>th</sup> century and the traditional culture can be accepted as the beginning of recorded era of the traditional culture in the context of media. As a matter of fact, one of the founders of Turkish press and printed cultural theater, İbrahim Şinasi, had made use of traditional culture in his adaptations and, having compiled and published proverbs some of which were obtained from personal sources, eventually transferred the products of culture that would be verbally created into the textual/printed culture. Passers of the way paved by İbrahim Şinasi later included Namık Kemal the poet of nation and freedom, Herder of Ottoman Ziya Pasha, with his tradition based theater adaptations and conscious folklore studies Ahmet Vefik Pasha, and Ahmed Mithad who successfully transferred traditional stories (encomiastic stories in particular) into

inscribed literature. Here an emphasis should be made for the creators of Ottoman humor literature which started with *Diyojen* and continued with periodicals such as Latife (1871), *Hayâl* (1872), *Meddah* (1875) and after the 2<sup>nd</sup> Constitutional Monarchy, *Ortaoyunu*, *Mizahi Nasreddin Hoca*, where not only have traditional humor and theater memories been effectively adapted to the literature, but also allowed them to create their own traditions fed by traditional humor memories. In conclusion, the printed media has made use of the traditional culture in urban in different ways.

It can be seen that traditional culture proved useful in the context of newspapers and magazines in the Republican era as well. Folklore journalism, which is of great importance in terms of intangible cultural heritage, rapidly developed (77 magazines and journals have been established throughout the country) starting with the magazine *Halka Doğru* established by Ziya Gökalp in 1912 and continuing with *Folklore Magazine/News* (1927/ 1929) and *Halkevi* (established in 1932). Later in this field that developed with periodicals such as *Folklore Post* (1945), *Turkish Folklore Research* (1949), *Folklore* (1969), *Towards Folklore* (1969), *Folklore of Sivas* (1973) and *Folklore of İçel*, texts related to intangible cultural heritage have been published (Örnek 2000: 100- 105). *Millî Folklor International and Quarterly Journal of Cultural Studies* being in the first place, various periodicals continue with this tradition and therefore expand the printed memory of the intangible cultural heritage.

On the other hand, in Newspapers and Magazines of different genres, content related to the traditional culture have been seen more often than ever. While the actors of the traditional culture are being replaced with those of printed media, migration of the tradition to another context continues. In the newspapers that are sub-titled as "for the people, of the people" today, along with publication of content directly related to the traditional culture, fields such as press language and columns make use of traditional culture. More particularly in local newspapers and periodicals, more content related to traditional culture can be seen. Such local periodicals are considered to be the essential printed sources/memories of the intangible cultural



heritage. It can be observed that a great majority of the representatives of local press have also published books related to the traditional culture of their particular regions. Development of a new approach within UNESCO for “the functions of local press and authors in the safeguarding of intangible cultural heritage” will be effective in this context. With regard to the radio and television broadcasts over satellite and internet, it could be observed that local media has become an important actor for the intangible cultural heritage (Özdemir 2012 b). Nevertheless, a great majority of periodicals at national level are crowded with content related to popular culture and mass culture. The attempt to promote global popular culture can be observed in Periodicals for children/teenagers/youth, tabloid magazines and newspapers, a majority of which are generally translations. Consequently, it will be reasonable to develop plans, policies and projects that will strengthen the relationship between intangible cultural heritage and local media.

From an early stage, particularly newspapers and magazines in Turkey have operated as publishing houses. Such printed press organizations have also distributed items such as extras, promotions, publications in return for coupons, books and encyclopedias related to traditional cultures as private publications. Publications related to folk medicine, legends, tales, folk poems, shadow plays, puzzles, cuisine, religion have been distributed in order to expand the audience. Nevertheless, publications related to the global popular culture have been considered in this context as well.

For the field of printed media in Turkey (newspapers, paper extras, magazines), comic strips have a particular significance. Except for those with foreign origins, native comic strips have been published on the pages of newspapers, magazines and their extras since 1950's. It can be seen that Turkish comic strips also make use of the memories of traditional culture. In this sense, the first native comic strips published in Turkey feature the stories of Köroğlu, who is one of the major heroes of traditional folk stories. Comic strips that emerged within the period 1959-1976 such as “Karaoğlan, Tarkan, Kara Murat, Malkoçoğlu”

made use of memories from Turkish history and storytelling (myths, epics, legends, stories). These comic strips later adapted into fantastic Movies by the cinema industry of Yeşilçam. In other words, memories of traditional storytelling have first transformed into printed media and then into cinema in their content. This may be considered as an exemplary practice that reveals the function of traditional culture in the creation of cultural economy and cultural industries. On the other hand, it should be emphasized that global comic strips and books have a standardizing impact on the traditional cultures and cultural industries of developing countries through printed media.

The relationship between the traditional culture and humor publications which has started with Diyojen (1869) that featured Karagöz on the cover of its first issue and developed with periodicals such as Meddah, Hayal and Nasreddin Hoca has been stronger than any other genre in Turkey. Currently, representatives of the humor press who effectively maintain their publications as Hodja Nasreddin's grandchildren, continue to be fed by the traditional culture and traditional humor. Humor periodicals indicated to have an audience aged 15-25 in particular may be considered to be a different type of habitat for the intangible cultural heritage. Intangible cultural heritage is conveyed to the next generations with modern transformations as creative goods in humor periodicals. Within the context of this relationship, what occurs is the reflection of the verbal culture on the visual humor or transformation of the verbal humor into the visual humor. In sum, the humor publications play a significant role in the maintenance and delivery of the intangible cultural heritage to the next generations. However, it should be admitted at this point that traditions that form the intangible cultural heritage have the dynamism to feed and create different types of creativities (products, practice, tradition). In other words, traditions and therefore cultures that are the outcome of creative interactions represent a source for new creativities.

The publication of periodicals for children in Turkey that had started with Mümeyyiz (1869) plays a significant role in the maintenance and safeguarding of intangible cultural heritage. Accordingly, these

periodicals publish a great number of content related to the intangible cultural heritage. Except for those that reflect the global popular culture, a great majority of these periodicals make a huge contribution to the transfer of intangible cultural heritage to the next generations.

In conclusion, printed media has a certain value as an informational source for the determination of content which is related to or has its origin in the traditions. On the other hand, printed media allows for the creation of public opinion on the approaches and conventions of UNESCO with regard to the tangible and intangible cultural heritage. Although any research has yet to be conducted, it can be said that a large amount of content is available on the relevant approaches and conventions particularly in the period after 1972 in newspapers and periodicals (and even in academic journals) in Turkey.

### **Cinema**

The cinema sector in Turkey that has started to develop at the beginning of 20th century (1911/1914), may be accepted as a different context/field of consideration and record for the traditional culture. In the context of both the cinema of Muhsin Ertuğrul between the years 1922-1939 and Yeşilçam cinema that has developed later, the traditional culture was considered as an important source (theme, language, place, motive, element; story, tradition, morals, music, clothing, cuisine, conviction, saying etc.). At the first stages in the development of Turkish cinema, memories of traditional theater (Karagöz, story entertainments, shadow theatre etc.), folk stories, tales and jokes were adapted in order to reach to the audience with a majority consisting of people living in the context of verbal culture. *In this context, movies were produced about traditional personalities such as Keloğlan, Leyla and Mecnun, Köroğlu, Karacaoğlan, Kerem and Aslı and Nasreddin Hodja. Düşün, Gelin (Lütfi Akad), Güllü Geliyor Güllü, Kuma (Atif Yılmaz), Kızgın Toprak, Ezo Gelin (Feyzi Tuna)* were presented to the audience along with movies with traditional songs that have pioneered contemporary music videos/clips. These movies told the story of songs that lives in the tradition. Along with the increase in migration to the urban

in 1960's, movies about the countryside with a traditional basis in particular were produced for people with rural backgrounds. It is useful to note that within the same period, movies that centered around the urban life and popular culture were also produced. On the other hand it could be observed that Turkish movies produced at the first and middle stage with a traditional theme or motive were able to shape the perception of "traditions and traditional life and culture" within the life in urban. This has been described as the reinvention of the tradition in the context of cinema for a number of times.

It has been determined that movies produced as of 1990's featured "traditional cuisine, dances, music and places" which had been unimportant or insignificant in the previous productions. This conscious approach simultaneously had its influence in the television series. Within the context of popular Turkish cinema after the year 2000, productions directly related to traditional theater and memories of storytelling can be found as well. Finally, in the development of cinema sector in Turkey as a private area of cultural economy and an area of cultural industry, traditional culture has been effectively applied and continues to remain as such.

Another dimension of the relationship between intangible cultural heritage and cinema sector consists of documentary movies with a content of traditional culture. Traditional culture has a large significance for documentaries financed by the Ministry of Culture or produced by TRT in particular. Documentary movies that are produced and shown in the context of public and private sectors may also be considered as effective mediums and sources with regard to UNESCO's conventions on cultural heritage, living human treasures and cultural industries. In addition, it should be emphasized that documentaries are among essential sources that develop the cinema sector.

UNESCO's 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions also stated that the cinema sector should also be protected and developed in the context of national cultural industries. In other words, the



development of the cinema sector in Turkey is in accordance with both of UNESCO's 2003 Intangible Cultural Heritage convention and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (of which Turkey has not yet become a party). In this context, the question of whether adaptation of tradition culture into cinema together with considerations based on tradition are in accordance with principles introduced by approaches and conventions on cultural heritage is a different matter of discussion. It will be convenient at this point to emphasize that traditional culture gets stronger and lives on by creating new traditions. All in all, a tradition or traditional culture will develop and become stronger as long as it can create new traditions. A tradition or traditional culture can effectively and vibrantly live on only by creating. In other words, the liveliness and strength of the tradition stem from its creativity. Therefore, approaches that aim to freeze and isolate the tradition from other aspects of life for its safeguarding are against the very essence of tradition.

In conclusion, the relation of the cinema sector with intangible cultural heritage in Turkey becomes stronger with new and purposeful practices. For this reason, the memories of cinema in Turkey is accepted and considered as an important area of audiovisual source with regard to intangible cultural heritage.

### **Recorded Music Sector**

The beginning of the music sector in Turkey is regarded as the year 1900 when foreign production companies named Favorite and Zonophone had started their activities in İstanbul (Çelik 2011: 179-180). First domestic record companies, however, started to appear after 1950's. Again, the record companies in Germany where Turkish people increasingly lived as of 1960's may be considered within the context of music sector in Turkey. The recorded music sector in Turkey, as with other sectors of cultural economy, mainly developed in İstanbul. Throughout 1970's, the records were replaced with cassettes. The role played by radio should also be noted as the main medium and context of records and cassettes for their transmission/distribution/consumption. The

emergence of music sector as a fully autonomous cultural industry in Turkey occurred throughout 1980's. Recently though, CD's and DVD's have taken up their places in the market as the main products of the music sector. After internet and digital technologies became available more extensively, such music record products have lost their significance and, the cultural economic value of the "content" (the music) has become more obvious. As of the 21st century, the digital music sector started dominating the music market.

The actors of the music sector in Turkey which has been shortly summarized have made use of traditional music memories and representatives as of early stages. The migration of the traditional music into urban simultaneously occurred with the migration of the traditional society into urban and abroad in the context of music sector. Memories and representatives of the traditional music have also gained recognition at the national and global scales by these types of recorded products. Lyrics of the masters of tradition such as Âşık Veysel, Neşet Ertaş and Şeref Taşlıova have started to live on products such as records, cassettes, CD's and DVD's. Through such products of the music sector, the period of transferring the memory of traditional music to other cultural contexts (such as electronically, virtual and digital cultural contexts) has started as well (Özdemir 2012 c). With regard to traditional music, verbal cultural memory has been replaced with artificial memories. In one sense, "lyrics and musics have become detached from their creator and achieved eternity."

It can be seen that recorded music sector has a significant role in the process of maintaining and safeguarding the intangible cultural heritage. In this respect, having been declared as Turkey's living human treasures, it was determined that both Neşet Ertaş and Şeref Taşlıova have been successfully employing the memory of traditional music and the minstrel tradition through the recorded music products, though in different contexts (Özdemir 2013 a). Nevertheless, in the context of the memory of traditional music being considered within the process of recorded music sector, the masters of tradition have encountered problems in the areas of copyrights and pirate

production. Claims of “Anonymity” have been one type of the main justifications of such breaches. Although copyrights have been protected for popular music performers who make use of the memory of minstrel tradition, sufficient care was not paid for the safeguarding of copyrights of minstrels who have been the creators and carriers of the tradition. New regulations and practices account for the considerations on recent virtual and digital contexts can be seen as positive developments in this respect.

In the implementation of UNESCO’s approaches and conventions, it is possible to make effective use of the means offered by recorded music sector. In conclusion, the recorded music sector has served as a source and habitat for the musical aspect of the traditional culture and continues to remain as such. It should also be emphasized that all of these developments cause a transformation, and therefore differentiation of traditional music memory into a content of cultural economy or industrialized culture. The recorded music sector and its context for consecutive considerations have crystallized the cultural economic value/dimension of the traditional music. On the other hand, an indirect influence of recorded music sector can be mentioned on the flourishing of traditional music memory. Although the traditional music has been frozen in an unrelated context, it led representatives of the tradition who moved to urban to produce more. This consideration may be countered on the basis that traditional music has gone out of its natural course. Nonetheless, it can be said that the traditional music has expanded thanks to the recorded music sector, and consequently its ability to feed creators in other fields has increased.

### **Radio**

A strong relationship has developed between the traditional culture and radio, which has started broadcasting in Turkey in 1922. In this respect, Zeybek music was featured in its first broadcast on 19 March 1923. Along with the establishment of Ankara Radio on 28 October 1928 in addition to İstanbul Radio, radio broadcast has become wide spread all around the country particularly after other regional radios (Adana, Antalya, Gaziantep, Kars and Van) have started with their broadcasts in

1961. Public radio stations have further expanded and become effective after TRT has started with its operation in 1964. Programmes related to different aspects of intangible cultural heritage such as traditional theater, humor tradition, traditions and teachings, folk stories, legends, epics, minstrel tradition were featured in public radio broadcasts. For instance, traditional stories have been adapted to the radio broadcast by programme series of “soap opera”. In this process, a large number of radio plays that had their origins in the traditional culture were broadcasted.

With regard to the public radio broadcast, the significance of traditional music memory and minstrel tradition was different. In this respect, it will be sufficient to explain the activities carried out by the Choir of Homeland’s Sounds which was established in 1947 and led by Muzaffer Sarısözen. In the context of this choir, compilation and archival studies have been conducted for traditional music, the products, instruments and the masters of the tradition were featured in the programmes, new performers of tradition were raised, and in sum, the traditional music memory has gained recognition at the national and international level. Choirs similar to the Choir of Homeland’s Sounds were established within the structures of other regional radios as well. Besides the choir works on the traditional music at regional radios, the minstrels found in the relevant region were asked to lead programmes. Thanks to the efforts of members of the Choir of Homeland’s Sounds such as Özyay Gönülüm, traditional music has been successfully transferred to the electronically cultural environment. Thus, an electronic memory of the traditional music has been created. Such activities further expanded after private radio stations have started operating in 1990. Today, a large number of national and local private radio stations feature the traditional music and the masters of the tradition.

In conclusion, the radio broadcast has become more extensive in Turkey in cooperation with the traditional culture. Similarly, the ability of the traditional culture to create new products and traditions has further increased thanks to such broadcasts. While replacing the master of the tradition on the one hand, on the other it has

become a context of performance for the traditional culture. In the same way, the audio items of the popular culture that are global in their nature have expanded through radio, which had a negative impact on the traditional culture.

Radio plays a significant role in the implementation of UNESCO's conventions on the cultural heritage. Radio serves as a different, electronically cultural context in the maintenance and safeguarding of intangible cultural heritage. In this sense, attempts for private radio stations that generally broadcast content related to the global/popular culture to show further interest in this issue along with TRT radios (that make public radio broadcasts) will be useful.

### Television

The first television broadcast in Turkey took place on 9 July 1952 within İstanbul Technical University. The television became a widely used mass communication medium after TRT started its closed-circuit test broadcasts on 31 January 1968 and expanded its broadcasting capacity so as to cover all around Turkey in 1971. Public television broadcasting has become more extensive and effective following the increase in broadcast durations in 1980's, transition to colored broadcasting and beginning the period of multichannel broadcast. After private television channels have started to operate as of 1990, the particular efficiency of the television broadcasting has become further established.

As a requirement of public broadcast, it could be seen that traditional culture has featured more extensively in TRT's television broadcasts. TRT has made use of its vast knowledge and experience of radio broadcast on the television and still continues to do so. In this respect, when cultural programmes are explained in broadcast plans of TRT (for the year 2007 et al.), it could be seen that "safeguarding, dissemination and enrichment of those convictions, knowledge and practices which represent particular subjects for our nation's life and thoughts and conveyed from one generation to the next one" had been aimed and, within the context of language-literature and art programmes, information had been provided

about the traditional culture and its masters. It can be observed that productions on traditional theater were more frequently broadcasted in TRT's channels particularly during the month Ramadan. TRT's television channels have broadcasted productions that are directly related to the intangible cultural heritage such as "*Köy Odası* (1971-1973), *Elimizden Obamızdan* (programme series; 1984) *Aliş ile Zeynep* (an adaptation of a Rumeli song to the television; 1985), *Anadolu'dan Çeşitliler* (1985- 1989), *Bizim Sazımız Bizim Sözüümüz* (1986), *Dede Korkut* (Cartoon/ 1988; movy series/ 2007), *Keçenin Teri*, *Fırat'ın Türküsü* (documentary movy; 1989- 1990), *Anadolu'da Düğün* (1989-1993), *Koroğlu Destanı* (a serie with 10 episodes/ 1991), *Töremiz Dilimiz* (1996), *Anadolu Masalları* (1999), *Mevlana ve Sema* (documentary movy; 1999), *Bir Dilden Bir Telden*, *Türkü Türkü Türkiyem* (2001-2002), *Anadolu Hikâyeleri* (2004- 2005)". Again, traditional culture has an important place in TRT's long-time productions such as "*Gezelim Görelim*, *Derin Kökler*".

Traditional music and minstrel tradition has featured on the television broadcasts, and still continues to do so. The fact that minstrels have started to perform in various television programmes as well as their own programmes shows that traditional performance places have been replaced with electronic ones. Hence, the audience of the relevant broadcast becomes a member of the electronic minstrel assembly. In the same manner, it could be determined that television productions such as advertisements, movie series and documentaries also make use of the traditional music and minstrel tradition. Furthermore, some folk songs that went into oblivion were rediscovered through movie series. The example of youth downloading parts of movie series that feature a traditional song from internet and even making them their phone ringtones is a remarkable way of maintaining and conveying the intangible cultural heritage.

Private local and regional television channels in particular were determined to be producing and broadcasting content related to the traditional culture of their surrounding areas. Today, the majority of these radio and television channels that also broadcast on the internet carry the memory

of local traditional culture to the global level. Such regional memories of traditional culture are shared with virtual tradition enthusiasts through such mediums of broadcast.

### **Internet**

The foundation stone for the Internet, which is described as a system consisting of networks connecting billions of communication devices throughout the world or a data circulation system, was laid by ARPANET (Advanced Research Project Agency-Net) jointly developed by the Defense Advanced Research Projects Agency, US Department of Defense, and several universities (UCLA, Stanford Research Institute, University of Utah, etc.) in 1969 and it was civilized by means of communications protocols (1983: TCP/IP-Transmission Control Protocol/Internet Protocol) which emerged after 1983. The Internet was proliferated by, which was launched after 1992 and facilitated access to network resources and it started affecting and transforming all spheres of social life in Turkey like any other country (İnan 2000: 3-9). Thus, the transition from Gutenberg Galaxy to McLuhan Galaxy (mass media galaxy) gained momentum while life was redesigned and began to be guided based on various concepts such as “web society, information-communication society, virtual world, digital literacy, and cyber culture” which took the center stage. In short, Internet is reformatting our lives and thus culture / traditional culture.

In Turkey, the Internet was launched by TR-NET, jointly developed by METU-TUBITAK in 1991 and its first connection was established between METU and Washington in April 1993 (İnan 2000: 7; Akalın 1998). In the past decade, the Internet was transformed into a basic dynamic shaping social life in Turkey. It was mainly attributed to its integration with traditional mass media and information and communication technologies. The Internet permits people to easily store, share, circulate, and update data/content whose numbers are gradually increasing. The Internet has become “a library, archive, store, meeting, discussion, game and chat room, gallery, museum, bookstore, stage, and thus a living area” at a global scale with no boundaries drawn. The Internet started

the virtualization and digitalization of culture like the other areas of life. In fact, the importance of media diminished whereas the content became more powerful and visible. All those developments and unique content increased the visibility of and awareness on intangible cultural memory. The Internet created an integrated but virtual world where temporal and spatial borders faded away and today and tomorrow are combined. From that angle, the Internet facilitated the transfer of intangible cultural heritage from the past to today and from today to the future.

Surveys conducted in different periods indicate that content related to intangible cultural heritage is among the most popular contents in the Internet, because originality and difference have emerged as the main reasons for popularity in the Internet. Thus, traditional culture consisting of original information, product, experience, and practices is being effectively exploited in the virtual world as the main attraction. Intangible cultural heritage has acquired a more visible cultural economic image and attractiveness through the Internet. Today, all major cities and even small settlements have their own web sites which also feature their intangible cultural heritage. Those web sites serve as virtual village monographs and traditional culture museums.

A wide variety of visual, auditory, and audio-visual content related to folk literature, minstrel music, dervish lodge and Sufi literature, traditional theater, festivals and celebrations, folk medicine and botanic, folk music, folk dances, traditions, custom, and beliefs, entertainments and games, traditional clothing and jewelry, local cuisine, traditional sports and competitions, traditional architecture, handicraft, etc., which is considered a part of tangible cultural heritage, is shared with interested people in the Internet. Traditional culture is experienced in the virtual world (Özdemir 2006 ve 2008). The aficionados of the traditional culture of the new age may be called “virtual experience hunters.” There are even individual web sites related to traditional products, practices, and representatives. A part of that content is academic and official while a significant part of it has an amateur, civil, and commercial nature. Traditions/



traditional culture turns into a brand through the Internet. In other words, the Internet has accelerated the transformation of traditional culture into a brand. The utilization of traditional culture for the creation of city brands and wider registration of traditional values as part of geographical signs were among other developments affecting this process (Özdemir 2012 b; Özdemir 2013). Meanwhile, national and international registration is hardly needed in the process of turning tradition or traditional culture into a brand. Thus, the Internet has become a global promotional and registration tool.

The Internet has turned into a global museum where traditional cultures are exhibited. Thus, museums for intangible cultural heritage have assumed a different dimension. Similarly, the Internet has already begun serving the aficionados as the virtual and digital archives of cultural heritage. The Internet has become the memory of traditional cultures. Thus, traditions/traditional cultures preferred to appear in the virtual world rather than waiting for somebody to discover them. From this angle, it can be said that the representatives of traditional culture have posted their own lists in the virtual world. The decisive role of the mediators is being neutralized to a certain extent through the promotion of traditional culture and their representatives in the virtual world. This, in turn, ensures that traditional culture is enhanced through new creations and creators.

The Internet has extended the consumption of global popular culture while bringing traditional cultures to the global level. What is global is trying to become local and traditional while what is local and traditional is trying to become popular and global through the Internet. Traditional knowledge, experience, products, practices, places, and representatives transferred to the Internet gain more recognition and begin to transform. The Internet has accelerated the process of transforming intangible culture into a commercial, cultural, economic, and cultural value. Our success in or failure to manage this transformation will decide the future of intangible cultural heritage.

Today, it seems difficult to carry out activities intended to “protect and preserve” intangible

cultural heritage and to transfer it to future generations without using technology, data communication technologies, virtual and digital technologies, cultural industries, new media technologies, the Internet, and similar tools. In short, new dynamics, tools, media, and technologies are needed in order to protect and preserve intangible cultural heritage.

The mass media, which could be managed to a certain extent until the Internet age, were regarded as important tools to be used for promoting and preserving intangible cultural heritage and to transfer it to future generations. Today, there are arguments to the effect that there could be a downside to making intangible cultural heritage so visible through the Internet. It appears that stakeholders could not sufficiently predict new risks to traditional cultures in the Internet which cannot be efficiently managed. It also shows that the stakeholders, including UNESCO, assessed culture in its own dimension and did not pay much attention to different determinants such as technology, economy, and the media. In that context, it is necessary to emphasize that updates taking account of new dynamics should be made in respect of culture at national and international scales. It would also be useful to make new projections about the future and thus to develop necessary plans and programs. Approaches to intangible cultural heritage are centered on the past and today. Time has come for focusing on the future as well. It would be rational to adopt an integrated approach comprising the other spheres of life when making projections about the future. Initial efforts launched in Turkey about this matter represent an encouraging development in terms of the survival and preservation of intangible cultural heritage.

It can be said that the Internet and other cultural industries enhanced the capability of traditional culture to create new traditions and products. The members of different communities can easily acquire the memory of traditional culture through the contributions of digital technologies so that they can be used for new creational activities. A folk song shared in the Internet, for example, can be a source of inspiration for a painter, sculptor,

graphic designer, a jazz musician or an electronic game designer. The memory of traditional clothing, make-up or motifs posted on the Internet may become the main source of reference for a modern fashion designer. The Internet has become the global table of traditional cuisines. Turkish cuisine is one of the most popular food traditions in the Internet. Many private web sites offering information about traditional Turkish cuisine were launched over the past couple of years. Thus, intangible cultural heritage can be promoted and preserved in different contexts thanks to such web sites.

Meanwhile, the Internet has also enhanced interaction among the representatives and masters of tradition. This phenomenon also offers some clues about the reasons behind the recent changes and transformation in the field of intangible cultural heritage. There has been a change in the creativity of the masters of tradition who have a global data memory thanks to the Internet or the representatives of different areas inspired by traditions.

The Internet has brought intangible cultural heritage and tourism closer as part of cultural tourism. Thus, the cultural and economic aspect of intangible cultural heritage, which has become the main attraction, has become more visible. This, in turn, led to the utilization of intangible cultural heritage as a tourist attraction for commercial purposes. A similar situation is observed in the transformation of traditional music in the recorded music industry and mass media in the interest of making it more popular. In sum, ends and means change and transform the source (intangible cultural heritage).

The Internet has brought culture and economy closer in order to create new values. New cultural and economic sectors and industries emerged and developed while established sectors began to change in that process. In a nutshell, studies focusing on the interrelation between the cultural economy and industries and intangible cultural heritage, which is gradually getting more complicated, will also shape future policies aiming to maintain and preserve it.

The effects of the Internet on intangible cultural heritage show that technology, particularly, information and communication technologies / media technologies should be used as a key dynamic in the process of the preparation, implementation, and improvement of national, regional, and local policies, plans, programs, and projects based on international conventions and approaches similar to those of UNESCO. Thus, new approaches are being devised and put into practice about those issues in Turkey.

It has become evident that cultural economy and its management as well as cultural industries, which have developed and become autonomous thanks to new technologies, now function as important dynamics in the achievement of sustainable development. In that context, greater importance is ascribed to “the power of creating value through the integration of culture and economy as well as traditional creativity, traditional knowledge, and thus the value of the memory of traditional culture, protection of the rights of creators, national and international registration.” There are parallels between rising awareness on the importance of women in the achievement of local sustainable development as part of intangible cultural heritage and UNESCO’s approach to this issue. Local and regional development projects carried out in Turkey over the last couple of years showed that women are capable of creating cultural and economic values particularly in the fields of handicraft, food, and traditional clothing.

Intangible cultural heritage is also used in the electronic/digital game industry, which is regarded as part of the creative industries. The memory of cultural heritage can be used in a more efficient manner through programs targeting the newly flourishing digital game industry in Turkey. Recently, some positive steps were observed in this field.

Intangible cultural heritage is also being used in areas defined with different terms such as “e-trade, m-trade (mobile trade), digital economy, digital film and music, e-publication/digital publication, e-education, virtual/digital museums” in parallel with advances in the Internet and digital technology. In that context, different effects are observed.



## Conclusion

Data and comments provided above indicate that the media is regarded “firstly as one of the main reasons for the convention on intangible cultural heritage, and an important tool to be used for implementing the convention, and finally, an indispensable stakeholder” which is also the case for UNESCO and thus the international community. In other words, these comments and data show that a change in attitudes and approach to the media is taking place in Turkey, which was also observed in UNESCO and thus international community over the past quarter of century.

Meanwhile, it has been established that the relationship between traditional culture and media was pretty strong and a rich memory was created before 2006 when the Convention for the Safeguarding of Intangible Cultural Heritage was ratified by the Turkish Grand National Assembly. This memory of knowledge and experience has functioned and is still functioning as an important infrastructure in the implementation of the Convention for the Safeguarding of Intangible Cultural Heritage. It was seen that printed media and radio had played a key role in the protection and preservation of intangible cultural heritage.

This study demonstrates that technology and particularly different dynamics such as media technologies / information and communication technologies should also be taken into consideration in assessments about intangible cultural heritage. It also concludes that cultural economy and industries and the management of culture have recently emerged as key areas in terms of intangible cultural heritage.

It is observed that intangible cultural heritage, like the other spheres of life, is rapidly becoming virtual and digital. Safeguarding intangible cultural heritage and transferring it to future generations by converting it into a digital content using different tools and practices as part of formal and informal

education. The importance of digital technology has become more discernible in the process of safeguarding and preserving intangible cultural heritage.

In conclusion, intangible cultural heritage can be safeguarded and preserved if new generations effectively use related tools and media.

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# From Showcase to Live Performance Intangible Cultural Heritage and Museums

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Within the period of time elapsed up to now since 2003 when the Convention for the Safeguarding of Intangible Cultural Heritage took effect, various heritages conceptual debates have been carried out. In the Convention, the concept of heritage is referred together with the areas which are associated with each other but entailing distinctive strategies such as safeguarding, transmission, sustainability and the like. Despite the Convention-proposed different areas, until recent years, most of the theory and practice-oriented approaches have been shaped up on the safeguarding axis. In the sub-title of “Other measures of Safeguarding” of the Part – III of the Convention titled “Safeguarding of the intangible cultural heritage at the national level”, there are articles like encouraging the formation of the institutions related to training and fostering the creation or strengthening of institutions for training in the management of the intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof and establishing documentation institutions for the intangible cultural heritage and facilitating

access to them<sup>1</sup>. Up to now, many safeguarding approaches such as making an inventory, the creation of archives, and publication of catalogues of intangible cultural heritage have been adopted by the governments and civil society initiatives. In this context, also the area of museums and museology for safeguarding of intangible cultural heritage which comes after inventory studies has turned into one of the popular areas. One of the reasons hereof is in fact, the ability of the museums to bring a holistic approach to many areas which necessitates different strategies such as ensuring its safeguarding, transmission, sustenance, revitalization and sustainability proposed by the Convention.

The third section of definitions chapter of Convention for the Safeguarding of Intangible Cultural Heritage focuses on the concept of “safeguarding”. According to this, safeguarding means to secure the sustainability of “Intangible Cultural Heritage”; in addition, this comprises identity identification, documentation, research, storage, safeguarding, development, reinforcement and particularly in-school and out-school training-mediated transmission from generation to generation and also revitalizing various aspects of this cultural

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<sup>1</sup> All quotes related to the Convention used in the text have been taken from the formal translation of the convention. ([http://www.unesco.org.tr/dokumanlar/somut\\_olmayan\\_km/SOKM\\_KORUNMASI.pdf](http://www.unesco.org.tr/dokumanlar/somut_olmayan_km/SOKM_KORUNMASI.pdf)).



heritage<sup>2</sup>. This definition of the Convention has created a transformative effect in studies of ICOM (International Council of Museums).

Museums are the institutions which have maintained their stories starting in their cabinets of curiosities even in post-colonial, nationalization and globalization processes in excitement. This evolutionary journey through time has been configured according to the political, social, economical and cultural dynamics. These dynamics in the existence of the museums has led to alteration of definition of museum and perception of museology over the time. As the societies, political and cultural policies varied or the knowledge and skills of mankind differentiated, also the museum has succeeded to maintain its existence as an institution that transforms itself both contextually and fictionally. This situation shows itself in the approaches and definitions of museology by ICOM as well. During 21<sup>st</sup> General Assembly of ICOM realized in Seoul in 2004, an approach of encouraging safeguarding of Intangible Cultural Heritage at the museum has been exhibited<sup>3</sup>. Later in 2007, ICOM has updated the definition for the museum. According to this new definition, the museums are permanent and non-profit institutions and in the service of society and its development, open to society, collecting, safeguarding, communicating and exhibiting the tangible and intangible cultural assets about humanity and its environment for the purposes of research, education and entertainment” (ICOM, 2007). This definition of ICOM aims at safeguarding of Intangible Cultural Heritage with a holistic approach. At the same time, this definition has changed exhibition and visitor approaches from the museums. Through these new approaches, the museums have taken over a legislative mission for sustainability of its teaching, transmission and memory qualifications. This new museum perception has forced museum curators to ponder on how these two elements would be exhibited at the museum.

<sup>2</sup> ([http://www.unesco.org.tr/dokumanlar/somut\\_olmayan\\_km/SOKM\\_KORUNMASI.pdf](http://www.unesco.org.tr/dokumanlar/somut_olmayan_km/SOKM_KORUNMASI.pdf)).

<sup>3</sup> For info, see: <http://icom.museum/the-governance/general-assembly/resolutions-adopted-by-icoms-general-assemblies-1946-to-date/seoul-2004/>

This situation has drawn attention to the requirement of the folkloric-ethnographic materials previously used to be exhibited at the spaces of museums in order to remind only pas tor nation awareness with the requirement of being re-evaluated with different viewpoints. So, Convention for the Safeguarding of Intangible Cultural Heritage has turned into an action required to be placed into overall museum perception instead of being articulated the museology. In this context, it has begun to be discussed whether or not exhibition of a traditional product only on mannequins or in the showcases would be enough. Instead of exhibiting a product, the matters such as its story and usage conditions, production methods and man who produced it and the stages of transformation it has undergone ever since it was begun to be used or if it would be used from now on, in what form it would be presented were made agenda items and debated by the curators. Followed by all of these questions, a great deal of museums under relationship context of UNESCO, Convention for the Safeguarding of Intangible Cultural Heritage and Museum have been established and being operated with such logic.

Although the Republic of Turkey has become a party to Convention for the Safeguarding of Intangible Cultural Heritage in 2006, it has affixed its signature for exhibition of Intangible Cultural Heritage at the museums starting from the initial years when Convention had taken effect. Moreover, in 2002, a symposium titled “Museums and The Symposium on Folklore Museology and Problems in Turkey” has been organized by Gazi University, Research Centre for Turkish Folklore Research and Application Centre” and issues and future of outdoor museums have been discussed at this symposium. Following this symposium conducted one year before the entry of Convention into force, in 2002, for the first time ever in the world, a symposium titled “Museuming The Intangible Cultural Heritage” has been realized by the Research Centre for Turkish Folklore Research and Application Centre. This symposium looks like a preparation also for “Museuming The Intangible Cultural Heritage” organized by ICOM in 2004.

One year later than this symposium, Gazi University Intangible Cultural Heritage Museum has been

established within the structure of Gazi University, Research Centre for Turkish Folklore Research and Application (TFRAC). At the ICH Museum, the sections where the objects, revitalization, images covering five domains of Intangible Cultural Heritage and other information and documents are exhibited are contained. While types of folk literature such as fairy tale and tradition of minstrelsy are contained in the “oral traditions and expressions” section of the museum, in the section of “performing arts”, the types of traditional Turkish theatre such as the story teller, bream, farce, puppets are exhibited. In the section related to “Social practices, rituals and festivals”, the section such as applications, eating, drinking culture, nomad culture, farming, traditional children’s games contained in the life cycle and realize together a range of rituals pertaining to the transition periods are found. In the section of “Applications related to public information, the universe and nature”, the exhibitions of the folk medicine, folk beliefs and traditional celebrations are available and lastly in the section of “handcrafts” at the museum, particularly the objects and products of traditional occupations of which now there are limited practitioners, such as the coppersmith, tinsmith, blacksmith, shoe making, basketry, farriery, weaving, wood carving are available. Another method experienced to be applied with the exhibitions at the museums is to establish the relationship of the objects with the oral culture. In this matter, the samples of proverbs, idioms, spontaneous poems, country music are used. The purpose in this application is to ensure that the elements constituting the products of language richness are exhibited together with the objects contained therein thus cause them to be more comprehensible. By performing this verbal presence and also the richness of language together with the objects being exhibited, ICH Museum has taken over a mission like safeguarding and keeping the objects alive.

In addition to the sections exhibited and the archives established, the museum organized some activities related to intangible cultural heritage as well. The shows like themed exhibitions, seminars and Karagöz (traditional shadow theatre) and storyteller are oriented towards ensuring significant

contribution for safeguarding and introduction and keeping the culture alive. For example, one of the last events held at the museum is the exhibition of “10 Heritages in 10 Years”. This exhibition has been formulated as an activity in which the images, applications and objects of 10 cultural heritages recorded in the name of the Republic of Turkey in the Representative List of Mankind’s Intangible Cultural Heritage by UNESCO during 10<sup>th</sup> anniversary of Convention. Within the framework of this activity, Karagöz and storyteller show have been arranged and two buddies in traditional clothes representing *Yaren Meclisi* being a traditional meeting have provided information about *Ahilik Teşkilatı* and *Yaren Meclisi*. In the activity, soft herbal candy has been distributed in the section where *Mesir* Festival included to the list in 2012 is introduced as well. The exhibition where videos related to other heritages were broadcast has made contribution in terms of introduction of the heritages recorded into the list in the name of the Republic of Turkey and attention of UNESCO on safeguarding of local cultures through such lists.

ICH Museum has a mass of national and international visitors. Among local visitors from Ankara, the primary schools are in the front row. These groups coming upon acquisition of previous appointment consist of 50-100 teachers and students. In the ICH Museum, there is also an archive which has a rich collection comprising all aspects of people’s life and object – supported information and documents that make the collection composed of objects significant regarding cultural context. With as many as 3,000 objects and archived documents, while the museum becomes a space for visual learning and meeting, of quality of application and apprenticeship area for the students of folklore and a rich achieves quality for other researchers. One of the crucial points in the museology understanding proposed by the Convention for the Safeguarding of Intangible Cultural Heritage is that it proposes safeguarding and transmission of a living cultural value from generation to generation and exhibition hereof.

In the debates carried out by the specialists, different strategies are being addressed in ICH

focused museology perception. Among the strategies which might be harmonized with the spirit of ICH, to many strategies might be enumerated such as revitalization versus exhibition, production versus archiving, future – oriented vision formation versus focusing on past, transformation to life practice versus arousing a nostalgic enthusiasm and being more story and value – focused versus object focused. There are many dynamics enabling these strategies to come to life such as museum – society, museum – university, museum – child and museum – local managements. As for the elements which support these factors and emphasizing new museology perception may be considered to be museum and sustainable safeguarding, museum and marketing strategies, museum and education relationship, museum and employment and museum and woman labour. Nevertheless, one of the primary elements here is to ensure awareness and participation of the society to the museum. At this point, the approach of Ankara Intangible Cultural Heritage Museum to this subject is in parallel to above – enumerated strategies. In coordination of Gazi University and with partnership of Altındağ Municipality and financial support by Ankara Development Agency, Intangible Cultural Heritage Museum was founded at Hamamönü-Altındağ-Ankara. Infrastructural works of this museum whose project was prepared in 2012 have started to be constructed in 2011. The region where the museum is situated has been restored by the Municipality of Altındağ under the scope of “Hamamönü Urban Design and Rehabilitation Destination” works. In addition, the region has been announced as the “European Distinguished Tourist Destination” of 2011 in theme of “Improved Physical Spaces”. In this context, Museum has diversified the tourism mobility of the region. In addition, in order to improve awareness of Intangible Cultural Heritage with effective policies through ensuring collaboration and coordination among the culture-related institutions, to constitute a communication and sensitivity network participated by the local actors, various activities are included in the museum. Altındağ Municipality has granted the usufruct of a traditional house on no-charge basis at Hamamönü to Gazi University as to be used as

a museum. This building is not only important in terms of maintainability and diversification of the cultural tourism with an innovative perception but also a significant indicator of the sensitiveness of the local managements against Intangible Cultural Heritage. This residence whose usufruct was given on no-charge basis to the University has been converted into an ICH Museum and here the presentation – based activities have been developed. The cultural elements revitalized at Ankara Intangible Cultural Heritage Museum are mostly materialized through utilization of the data acquired from the field researches carried out at the towns and villages of Ankara. The data obtained from the field researches are being presented to the visitors upon having been harmonized with the techniques such as the traditional shadow theatre, tales, marbling and linden print. This museum has made contribution in improvement of cultural tourism potential and awareness at Hamamönü– Ankara and a sensitivity network has been constituted in which cultural agencies and also the local actors due to seminars and common sense meetings has organized. Thus, by making contribution to the process of Hamamönü to be transformed into an attraction centre for the domestic and foreign tourist groups and Ankara residents.

Other than this, Ankara Intangible Cultural Heritage Museum has been organizing shows and workshop works oriented towards the students coming from the schools connected to Ministry of National Education. The students coming to the museum in groups are being shown around by the characters of the folksy play being the elements of traditional Turkish theatre in a fictional integrity and having the chance of trying then objects and spaces. Furthermore, the students have the opportunity of making their own Karagöz depictions as well. These workshop operations provided by the traditional masters employed at the museum do not only encourage transmission of culture from generation to generation but also carry the potential of revealing the master-apprentice relationship. In addition, at the museum, training and workshop operations in the areas like traditional children games, tale and storytelling



are performed. In this context, twenty students storytellers have been brought in within the scope of a university supported project actualized within the structure of the museum. Other than this, also the groups coming to the Republic of Turkey through mediatorship of abroad youth programs, voluntary mobility or exchange programs frequently visit the museum. These visits might be evaluated in context of improvement of culture's universal dimension visibility.

Outside of the ministries and universities, the Museum is in collaboration with various NGOs as well. In collaboration with The Turkish Foundation for Combating Soil Erosion, for Reporestation and the Protection of Natural Habitats, activities and workshop efforts oriented towards nature perception in the traditional have been organized at the museum. In this way, the opinion of transmitting the natural life and environment awareness stressed on in the Convention via ICH to next generations has come to life. Furthermore, the museum also has a network consisting of volunteer local people, student, retired and masters. These volunteers has been supporting both promotion and advertisement works outside the museum, assisting in the stage of design and construction of hand-made products in the store of museum and serving as the facilitators for various workshop works inside the museum as well. And this is in coordination with the principle of ensuring participation by society and creating awareness emphasized in the Convention. In addition, the museum is being academically fed by the academic staff of Gazi University, graduate and post-graduate students as well and in-museum activities are being configured very carefully.

Other than this, also in different cities and towns, ICH-focused or ICH spirit –compatible museums was established. Also one of these is the Living Museum established in the town of Beypazarı – Ankara. The museum has been founded for the purpose of keeping the traditional culture alive in 2007. In the museum operated in status of a private museum, many activities supporting Intangible Cultural Heritage have been realized. Museum chooses meeting its visitors with live performances. In this context, performance

activities are periodically actualized at the museum. Among these activities, many activities such as “What We Brought from Central Asia”, Traditional Children Games and Toys”, Hızır and İlyas Meeting Hidirellez”, and Imagination Curtain: Karagöz and Hacivat”, “Journey to Tales Land: Tale Nights”, “etting Lost in the Designs of Linden Print”, “Dream in Water: Paper Marbling”, “Bride, Happy Henna” and etc.<sup>4</sup> have been organized. Moreover, there is a master who makes wooden toys inside the museum. The toys of this master are being exhibited and sold at the sales section of the museum. Being the frequented venue of the domestic and foreign tourists coming to Beypazarı, the museum has been accomplishing a very important function in terms of exhibiting and introducing the traditional culture. Beypazarı is a high – potential domestic and abroad tourist town. Therefore, in recent years, a rise with potential of museum is seen at the town. One of these museums is the Turkish Bath Museum too. Having been taken into service in 2012, the museum exhibits the cleanliness and bath culture and organizes activities in this context. In addition hereof, again, City History Museum found in Beypazarı is also among established museums which harbour significant elements of intangible cultural heritage and city memory in its collection.

After the Republic of Turkey has become a party to the convention, many museums have taken Intangible Cultural Heritage into its agenda and developed strategies in line with the sense of the convention. Also one of these museums is the Bursa City Museum. City Museums look like the memory houses of Intangible Cultural Heritage. In this sense, the data regarding daily life of society may be exhibited at the city museums. The target of Bursa City Museum is defined to be “constructing a museum at Bursa where the locals of city and the tourists visiting the city that carries the identity of the urban in traditional Anatolian and Ottoman culture can learn such culture by seeing such accumulation and even experiencing”<sup>5</sup>. Within the

4 Have been obtained from the site titled <http://www.yasayanmuze.net/page2.aspx>.

5 Bursa Urban Museum-related information have been obtained from the site titled <http://www.kentmuzeleri.com/Bursa-Kent-Muzesi#a>



scope of Bursa City Museum; the information and documents belonging to the visual presentation, social, economic, commercial and touristic structure of Bursa province are being introduced by objects and animations. At the "Historic Merchants Street situated at the basement floor of the museum; The traditional trade life of Bursa has been introduced by original decors and animations of "Block Printer, Cutler, Coppersmith-Tinsmith, Carpenter, Felt maker, Basket maker, Candy maker, Kebab seller, Silk-Textile-Towel seller". In addition to these, the projects such as "Search-Find-Write", "Young Guides Project", "Karagöz-Hacivat Puppet Making", "Intangible Cultural Heritage Museum Educational Events" are being accomplished at the museum. This museum is important from the aspect of transmission of the city memory and daily life to future generations and development of awareness on this matter. Intangible Cultural Heritage Museum Educational Events project at Bursa City Museum has been drawn up in collaboration with ÇEKÜL Foundation and Bursa City Museum. The target mass for Intangible Cultural Heritage Museum Educational Events is the 11 – 14 age groups. With Intangible Cultural Heritage Museum Educational Events, the children are enabled to realize the richness of the city they live in and gain the consciousness related to safeguarding of the natural and cultural heritage and cultural identity sense and develop safeguarding and urban awareness. With such efforts, contribution is made to the children to support their gains in primary school curriculum and to their personal developments by allowing them to improve their critical thinking, creative thinking, entrepreneurship, research and investigation, and cooperation – based working skills.

Other than this, there is a Karagöz Museum in Bursa. Also this museum has been conducting various activities to safeguard, cherish, and to ensure sustainability of the shadow theatre tradition contained in the representative list of Intangible Cultural Heritage. In addition to this, Karagöz making and playing course organized as the workshop endeavour within the structure of Bursa Metropolitan Municipality, Profession Acquisition Courses (BUSMEK) are ongoing.

Particularly Karagöz – Hacivat and Puppet Theater which are paid great interest by the children are being introduced for watch at the Karagöz Museum show hall on certain days of the week. In year 2008, Karagöz Museum has been visited by 16,647 persons. 210 times Shadow play has been staged from the Karagöz Museum Show Hall and watched by 9,855 people<sup>6</sup>. Urban folklore or the traditional city life still maintains to be an exciting field for the folklorists. The city museums in the context of exhibiting, preserving and cherishing the cultural memory and life information pertaining to the city are the important centres. Therefore, the Republic of Turkey pays importance to the city museology. Urban life has a living cultural heritage and such heritage is conveyed via museum to a sustainable position. In context of both technology and rich heritage among the city museums, Gaziantep City Museum is worth for being mentioned. Within the scope of Gaziantep City Museum established at historic Bayazhan Gaziantep's chronological history, fauna and flora, Gaziantep's handicrafts, Antep house architecture and life, Gaziantep culture, tourism riches and natural beauties, Antep's Baklava are being narrated with information, documents, visual presentation elements, animation and models. At the museum, handicrafts and crafts and baklava masters, women making Antep embroidery at the Antep house and a family sorting Antep Pistachio are being exhibited with the wax sculptures. At the museum there is an electronic guidance system as well. The voices of productions, models and static animations played on plasma screens can be listened to either in English or Turkish depending on the informative sounds according to the language chosen. The visitor beginning its tour accompanied by an Audio Guide is able to look at the carefully selected photographs of Gaziantep showing its various faces from past to today while examining the satellite display showing entire Gaziantep at the beginning. At this point, the visitor may examine the city Model longer than four meters<sup>7</sup>. Other than this, one more

<sup>6</sup> Karagoz Museum-related information has been obtained from the site titled <http://www.karagoztravel.com/>

<sup>7</sup> Gaziantep Urban Museum-related information have been obtained from the site titled <http://www.kentmuzeleri.com/Gaziantep-Kent-Muzesi#>

museum sensitive to Intangible Cultural Heritage in Gaziantep should be talked about. This museum is Emine Göğüş Gaziantep Cuisine Museum. Having been built in 1909 in the south of Gaziantep Castle, Göğüş Residence has been restored and opened as Emine Göğüş Gaziantep Cuisine Museum in 2008. At Emine Göğüş Gaziantep Cuisine Museum, the traditional Gaziantep culinary culture is being introduced. The cuisine kitchen utensils, plates, cups, forks-spoons, serving dishes, copper ware, pans, expedition bowls used at Gaziantep kitchen are displayed in special showcases.

At the Museum, traditional culinary culture of Gaziantep is being introduced. In this context, the pots and pans making up the kitchen supplies are displayed in special showcases. Making the rounding meal being one of the significant models of Antep culinary culture and eating sun-dried fruit pulp, Turkish sausage, walnut etc. by the tandoor and preparation making and drinking coffee (mirra) to introduce drink culture is being animated with the aid of locality – specific clothing dressed mannequins. The culinary culture of Gaziantep is being narrated in detail from food material to kitchen utensils, from regional dishes to drinks and up to storage of supplies. At the museum, Gaziantep Traditional Culinary Culture, Cooking Room, Kitchen and Table Utensils, Guest Hospitality, Picnic (Sahre) Tradition, Special Occasion Dishes halls and Gaziantep cuisine are being narrated to the applications related to nature and universe the visitors<sup>8</sup> (<http://www.kentmuzeleri.com/Gaziantep-Mutfak-Muzesi#a>).

Convention for the Safeguarding of Intangible Cultural Heritage gives importance to the traditional life knowledge to be sustain able by Maintaining the applications related to nature and universe. For this reason, farmers and museums ensuring getting experienced with the village life adopting eco-museum approach in a live manner have been established in the Republic of Turkey. One of these museums is the Mudurnu Village Museum. Hüsamettin dere Village of Mudurnu have been

converted into an out-door museum and in this way, the opportunity of getting experienced with the village life on one-to-one basis has been recognized to the visitors. At the museum, the nature-culture and sustainability relationship is stressed on. At the museum, the traditional village life and being attached hereto, traditions, customs and rituals are revitalized and ecological agriculture and livestock are supported. This museum where also the people of village gives support one-to-one welcomes its visitors with the spirit of traditional hospitality and makes contribution to the sustainability of Intangible Cultural Heritage.<sup>9</sup>

There is a tight relationship between transmission of intangible cultural heritage from generation to generation and its sustainability. In this context, it is important for the children games and toys which can transfer the layered cultural codes in plain and simple language from generation to generation and nestling an in-depth knowledge of life are kept in the museums. Across the country, the children games and toys find place at many intangible cultural heritage – sensitive museums. However, presence of museums focusing only this area also draws attention. In this context, İstanbul Toy Museum is worth for being mentioned. The museum operating at an ancient residence in İstanbul since 2005 function as a centre where the children games and toys revitalize in terms of both exhibition and application. Other than this museum, also some local management have been making contribution to the sustainability of Intangible Cultural Heritage through harbouring such children’s museum and workshops in their structures.

In the Republic of Turkey, there have been numerous social, cultural and economical value transformations which influenced museum endeavours up to now. Nevertheless, when the museology history is evaluated in our country, it is possible to observe that “Convention for the Safeguarding of Intangible Cultural Heritage” has seriously accelerated the transformation in question. In this context, in recent decay, the

<sup>8</sup> Emine Gogus Gaziantep Cuisine Museum-related information have been obtained from the site titled-<http://www.kentmuzeleri.com/Gaziantep-Mutfak-Muzesi#a>

<sup>9</sup> Mudurnu Village Museum-related information have been obtained from the site titled <http://www.ekomuze.org>

museums have demonstrated sensitiveness to museum and Intangible Cultural Heritage relationship at a rising line in the Republic of Turkey. Therefore, the soaring the Republic of Turkey has shown in the intangible cultural heritage museology is a significant experience in the context of transformation of culture into a universal and connective element through adopting also the approach and values of UNESCO. This experience should be opened to international area with to the future of intangible cultural heritage as a seminal element for the projects and applications to be drawn up.

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# UNESCO, Youth and Intangible Cultural Heritage

Selcan Gürçayır Teke\*

**Y**outh make up one of the priority groups of UNESCO's Medium-Term Strategy for 2008-2013 (Medium Term Strategy: 8). UNESCO aims at strengthening youth by establishing relationships with them, responding to their expectations and equipping them with useful and enduring skills. Youth empowerment also supports ideals that they will participate in society they live in an equal and value-added manner. UNESCO defines youth as people between the ages of 15 to 24. According to UNESCO's approach, youngsters are not a "problem" but a "resource," and not a "target group" but "collaborators"<sup>1</sup>

Young people, which make up one of the priority groups of UNESCO, stand out with their ability to easily adapt to change/training, and potential to contribute to the society. The innovative ideas of young people and their openness to communication make them one of the important partners of UNESCO projects and events. Young people who are defined as the future generation in the Convention for the Safeguarding of the Intangible Cultural Heritage play a vital role as far as the Convention is concerned. For this reason, UNESCO, aims to work with young people in the implementation of the Convention for the Safeguarding of Intangible Cultural Heritage.

Intangible Cultural Heritage aims to establish a continuous link between the past, the present and the future. The key group which can most easily establish this connection is the youth. Youth awareness of intangible cultural heritage and their willingness to pass on this heritage gains importance in this sense.

Young people who make up a significant portion of the world's population, are representatives of communities that continue to recreate and revive the intangible cultural heritage. This mostly concerns the youth who are faced with limited educational and economic opportunities in many countries. Participating actively in the safeguarding of heritage does not only provide young people a means of verifying the individual and group identity, but it also allows them to develop their creativity and be open to new opportunities for economic development. Young people who are regarded in the Convention for the Safeguarding of Intangible Cultural Heritage as "lineage" and "new generation", have a key importance in the transmission of intangible cultural heritage. Therefore, education is very important as far as the convention is concerned. The survival of the intangible cultural heritage is only possible through its transmission to future generations. Therefore, it is essential for young people to be aware of the intangible cultural heritage in this regard. In this context, the role and contribution of young people in the Convention for the Safeguarding of

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<sup>1</sup> <http://www.unesco.org/new/en/social-and-human-sciences/themes/youth/strategy>.

Intangible Cultural Heritage were emphasized in a variety of forums and seminars.

The first of these is a youth forum that took place in the Category 2 Centre in Sofia, Bulgaria South Eastern Europe Regional Centre for Intangible Cultural Heritage, with the participation of over 30 young people. This forum was aimed at exploring the role of young people concerning intangible cultural heritage. The "Central Africa Youth Forum" was held in Brazzaville, Congo, on November 19, 2012 under the title of "Promoting Awareness About Intangible Cultural Heritage<sup>2</sup>".

The importance of the role of young people in transmitting intangible cultural heritage has been emphasized at the Intangible Cultural Heritage Regional Seminar held in Athens, Greece on 10-11 May 2012. Taking inspiration from the First World Heritage Youth Forum of the South East European Countries organized by Croatia and Slovenia in 2011, the regional seminar recommended South Eastern European countries to organize a regional youth forum on Intangible Cultural Heritage. It was expressed here that such a youth forum would promote awareness and provides an important platform for education, training, dialogue and exchanges. Also it has been suggested that awareness-raising, educational and training materials for young people on Intangible Cultural Heritage, should be prepared based on a similar model to UNESCO World Heritage in Young Hands Kit. Again in the same seminar, the importance of better integration of intangible cultural heritage to curricula and education systems as much as non-formal education programs and activities, has been highlighted. It has been decided at the 7th South Eastern European Countries Regional Seminar on Intangible Cultural Heritage held in Sofia, Bulgaria that the Regional Seminar to be held in 2014 would be organized under the title of "Intangible Cultural Heritage: Youth, Transfer and Education" (6th South Eastern Europe Regional Seminar Final Report 2012:2). Turkic World Member States has taken a decision to organize a similar youth seminar in order to raise

awareness on the importance of the intangible cultural heritage and heighten the awareness of young people, during the meeting of the Turkic World Member States National Commissions for UNESCO on 2 September 2013.

Turkey has a considerably large young population. And as a country it is aware of the importance of young people in terms of intangible cultural heritage. It is considered that one of the most important pillars of this in our age where formal education is gradually replacing traditional mediums of transmission is education. Some important endeavors are underway, lead by the Education and Discipline Board of the Ministry of National Education, to include in the curricula for secondary schools and high schools, a course on intangible cultural heritage. In this context, the course titled "Folk Culture" is being taught in 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grades as elective subjects.

Activities and studies related to intangible cultural heritage are carried out together with student clubs and communities at universities, which are among the leading education institutions where young people are mainly enrolled. Significant studies on intangible cultural heritage are being carried out through projects supported by University Scientific Research Project departments. Particularly at universities which house a high number of folklore departments young people get to know their intangible cultural heritage, recognize its value and importance and undertake the role of transmitter for passing it on to future generations. One of these projects, is the project for "Reviving and Ensuring the Sustainability of Traditional Turkish Storytelling in the Context of Applied Folklore," carried out by the Gazi University, Faculty of Letters, Department of Turkish Folklore. Under this project, young people learn the Turkish fairy tales which are seldom told today and have rather begun to die out and become tradition transmitters who are capable of re-telling these stories. Under the project, youngsters first performed a literature study on Turkish fairy tales and have learned how to tell these tales with the story-telling tradition. Students who receive story-telling training under the project, display their storytelling performances in museums, kindergartens and various cultural

<sup>2</sup> [http://www.unesco.org/culture/ich/index.php?meeting\\_id=00247](http://www.unesco.org/culture/ich/index.php?meeting_id=00247).



events. Again, in a study carried out as a master thesis at the Gazi University Department of Turkish Folklore titled “Treatment Therapy with Turkish Folk Tales,” the rehabilitative role of stories in the treatment of patients in the pediatric clinic at the Sami Ulus Maternity, Children’s Health and Diseases Training and Research Hospital, is being researched. Under the study which is carried out in conjunction with the “Applied Story-telling” course, young people who attend this course, tell stories to pediatric patients hospitalized in clinics and assess the impact of treatment.

Under the “Ankara Museum of Intangible Cultural Heritage” project, carried out jointly by the Gazi University and Altındağ Municipality with support from the Ankara Development Agency, a group comprising graduate and undergraduate students attended training seminars on how to compile intangible cultural heritage. Again under the same project, youngsters received training on writing contemporary scripts based on traditional drama scripts. In the museum which was created as a result of the project completed in 2012, many students working as volunteers or interns are displaying the intangible cultural heritage of the province of Ankara to museum visitors in an applied manner. Young people in the museum, stage performances and conduct activities such as story-telling, Karagöz shadow theatre, basswood prints, paper marbling (“Ebru”), childrens’ plays, traditional henna night ceremonies, ashura making and Ramadan entertainment.

The Project titled “I am learning Karagöz shadow theatre (Intangible Cultural Heritage)” carried out by the Ege University Turkish World Research Institute between 2009-2011, is an important project, raising awareness among young people. The project is aimed at promoting and disseminating the art of Karagöz puppetry, through theoretical and applied trainings, and transmitting the cultural heritage associated with this art. Furthermore, contributing to the individual development and training of youngsters is also aimed through this project. Under this project, 95 students have learned the art of Karagöz shadow theatre through training. UNIMA Turkey National Centre is also offering courses on narration and

shadow theatre skills concerning the “Karagöz puppets”, which is one of the important elements of Turkish Shadow Theatre as far as the younger generations are concerned.

“Living Human Treasures of Traditional Architecture: Masters of Structures” project organized by the Selçuk University, Faculty of Fine Arts, Department of Sculpture is a project that aims to study the expertise, skills, meanings and values of masters of structures, who are the transmitters of cultures to future generations, which are reflected in traditional structures and historical sites. Under the project supported by Turkish National Commission for UNESCO, it is envisaged that the transmission of information/expertise of structural masters to future generations could set a model for educational institutions in reviving the master-apprentice relationship. In this context, the masters of traditional structures sought to revive the master-apprentice relationship, employing stone and wood construction techniques together with students of the sculpture department, in a workshop environment.

Another such activity on intangible cultural heritage is the “I’m Playing with My Dreams: Puppet and Toy Design Contest” organized by the Yenimahalle Sub-governorship District National Education Directorate. The competition was held for the sixth time in 2013 with the special theme of “the heroes of traditional narrative.” Out of 967 projects from various schools from Ankara, 152 qualified to compete in the finals. The project supported by Turkish National Commission for UNESCO, aimed to get youngsters to make modernly designed toys of the traditional heroes of Turkish narrative which are part of the cultural heritage of the youth. The project which is aimed at getting youngsters to display their intangible cultural heritage, to rediscover it or combine with their imagination is planned to be continued in future years. Another project intended for the youth is the Social Sciences Project Competition and Workshop among elementary school students enrolled in the Science and Art Centers titled “Making Tangible the Intangible Cultural Heritage” organized by the Governorship of Adana between 22-25 April, 2013. A wide array of projects ranging from food storage



culture to folk calendars and Karagöz and Hacivat legends were evaluated and winning projects were awarded. Another competition among youngsters is the “Conservation and Development of Tangible and Intangible Cultural Heritage” project, organized by the Education 2023 Association and supported by the Turkish National Commission for UNESCO. Many students participated in the painting competition organized in 2012.

Turkey, which has a significant young population, is aware of the key role the youth has in the transmission of intangible cultural heritage. The Convention for the Safeguarding of the Intangible Cultural Heritage can only be saved from being a “mere document” if communities and the future generations embrace this heritage. As it is the case in many countries around the world, means of “culture transmission” which can be regarded as traditional or informal are dying in Turkey too.

Youth who in the past were introduced to cultural heritage at early ages, are today either never introduced to their cultural heritage, or get to know it at later stages of their lives. Therefore, first and foremost young people’s awareness about intangible cultural heritage should be enhanced and then they should be motivated to secure the viability of this heritage. This will only be possible by thinking on the same page with youngsters and lending an ear to their expectations.

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# An Innovative Context for Intangible Cultural Heritage: Sustainable Development

Evrım Ölçer Özünel\*

The concept of sustainable development includes discovering, implementing and providing its continuity which are the highest good of humanity for a livable world. The sustainable development approach which does not regard the development as only a modernization process or economic growth, aims an integral development which also features social, environmental and economic dimensions. Sustainable development strategy underlies at Millennium Development Goals of the United Nations. UNESCO, as an institution bond to the United Nations, aims to integrate the principles of sustainable development to its own programs and strategies. In these days approaching the deadline 2015 for the Millennium Development Goals, UNESCO underlines the need to approach the relationship between sustainable development and culture in different angles and often produces projects in this regard. The relationship between sustainable development and culture has taken the top priority in UNESCO. UNESCO expands sustainable development approach with the sub-headings such as gender equality, co-operation with disadvantaged groups, youth

participation and environmental awareness, by putting the culture in the center. In this context, evaluating the culture of the Convention for the Safeguarding of Intangible Cultural Heritage as a living and sustainable heritage and not one that remained in the past and transmitted from generation to generation, requires the contract to be re-evaluated in the context of sustainable development.

The most comprehensive recent meeting organized by UNESCO in the context of culture and sustainable development was held on 15 – 17 May 2013, in China. The title of the conference was “Culture: The Key to Sustainable Development”. The declaration named Hangzhou declaration was issued after of this conference. This declaration involves to integrate the culture into all development policies and programs, to mobilize mutual understanding and culture to accelerate the peace and social reconciliation, to guarantee cultural rights for everybody in order to promote social development, to strengthen culture for economic development and reduction of poverty, to build the support of environmental sustainability on the cultural concept, to combat with climate changes via the culture and strengthening the resistance of natural disasters, to transmit the culture to future generations and to value it, to utilized the culture as a source in order to ensure sustainable urban development and management,

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to utilize the culture in order to develop innovative and sustainable cooperation models.<sup>1</sup>

This declaration is like an indicator of how much attention is being paid to the cultural issues in development strategies prior to 2015. Immediately after this conference, at another meeting held again in China (14-16 June 2013, Chendu), future of the contract in the tenth year of the intangible cultural heritage and sustainable development strategies were focused. A round-table meeting was held at the conference in question. At the final declaration of the meeting, important determinations were made and strategies were determined about the relationship between sustainable development and intangible cultural heritage. This round-table meeting was focused on the question of how the tight relationship between the intangible cultural heritage and sustainable development can be made more emphatic and efficient in the future. Accordingly, the intangible cultural heritage cannot be shared in an unfortunate way like the other resources such as historical, climatic, geographical sources which cause continuous vicious cycle by being distributed unfairly. Oppositely, the intangible cultural heritage is a universal resource and gains importance when the others are deficit. For this reason, equitable human development and the potential of intangible cultural heritage shall be converted to development outcomes.<sup>2</sup>

As the United Nations began to count down towards 2015, UNESCO has chosen to consider and create action plans about the future of sustainable development immediately. All of these meetings made are important to clarify the relationship between sustainable development and future of the 2003 Convention. Apart from these, also the last one of South-East European Countries Regional Seminars has focused on sustainable development strategies. The meeting held in May 2013 in Sofia has focused on new strategies for sustainable development, tourism and partnerships. The things to be done on sustainable development in the tourism sector have been raised at the meeting.

The conscious on sustainable development has an approach that does not consider the development only on economic basis. Sustainable development is a holistic protection approach that involves also economic, social and environmental elements. Therefore, the principles of sustainable development shows a cycle that is in compatible with the spirit of Convention for the Safeguarding of Intangible Cultural Heritage. In the Article 2.1. the Convention refers to the relationship between ICH and sustainable development. According to this, the contract expresses that; depending on the interaction of communities and groups with their environment, the nature and the history, the intangible cultural heritage transmitted from generation to generation is re-created in a continuous manner and this gives them a sense of identity and continuity; thus contributes to the appreciation of cultural diversity and human creativity. In the context of this contract, only the intangible cultural heritage that fits the principles of international human rights documents and is compatible with the requirements of mutual respect of communities, groups and individuals and the principles of sustainable development are taken into consideration (ICH, Article 2.1). A strong bond can be established between the statements of constant re-creation and sustainable development which are highlighted in the contract. By its nature, intangible cultural heritage has a persistence and continuity just as desired by the idea of sustainable development. Precisely for this reason, intangible cultural heritage can be utilized to produce sustainable development strategies.

The use of the intangible cultural heritage in the context of sustainable development should be far from one-dimensional approach. Social, economic and environmental dimensions of sustainable development should be evaluated with a holistic approach. For example, if only contributions of the intangible cultural heritage to the economic dimension are brought into the forefront and the social and environmental dimension is ignored, a rapid erosion on this heritage is inevitable. This associates the sustainable development strategies with a destruction process, more than a safeguarding process. However, the phenomenon

<sup>1</sup> <http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/FinalHangzhouDeclaration20130517.pdf>

<sup>2</sup> [http://www.unesco.org/culture/ich/index.php?meeting\\_id=00328](http://www.unesco.org/culture/ich/index.php?meeting_id=00328)

of sustainable development is a holistic safeguarding approach. Many valuable projects and awareness activities are put into action in order to benefit the economic dimension of the culture, in the world and in Turkey, so far. Intangible cultural heritage is often used in many sectors, such as cultural industry, tourism industry, film industry, catering industry, entertainment industry and souvenir industry. Some of these projects are suitable for the spirit of the contract, such as awareness-raising, transmitting from generation to generation or promoting social inclusion; while some of them have content that may be directed to over-commercialization and emptying the heritage. Therefore, some projects could not get rid of being milled within the absorbing wheel of the culture industry.

Many intangible cultural heritages are often being utilized in the world, in many sectors, such as cultural industry, tourism industry, film industry, catering industry and souvenir industry. However, when it comes to sustainable development strategies, the use of intangible cultural heritage in these areas need to be moved to a multi-dimensional space. For example, the process of conversion of a traditional product to a souvenir can be thought of in this context. During the production process of the souvenir, the principles of sustainable development should be considered for traditional master, for protection of the natural material and for placing on the market with a fair sharing. A souvenir sector lack of this consideration will result in alienation of the consumer of that product as well as emptying the heritage.

In this context, the relation between intangible cultural heritage and sustainable development newly comes into agenda in Turkey, just as it is in the world. However, the projects on the intangible cultural heritage in Turkey were carried out with a perspective in parallel with the objectives of sustainable development. One of the priority areas of sustainable development strategies is related with revealing the environmental awareness. In this context, TaTuTa Farms project carried out by the Buğday Association for Supporting Ecological Living which is accredited by the UNESCO Convention for the Safeguarding of

Intangible Cultural Heritage is worth mentioning. The project managed by the Buğday Association for Supporting Ecological Living aims to accelerate the ecological agriculture tourism by performing voluntary exchange of knowledge and experience in the ecological farms. There are 79 farms participating in this network and the aim of the project is to promote ecological agriculture and ensure sustainability by providing voluntary cooperation from the families living by ecological agriculture and by providing financial contribution or knowledge support for them. The Definitions Article 2.2 of the Convention for the Safeguarding of Intangible Cultural Heritage defines the “applications related with nature and the universe” within the fields of the intangible cultural heritage. Among the protection areas in this article of the contract, the project is especially focused on this area. The project tries to integrate the city life with the knowledge of traditional life that is friendly with the natural cycles by bringing the people living in rural areas and have the knowledge and practices of traditional life together with the people living in the cities. For this reason, the volunteers from the city accommodate in these farms and help the activities compatible with the natural cycles. This provides the creation of an awareness circle in the protection areas of intangible cultural heritage which are in compatible with the nature and the universe. This awareness and sensitivity network created is being converted in a sustainable development strategy which is present in the nature of intangible cultural heritage and that integrates environmental and social context. The project will also promote the first-hand acquaintance in the network of production and consumption. In addition, it serves economic, social and environmental dimensions of the sustainable development by contributing to the maintenance of quality of soil, air and water, biological diversity, climate and other natural cycles in a healthy way via the promotion of eco-friendly production and consumption patterns. The volunteers from the city serve in the farms within the project, in a coordinated manner together with the Buğday Association for Supporting Ecological Living and have the opportunity to experience the knowledge of traditional lifestyle. The website of the Association has a multi-lingual structure to guide

the volunteers and ensure them to be involved in this system. This enables the farm volunteers from many countries of the world to come together and make information in a universal peace and harmony environment.<sup>3</sup>

In addition to this, the project of ecological markets, again carried out by the Buğday Association for Supporting Ecological Living, can be evaluated in the context of the relationship between the sustainable development and intangible cultural heritage. This project which has played an active role in the process of establishment and expansion of ecological markets in Turkey is basically focused on bringing the traditional products, producers and consumers together. These markets which bring producers and final consumers together by an approach which does not harm the ecosystem and which develops environmental awareness on the one hand contribute to the marketing of traditional products and on the other hand ensure the survival of the culture of the traditional market. The date for the 100% organic markets in Turkey is based on 17 June 2006, the opening of 100% Ecological Farmer's Market of Şişli. After this, 100% Ecological Farmer's Market was established in Antalya for two weeks in the Meydan Mall, under the Activity of Square of Ecology, and then 100% Ecological Markets was opened in Samsun, İstanbul, Kartal, Bakırköy and Seferihisar, respectively. These markets are of great importance in the context of intangible cultural heritage and sustainability. At these markets, people from many layers of a community come together and exchange traditional knowledge and culture. In addition, these markets contribute improving environmental awareness by including the production and consumption of ecological products. Markets providing economic opportunities for small producers indicate the economic dimension of these markets. In this context, it is understood that 100% Ecological Markets is a project that supports social, economic and cultural dimensions of sustainable development. This project has created a new space for socialization and culture by carrying the understanding of traditional market

to cities. This in turn led the people from different cultures come together. The project is also a part of the 2010 Capital of Culture project in this regard. The project has created an example of a successful project of social and ecological responsibility by showing that it can create a significant difference in the improvement of public health, environmental health, social and economic cycles via some changes which are possible to be made in the production - consumption patterns in the whole society. The selection of model of public markets for 100% Ecological Markets project has some reasons. The project is aware that the cultural exchanges in the markets preserves the rural culture and survives the local differences as a value. Also, it maintains the biological variety and makes the local species, varieties and flavors to find market opportunity. It puts the social, cultural and ecological values against commercial values. In addition, shopping by touching, seeing, tasting is an important cultural code. So, this is a good indicator of how the projects for ecological markets utilize the intangible cultural heritage for the holistic sustainable development.<sup>4</sup>

If we consider the relationship between the intangible cultural heritage and sustainable development at the context of transmission from generation to generation, value creation and awareness-raising, other projects implemented in Turkey should also be mentioned. One of these projects is the "One Master, One Thousand Masters" project conducted in cooperation with Anadolu Insurance and the Ministry of Culture and Tourism. The project has launched in 2010 and Anadolu Insurance has developed a social responsibility project in accordance with the corporate strategy and expectations of their target group. The aim of "One Master, One Thousand Masters" project is to attract the attention of public to the almost extinct professions and to the local values; to ensure the revival of these professions and to provide the experience of the masters of these professions to be transmitted to the future.<sup>5</sup>

<sup>3</sup> <http://www.bugday.org/bugdaygil/Tatuta/?p=0&ID=&lang=en>

<sup>4</sup> The information on 100% Ecological Market is taken from <http://ekolojikpazar.org/>

<sup>5</sup> <http://www.birustabinusta.com.tr/tr/proje-bilgileri/bir-usta-bin-usta-hakkinda>



During the project under technical supervision of the Ministry of Culture, Tourism Directorate General of Research and Training, cooperation with NGOs is conducted in order to determine the almost extinct professions. Within the scope of the project, 5 provinces are selected among the provinces proposed by the Ministry of Culture and Tourism each year and from five provinces and 15 to 20 trainees are trained for each profession. It is aimed to support a total of 1,000 candidate masters in 50 professions for 10 years, under the project. The 5 provinces and professions determined under the “One Master, One Thousand Master” project for the year 2010 are; Karagöz Portrayal / Bursa, meerscham Processing / Eskisehir, Edirnekâri / Edirne, Kutnu Weaving / Gaziantep, Kazaziye / Trabzon. The trainees have been given basic training on profession in the courses organized by the non-governmental organizations, determined by the Ministry of Culture and Tourism, in these five provinces. The provinces and professions determined for the year 2011 are, Çorum / Pike Cloth Weaving, Hatay / Silk Weaving, Mardin / Stone Carving, Sivas / Horn Comb, Van / Savatlı Silver Processing. A special study has been made with the documentary channel İZ Tv under the project. Under the leadership of Coşkun Aral, İZ Tv has selected four provinces among the provinces for 2010-2011 years and prepared the documentary of the project. İZ Tv has also created an archive in each province by photographing the course process. This photo study is planned to be used for preparing a special album. Anadolu Insurance has made a special study of micro-credit for loan opportunities for the trainees. In the educational process, the trainees with technical equipment may benefit from the special conditional loan prepared by Türkiye İş Bankası, at the end of the training with their participation certificates, if they wish. This shows that the project has studies for employment after the training period and can evaluate these issues in the context of the principle of sustainability. This project supports vocational training and guarantees the survival of the profession after the vocational training, as well. It was decided to start courses of mother-of-pearl inlaid in Ankara, Saddlebags and Rugs Production in Kars, Glass Blowing in Muğla, Pottery Making in

Nevşehir, scarf printing in Tokat, in the third year of “One Master, One Thousand Master” project, in the year 2012. Wood Carving in Kahramanmaraş, Gördes Carpeting in Manisa, Namrun Needle Lace in Mersin, Basketwork in Rize and Karacakılavuz Hand Weaving in Tekirdağ are focused for the fourth year of the project<sup>6</sup>. Within the “One Master, One Thousand Master” project, in the Section IV, Article 14 of Convention for the Safeguarding of Intangible Cultural Heritage, titled Strengthening the Education and Capacity, the statement of ‘providing the transmit of knowledge from generation to generation by informal opportunities’<sup>7</sup> is included. This project is compatible with that project with its aspect that provides the transmit of knowledge from generation to generation by informal opportunities. In addition, the project is successful on the strategies for sustainable development. The project serves the social dimension of sustainable development by filling the cultural gap between the old and new generations and brings the knowledge of the new generation and the old generation together. In addition, the project has environmental sensitivity as it protects the traditional professions and the natural materials used in the performance of the traditional professions. The project also helps the economic continuity by providing job and credit facilities for the participating trainees. This is an indication that the project is compatible with holistic approach of sustainable development.

Other than that, the museum institutions which are functional in the context of protection, revitalization and transmission from generation to generation of intangible cultural heritage have directed towards the project and practices that support the sustainable development strategies, in recent years. In this context Ankara, Intangible Cultural Heritage Museum established in Ankara Hamamönü that is bound to Ankara Gazi University and most of the projects carried out within the museum are being prepared taking into account

<sup>6</sup> The information on ‘One Master, One Thousand Master’ project is taken from <http://www.birustabinusta.com.tr/tr/proje-bilgileri/bir-usta-bin-usta-hakkinda>

<sup>7</sup> The information on ICH contract is taken from [http://www.unesco.org.tr/dokumanlar/somut\\_olmayan\\_km/SOKM\\_KORUNMASI.pdf](http://www.unesco.org.tr/dokumanlar/somut_olmayan_km/SOKM_KORUNMASI.pdf)



the principles of sustainable development. The project titled "Providing Sustainability of the Tradition of Telling Turkish Folk Tale in the Context of Applied Folklor" performed in the museum by Gazi University, Faculty of Arts, Department of Turkish Folklore is appropriate to be evaluated in this context. This project is intended to the revitalization of almost extinct Turkish fairy tales via narration. Under the project, students learn the almost extinct fairy tales and are directed to tell them by blending the traditional methods with modern ones. By this way, the students may be turned into fairy-tale narrators who are not seen often in traditional environments. In the scope of the project, firstly a literature study on the Turkish fairy tales was made and then these tales were told again in the tradition of a fairy tale narrator. The students who had training for telling stories as part of the project, continue their performance on fairy tale in museums, kindergartens and cultural activities. Students participating in the project are trained by the traditional fairy-tale narrators and at the same time they are met with modern fairy-tale narrators. Trainees being met with traditional fairy-tale narrators would be assessed as sustainable development strategy. By this way, the students will have the chances to know the traditional one and sense the cultural ties between the old one. This shows that the project has a social dimension in the context of sustainable development. Within the scope of the project, students are also asked to practice on tales especially about seeds, soil, nature and the environment. Importance of tales developing environmental awareness and sensitivity is emphasized in this way. In addition, the students may get income by telling fairy tales in various museums, bookstores, shopping centers, kindergartens and primary schools, and this shows that the project has an economic dimension aimed at employment in the context of sustainable

development. This project that is funded under Scientific Research Projects of Gazi University is still ongoing and makes its activities at the core of sustainability.

In order to make the implementation process of the Millennium Development Goals by 2015 more promising for the future, the number of new projects planned with inspiration of sustainable development is increasing in Turkey, just like in the world. As a result, in the coming years, if the projects to be performed under the Convention for the Safeguarding of Intangible Cultural Heritage are planned by taking the sustainable development strategies in the forefront, it is possible to say that there will be a promising vision for the future.

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# Turkey's Living Human Treasures Program

Pınar Kasapođlu Akyol\*

UNESCO, gives importance to preserving and sharing cultural diversity and since its foundation on 16 November 1945 and sustains its international studies with 192 member countries. Four agreements are signed for the purpose of safeguarding and supporting cultural wealth. These agreements are "Convention on Protection of World Natural and Cultural Heritage on 16<sup>th</sup> November 1972", "The Convention for the Protection of the Underwater Cultural Heritage signed on 2<sup>nd</sup> November 2001", "Convention for the Safeguarding of Intangible Cultural Heritage signed on 17<sup>th</sup> October 2003" and "Convention on Protection and Promotion of the Diversity of Cultural Expressions signed on 20<sup>th</sup> October 2005" (Ođuz, 2007: 6,7).

The Convention for Safeguarding of Intangible Cultural Heritage which Turkey became a part of in 2006 accepted in 32<sup>nd</sup> General Conference of UNESCO held in 2003, handles cultural heritage and safeguarding notions. Studies that can be called as preparation during the process from revealing this agreement and until being enforced are 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore adopted in, Living Human Treasures System which Republic of Korea had drawn attention to importance of *masters* for transmitting the heritage to next generations, within scope of protection programs performed nationally

in 1994 and Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity in 1997/1998.

Susceptibility is tried to be created for the traditional culture and masterpieces of this through Oral Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity by UNESCO, awareness levels of societies are tried to be increased and attention was drawn on safeguarding notion. Individuals who will have active roles in surviving, protecting and transmitting cultural heritage are called as heritage bearers namely masters. In order to execute this process in a healthy way, these individuals should transmit their knowledge and abilities to next generations regarding the issue subject to heritage bearing. As the result of these studies Living Human Treasures System is revealed (Ođuz, 2008: 6).

This national system called as "*Living Human Treasures (LHT)*" in English, "*Yaşayan İnsan Hazineleeri (YİH)*" in Turkish and as "*Tresors Humains Vivants (THV)*" in French is executed through *Directive on Establishing Living Human Treasures National Systems* within the body of UNESCO. Each party state adopting this directive creates its own national system and perform all studies within this direction.

*Living Human Treasures* means in this directive as "individuals bearing considerable knowledge and abilities required for executing certain items of intangible cultural heritage and re-creating them."

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Main purpose for establishing Living Human Treasures System is described as “elements of intangible cultural heritage, high historical, artistic and cultural value within; execution, revitalization or re-creation of the necessary knowledge and skills to be safeguarded” in the directive. Additionally, other purposes can be indicated as “safeguarding of cultural heritage and transmit stages involved in the masters’ recognition and these artists arts best environments to ensure maintaining this artist to reward and apprentice tempt, formal and non-formal education processes by integrating the mass meeting with the pioneering<sup>1</sup>.”

Principles and standards regarding establishment of Living Human Treasures System are determined by Intangible Cultural Heritage Branch Offices of UNESCO General Directorate and these standards are published at UNESCO website in French, English and Spanish languages. In the latter process, new national systems are established by Czech Republic, the Philippines, France, Japan, Republic of Korea, Nigeria, Senegal and Thailand based on UNESCO standards and these *Living Human Treasures National Systems* are declared in the UNESCO website. These systems are executed under names Master of Arts in France, Popular Crafts and Art Tradition Bearers in the Czech Republic, Living National Treasure in the Republic of Korea and the Owner of Important Intangible Cultural Heritage Assets in Japan<sup>2</sup>.

In order to have a better understanding of Living Human Treasures System determined by UNESCO, France, Czech Republic, Republic of Korea and Japan samples will be considered:

Meaning of Living Human Treasures System in France is “*Master of Art*.” The Master artisan used by France and representing the official title (*Maître d’art*) is created based on an inspiration from LHT system of Japan. Master artisans are individuals who transfer their technical knowledge to next generations. Master artisan title is created with the Ministry Decree on 15<sup>th</sup> November 1994. Master artisans are professionals having exceptional or unique technical knowledge and ability. They are masters whose experience and training

competencies are accepted by fellows and transmit their knowledge and abilities to pupils. They are individuals who give opportunity for surviving these abilities for next generations. According to recent data, 63 master artisans are still working. These artisans are active in musical instrument making, bookbinding and painting, theater, music and dance, construction techniques, textile and fashion design, pottery and ceramics, mechanical arts, woodwork and carpentry, metalwork, jewelry, gold and silver work. Handicrafts Commission was established in 1994 with the Ministry Decree. Handicrafts Commission is a consultancy body. It is managed by Culture and Communication Ministry and represented by a honorary president. Ministry representative responsible for handicrafts also participates to commission studies. Master artisans are selected once in every two years. Selection process is executed by selection study groups, Handicrafts Delegation and Cultural Affairs Regional Management. Master candidates are analyzed by Handicrafts Commission, Handicrafts Delegation and selection study group. Finally, Handicrafts Commission determines the list of handicraft professionals. Culture and Communication Ministry announces selected master artisans from this list. Master artisan title is given by the decree of Ministry. Required criteria for being able to selected as a Master of Arts are determined as: Being active in that work for at least 10 years, having very rare and exceptional technical knowledge, presenting superior abilities, guaranteeing teaching these knowledge and technical abilities to pupils. After being selected as a master artisan, artisans have the mission of transmitting their knowledge and abilities to their pupils. This transmission continues for a period longer than three years in the workshop of master. Knowledge and ability transfer is the content of an agreement between master artisan and Culture and Communication Ministry. A 3 year allocation is performed that is determined by the Ministry through this agreement (16,000 Euro, in 2004). Second agreement is realized between master artisan and the pupil and pedagogical and practical training model is determined in this agreement<sup>3</sup>

<sup>1</sup> www.unesco.org Access date: 13.11.2013.

<sup>2</sup> www.unesco.org Access date: 13.11.2013.

<sup>3</sup> www.unesco.org, Access date: 13.11.2013.

LHT system of Czech Republic “*Popular Professions and Art Tradition Bearers*” has entered into force with the law called as “Popular Handicraft Tradition Artisan” established by the Ministry of Culture on January 2001. In June 2003, Czech Republic Government had adopted the resolution called as “More Effective Strategies for Protection and Development of Traditional Folk Culture.” Strategy defines tangible measures describing traditional folk culture, systematic documentation of folk culture, safeguarding of folk culture and transmitting to next generations and presentation to society in and out of the country. The title of “Popular Handicraft Tradition Artisan” is given to artisans active in tradition handicrafts in the Czech Republic. This title expresses expertise, methods and technology information, the labor to sustain this tradition, also that this is presented to society and transferred to next generations. Individual handicrafts are called based on materials used. In general terms, these are clay, glass, stone, metal, knitted work, wood, woven fabrics, and animal materials out of wool. Under 13/2003 a numbered order of Ministry of Culture, a commission is established in order to provide consultancy to the ministry and assess candidates in “Popular Handicraft Tradition Artisan” area and traditional folk artisan materials. Ministry of Culture establishes a commission in order to determine “Popular Handicraft Tradition Artisan” candidates and announces required procedure rules for selection. In case that the Commission detects a deviation from the form of acquiring the title, it can offer withdrawing the “title.” The title of “Popular Handicraft Tradition Artisan” is given on European Heritage Days every year. Maximum five titles can be given in the same calendar year. (5/2003 Coll. Numbered Government order’s 25th section 16 December 2002 dated.) For titles to be given in the coming year, candidates should be recommended by real or legal entities until 31<sup>st</sup> December. Criteria applied by the commission for candidate selection are: The candidate’s exceptional or unique traditional art example that ability is lost or in danger of traditional folk handicraft technique, the candidate has acquired superior knowledge and skills to younger generations, transmitting products public presentations, the candidate’s

technical skills and for documenting the experts showed willingness to work together, the use of traditional materials and traditional modes of production, product traditional forms of respect, making the elegance of the traditional practices appropriate color, decor and paint the surface with varnish, traditional models and patterns of reproduction, traditional handicraft techniques and skills mastery rating. Documents are archived by National Society Culture Institute and candidate’s intellectual property rights are reserved. Artisans acquire the right of 30.000 CZK2 financial supports with their diploma. Once the bearer acquires this diploma, his/her products will be exempted from taxation thanks to the stamp tag given to him/her by the National Society Culture Institute. His / her name is announced on the institute page. Bearers should avoid behaviors that may damage prestige of the title and product label used the label only for below studies whose titles are given, and spend effort for transmitting their knowledge, ability and experience to next generations. Title of the bearer will be withdrawn in case that he/she go out of the production required by given title<sup>4</sup>.

Republic of Korea established the system called as *Living National Treasure* and it enforced 961 numbered Law on Protection of Cultural Assets in 1962. Purpose of this law is to “making efforts for cultural improvement of people, contributing to improvement of culture, taking over the local cultural heritage by safeguarding cultural assets and benefiting from these cultures.” This law is separated into four categories namely important intangible Cultural Assets, Important Intangible Cultural Assets, Folk Culture Assets and Historical Structures. Bearers of Important Intangible Cultural Assets are called as “poyuja”. These entities or organizations are ones performing Intangible Cultural Assets regarding considerable historical, artistic or academic values. Intangible Cultural Assets are expressions and applications. These are music, dance, drama, folk dances, traditions, war arts and kitchen. Cultural Assets Committee serves as a consultancy body for Ministry of Culture and Tourism. One of the sub-committees of this

<sup>4</sup> www.unesco.org, Access Date: 13.11.2013.



committee is called as “Intangible Cultural Assets Committee”. Committee members are assigned by the Ministry of Culture and Tourism after nominated by the Cultural Assets Management. Applications are performed by local organizations. Based on information sent, reports are prepared by at least three Cultural Assets Committee members. After analyzing research reports, Cultural Assets Committee decides for definition. The decision is declared to implementers, local organizations and applicants through publishing in the *Official Gazette*. Many benefits are acquired such as granting monthly payments to bearers, pupils and scholarship students of the tradition, health insurance service, help for hospital costs, paying funeral costs, support to training programs and help in career developments. These people also benefit from special state protection in cases of war, armed conflict and other emergencies. Disadvantaged bearers receive additional help. In cases when bearers do not fulfill their requirements, penalties are applied and the heaviest penalty is cancellation of these definitions. If it is agreed that the Intangible Cultural Asset bearers is not competent due to physical or mental reasons or other reasons, Cultural Assets Management Manager may cancel definition of the bearer<sup>5</sup>.

The Law on Protection of Cultural Heritage covering tangible and intangible cultural heritage in Japan is legalized in 1950 where the system called as *Owner of an Important Intangible Cultural Heritage Asset* is established. From this date, Japan continues its studies for safeguarding its cultural heritage and make legal regulations when required. In 1950, Japanese Government has defined certain individuals and groups, important intangible cultural asset carriers as their Living National Treasures. This title is granted on the basis of individuals or groups for handicraft artisans gravure printing, paper production, basket knitting, sword production, pottery and famous actors and traditional Show musicians. Intangible cultural heritage is divided into 3 categories with 1950 Law on Protection of Cultural Heritage: Intangible Cultural Assets, Intangible Folk-Culture

Assets, Protection Techniques for Cultural Assets. In 1955, law was amended as covering important intangible cultural heritage assets and bearers are defined. Main amendment was realized when “Folk-Culture Assets” are defined in 1975. Subsequent amendments are realized when Folk Techniques are added to Intangible Folk-Culture Assets as a separate category and protective measures are taken in 2004. Definition of intangible cultural heritage and selection criteria of bearers are described and followed as Cultural Affairs Agency. Intangible Cultural Assets; all intangible cultural heritage areas are defined either by law or as performance arts or handicrafts. Performance arts are classified as eight forms: Gagaku court music, Nohgaku, the Bunraku, Kabuki, Kumi-odori, Music, Buyo dance, Engedi. Similarly, handicrafts are classified as eight different forms: Pottery, weaving and dyeing of textiles, lacquer work, metal work, wood and bamboo works, toy making, paper making, the art of golden leaf cutting (kirikane). Safeguarding Techniques for Cultural Assets; For today's selection of safeguarding techniques categories; restoration techniques of musical instruments, raw material production and abilities of using handicraft tools. Cultural Affairs Agency established under MEXT is responsible for international cultural exchange and culture improvement. Intangible Cultural Assets: 2 million Yuan for 4 years special donations are granted to individually accepted bearers (Living National Treasures) for improving their knowledge and abilities also it is required them to train pupils and continue the information flow. Tangible support will be provided for Intangible Cultural Assets bearers defined collectively or as a group to perform folk shows and for projects to grow new pupils. Regarding Intangible Folk-Culture Assets, financial support is provided by the state in order to meet part of expenditures required for researches to protection groups, transmitting and expanding the heritage. Regarding Safeguarding Techniques for Cultural Assets, apart from documentation and pupil trainings executed by the state, help is provided for individuals and group bearers transmitting their knowledge and abilities and projects for growing new pupils. In case that

<sup>5</sup> [www.unesco.org](http://www.unesco.org), Access date: 13.11.2013.



Important Intangible Cultural Assets or Important Intangible Folk-Culture Assets lose their values or any other situations occur, MEXT may cancel this definition<sup>6</sup>.

When other Living Human Treasures on the World and implementation systems in Turkey, it is seen that handicrafts are common grounds. Transmitters of intangible cultural heritage elements retain their cultural heritage to future generations to ensure the transmission of the Living Human Treasures in the host logic systems, to train apprentices basically aims to serve. The practice in many parts of the world, are disappearing or depreciating elements of the intangible cultural heritage of people with high level skills in the transmission of people living treasures of this heritage area, which was declared primarily to increase the level of awareness. After the experiences of this legacy bearer transmission between generations and sustainability stands out. Living human treasures in the world of practice strictly protected and supervised are also noticeable.

UNESCO has obliged all party states to create one or more inventories in order to Intangible Cultural Heritage Convention for the purpose of determination of each party state in accordance with its situation for the cultural heritage within its own borders. Within this purpose, it is decided to create two inventories called as *Living Human Treasures (YİH) Turkish National Inventory* and *Intangible Cultural Heritages Turkish National Inventory* in 2008 within intangible cultural heritage studies performed in Turkey by Research and Education General Directorate.

In Turkey, *Living Human Treasures (YİH) Turkish National Inventory* preparation studies and Living Human Treasures National System studies are executed by Ministry of Culture and Tourism, Research and Education General Directorate, under consultancy of "Experts Committee" Chaired by Research and Education General Director and involving academicians from various universities. In order for a master determined by the Experts Committee to be able to select as Living Human

Treasure, these criteria should be fulfilled:

- a) Executing its abilities for 10 years,
- b) Learning its art with master-pupil relation,
- c) Superiority in implementing his/her knowledge and ability
- d) Having rare knowledge regarding his/her area,
- e) Devoting himself/herself or the group to the work performed by individuals or groups,
- f) Individual's or group's ability for improving existing knowledge and abilities (including innovations to meet his/her art with the society),
- g) Ability of individual or group to transfer existing abilities and knowledge to pupil (having grown a pupil) (Karabaşa, 2009:101-102).

Selection of Living Human Treasures (LHT) above criteria of the Ministry of Culture and Tourism of bearing veteran with provincial Directorates of Culture and Tourism and is located in the center of folklore as a result of field research conducted by researchers with the data obtained are started to be determined. Reports are prepared regarding candidates LHT selection criteria through *Tradition bearer's* written permission. These reports will be issued at a later date and sent to committee members in order to provide information regarding LHT candidates prior to Intangible Cultural Heritage Experts Committee Meeting to be held. Commission members present at the meeting LHT candidate files preparing the Ministry's central unit located in the folklore researchers, each LHT candidate for the candidates short resume, they work on the subject themselves than their counterparts separating properties, exercised their ICH (Intangible Cultural Heritage) element the risk of losing candidates, and they create original works of information presentations that LHT candidates are introduced. After the presentations, members of the Commission of Experts deems appropriate candidates and they unanimously adopted by the General Directorate of Research and Education of the Ministry of Culture and Tourism submitted for approval authority. Ministry authorities with the approval of LHT selected master about the short and long feature promotional films pulling Culture and Tourism Ministry of authorized persons, academics, Non-Governmental Organizations (NGOs) and national media representatives

<sup>6</sup> www.unesco.org, Access date: 13.11.2013.

attended, and these masters introduced a Living Human Treasure Award Ceremony is performed . Also encourage them to master the selected LHT two thousand prize money is also provided.

In Turkey, total 20 Living Human Treasures are selected in 2008, 2009 and 2010. These masters and years of selection are as:

#### **Masters Selected as Living Human Treasures in 2008 (Award Ceremony: 14 Jan 2010)**

- Tacettin Diker (Karagöz Master)
- Orhan Kurt (Karagöz Master)
- Metin Özlen (Karagöz Master)
- Mehmet Girgiç (Felt Making Master)
- Hayri Dev (Pine Whistle Producer and Player)
- Sıtkı Olçar (Tile Master)
- Şeref Taşlova (Minstrelsy Tradition)

#### **Masters Selected as Living Human Treasures in 2009 (Award ceremony: 26 Nov 2010)**

- Yaşar Güç (Hortlatma Kaval-With/without tongue Kaval Master and Player)
- Emine Karadayı (Knitting and Natural Painting Master)
- Zakir Veli Aykut- "Dertli Divani" (Zakirlik)
- Bekir Tekeli (Bağlama(a stringed folk instrument) Producer)
- Uğur Derman (Classic Book Artist)
- Hasan Çelebi (Calligrapher)
- Mehmet Gürsoy (Tile Artist)
- Fuat Başar (Ebru/Marbling Artist)
- Neşet Ertaş (Abdallık Tradition-Folk Poet)

#### **Masters Selected as Living Human Treasures in 2010 (Award ceremony: 14 Nov 2012)**

- Cemil Kızılkaya (Block Printer)
- Mahmut Sür (Evil Eye Craftsman)
- Tahsin Kalender (Ahlat Region Stone Master)
- İrfan Şahin (Kispet/Wrestler's tight master)

As indicated in the *Living Human Treasures National Systems Establishment Directive*, "Main award for living human treasure is being known by the society." This recognition occurs thanks to award ceremonies organized after LHT being

selected, documentaries about the selected LHT masters and their introduction in the media.

Culture and Tourism Ministry organized a ceremony LHT masters awards and certificates of appreciation given that the aim pursued one of the LHT selected masters to publicize, ICH (Intangible Cultural Heritage) studies draw attention to the awareness and the work done through the press to announce is to work.

*In Turkey, as in all the world for this kind of news media and social media in making more visible the location is very important.* In Turkey, as in all of the world, the role of media in making this kind of news more visible is quite important. When the elected LHT masters are researched on a small scale, it is seen that we face many news, documentaries and television programmes. For example, after LHT is selected it has been seen that this award has been announced on news sites:

- The news that "UNESCO selected Stone Master Tahsin Kalender from Ahlat as the "Living Human Treasure"" in website of local newspaper local publishing under the name of Ahlat Newspaper. ([http://www.ahlatgazetesi.com/haber\\_detay.asp?haberID=552](http://www.ahlatgazetesi.com/haber_detay.asp?haberID=552)).
- After Hayri DEV is selected as LHT, his award news and images are given in the Denizli Haber "Hayri Dev Received His Award" title. (<http://www.denizlihaber.com/kultur-sanat/kultur-sanat-genel/hayri-dev-odulunu-aldi>).

Also Hayri Dev award news is given from Denizli Provincial Culture Directorate website. <http://www.pamukkale.gov.tr/tr/content.asp?id=718>.

- İrfan Şahin's selection as LHT is announced from Biga Provincial Culture Directorate site ([http://www.biga.gov.tr/bizden\\_haberler\\_kispet\\_ustamiz\\_irfan\\_sahin\\_yasayan\\_insan\\_hazinesi\\_odulunu\\_aldi-l-1-sayfa\\_id-333-id-52645-g\\_id-19223](http://www.biga.gov.tr/bizden_haberler_kispet_ustamiz_irfan_sahin_yasayan_insan_hazinesi_odulunu_aldi-l-1-sayfa_id-333-id-52645-g_id-19223) Access Date: 13 Nov 2013). Same news is also available at another site. (<http://bigaaktuel.com/2013/10/20/bigainin-yasayan-insan-hazinesi-kispet-ustasi-irfan-sahin>).
- Dertli Divani's award is announced from İstanbul Alevi Foundation site. (<http://>

[www.istanbulalevidernegi.org/default.asp?goster=detay&id=725](http://www.istanbulalevidernegi.org/default.asp?goster=detay&id=725))

- Kemal Sür's LHT award is announced from a local news page. (<http://www.egepostasi.com/guncel/boncuk-ustasi-mahmut-sure-unescodan-buyuk-onur-h1607.html-h1607.html>).

Bekir Tekeli, Neşet Ertaş and Sitki Olçar masters who are dead after being selected as LHT are announced for death information in the press. (<http://www.kastamonugazetesi.com.tr/gundem/item/2227-bekir-tekeli-yi-kaybettik.html>, [http://www.zaman.com.tr/gundem\\_dunyaca-unlucini-ustasi-sitki-olcar-hayatini-kaybetti\\_1053388.html](http://www.zaman.com.tr/gundem_dunyaca-unlucini-ustasi-sitki-olcar-hayatini-kaybetti_1053388.html), <http://www.borsarti.com/neset-ertas-vefatetti-biyografi-ve-sarkilari.html>)

Masters known by the society after being selected as LHT, their works and current works are published as news:

- After being selected as LHT, Hayri Dev started teaching its art to students and conservatory teachers in Denizli Municipality Conservatory. Related news is published from Denizli Municipality page: "Hayri Dev, transfers his art to students in Denizli Municipality Conservatory" (<http://www.denizli.bel.tr/Default.aspx?k=haber-detay&id=10021>)
- Cemil Kızılkaya's participation to an exhibition is published as news. ([http://www.kastamonupostasi.com/kposta3/index.asp?fuseaction=home.dsp\\_news&arsiv=0&cid=10349](http://www.kastamonupostasi.com/kposta3/index.asp?fuseaction=home.dsp_news&arsiv=0&cid=10349))

LHT selected master documentaries and television programs made about being published and can be easily monitored from the site:

- Bekir Tekeli, "Ellerin Türküsü": <http://www.youtube.com/watch?v=6q2cjHe3Ulc> (1. Part), <http://www.youtube.com/watch?v=Cli3BGWxtck> (2. Part).
- Yaşar Güç, "Ellerin Türküsü": [http://www.youtube.com/watch?feature=player\\_embedded&v=OlfoJptYVdQ](http://www.youtube.com/watch?feature=player_embedded&v=OlfoJptYVdQ).
- Tacettin Diker: <http://vimeo.com/61514511>).
- Hayri Dev: <http://vimeo.com/45361133>).
- Mahmut Sür: <http://bianet.org/biamag/sanat/141661-yasayan-insan-hazinesi-mahmut-sur>).

- Prof. Dr. Uğur Derman, "Öteki Gündem"- "Hattın Sultanları": <http://tv.haberturk.com/programlar/video/oteki-gundem-21-nisan-2013-hattin-sultanlari-13/87863> (1. Part), <http://tv.haberturk.com/programlar/video/oteki-gundem-21-nisan-2013-hattin-sultanlari-23/87865> (2. Part), <http://tv.haberturk.com/programlar/video/oteki-gundem-21-nisan-2013-hattin-sultanlari-33/87868> (3. Part).
- Mehmet Gürsoy: <http://www.youtube.com/watch?v=xmFxBl0Z2t4>.
- Fuat Başar: <http://vimeo.com/69024716>).
- Kemal Sür : [http://www.dailymotion.com/video/xfimc5\\_kemal-pasa-dan-yasayan-insan-hazinesi\\_news?start=227](http://www.dailymotion.com/video/xfimc5_kemal-pasa-dan-yasayan-insan-hazinesi_news?start=227) / <http://www.kemal-pasa.tv/kemal-pasa-yasayan-insan-hazinesi-mahmut-sur.htm>).

After selecting LHT taking advantage of social media themselves and make their work more visible, there are also the masters:

- Hasan Çelebi: <http://www.celebisanat.com/tr/main.html>.
- Yaşar Güç: <http://www.yasarguc.net>).
- Şeref Taşlıova: <http://www.sereftasliova.com>).

In addition, İznik Tile brand published a news regarding selection of Mehmet Gürsoy as LHT: <http://www.iznikcini.com/cini-en/homew>).

Although there are LHT masters published as news in least numbered national newspapers and television channels, it is seen that these news are generally placed in local newspapers and local televisions. And a need to focus attention on the details, the LHT selected masters have not seen all of the interest is the same. This veteran of LHT his hometown of selected local media and the Provincial Directorate of Culture that the issue is about how much varies. Some more news about LHT masters ARF, unfortunately, does not have any news about another with LHT master. Press of the Culture and Tourism Ministry, which is connected to the Provincial Culture Directorates LHT masters in the promotion play an important role and they both ICH (Intangible Cultural Heritage) work to be announced as well in this regard, creating awareness on behalf of an important tool that should not be overlooked.

As a result, heritage bearer masters playing key roles in Living Human Treasures Human System and within this system regarding surviving ICH (Intangible Cultural Heritage). One of the issues to be considered is that introductions from Ministry of Culture and Tourism, announcements should not be at local level and should be carried to national and even international status. Living Human Treasures with our master's shown more interest by the public, which provide financial and moral support, better working conditions offered to them when creating an environment where the transmission of cultural heritage can be mentioned. However, in this manner envisaged by UNESCO and ICH (Intangible Cultural Heritage) studies of

the intended safeguarding of cultural heritage, and preservation can be provided to be transmitted.

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# The Keepers of Culture: Women and Intangible Cultural Heritage

Dilek Türkyılmaz\*

In order to protect the intangible cultural heritage products being almost forgotten in consequence of globalization, UNESCO, United Nations Educational, Scientific and Cultural Organization has signed the Convention for the Safeguarding of Intangible Cultural Heritage on 17 October 2003. "Safeguarding" of the intangible cultural heritage means securing the viability of intangible cultural heritage, including identification, documentation, research, preservation, protection, promotion, enhancement, transmission hereof from generation to generation, particularly through in-school and out-school education, as well as the revitalization of the various aspects of such heritage. (Oğuz 2009).

Culture is the most crucial element which carries people beyond the biological relationships and is able to create a unity consciousness. Cultural factors are transmitted as a value to everybody through family, school life, and business life. In this way, an average lifestyle, thought and production takes place in a society. In preservation and transfer of overall culture, in particular the intangible cultural heritage, the role falls to many actors. It goes without any doubt that the women occupy an important place herein. The women having a great deal of responsibilities within either traditional or contemporary daily life as well as being effective in the intergeneration transmission

of intangible cultural heritage. Perhaps, this is in position of being the most vital role of women. Female fertility does not only ensure the biological continuity of communities but also maintains the cultural continuity by transmitting such heritage from generation to generation. Transmission of knowledge from generation to generation with out-school facilities begins beside the mother. Doubtlessly, the first heritage the woman transmits to her child is her language. The language containing too many codes of a culture is both the carrier and the transmitter of the culture. Oral cultural products, social values, moral norms, customs and traditions, social practices, in general terms, the cultural heritage is firstly transmitted to the new generations by mediatorship of mother. In this regard, the woman is in position of a kind of guarantee for the cultural continuity. Woman and her world is also an area where the cultural structures can show themselves in rich and colorful form. The position of woman within the social life provides us too many details pertaining to that society. Clothing and finery, eating and drinking culture, traditions and customs find their representation in the identity of a woman.

Today, due to having become more efficient in the active business life, the forms of traditionally routine cultural conveyance by mothers have also changed and such situation has led to some problems. The mothers who are forced to act according to the spirit of time have difficulty the oral culture they had learned from their own elders and natural and traditional cultural transmission environments to

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their own children due to the living conditions they are in. The mother and child togetherness which is almost limited with the weekends has made such transfer impossible. Despite it appears to be an issue of an oral cultural transmission moving from the term of "Mother language", of course, this should not be addressed to be solely a mother-child issue but also basically an issue of cultural transmission. In recent years, since Turkish family has undergone a fast transformation together with the urbanization. This process which carried Turkish family from a large family down to a "core family" has pinned the relationship of grandfather – grandchild and grandmother – grandchild down to restricted times thus, "granny tale" has swept away from the mind of the children or the number of children who can listen to "liberation war stories" from their grandfathers has increasingly decreased (Oğuz 2008). Therefore, a common attitude and collective behavior pattern has become undevelopable in many areas and common language wording patterns have turned into being unusable state. Together with media and popular culture among the principal causes of value shift and transformation of values in our age, it may be shown to be the gradual reduction of family and particularly the woman effect who are the carrier and transmitter of culture.

On the other hand, "since the parts of traditional culture which are not converted into artistic impressions in the written production and consumption areas of the city are not a part of formal education, it is being abandoned. These products that fail to find facility of transmission from generation to generation in the fields of formal education, it fail to enter into the consumption of modern mass communication tools making up widespread and formal learning areas of culture transmission such as cinema, theater, newspaper, radio, television and supermarket. Thus, the cultural heritage of the people formed by the experiences of people is being perceived as "rural culture" not to be allowed to enter into the contemporary city and the cultural needs of the contemporary city is being borrowed from the countries which have previously built the modern city"<sup>1</sup>.

That is precisely at this point, the woman being from most crucial actors of the cultural transmission takes part herein and the sustainability of the intangible cultural heritage to be re – assured via woman upon elimination of said negative factors, awareness studies must be carried out. The approach of UNESCO on this matter is also extremely important. Recognizing the sex inequality to be one of the biggest issues of the twenty-first century, UNESCO has the understanding of encouraging sex equality and woman leadership. Therefore, it has been carrying out studies related to strengthening the sex equality and status of women within the society. For enabling the women to acquire leadership roles in the areas of education, science, culture, communication and information in which UNESCO is active, supporting them to gain necessary skills and training of woman leaders in number sufficient to transmit their knowledge to next generation are among the primary objectives of this organization. In this context, with this sensitivity formed both in the world and the Republic of Turkey, it is possible to see that both the subject of woman and also woman – carried out efforts come to life<sup>2</sup>.

Safeguarding of intangible cultural heritage of the Republic of Turkey and its sustainability has made itself to be felt more by some woman hand – contacted initiatives in recent years. One of these is the "International Embroidered Patchwork Festival" carried out by Gölcük Municipality with the stakeholder of UNESCO, World Crafts Council (WCC) and Gazi University, Department of Turkish Folklore. With this festival, it has been targeted to configure a universal cultural meeting platform for "forty – patch" contained in the traditions of too many countries on earth, whereby knowing other cultures and to introduce Turkish culture and prevent the traditional handicrafts to be encountered with the risk of extinction. A great deal of craftswomen and academicians related to the subject have attended to the festival whose fourth one was held on dates between 6 / 8 September 2013. Çınarlık Square of the city looked bustling as with a festival area throughout three days. During all these three days,

<sup>1</sup> Oğuz 2008: [www.sporbilim.com/dosyalar/5A.ppt](http://www.sporbilim.com/dosyalar/5A.ppt).

<sup>2</sup> <http://www.unesco.org/new/en/unesco/themes/gender-equality>.

the participants coming from every corner of the country and five distinct country of the world had the chance of exhibiting and if so desired, sell their products and learning and instruction of different technics owing to forty-patch technic sharing activities. Such festivals makes contribution for the new local and regional technics to be revealed and transfer of forty-patch art emerged from combination of a lot of distinctive requirements and purposes bearing different senses across the globe intangible cultural heritage to/from different civilizations and generations<sup>3</sup>. During festival, the samples of needle lace, needle lace – jewelries, tulle scarves, needle lace – pictures, door decorations, napkin holders, etc. have been exhibited. The foreign guests attending the festival have enjoyed the opportunity to examine needle lace works, took them to their countries and also made a cultural exchange<sup>4</sup>.

One of the efforts of making the intangible cultural heritage survive performed in woman's axis in the Republic of Turkey is the folkloric "Elif Doll". Making this folkloric doll also known as the Tragacanth Doll is a woman production which is about to be the new symbol of Turkish folklore. Tragacanth Dolls are the folkloric dolls formed assembling the heads, arms, fingers, legs and feet separately prepared using tragacanth and cotton in correct ratios and compositions. Utmost care is paid for the dresses to be real ones. These dolls bearing completely properties of Turkish culture with its embroidery, lace, tulle scarf and jewelry sets are the patented products and as the cultural ambassador of the Republic of Turkey, it does not only make contribution to the tourism of country but also attract attention of the collectors. Being the traditional doll of the Republic of Turkey started first by General Directorate of Girls Technical Education in year 2009, "Elif project" has been developed by the efforts of "Tragacanth Baby" team of Ankara Olgunlaşma Enstitüsü<sup>5</sup>. Starting from the first days of Olgunlaşma Enstitü's opened

for the first time in the Republic of Turkey in 1945, it has configured the training over the relationship between the woman and handicrafts thus provided the facility for the girl students to develop their knowledge and skills regarding Turkish clothing and handicrafts. Olgunlaşma Enstitüsü are the educational institutions which keep the Turkish handicrafts alive training the persons carrying out study, development, assessment, archiving and production works in the fields of Turkish clothing and handicrafts. When teaching the methods of Turkish handicrafts which are about to vanish, pioneering the transmission thereof to the next generations by sticking to their originals, the Institutes have been introducing the outstanding examples of handicrafts domestically and abroad. The renovation of the countries possessing their cultural wealth and remaining up to date; may materialize by maintaining their past values and keeping them alive today as well and take the same to future. Also the Olgunlaşma Enstitüsü are the institutions which built the bridges between past and future and have proven its vision in artistic field. In this regard, it has not only make contribution with "Elif Doll" to keep the intangible cultural heritage alive but also with all services it has been rendering ever since it was established. "Elif Doll" is only an example. In order to allow the cultural properties of the Republic of Turkey survive and transfer them to future, with these dolls prepared considering the physical features of Turkish woman and a collation inspired from all regions has been made in all in lacing, jewelries, and embroideries. In addition, brand registration of these folkloric dolls bearing the traditional clothing culture of the countries and physical features of humans of the country by the Turkish Patent Institute as "Traditional Turkish Dolls". The dolls prepared by the Anatolian woman by taking the road from herself have been exhibited at the Intangible Cultural Heritage Museum in the Central Library of Gazi University on date 12 April 2011<sup>6</sup>.

Similarly, another woman hand belongs to Nurgül Begiç who has made contribution to the transmission of intangible cultural heritage.

<sup>3</sup> <http://www.golcukpostasi.com/k1-guncel/h3974-kirkyama-festivali-ne-ilgiyogun.html>.

<sup>4</sup> <http://tarsusstar.com/haber/Tarsus-Igne-oyalari-buyuk-ilgi-gor-du/2081>.

<sup>5</sup> <http://www.haberler.com/elif-bebek-ten-kitre-bebek-e-anadolu-kadini-2651373-haber/>.

<sup>6</sup> [http://mebk12.meb.gov.tr/meb\\_ays\\_dosyalar/06/01/972455/icerikler/basndan\\_619121.html](http://mebk12.meb.gov.tr/meb_ays_dosyalar/06/01/972455/icerikler/basndan_619121.html).

Nurgül Begiç is the first woman representative of felt making which is from the handcrafts about to be forgotten. Felt making is a handcraft taken to our time traditionally by way of leaving a profession through master-apprentice relationship or from father to son. Today it has been carried out traditionally by a limited number of masters in certain regions of Anatolia. Nurgül Begiç who has made it a target for herself to revitalize one of these ancient Turkish handcrafts almost having been forgotten in Anatolia and to introduce it to the entire world and has dealt with in this area for more or less eighteen years is an artist enjoying the title of "Intangible Cultural Heritage Bearer" by Ministry of Culture as well. Up to now, she has organized in-country and abroad exhibition and workshop headed by USA, Ireland, Germany and many others. The works of the artist have been exhibited at Gazi University, Intangible Cultural Heritage Museum between dates 16 – 20 April 2012<sup>7</sup>.

As known, the Living Human Treasures illustrate the persons who have the necessary knowledge and skill at a high level in terms of revitalization and interpretation of the certain elements of Intangible Cultural Heritage. And one of them is Emine Karadayı being the master of weaving and natural dyeing. Having come to world at a nomad tent, Emine Karadayı is a model representative of Sarıkeçili nomad culture which is about to be extinct. Being illiterate yet a highly competent weaver, Emine Karadayı has learned everything regarding this matter from her mother. Being a significant tradition transmitter from the aspect of Sarıkeçili nomad culture, Karadayı is a vital woman representative who shall transmit this handcraft in which she is a master to the generations to come<sup>8</sup>.

Once the transfer of intangible cultural heritage is in question, it is being noticed that the oral cultural products and handcrafts are one of the fields in which the woman is very effective. Another example

hereof realized recently is the common project on the traditional handcrafts carried out by Turkish and Azerbaijani National Commissions, realized by UNESCO in 2012. In this context, the Turkish side of the work which began in Nallıhan and Beypazarı in Ankara has continued with Çankırı and was terminated with Kastamonu on 3 March 2013. In Kastamonu, interviews have been carried out with Lithography, Three Stone, and Kaveldo workshops and the women being the master of sheet hand-knitting and the women supporting the sector and economy and the woman labour regarding handcrafts has been taken into account. Following completion of negotiations and investigations in the Azerbaijani leg of the study, a book preparation study to be published by UNESCO is aimed at. Thus, it is aimed at revealing the values of both Turkish societies<sup>9</sup>.

In this context, another woman production required to be mentioned is the silk needle works made in Nallıhan. The women in the town of Nallıhan of Ankara support their home by doing silk needlework. These women who have established a cooperative in 2009 are able to introduce and market of their hand-made silk embroideries and realize the export of the jewelry sets of their own designs. By introducing their silk needle works with the cooperative they have established at various fairs, the women from Nallıhan who have begun receiving purchase orders have increased the number of members of Nal-Etik Cooperative above seven hundreds within a short period of time. Thus, the women from Nallıhan do not provide only economical earnings but also the revitalization and transmission of a traditional Turkish art to next generations<sup>10</sup>.

In recent years, it is not overlooked that the local governments have taken an active role in the transmission of cultural heritage. In this sense, the efforts of Çankırı Municipality and

<sup>7</sup> [http://www.baskentlilerhaber.com/kececilik-yeniden-hayat-buluyor\\_d22924.html](http://www.baskentlilerhaber.com/kececilik-yeniden-hayat-buluyor_d22924.html).  
<http://ergunveren.wordpress.com/2013/03/07/devlet-sanatcisi-ve-kece-uzmani-h-nurgul-begic-ile-soylesi-ergun-veren/>.

<sup>8</sup> <http://aregem.kulturturizm.gov.tr/TR,12940/emine-karadayi-dokumacilik-ve-dogal-boyamacilik-ustasi.html>.

<sup>9</sup> <http://www.kastamonugazetesi.com.tr/kultur-sanat/item/1453-unesco-grubundan-%E2%80%9Cgeleneksel-el-sanatlar%C4%B1%E2%80%9D-ara%C5%9Ft%C4%B1ma-gezisi.html#.UoLXbXDwnKg>.

<sup>10</sup> <http://www.nallihanvakfi.org/nallihan-haberleri/701-nallihanda-kadnlar-gecimi-igne-oyasndan.html>.

Yozgat Municipality deliver remarkable results. Other than the woman axis – assisted efforts actualized by these municipalities, particularly the activities of both municipalities actualized through collaboration with UNESCO and Gazi University Turkish Folklore Department on Çiğdem Day have resounded on a large scale. During the same activities, also what the housewives have produced with the aim of making contribution to the economy of their homes reveal and have the opportunity of meeting with their buyers as well. These small-scale trades done by the women ensure the economic viability and the promotion, transmission and reproduction of local cultural products and handicrafts; therefore make its sustainability possible. Women Employment Center established under the scope of “Here the Women Project” and serving by the collaboration of Middle East Technical University and EU support, within the structure of Çankırı Municipality has been offering it uninterrupted services since 2011. It has created opportunities for the women to upgrade their participations to the economic and social life, whereby ensure the cultural transmission. In addition to making contribution to their family budgets by the women participating in the activities at the Women Employment Centre, it seems that they acquire a significant gain in terms of their participation in the social life going out of their houses as well. With the education offered in manufacturing of local doll making, forty-patchwork, porcelain painting, ribbon craft, cloth-weaving, beadwork and jewelry set design, local pastry and confectionery, embroidery, wire break, the accessories for the engagements, weddings, babies, and circumcision ceremonies, women have been reinforcing their role in transmitting the cultural heritage<sup>11</sup>.

In a project realized in connection with the intangible cultural heritage by UNESCO, Republic of Turkey and Macedonia National Commissions, the conclusion papers addressing the woman to be a crucial cultural transmitter have been written. One of these, realized in 2010 is the paper called, To Share the Same Taste: “The Role of Women in

the Interaction and Transfer Between the Turkish and Macedonian Cuisine Culture” contained in the Turkish and Macedonia Traditional Common Cuisine Workshop Papers (Demirkol Sönmez 2010: 74-77). In this study, it has been concluded that the cuisine is still an area of oral culture both in Turkey and in Macedonia and the oral culture is in the hands of women who are the most effective oral transmitters of the oral culture. One of the cultural diversity areas is also the mutual immigrations and correlations – configured Turkish – Romanian common culture. Having ensured realization of a similar project between Turkey – Romania cuisines, Turkish National Commission for UNESCO and Romanian Ministry of Culture have also published conclusions of this project in 2013. In the study called “Women Leaning the Culture and Their Cuisines: Turkish – Romanian Sample” (Ölçer Özünel 2013: 31-37) in *Workshop Proceedings: "Sharing the Same Taste" Turkish - Romanian Common Traditional Cuisine*, the conclusions of fieldwork conducted in both countries in question, which are considered to be the storage culture “storage and transfer via storing by woman” and to be resolved in the context of preparation for winter and taste memory to be transmitted to the next generations exclusively by women has been evaluated as the prioritized intangible cultural heritage.

In conclusion, the most effective transmitter is the woman. The woman world comes first among the places where the representation of tradition is made. It is a fact that the women who could have configured their identities with the tradition are the carriers and transmitters of the culture too. Similarly, at the points of intercultural correlations, again the identity of women’s as the carrier and transmitter of such culture is in position of the head actor. All these take the women to the position of the most significant representatives and carriers of the intangible cultural heritage. The approach of UNESCO and the viewpoint in the axis of culture – woman by Intangible Cultural Heritage Committee with the approach of highlighting the woman with her said aspects on the matter of sex are of complementary nature. This togetherness of UNESCO – supported ideas and action allows

<sup>11</sup> <http://www.cankiri.bel.tr/sayfa-431/kadin-istihdam-merkezi.php>.

execution of studies emphasizing significance of role of woman in transmission of culture to be maintained both in the Republic of Turkey and across the world.

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# Intangible Cultural Heritage and Local Government Practices

Ezgi Metin Basat\*

While, until recently the concept of “heritage” is thought to be only related with the tangible one, at the beginning of the century UNESCO, by putting forward the concept of “intangible cultural heritage”, has formed the basis of a contextual change. Particularly since the close relation between tangible and intangible cultural heritage has been recognized, the concept of heritage has also been transferred into a different context. UNESCO, in 1989, by the practices and programmes such as Recommendation on the Safeguarding of Traditional Culture and Folklore, Living Human Treasures System and Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, formed basis for the Convention for the Safeguarding of Intangible Cultural Heritage, signed in year 2003, emphasized that intangible products of culture should also be safeguarded. In Article C of the part where purposes of the Convention for the Safeguarding of Intangible Cultural Heritage are enumerated, one of the Convention’s purposes is expressed as “to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation

thereof “(Article 1)<sup>1</sup>. However, in the heading of the Convention where intangible cultural heritage is defined, it is seen to be defined as “The intangible cultural heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage “ (Article 2)<sup>2</sup>. Both in purposes of the Convention and the part thereof where intangible cultural heritage is defined, it is seen that emphasize is made to the cultural heritage of community, group and in some cases of individuals. From this point of view, it is possible to say that the attention is drawn to the fact that cultural heritage of a country at large scale and of regions at small scale should be safeguarded. It will be appropriate to focusing to the Convention text with this perspective and examine the culture policies improved by the local governments, communities and groups in Turkey with respect to conservation and safeguarding of intangible cultural heritage.

According to Municipal Corporations Law No. 5393 in Article 13 of municipalities with the heading of “Fellow Countrymen Law “ everybody is accepted as the fellow countrymen of the town they domiciled

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<sup>1</sup> ([http://www.unesco.org.tr/dokumanlar/somut\\_olmayan\\_km/SOKM\\_KORUNMASI.pdf](http://www.unesco.org.tr/dokumanlar/somut_olmayan_km/SOKM_KORUNMASI.pdf))

<sup>2</sup> ([http://www.unesco.org.tr/dokumanlar/somut\\_olmayan\\_km/SOKM\\_KORUNMASI.pdf](http://www.unesco.org.tr/dokumanlar/somut_olmayan_km/SOKM_KORUNMASI.pdf))

at and the duties of municipalities is defined as the promotion of social and cultural relations among fellow countrymen and conduct of the studies required for the protection of cultural values (Article 13c)<sup>3</sup>. In Article 14 of Municipal Corporation Law, again by drawing attention to the protection of cultural properties, the liabilities of municipality are enumerated. In this mentioned article, the duties of municipalities are expressed as, "with culture and natural properties, the protection of the historic fabric and the places, bearing importance for the city history and functionality thereof can be provided; their maintenance and repair can be made for this purpose, reconstruct those unable for protection in accordance with the origin thereof" (Article 14)<sup>4</sup>. From this point of view, the expressions such as "protection", "repair" "reconstruction" of cultural properties enumerated among the liabilities of municipalities coincide with the concepts of safeguarding specified in the Convention. Thus, the culture policies of local governments can be viewed by taking into account both the safeguarding definitions in Intangible Cultural Heritage Convention and protection approaches at Municipality Corporations Law.

Convention's Article 2 of the heading of definitions arranges the intangible cultural heritage under five domains consisting of oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship.<sup>5</sup> As these five headings taking place at the convention text are examined, it is seen that municipalities give place to intangible cultural heritage particularly by taking the public calendar into account. It is seen that especially seasonal events such as Hidirellez, Newroz, Çiğdem Günü take place among municipality events. The Çiğdem Günü event organized by the Yozgat Municipality and the Çankırı Municipality in spring can be shown as an example to these celebrations. In addition, it is seen that Municipalities also organize several

events at Hidirellez. For instance, the fests organized by the Isparta Municipality begin with the show of janissary band member and rice is served to the guests. Furthermore, at the celebrations egg contest, sack race and string out race where there are women at one side and men at the other side are organised.<sup>6</sup> At the Hidirellez festivals organized by the Yozgat Municipality at Village of Divanlı, the public have a picnic and musical entertainments are organized by the municipality<sup>7</sup>. The Hidirellez festivals organized in Ankara by the cooperation of the Altındağ Municipality and the Gazi University Turkish Folklore Research and Application Centre can be demonstrated as an example thereto. The event takes place at Hamamönü, one of the historical places of Ankara. The event continued for two days. Folk dances have been performed, Hidirellez fire, believed to send away all sufferings and problems lived that year and to end illnesses, has been fired at the festival space when jumped over. Afterwards, the traditional Hidirellez meal, boiled wheat has been distributed and wishes have been made by leaving Turkish poem pots under rose tree. In addition, egg fight, poem and music concerts, call- and- response duet, Karagöz shadow theatre, fairytale and story tents and Turkish Folk Music concert have been organized.<sup>8</sup>

Kakava Festival of Edirne Municipality and Hidirellez Fest organized in the name of Karagöz Culture Art and Kakava Festival by Kırklareli Municipality also take place among the events organized every year. In Edirne, Hidirellez and Kakava Fests, accepted as the spring herald, are celebrated between the dates of 5<sup>th</sup> and 6<sup>th</sup> May at two different places. In these events, concert, contest, dance performances are executed in Saraçlar Caddesi, however other events are performed at Sarayıçi, where Kırkpınar Wrestling is organized. On both two days the fests begin with two special rituals to meet the spring. Rice distribution, symbolising the increase of abundance and the wish for the sharing of beauties is made on the 5<sup>th</sup> of May, at Sarayıçi. The "Hidirellez" ritual, aiming the purification and greeting the awakening of nature is however performed on the morning of the 6<sup>th</sup> of May at 06 a.m. on the coast of River

<sup>3</sup> <http://www.tbmm.gov.tr/kanunlar/k5393.html>

<sup>4</sup> <http://www.tbmm.gov.tr/kanunlar/k5393.html>

<sup>5</sup> [http://www.unesco.org.tr/dokumanlar/somut\\_olmayan\\_km/SOKM\\_KORUNMASI.pdf](http://www.unesco.org.tr/dokumanlar/somut_olmayan_km/SOKM_KORUNMASI.pdf)

<sup>6</sup> <http://www.isparta.bel.tr/default.asp>

<sup>7</sup> <http://www.yozgat.bel.tr/>

<sup>8</sup> [http://www.Altindağ.bel.tr/haber.asp?islem=1&haber\\_ID=2687](http://www.Altindağ.bel.tr/haber.asp?islem=1&haber_ID=2687)

of Tunca. In addition to the representatives of all Roman associations in Turkey, local and foreign photography artists and according to the figures of last year approximately 10 thousand audiences participate in the events. Kakava Fests are also closely followed up by world-national press.<sup>9</sup>

In the events realized by Municipalities within the month Ramadan, it is seen that traditional theatre, taking place within intangible cultural heritage, appears frequently. For instance, at Ramanda events organized by the Şanlıurfa Municipality, light comedy was watched for two days. The Metropolitan Municipality of Gaziantep, Head of Culture and Social Affairs Department also gives place at the events calendar to Karagöz Shadow Theatre every year within the scope of Ramadan Fests. Karagöz play is staged at the parks of the cities and villages. Erzincan Municipality gives place to public storyteller performance at Ramadan month fests.<sup>10</sup>

Traditional Turkish Theatre takes place also at the festivals, except the Ramadan month. For instance International Bursa Karagöz Shadow and Puppet Show Festival is arranged every year in Bursa. A festival is organized under the artistic consultancy of Turkish National Centre of UNiMA (International Union of Puppet and Shadow Theatre) by the Bursa Metropolitan Municipality Head of Culture and Social Affairs Department. The purpose of the Festival is expressed as “to provide to city people the opportunity of knowing various national shadow play tradition and typesetting to, by integrating these values within the pot of traditional shadow play of Bursa, introducing the city as one of the traditional theatre and shadow play centres of the world, prevent shadow play from being forgotten, revive it again at international platforms, integrating shadow play and traditional theatre samples of different nations, with the determination of common points thereof putting them within the framework of universal peace ideal forward and by this means contributing to world peace”.<sup>11</sup>

Again in the year 2012 ‘Karagöz Hacivat Shadow Play Script Writing Contest’ was organized. To the contest where 107 works of art competed, contestants were

from Ankara, İstanbul, İzmir, Kocaeli, Ordu, Yalova, Sakarya, Ağrı, Erzurum, Konya, Mersin, Samsun, Gaziantep, Malatya, Kayseri, Eskişehir, Amasya, Adana, Akşehir, Balıkesir, Antalya and K.K.T.C. (Turkish Republic of Northern Cyprus).

The events and courses with respect to performing arts, taking place within the intangible cultural heritage, also take place within the culture policies of local governments. Especially folk dancing courses are the primary one thereof. For instance Gölcük Municipality organizes International Folk Dances Fest. This fest organized at the last week of June is realized with the cooperation of Gölcük Municipality and TUFAK (Association of Tourism Folklore Research Institution).<sup>12</sup> Çankırı Municipality, with the aim of improving Çankırı music and local folk dances, has organized the “Çankırı Youth Fire” project. In the project, training concerning Çankırı music and folklore has been provided to 60 young people at total.<sup>13</sup> One of the municipalities, arranging folk dance courses is Kahramanmaraş Municipality.

It is seen that municipalities arrange various courses upon protection, keeping alive and reproduce the traditional craftsmanship, envisaged in the Convention for Safeguarding of Intangible Cultural Heritage. The aim, with the “Bursa Knives Design Contest” organized by Bursa Metropolitan Municipality and Chamber of Cutlers, is to make traditional Bursa knives a trademark and put them into the display in the windows of the world.

Woman Employment Centre, founded under the “Women are at Work Project” at the cooperation of Çankırı Municipality and Middle East Technical University and with the support of EU, has been continuing uninterruptedly to provide its services since the year 2011. The Woman Employment Centre has offered various business opportunities to approximately 300 persons until now after a professional training in marketing the products they have produced and in dealing with the firms wishing to have piecework produced. At the centre, courses for making traditional doll, patchwork, china- painting, ribbon work, cloth textile, beadwork and jewellery design, traditional

<sup>9</sup> <http://www.edirne.bel.tr/tr/detail/81/festvallermz/115/kakava-festival-hidrellez.html>

<sup>10</sup> <http://www.sanlıurfa.bel.tr/>, <http://www.gaziantep-bld.gov.tr/>

<sup>11</sup> <http://www.bursa.bel.tr/>

<sup>12</sup> <http://www.golcuk.bel.tr/tr/Default.aspx>

<sup>13</sup> <http://www.cankiri.bel.tr/>

pastry and confectionery, point lace, wire fold, accessories for engagement, wedding, baby and circumcision fests were given to trainees.

The Kahramanmaraş Municipality also gives place to handicrafts courses within a culture programme. Within the framework of culture programmes, municipality gives courses of gabardine rug and marbling. Another municipality, taking handicrafts courses into this programme is Bitlis Municipality. In addition to the hand knitting courses such as Gej (Local Cloth), Prayer rug and saddlebag, Cacım, Gaberdine and Bitlis Belt, courses for the products woven at weaving loom are organized. For instance Carpet and rug weaving courses are organized and these courses are supported by various foundations. Within the year 2000, carpet courses were initiated by the Provincial Culture Directorate.<sup>14</sup> For instance in Bitlis, rug weaving shops are run by social aid and solidarity foundations of the district governorship. In addition to these, making local shoe called harik, is continued by the courses opened at city centre under Bitlis Provincial Directorate of Culture and Tourism. Courses for Ceramic (Pottery), Point and Bead Lace, Stonemasonry, Making Cane continue and various contests are organized with respect to these handicrafts.<sup>15</sup> In addition to these, it is seen that Municipalities arrange various events in the course of Ahi Community Week. For instance, Isparta Municipality and Kırşehir Municipality organize various events at the Ahi Community Week every year.

Kadırga fests take place among Gölcük Municipality's events that have become traditional. In this fest the aim is to enable those migrated from the region of Black Sea to Gölcük to continue their upland traditions, presentation of the upland culture to the public at the district. The Traditional "Kadırga Upland Fests" that have been organized since the year 1988, continues periodically for a term of 3 days in July every year. The fests where several famous artists participate and made with various events continue more gorgeously with the local guests and those coming from abroad. Within the scope of these fests, several handicrafts belonging to Black Sea region are exhibited and

sold, again food culture of Black Sea region is also presented in many ways and approximately 70.000 persons participate in the fests every year.

Gölcük Municipality, organizing photograph contest with the theme of Intangible Cultural Heritage, at the last week of July for five years, also organizes various courses, fests and symposiums upon handicrafts in addition to these events. Among these, international embroidered patchwork fest, International Ceramic Symposium and International Zühtü Müridoğlu Wooden Statute Symposium can be enumerated.

One of the projects with disassembly theme is the project named "past time station oral history train" organized by Çankırı Municipality. In this project, by meeting with the elderly people over age of 70, living in the province of Çankırı, face to face and interviewing them upon the recent history of the town, recording the recent history of the town is aimed. 10 young people actively worked at the project. At the end of the project, a CD and booklet composed of the interviews made with elderly.

The 9<sup>th</sup> "Children's Plays Fest" made traditional by the Gaziantep Metropolitan Municipality Head of Culture and Social Affairs Department was organized on September 19, 2013 at Masal Park. At the fest where elementary and secondary school students took part; stations were established for several traditional child play, among which leapfrog, postman, forest, roly- poly, puss the handkerchief, tug of war, nine stones, ball games, blind man's buff contests were. In addition to the 800 participants of the fest where forty different child plays were played at forty stations, there were also voluntarily supporters. At the fest, realized under the organization of 71 volunteers at total, 49 of which were students of the University of Gaziantep and 22 of which is volunteer teachers, children, in addition to play the games they already know, had the chance to play the games of different regions and countries, that they have not played before.

There are Fairytale Reading Days among the events of Manisa Municipality. At the event organized by Municipality Fairytale Reading Days was arranged at Laleli Child Culture and Art Centre.<sup>16</sup>

<sup>14</sup> <http://www.kahramanmaras.bel.tr/>

<sup>15</sup> <http://www.bitliskulturturizm.gov.tr/TR,56213/el-sanatlari.html>

<sup>16</sup> <http://www.manisa.bel.tr/>



It is seen that Poet- singers, continuing the tradition of minstrel, also take frequently place at the events of local governments. For instance in Manisa at the Poet- singers Fest organized in year 2013 the poet- singers performed their work of art. Erzurum Municipality also arranged Poet- singers Night Programme in year 2012 and Poet- singer Kul Nuri, one of the representatives of the tradition participated in the programme.<sup>17</sup> In addition to poet- singer fests, Sira nights are also arranged in Şanlıurfa.

Traditional flavours have important place within intangible cultural heritage. Local governments also create awareness thereupon by organising local food competitions. For instance, Çankırı Municipality organizes local food competition each year in order to reveal the local food and food culture forming the infrastructure of tourism. Particularly, women from Çankırı show great interest in the competitions realized within Rock Salt Festival. Furthermore the, Yozgat Municipality has caused food called Testi Kebab, Tandır Kebab and Arabaşı registered before the TSE as local food of Yozgat.

In addition to these, it is seen that many municipalities serve ashura due to Month of Muharram by drawing attention to the importance of this month. Municipalities of Çankırı and Düzce can be shown as example thereto.

Wrestling, taking place within Traditional Sports, is also within the culture events. The most famous one of these is Historical Kırkpınar Grease Wrestling. The importance of Historical Kırkpınar Grease Wrestling has been increased by being accepted to the UNESCO Intangible Cultural Heritage List. Historical Kırkpınar Oil Wrestling, of which the beginning is accepted as year 1361, that is the conquest date of Edirne, is a big sport and culture event, that have reached nowadays by being inherited from generation to generation throughout the centuries. Kırkpınar, has been developed by Turks transition to Rumeli and reached the present day as "The Living Oldest Sport " tradition. Historical Kırkpınar Wrestling has been started to be organized by Edirne Municipality since the year 1946. Erzurum Municipality organizes İspir Üzümbağı Village Traditional Karakucak Wrestling every year.

<sup>17</sup> [http://www.erzurum.bel.tr/actuel\\_detail.asp?id=234](http://www.erzurum.bel.tr/actuel_detail.asp?id=234)

As it is known, space is very important for the conservation of intangible cultural heritage. Therefore, it is very important to protect historical sites in order for them to maintain in the context of intangible cultural heritage. In this respect it is seen that municipalities attach importance to the change and transformation of the mentioned places. For instance, Hamamönü, transformed by the Altındağ Municipality in Ankara within the framework of culture programme, is among the important places in terms of seeing intangible culture heritage of Ankara. Mountain Zone Culture Centre of Bursa Municipality, by completing the restoration studies of the building, example of 150 years old civil architecture in Tahtakale, has been transformed into a centre where Yoruk and Turkmen culture is conserved. Again in a similar manner in the District of Hanlar and the Neighbourhood of Reyhanlı in Bursa, studies are continued with the aim of conserving its unique form , under the protocol signed with the Chamber of City Planners and Bursa Branch of Chamber of Architects. By determining the house of Hüznî, from Yozgat, who is one of the public poets of Yozgat, restoration studies are being made by Yozgat Municipality.

Inventory studies of intangible cultural heritage are also covered at symposiums and various meetings. One of these is the Inventory of İstanbul Culture Heritage and Culture Economy.<sup>18</sup> "İstanbul Culture Heritage and Culture Economy Project" carried out under year 2010 İstanbul European Capital of Culture, has been implemented under the support of Provincial Culture and Tourism Directorate of İstanbul, with the cooperation of Turkish Republic, Ministry of Culture and Tourism and Turkish Academy of Sciences. By this pilot project, the Turkish Republic, Ministry of Culture and Tourism and the Turkish Academy of Sciences and the technical team provided thereby, have firstly in the world, in İstanbul, transformed the data concerning culture inventory into inventory software that could be downloaded and submitted from the same source. The public, municipalities, non-governmental organizations, universities and private sector, by working together for İstanbul, have realized this project with the cooperation

<sup>18</sup> <http://www.istanbulkulturenvanteri.gov.tr/index/site-haritasi>



of around 50 institutions. The data obtained from this project are contained within a system. Access to these data is possible. By this project, all of the archives of Conservation Boards have been transformed into digital form. The studies conducted up to the present have been included into a single system. 500.000 documents at 39 districts have been scanned and 28.000 of 38.292 pieces of registered inventory have been transferred with the evaluation by receipt system. Sea Walls of İstanbul have been firstly recorded. 60.000 photographs have been inserted into the system within 150.000 web pages and assessed.

In Tokat, Tokat Seminar of Association of Historical Town<sup>19</sup> was held between the dates of 18<sup>th</sup> and 20<sup>th</sup> June. The issue of "Safeguarding of intangible culture heritage" inserted as topic for agenda of Association of Historical Town (TKB) at the Kars Seminar two years ago, has been raised again at TKB Tokat Seminar. Approximately 300 guests have attended to the seminar hosted by Tokat Municipality. At the seminar, it was emphasized that protection of intangible cultural heritage such as oral narratives as cradle song, fairytale, legend and entertainment culture as wedding, fest, celebration, games, musical instruments, ballads, regional flavour and preparation techniques, traditional craftsmanship would not be possible without the contribution of locals. It was pointed that as it was in Bursa example , firstly starting from the neighbourhood, villages and shopping centres, heart of towns, it should be reached to the memory of town by oral history study.

The events, that are allowed by local governments within culture policy, are remarkable regarding the implementation of concepts such as "protection", "repair" and "support " UNESCO draws attention. In Turkey, it is possible to say that local governments are at an important position in creating an awareness with respect to intangible cultural heritage of regions, supporting this heritage and transferring to young generations. It is determined by the above mentioned activity and working fields that municipalities are not the administrations only responsible for works such

as infrastructure, upper structure, technical works or public works. Regional food, fete, festival and celebrations, traditional Turkish sports executed at these places, professions, handicrafts, exhibitions, Turkish popular poet- singer feasts, special nights, national and international scientific meetings provide important data upon determination of cultural factors and inventory studies thereof. Therefore, the events of local governments are also carefully monitored by the experts working in the field of intangible cultural heritage. Based thereupon, obtaining the support of the experts upon intangible cultural heritage on the formation of local culture policies will, by transforming the events into a professional and large scale practice, give national inventory character to these events.

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