Intangible Cultural Heritage Safeguarding Efforts in Turkey

In Collaboration with
The Department of Turkish Folklore, Hacettepe University
The Department of Turkish Folklore, Gazi University
The Department of Folklore, Ankara University

2013 Field Survey Report
Intangible Cultural Heritage Safeguarding Efforts

in the Asia-Pacific

2013
The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) has carried out various bilateral projects to safeguard intangible cultural heritage (ICH) with Member States in the region. These projects, in the Centre’s areas of specialisation—information and networking—have acted as stimulants to build ICH information and strengthen solidarity throughout the region.

In this context, ICHCAP initiated the project Field Survey of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region in 2009. The project aims to collect information on safeguarding systems and policies, ICH inventories, ICH-related organisations, ICH lists, and pending issues regarding ICH safeguarding, and it aims to obtain a grasp on the current situation to discover appropriate measures to promote ICH safeguarding. Since 2009, the project has been carried out in over thirty Member States of the Asia-Pacific region.

In 2013, ICHCAP worked in collaboration with experts and institutes from five countries—Turkey, Japan, India, the Federated States of Micronesia, and the Republic of Korea—to carry out the field survey project. The final report from the project will be used as a resource for states within the region to strengthen their understanding of ICH in other countries in the region. It will also serve as a resource that will help determine the particular needs and provide a direction for new cooperative projects for safeguarding ICH.

In particular, researchers Prof. Dr Nebi Özdemir, Dr Evrim Ölçer Özünel, Dr Selcan Gürçayır Teke, and Pınar Kasapoğlu Akyol actively cooperated with ICHCAP on the 2013 field survey in Turkey. Owing to their efforts, we now publish this report on the situation of Turkey’s ICH safeguarding efforts.

ICHCAP will continue this project over the next several years to cover all the Member States in the Asia-Pacific region. We would like to express our sincere gratitude to the organisations and individuals who worked together on this field survey project.

Samuel Lee, Ph. D.
Director-General
International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO
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Asia and the Pacific region is an area rich with various elements of intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognised as it represents the evolvement of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance of intangible cultural heritage has become vulnerable to deterioration. In particular, rapid social change and globalisation have made this situation even more pressing. Fortunately, there has recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2013 is the fifth year of the implementation of this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinent data.

The field survey was carried out by respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics pertaining to safeguarding the present system & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data may be open to the public and ICHCAP will share necessary data with other Member States to support the implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.
## List of co-researchers

<table>
<thead>
<tr>
<th>Name</th>
<th>Responsibility</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Prof. Dr. Nebi ÖZDEMIR</strong></td>
<td>Project Coordinator</td>
<td>Hacettepe University, Department of Turkish Folklore</td>
</tr>
<tr>
<td><strong>Assist. Prof. Dr. Evrim ÖLÇER ÖZÜNEL</strong></td>
<td>Researcher</td>
<td>Gazi University, Department of Turkish Folklore</td>
</tr>
<tr>
<td><strong>Dr. Selcan GÜRÇAYIR TEKE</strong></td>
<td>Researcher</td>
<td>Gazi University, Department of Turkish Folklore</td>
</tr>
<tr>
<td><strong>Pınar KASAPOĞLU AKYOL</strong></td>
<td>Researcher</td>
<td>Ankara University, Department of Turkish Folklore</td>
</tr>
</tbody>
</table>
I. Safeguarding System & Policy

The Convention for the Safeguarding of the ICH was signed on 17 October 2003. The Law No 5448 on Approval of the Ratification of the Convention was passed with positive vote of all the governing and opposition parties in the Turkish Grand National Assembly. After the ratification, it was published in the Official Gazette No. 26056 and dated 21 January 2006 and went into effect after completing required procedures, Turkey became a State Party to the Convention as the 45th country on 27 March 2006.

Turkey has treated ICH as an object of protection and a precious treasure of the nation, based on the Law on Organization and Functions of Ministry of Culture and Tourism (Law No: 4848), established and enacted in 2003. Based on this Law, Directorate General of Research and Training under the authority of Ministry of Culture and Tourism (MoCT) was designated as executive body for the implementation of the Convention. In accordance with the Law, following issues are identified as the main duties of the Directorate General of Research and Training under the authority of Ministry of Culture and Tourism (MoCT): research, inventory-making, archiving, registration, promotion, establishing expert commissions for determination and registration of ICH elements and developing cooperation and coordination with national and international institutions for ICH.

In order to implement the Convention properly, in 2008, the ICH Branch was founded. In 2011, the branch was expanded and established as Department of Turkish ICH under the authority of the Directorate General of Research and Training under the authority of Ministry of Culture and Tourism (MoCT). Then, in cooperation with provincial directorates of MoCT in 81 cities and representatives from related institutions (Public Education Center, Municipality, NGOs, and universities) and the bearers of ICH have formed "ICH Boards." The Boards in the
cities prepare and update the necessary forms regarding the inclusion of elements in ICH National Inventory of Turkey or Living Human Treasures National Inventory of Turkey.

Ministry of Culture and Tourism has continued on infrastructure works for a new safeguarding system & policy in Turkey. As well as having intangible cultural heritage experts, Turkey and Turkish authorities are open to cooperation and exchange of opinions with foreign experts.
II. Intangible Cultural Heritage Inventory

1. National Inventory

1) Inventory information

There are two national inventories.

- Intangible Cultural Heritage National Inventory of Turkey
- Living Human Treasures National Inventory of Turkey

2) Number of designated items

- Intangible Cultural Heritage National Inventory of Turkey: 60
- Living Human Treasures National Inventory of Turkey: 20

3) Frequency of designation

The National Inventories are revised at least once a year with new inscriptions and withdrawals of existing ones.

At least once a year, the inventories are updated with the information about new identification and selection. The development and updating of inventories will be an ongoing process. The element/bearer to be included in ICH National Inventory of Turkey and Living Human Treasures National Inventory of Turkey should first be recognized by communities, groups or individuals concerned. The nomination of the element/bearers should be submitted by Local ICH Boards, established in every one of the 81 administrative unit of Turkey, to the Ministry of Culture and Tourism. As for the nominated elements/bearers, the ICH Expert Committee, established under the auspice of Ministry of Culture and Tourism, evaluates and reports them. The draft lists are examined by the Directorate General of Research and Training and then submitted to the Minister of Culture and Tourism for
approval and proclamation. The ICH Boards help to continue interaction between communities, researchers, and administrative.

4) Date of most recent update
March 2013

5) Establishment of an expert advisory panel
Turkey started remodeling its inventory-making process through making appropriate institutional arrangements with universities, local governments, researchers, institutions, NGOs and related communities. This arrangement has included the establishment of local administrative bodies for drawing up inventory of ICH, developing safeguarding policies, raising awareness and encourages public participation in inventorying and safeguarding. Therefore the new inventory system aims at reflecting cultural heritages which are valuable for local communities.

Turkey also established advisory/consultative body called "ICH Expert Commission" under the auspice of Ministry of Culture and Tourism. This consultative body comprises of academicians, researchers and representatives of related NGOs. Ministry of Culture and Tourism as executive body for the implementation of the Convention constructed a national inventory of ICH structured both by domains and by geographical/administrative divisions. Provinces take active role in conducting inventories at the local level.

6) Responsible governmental organisation (national/local governmental)
Assoc. Prof. Dr. Ahmet ARI, Director General
e-mail:ahmet.ari@kulturturizm.gov.tr
2. Designated heritage

1) Categories

Intangible Cultural Heritage National Inventory of Turkey and Living Human Treasures National Inventory of Turkey are ordered by five categories as stated in the Convention for Safeguarding of the Intangible Cultural Heritage:

1. Oral traditions and expressions, including language as a vehicle of the ICH
2. Performing arts
3. Social practices, rituals and festive events
4. Knowledge and practices concerning nature and the universe
5. Traditional craftsmanship.

2) Criteria

The elements inscribed in ICH National Inventory of Turkey should satisfy the following criteria:

- The element should be deeply rooted in the cultural traditions of communities, groups and individuals in Turkey and should hold outstanding value for presenting the creativity of Turkish culture. The elements having features of representatives and artistic value in the tradition of communities, groups and individuals that can be included in the Inventory.
- The element should be transmitted from generation to generation through traditional methods.
- As a significant bond in cultural exchanges, the element should play roles in promoting national or local cultural identification, strengthening social cohesion, enhancing solidarity and social stability.
- The element should face threats of disappearance due to social transformation or a lack of safeguarding measures.
- To register in inventories, elements of intangible cultural heritage must be relevant to its community. That is, the ICH element should be
recognized by the communities as significant for their identity and defined as representative of their intangible cultural heritage.

- The element should be compatible with existing international human rights documents and also with the requirements of mutual respect among communities, groups and individuals.
- The element should demonstrate that inventorying of the element would fully respect customary practices governing access to specific aspects of certain heritage.

The elements inscribed in Living Human Treasures National Inventory of Turkey should satisfy the following criteria:

- The excellence in the practical application of the knowledge,
- The dedication of a person or group to his/her/their specialized area
- The ability of a person or group to further develop his/her/their knowledge and skills
- The ability of a person or group to pass on the knowledge and skills to trainees (The criterion requires at least one apprentice)
- The ability of a person or group to carry out the mastership for ten years (at least)
- To be unique in the field of Intangible Cultural Heritage

3) Designated heritage items:

<table>
<thead>
<tr>
<th>Inventory Number</th>
<th>Name</th>
<th>Domains</th>
<th>Criteria</th>
<th>Holders</th>
</tr>
</thead>
<tbody>
<tr>
<td>01.0001</td>
<td>Arts of the Meddah Public Storytelling</td>
<td>Oral Tradition, Performing Arts</td>
<td>meet all the criteria</td>
<td>The natives of Bursa, İstanbul, Sivas</td>
</tr>
<tr>
<td>01.0002</td>
<td>Mevlevi Sema Ceremony</td>
<td>Performing Arts, Social practices, rituals and festive events</td>
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<td>The natives of İstanbul, Konya, Şanlıurfa</td>
</tr>
<tr>
<td>01.0003</td>
<td>Âşıklık (Minstrelsy) Tradition</td>
<td>Performing Arts and Oral</td>
<td>meet all the criteria</td>
<td>The natives of Adana,</td>
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</tbody>
</table>

1 This list is taken from the periodical report ICH of Ministry of Culture and Tourism
<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
<th>Criteria</th>
<th>Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td>01.0004</td>
<td>Karagöz (Performing Arts and traditional craftsmanship)</td>
<td>meet all the criteria</td>
<td>The natives of Bursa, İstanbul, Mersin</td>
</tr>
<tr>
<td>01.0005</td>
<td>Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz</td>
<td>Social practices, rituals and festive events and Knowledge and practices concerning nature and the universe</td>
<td>The natives of Elazığ, Iğdır, Isparta, İzmir, Karaman, Muş, Sivas, Şırnak</td>
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<tr>
<td>01.0006</td>
<td>Traditional Sohbet Meetings</td>
<td>Social practices, rituals and festive events and performing arts</td>
<td>The natives of Adıyaman, Afyonkarahisar, Ardahan, Bursa, Çankırı, Denizli, Diyarbakır, Elazığ, Erzincan, İzmir, Kocaeli, Konya,</td>
</tr>
<tr>
<td>Code</td>
<td>Description</td>
<td>Category</td>
<td>Meet All Criteria</td>
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<tr>
<td>01.0007</td>
<td>Kırkpınar oil wrestling festival</td>
<td>Social practices, rituals and festive events</td>
<td>meet all criteria</td>
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<tr>
<td>01.0008</td>
<td>Semah, Alevi-Bektaşı ritual</td>
<td>Social practices, rituals and festive events</td>
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<tr>
<td>01.0009</td>
<td>Ceremonial Keşkek tradition</td>
<td>Social practices, rituals and festive events and Knowledge and practices concerning nature and the universe</td>
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<td>01.0010</td>
<td>Mesir Macunu festival</td>
<td>Social practices, rituals and festive events</td>
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<td>01.0011</td>
<td>Coffee Culture</td>
<td>Social practices, rituals and festive events</td>
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<tr>
<td>01.0012</td>
<td>Spring Festival: Hıdrellez, The Day of Saint George</td>
<td>Social practices, rituals and festive events, Knowledge and practices concerning nature and the universe, Performing Arts and Oral Traditions and Expressions</td>
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<tr>
<td>Code</td>
<td>Name</td>
<td>Characteristics</td>
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<tr>
<td>01.0013</td>
<td>Marbling Art</td>
<td>traditional craftsmanship and Knowledge and practices concerning nature and the universe</td>
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<tr>
<td>01.0014</td>
<td>Tradition of Evil Eye Talisman (Nazar Boncuğu)</td>
<td>Knowledge and practices concerning nature and the universe and traditional craftsmanship</td>
<td>meet all the criteria</td>
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<td>01.0015</td>
<td>Tradition of Aşure</td>
<td>Social practices, rituals and festive events and Knowledge and practices concerning nature and the universe</td>
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<tr>
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<td>Description</td>
<td>Criteria</td>
<td>Location</td>
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<td>01.0016</td>
<td>Sabantoy/Habantoy</td>
<td>Social practices, rituals and festive events</td>
<td>Konya, Muş, Ordu, Sivas and Uşak</td>
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<td>01.0017</td>
<td>Sarıkçeçililer and Nomadism</td>
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<td>Whistled Language</td>
<td>Social practices, rituals and festive events, Knowledge and practices concerning nature and the universe and Oral Traditions and Expressions</td>
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<td>01.0019</td>
<td>Stonework</td>
<td>traditional craftsmanship</td>
<td>The natives of Bayburt, Kirşehir, Nevşehir, Samsun, Şanlıurfa</td>
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<td>01.0020</td>
<td>Ahi Community</td>
<td>Social practices, rituals and festive events</td>
<td>The natives of Kirşehir and Şanlıurfa</td>
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<td>01.0021</td>
<td>Songs of Arguvan</td>
<td>Performing Arts and Oral Traditions and Expressions</td>
<td>The natives of Malatya</td>
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<td>01.0022</td>
<td>Spontaneous Song Traditions</td>
<td>Performing Arts, Oral Traditions and Expressions</td>
<td>The natives of Rize and Trabzon</td>
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<td>01.0023</td>
<td>Barak Music</td>
<td>Performing Arts</td>
<td>The natives of</td>
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<td>01.0026</td>
<td>Bozlak Music</td>
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<td>Cigor Feast</td>
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<td>01.0028</td>
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<td>01.0030</td>
<td>Shepherd Feasts (Koç Katımı, Saya, Döl Dökümü, Koyun Yüzdürme)</td>
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<td>Pottery</td>
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<td>01.0032</td>
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<td>01.0033</td>
<td>The Feast of Erguvan</td>
<td>Social practices, rituals and</td>
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<td>01.0034</td>
<td>Feretiko: The Art of Weaving</td>
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<td>01.0035</td>
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<td>01.0036</td>
<td>Tradition of Turkish Bath</td>
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<td>01.0037</td>
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<td>01.0039</td>
<td>Eagle Folk Dance/Kartal Halayı</td>
<td>Performing Arts</td>
<td>The natives of Bingöl</td>
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<td>01.0040</td>
<td>Kaşenlik/Traditional Courtship</td>
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<td>The natives of Sakarya</td>
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<td>traditional craftsmanship</td>
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<td>01.0043</td>
<td>Kirvelik</td>
<td>Social practices, rituals and festive events</td>
<td>The natives of Batman, Elazığ, Iğdır, Sivas and Tunceli</td>
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<td>The natives of Karabük</td>
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<td>01.0047</td>
<td>Beardless Performance/Köse Oyunu</td>
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<td>01.0048</td>
<td>Sea Foam Making</td>
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<td>01.0049</td>
<td>Mayıs Yedisi/7th of May</td>
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<td>Nasreddin Hoca Joke Telling Tradition</td>
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<td>01.0052</td>
<td>The Art of Basketry</td>
<td>Traditional craftsmanship and Social practices, rituals and festive events</td>
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<td>Seymen Tradition</td>
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<td>The Art of Filigree</td>
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<td>01.0056</td>
<td>Rain Pray Traditions</td>
<td>Social practices, rituals and festive events and Knowledge and practices concerning nature and the universe</td>
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<td>01.0057</td>
<td>Yayla Şenlikleri</td>
<td>Social practices, rituals and festive events</td>
<td>meet all the criteria</td>
</tr>
<tr>
<td>01.0058</td>
<td>Yaylacılık Geleneği</td>
<td>Knowledge and</td>
<td>meet all the criteria</td>
</tr>
<tr>
<td>Code</td>
<td>Description</td>
<td>Type</td>
<td>Meet All Criteria</td>
</tr>
<tr>
<td>--------</td>
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</tr>
<tr>
<td>01.0059</td>
<td>The Art of Yazmacılık</td>
<td>Traditional craftsmanship</td>
<td>Meet all criteria</td>
</tr>
<tr>
<td>01.0060</td>
<td>Zeybeklik Geleneği</td>
<td>Performing Arts and Social practices, rituals and festive events</td>
<td>Meet all criteria</td>
</tr>
</tbody>
</table>

### 4) Heritage associated items

- **craftsmanship**: skills: tools, methods, workshop, etc.
- **performing arts**: costumes, instruments, stage, occasion etc.
- **event**: occasion, venue, participants, costumes, dance, rituals, etc.
- etc.

60 items have been inscribed on the Intangible Cultural Heritage National Inventory of Turkey. So instead of exemplifying all inscribed items, we prefer to mention some heritage associated items.

**Kırkpınar oil wrestling festival**

**Craftsmanship**: Kıspet is the basic outfit of a Pehlivan. They are a kind of thick trousers made of water buffalo or cow leather. Currently, kıspet are tailored by a limited number of masters in Çanakkale and Samsun provinces.

**Zembil**: Zembil, a traditional handcraft, which is a hand-made instrument produced on a special reed workbench. Zembil is only made and used for carrying the kıspet.
**Kispet** and zembils, prepared exclusively for oil wrestling, are produced by using special techniques. Therefore the continuation of the traditional craft of kispet and zembil making depends on the sustainability of oil wrestling.

**Event:** Kırkpınar Oil wrestling Festival is a traditional practice which is composed of a set of rituals and can be traced back to middle ages. Emerged in XIVth century Rumelia (Southwestern part of Turkey), Kırkpınar Oil Wrestling is one of the world’s oldest festivals (648 years). 648th Kırkpınar Oil wrestling Festival was organized in Edirne, in 2009. The festival starts on Friday, which is regarded as holy by the Muslims. The reason for choosing Holy Friday as the first day of the festival is the tradition of reciting mevlid (prayer) for the Pehlivans. The “mevlid” is recited in the historical Selimiye Mosque with the participation of all Pehlivans.

**Karagöz**

**Craftsmanship:** The materials and tools used in Karagöz Tasvir art are below:

**Leather:** Having features like water retaining, texture feature and dye holding, camel leather is most convenient and gives best results for Karagöz Tasvir making.

**Nevrekân Knives:** Karagöz tasvir’s silhoutte appears upon opening hole on the skin and drawing lines. Nevrekân knives are used to carve the holes. Nevrekân knives are small and just a few centimeters long. They have a curved shape.

**Skin Cutting Tools:** Considerably solid skin cutting tools made of tampered steel are used to separate the skin to be used for Karagöz tasvir into usable pieces and to cut Karagöz tasvirs from such pieces.

**Removing knives:** They are used to carve the skin before tasvir cutting and to remove the porosities after processing. The knives of 7-8 cm have a semi circle form, 2-3 cm wide, sharp curved part end suitable for straight handling.

**Punches:** Small working on skin in various shapes may not be made properly by use of Nevrekan knives. For that reason, punches used by means of hammering are preferred.
**Biz(s):** Punching tools of sharp tips known since ancient times and used by harness makers are called “biz.” They are used to connect the pieces of Karagoz Tasvir and recovery of faulty holes caused by Nevrekan. They are divided into two types, namely round and oval.

5) **Information regarding holders/bearers:**

Turkey’s inventory systems are based on regional distribution. Hence Turkish inventory does not include detailed information regarding holders/bearers like numbers of practitioners, name, educational background, career, etc.

3. **Reference materials**

   Annex: Photographs

   Website for Intangible Cultural Heritage National Inventory of Turkey

   Website for Living Human Treasures National Inventory of Turkey
III. Relevant Organisations

1. Governmental Organisations

1) Ministry/department

Ministry of Culture and Tourism
Directorate General of Research and Training

2) Location

Ankara/Turkey
İsmet İnönü Bulvarı No:5 Kat:9-10
06100 Emek/Ankara Turkey

3) Field of concentration

Training on intangible cultural heritage and management of Convention for Safeguarding Intangible Cultural Heritage studies at national and international level.

4) Advisory body

ICH experts, advisory committee

- Assoc. Prof. Dr. Ahmet Arı (Ministry of Culture and Tourism Directorate General of Research and Training)
- Prof. Dr. M. Öcal Oğuz (Gazi University, Department of Turkish Folklore, Ankara)
- Prof. Dr. Muhtar Kutlu (Ankara University, Department of Folklore, Ankara)
- Prof. Dr. Nebi Özdemir (Hacettepe University, Department of Turkish Folklore, Ankara)
5) Project details

(1) One Master- Thousand Masters Social Responsibility Project

Ministry of Culture and Tourism and Anadolu Sigorta has started a social responsibility project in reference to 85th year of establishment for Anadolu Sigorta.

**Purpose:** “One master- Thousand masters” project aims to revive the disappearing local crafts in Turkey and to support local professions, to transfer the experiences of local craftsmen to younger generations, to create job opportunities for young people and to preserve the local values in the long run. There are three parties involved in this project: The Ministry, NGO’s and the company. The Ministry of Culture and Tourism provides technical assistance and coordinates the vocational courses in the selected cities. The NGOs prepare the content of the courses, choose attendees and give education. Anadolu Sigorta finances, communicates and coordinates the project.

Selected cities and crafts in 2010:

- Eskişehir: Meerschaum embroidery
- Gaziantep: Kutnu weaving
- Bursa: Karagöz depict
- Trabzon: Kazaz craft
- Edirne: Edirne work

Selected cities and crafts in 2011:

- Çorum: Lance cloth weaving
- Hatay: Silk weaving
- Mardin: Stone-cutting
• Sivas: Horn rake making  
• Van: Niello silver craftsman

Selected cities and crafts in 2012:

• Ankara: Mother of Pearl Inlaying  
• Kars: Kilim and Saddlebag Weaving  
• Muğla: Glass Blowing  
• Nevşehir: Pottery  
• Tokat: Hand Printed Scarfs

Selected cities and crafts in 2013:

• Manisa: Gördes Weaving  
• Maraş: Wood engraving  
• Tekirdağ: Karacakılavuz Weaving  
• Mersin: Namrun Point Lacing  
• Rize: Basketry

**Duration:** The project is planned for a period of 10 years. Each year 5 cities and 5 new crafts are selected. 20 people attend the courses, in each city.

**Result:** As a result, in ten years time 1000 new craftsmen who have been trained by the masters of local crafts will be presented to the community.

**Person in charge:**
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(2) *Traditional Golden Hands Handicrafts Festivals*

**Purpose:** Traditional Golden Hands Handicraft Festival aims to safeguard traditional handicraft, to transmit them from generation to generation and support craftsman. Ministry of Culture and Tourism and İstanbul Beyoğlu Municipality have organized this Festival since 2005. For the purpose of contributing to intercultural dialog and mutual understanding, traditional craftsman from the Balkans, Middle East and Caucasus also participated in this Festival.

**Duration:** Ten days

**Ministry/department:**
Turkish National Commission for UNESCO, Intangible Cultural Heritage Committee

**Location:**
Reşit Galip Caddesi Hereke Sokak No:10 Gaziosmanpaşa -Çankaya / ANKARA
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Fax: +90 (312) 427 20 64
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**Field of concentration:**
Advisory Committee on Intangible Cultural Heritage Studies

**Advisory body:**

**President:** Prof. Dr. M. Öcal Oğuz (Gazi University, Department of Turkish Folklore)

**Vice president:** Prof. Dr. Metin Ekici (Ege Üniversitesi, Department of Turkish Folklore, İzmir)

**Members:**

- Assoc. Prof. Dr. Ahmet Arı (Ministry of Culture and Tourism Directorate General of Research and Training)
- Prof. Dr. Ali Yakıcı (Gazi University, Department of Turkish Teaching, Ankara)
• Cem Kahyaoğlu (The Ministry of Foreign Affairs)
• Assist. Prof. Dr. Evrim Öğür Öğünü (Gazi University, Department of Turkish Folklore)
• Assoc. Prof. Dr. Fırat Purtaş (International Organisation of Turkic Culture)
• Prof. Dr. Hayati Develi (Yunus Emre Institute)
• Prof. Dr. Muhtar Kutlu (Ankara University, Department of Folklore, Ankara)
• Prof. Dr. Nebi Özdemin (Hacettepe University, Department of Turkish Folklore, Ankara)
• Dr. Selcan Gürçayır Teke (Gazi University, Department of Turkish Folklore)
• Dr. Serap Akçaoğlu Saydın (Ministry of Education)
• Prof. Dr. Şeref Boyraz (Cumhuriyet University, Department of Turkish Folklore)
• Ziya Yediyıldız (Ministry of Education)

(3) Project for Field Research on the Existing Musical Forms and Traditional Cultures of the Peoples of the Border Regions of Turkey and Bulgaria

Purpose: As a part of this project, which has been designed to bring Turkish and Bulgarian music and culture experts together to conduct field studies on the musical culture found on both sides of the border, along with that of the preserved National Park area. With the idea to examine the existing cultural heritage present in both countries. The first field studies were conducted in Bulgaria between the dates October, 9 and 15, 2009. In this research and compilation work conducted in the border regions of Bulgaria, adjacent to...
Turkey, Turkish and Bulgarian experts visited Malko Tırnova, Sinemorest, Bordilova, Gramatikova and Ahtopol. The same group of experts also conducted another field research in the border regions of Turkey between the dates August 01 and 08, 2009. They visited Kırklareli, Terzidere, Kula, Çeşmeköy, Yiğitbaşi, Beğendik and Limanköy for this research. In these two field studies our experts examined, in the context of music culture, problems present in its transmission from one generation to another, cross-cultural interaction and cultural corridors.

**Duration:** A year

**Result:** As a result a book titled *Proceedings of the Existing Musical Forms and Traditional Cultures of the Peoples of the Border Regions of Turkey and Bulgaria* was published. This book is composed of statements presented at a workshop with some musical examples of both countries obtained during the fieldwork.

**Person in charge**

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(4) *Project for Field Research on the Turkish-Macedonian Cuisine Culture*

**Purpose:** The project was designed in the framework of the UNESCO Convention for Safeguarding of Intangible Cultural Heritage. The framework of the convention established the protection of the cultural heritage, which is in danger of disappearance and the cultural transfer from generation to generation. By its definition of “common values;” the project suggests that if a cultural heritage is present in more than one country, protection should be mutual and there should be regional
cooperation according to the principles of the Convention for Safeguarding of Intangible Cultural Heritage. Finally, the project contributed to the collaboration between these two nations in accordance with cooperation principles of the UNESCO National Commissions, conservation of the common intangible cultural heritage, and in a sense, the constitution of a cultural corridor. The fieldwork was conducted in the settlements of Kumanova, Kratova, Resen, Ohrid, Bitola, and Prespa, Macedonia, April 1-7, 2009, and in the settlements of İzmir (Çamdibi, Gültepe, Nergiz), Manisa (Tevfikîye), and Aydın (Söke), Turkey, June 23-28, 2009. During the fieldwork, a series of interviews were conducted with a total of 55 people, 27 people from Macedonia and 28 people from Turkey. Valuable data was collected from the source people about their cuisine culture, from medicinal herbs to table manners, from their dinner time to home preparations in winter, through a 70-question questionnaire. The fieldwork was performed by a team of eight people. Nihal Çevik Kadioğlu (The Ministry of Culture and Tourism), Neslihan Demirkol Sönmez (Bilkent University), Petek Ersoy (Gazi University), and Selcan Gürçayıır (Gazi University) joined the team from Turkey. Melahat Alievska (The National Conservation Center), Sanja Dimovska (The Museum of Macedonia), Elizabeta Koneska (The Museum of Macedonia), and Yasemin Nazım (The Museum of Macedonia) joined the team from Macedonia.

**Duration:** A year

**Result:** The closing workshop of the project was held on November 17, 2009, and eight researchers presented their statements based on the data collected from the fieldwork and also a book was published entitled *Sharing the Same Taste: Proceedings of the Turkish and Macedonian Common Traditional Cuisine Workshop*. This book is
composed of the statements presented at the workshop and some food recipes common to both countries obtained during the fieldwork.

**Person in charge**

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kalpakli@bilkent.edu.tr

(5) **Turkish and Romanian Common Traditional Cuisine Project**

**Purpose:** Turkey and Romania are two countries which have shared experiences for hundreds of years by means of migration, cultural exchange and interaction and thus, formed a common heritage. This project, which seeks to find the aspects of mutual interaction in food culture of the two countries, shall not only be an instrument in strengthening the existing friendship and cooperation, but also shall take a leading role in investigating, defining, sharing and protecting cultural heritage not known by younger generations and which are at risk of being forgotten as time passes.

Field research carried out with participation of experts from both countries on 30 May - 05 June 2011 in the regions of Bucharest, Babadağ, Constanța, Cumpana, Macin, Fantanmare, Tulcea, and Independenza in Romania and on 07 - 11 September 2011 in Ankara, Eskişehir, Istanbul, Tekirdağ and Kirklareli provinces of Turkey. Nadia Tunsu, Laura Ioanna Negulescu, Monica Bercovici, Sabina Ispas, Cristina
Mihala as folklore and intangible cultural heritage experts from Romania, Evrim Ölçer Özünel, Dilek Türkyılmaz, Selcan Gürçayır and Ezgi Metin Basat as folklore and intangible cultural heritage experts and Neslihan Demirkol as the cultural corridors expert from Turkey participated in the field research.

**Duration:** A year

**Result:** Eight researchers presented their statements based on the data collected from the fieldwork and also a book was published entitled Turkish and Romanian Common Traditional Cuisine Project. This book is composed of the statements presented at the workshop and some food recipes common to both countries obtained during the fieldwork.

**Person in charge**

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(6) **Turkish and Kazakh Traditional Music Interaction Project**

**Purpose:** Turkish and Kazakh National Commissions for UNESCO and The International Organization of Turkic Culture aim to highlight common values of two countries by recording the common features of music inherited from generations to generations and to develop mutual understanding and tolerance between societies in accordance with UNESCO principles. Thus in this perspective both the Turkish and Kazak teams met and made a field research both in Turkey and Kazakhstan. The selection of the location of the case studies is determined. Within the scope of the fieldwork interviews with musicians, performers, singers, bards, representatives of associations and NGOs studying traditional music culture will be carried out.
Duration: One year

Result: The field research part of the project is completed. Now the final symposium will be held in Kazakhstan in 2014 and the proceedings will be published in Turkish, Kazakh and English.

Person in charge

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(7) Turkish and Azerbaijan Traditional Handicraft Project

Purpose: Azerbaijani National Commission for UNESCO and Intangible Cultural Heritage Expert Committee and Woman Expert Committee of Turkey aim to highlight common values of two countries by recording the common features of traditional handicraft inherited from generations and to develop mutual understanding and tolerance between societies in conformity with UNESCO principles. Turkish and Azerbaijani experts conducted a fieldwork firstly in Turkey. The first part of field research carried out with participation of experts from both countries on 25 February - 01 March 2013 in the regions of Beypazarı (Ankara), Nallıhan (Ankara), Çankırı, Kastamonu in Turkey. Serpil Ortaç, Ayça Gelgeç Bakacak, Aysu Kes Erkul, Selcan Gürçayır and Canet Tuba Santaş Eldem from Turkey, Vusala Islamov, Leyli Imamaliyeva, Vusala Khalilova, Khosrov Gaffarov and Prof. Dr. Gülü Mammadli from Azerbaijan participated in the field work. The second part of fieldwork will be carried out in Azerbaijan.

Duration: Still continued.

Result: After the second part of the fieldwork, results are going to be written by experts from both countries and a workshop will be
organized. The proceedings of the workshop will be published in Turkish and English.

**Person in charge:**

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**Ministry/department:**

Gazi University, Turkish Folklore Research and Application Center

**Location:**

Ankara/Turkey  
Gazi University Merkez Kampüsü  
Beşevler/Ankara Turkey

**Field of concentration:**

Intangible cultural heritage and folklore studies at national and international level

**Advisory body:**

- ICH experts, advisory committee
  
  - Prof. Dr. M. Öcal Oğuz (Gazi University, The Director of Turkish Folklore Research and Application Center)
  - Prof. Dr. Ali Yakıcı (Gazi University, The Department of Turkish Language)
  - Assoc. Prof. Dr. Armağan Elçi (Gazi University, The Department of Turkish Folklore)
  - Assoc. Prof. Dr. Pervin Ergun (Gazi University, The Department of Turkish Folklore)
  - Assist. Prof. Dr. Dilek Türkyılmaz (Gazi University, Department of Turkish Folklore)
• Assist. Prof. Dr. Evrim Ölçer Özünel (Gazi University, Department of Turkish Folklore)
• Assist. Prof. Dr. Serpil Ortaç (Gazi University, Faculty of Arts and Design)
• Assist. Prof. Dr. Hamiye Duran (Gazi University, The Department of Turkish Language and Literature)

(8) **Symposium of Folklore Museums and Their Problems in Turkey and Exhibition on Turkish Folklore Museum**

**Purpose:** To determine the problems of open air and intangible cultural heritage museums issues in Turkey. To bring the researchers together in order to find solutions for the safeguarding of intangible cultural heritage through museuming.

**Duration:** One year

**Result:** Three books were published as a result of this project: *Proceedings of Folklore Museums and Their Problems, Cities and Images* and *Proceedings of Museuming of Intangible Cultural Heritage*.

**Person in charge:**

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(9) **Emerging Changes in the Traditional Costumes: Examples, Reasons and Results**

**Purpose:** As it can be seen today there are rapid and radical changes in traditional costumes. This project aims to transform the knowledge of traditional costumes by museuming them as cultural heritage. The transformation of traditional costumes one generation to the next is an
important issue in safeguarding cultural heritage. For instance, it’s a well known fact that the changes in production techniques had an impact on the changes of traditional costumes. The developments in the textile industry led to lower cost of products. Thus the traditional weaving techniques lost its functions and value. The mass production in textile industry also caused the loss of traditional and local characteristics as they were standardized. As known the traditional costumes of each and every culture includes a series of cultural communication codes. The regional differences in Turkey are important factors that shape the traditional costumes. One of the major objectives of this project is to identify and to reintroduce the varieties of traditional costumes based on this regional difference.

**Duration:** Two years

**Result:** During the first part of the Project students collected and dated traditional costumes and the stories about the costumes in a field research. After that in accordance with the data collected from the field, new costumes were tailored to be used in the Intangible cultural heritage museum.

**Person in charge:**

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(10) *The identification, compilation, publication and exhibition of the five domains manifested by the Convention for the Safeguarding of Intangible Cultural Heritage*

**Purpose:** The identification, compilation, publication and exhibition of the five domains manifested by the Convention for the Safeguarding of
Intangible Cultural Heritage Convention for the Safeguarding of Intangible Cultural Heritage was adopted by UNESCO in 2003 and Turkey became one of the States Parties of the Convention in 2006. According to the Convention, the “intangible cultural heritage” is manifested inter alia in the following domains: a) oral traditions and expressions, including language as a vehicle of intangible cultural heritage; b) performing arts; c) social practices, rituals and festive events; d) knowledge and practices concerning nature and the universe; e) traditional craftsmen. In this project; within the Turkish folklore studies the identification, compilation, and exhibition of these five domains in the ICH Museum are aimed for promotion and documentation of the various aspects of such heritage.

**Duration:** Two years

**Result:** The collected documents of Turkey's intangible cultural heritage were recorded and published through various books.

**Person in charge**

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**Museuming and Compilation of Traditional Children Games**

**Purpose:** Traditional children’s games which are manifested knowledge and practices concerning nature and the universe domain of Intangible cultural heritage are of significant cultural value. These games provide permanence between generations. Therefore compilation of living traditional children games in Turkey and displaying them with various museuming techniques are very important. This project aims at transmitting traditional children's games to the next generations by
compiling and museuming them.

**Duration:** Two years

**Result:** First of all the field work part of the Project was conducted by the students of Turkish Folklore and then with the reference of that field work data, a book about children games was published.

**Disappearing Traditional Craftsmanship**

**Purpose:** The Safeguarding of Intangible Heritage Convention is mainly concerned with the skills and knowledge involved in craftsmanship rather than the craft products themselves. Rather than focusing on preserving craft objects, safeguarding attempts should instead concentrate on encouraging artisans to continue to produce crafts and to pass their skills and knowledge onto others, particularly within their own communities. Like other forms of intangible cultural heritage, globalization poses significant challenges to the survival of traditional forms of craftsmanship. Mass production, whether on the level of large multinational corporations or local cottage industries, can often supply goods needed for daily life at a lower cost, both in terms of currency and time, than hand production. Many craftspeople struggle to adapt to this competition. Environmental and climatic pressures impact on traditional craftsmanship too, with deforestation and land clearance reducing the availability of key natural resources. Even in cases where traditional artisanship develops into a cottage industry, the increased scale of production may result in damage to the environment. This project aims to designate disappearing traditional craftsman through field works conducted by students. In consequence of the results of field works, artisan's problems will be determined and proposed solutions made.

**Result:** Field work data was published as a book titled *Traditional Craftsmanship.*
2. Non-Governmental Organisations

A. Somut Olmayan Kültürel Miras Derneği / Association of Intangible Cultural Heritage

1) Contact information
+90 312 202 14 02

2) Location
Ankara

3) Field of concentration
All domains of ICH

4) Advisory body
• Assoc. Prof. Dr. Armağan Elçi (Gazi University, The Department of Turkish Folklore)
• Assoc. Prof. Dr. Pervin Ergun (Gazi University, The Department of Turkish Folklore)
• Assist. Prof. Dr. Dilek Türkyılmaz (Gazi University, The Department of Turkish Folklore)
• Assist. Prof. Dr. Evrim Ölçer Özünel (Gazi University, The Department of Turkish Folklore)
• Dr. Selcan Gürçayır Teke (Gazi University, The Department of Turkish Folklore)

5) Project details
(1) Organizing the festival for traditional spring ritual Hıdırellez

Purpose: Revitalizing the old rituals, festivals, traditions and handcrafts are important for the safeguarding of ICH. Hıdırellez is regarded as one of the most important seasonal bayrams (festival) in Turkey. Hıdırellez is a spring festival of Turkish people, and it was actualized with the active participation of the public on 5-6 May 2012. On the Hıdırellez Festival, which was organized with a large team work, the students of
Gazi University Turkish Folklore walked around the public with wish pots and collected their written wishes in the pots and made announcements. Hıdırellez, which was celebrated with the cooperation of Altındağ Municipality and Gazi University, The department of Turkish Folklore for the second time. The ceremonies began with the jumping over a fire in the belief that if you jump over the fire, we will be free of winter's laziness. The public who tied piece of cloth on the rosewood and painted eggs and hit the eggs, opened their fortunes. On the other hand, most of the participants drank April rain water from April pot in order to be free from their diseases and to join their lovers. Most of the children rode on the swing or played traditional children games to keep them amused they also learned new games. While some of the participants of the festival were painting the fish sculpture which is used as a way of explaining the relationship of Hızır with life water or making their wishes on the wishing well, some others learned to play a Turkish mind and strategy game Mangala, some others were taken to other dimensions by listening the fairy tales which were told in the tale tent and some of them looked to the Meddah (public storyteller and mimic) show and to the theater where Dede Korkut tales were performed. The Hamamönü Hıdırellez Festival, which had colored scenes, attracted the attention of the national and international press. The public, who wanted to live Hıdırellez in their childhood welcomed the spring in Hamamönü altogether. In this regard in 2013 the third Hıdırellez Festival in Ankara was organized with the cooperation of Gazi University Turkish Folklore Department and Altındağ Municipality.

**Duration:** Two days

**Person in charge**

Prof. Dr. M. Öcal Oğuz (Director)
(2) **Intangible Cultural Heritage Museum of Ankara**

**Purpose:** By revitalizing the traditions in the 43 museum area the transmission process of ICH will be activated. ICH Convention gives priority to museums and museum education. Thus in this regard activities concerning the ICH will be performed in the museum. Where there are storytellers, meddah, karagöz, and puppet masters. They are performing all fields of ICH.

Intangible Cultural Heritage Museum of Ankara founding chairman Prof. M. Öcal Oğuz in museology and folklore, has devoted a building in Hamamönü, which is one of the important tourism centers of Ankara Altındağ Mayor Veysel Tiryaki to Gazi University Turkish Folklore Research and Application Center, with the financial support of Ankara Development Agency and within the devoted works of the students and the academicians of Gazi University Turkish Folklore. The founding purpose of: Intangible Cultural Heritage Museum of Ankara is to contribute to change our capital from a bureaucracy/officer city to a cultural tourism center. The goals of the museum are to activate the potential of cultural tourism of Ankara, to perform fieldworks for revealing the historical and cultural assets and to convert the data which are obtained from these fieldworks to application models in the museum.

**Duration:** since 2012

**Person in charge**

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Website: [http://www.kulturelmirasmuzesi.com](http://www.kulturelmirasmuzesi.com)
**Crocus Day Festival**

**Purpose:** The arrival of the spring is celebrated with different activities all over the world. Another celebration of the arrival of spring in Anatolia is "crocus day". The crocus flower, which grows from the snow during March and April, is a harbinger of the spring. Therefore, the crocus day is celebrated in different parts of Anatolia in different ways. On the crocus day, children or young people go to the countryside and collect crocus. They put the crocus on to a bush which they remove carefully with the roots. These dried branches express the winter days, the shortage and fruitlessness, and the crocus flowers on the branches symbolize the summer, abundance and fertility. The children come together and visit all the houses in the village with the crocus flowers. By every door, which they knock on; they tell folk songs and rigmaroles and they demand from the house owner butter and cracked wheat. If the owner does not open the door and does not come out of the house, the children sing another folk song. The children who walked the whole village and collected enough cracked wheat and butter are gathered in the village square and with the crocus bulbs pilaf is cooked. All the villagers come together accompanied by dances and by -and-drum, they amused while eating crocus pilaf and the arrival of the spring will be celebrated. It is believed that the one who eats crocus pilaf will have luck and fortune the whole year along.

**Person in charge**

Çiğdem Şimşek (Director)  
e-mail: info@kulturelmirasmuzesi.com  
Tel: +90 312 311 20 34  
Website: [http://www.kulturelmirasmuzesi.com](http://www.kulturelmirasmuzesi.com)
B. Akşehir Nasreddin Hoca ve Turizm Derneği / Association de Nasreddin Hodja et du Tourisme

1) Contact information
   Address: Nasreddin Cad. No: 32 (PK:22) 42550 Akşehir, Konya, Turkey
   Website: http://www.nasreddinhoca.org.tr
   Tel: +90 (0) 33 28 12 62 01

2) Location
   Konya

3) Field of concentration
   - oral traditions and expressions
   - performing arts
   - social practices, rituals and festive events

4) Person in charge
   Salih Taner Serin

C. Buğday Ekolojik Yaşamı Destekleme Derneği / Bugday Association for Supporting Ecological Living

1) Contact information
   Address: Serdar-i Ekrem Sokak Serdar-i Ekrem Apt. No: 31 / 3 Küledibi Beyoğlu, 34425 Istanbul, Turkey
   Website: http://www.bugday.org
   Tel: +90 286 752 17 68

2) Department
   All ICH issues

3) Location
   İstanbul
4) **Field of concentration**
- oral traditions and expressions
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship

5) **Advisory body**
Esra Başak, Vise Chairwoman of the Board
Erkan Alemdar, Accountancy Enformatics, development of web portal
Burcu Arık, Secretary
Özcan Yüksek Member of the Board General Director of Geographical Magazine: “Atlas” since 1993 as a partner of Buğday since 2004

6) **Project details**

**Tatuta:**
“Eco-Agro Tourism and Voluntary Exchange” project supporting small scale farmers who are practising ecological and traditional farming. This project began in 2003 and has been running successfully throughout whole of the country. Hundreds of tourists and volunteers have been visiting host farms chosen and guided by Buğday according to their sustainable nature friendly practices rooted in their individual intangible cultural heritages. The project does not only create a link between the host and the visitor but also an exchange opportunity among the hosts themselves (www.tatuta.org).

**Buğday Ecological Living Magazine and Other Media for Communication:**
- Free flow and availability of information is one of Bugday’s main goals. Buğday publications and media tools (www.bugday.org, position papers, press releases, interviews) are disseminating traditional knowledge, giving messages about the importance of intangible cultural assets and living styles since 1998. Buğday also makes strategical collaborations with other media organisations like Atlas Geography Magazine (www.kesfetmekicinbak.com) within the same context since 2004.
Çamtepe Training, Demonstration and Implementation Center for Ecological Living and Traditional Architecture Studies: (see photo 160)
A rural center to serve research, training, demonstration and implementation of traditional practices in nature friendly living context started in 2006 by a group of Buğday members at a rural region. Buğday is also working on an ecological settlement project in the same region with a partnership of Barinak Sustainable Construction Company which is also founded by Buğday members. Traditional construction techniques and traditional village settlement model will be used in the planning and application phase of the project.

Setting up National Agri Environment Programme (NAEP)
A policy making project that has been implemented with collaboration of Turkish Ministry of Agriculture and Rural Affairs for three years (2006-2008). NAEP is a policy framework laying infrastructure for incentive system especially for small scale farmers who run traditional farming practices.

Seed Saving Network
A network has been set up and enlarged and facilitated with local groups, individuals and organisations that are saving and exchanging local seed varieties as well as traditional cultivation knowledge for 2 years.

Fairy Tales and Storytellers in Taurus Nomads (Turkey):
A youth project to collect and document fairy tales of last nomadic communities in Taurus mountains. Three young volunteers accompanied nomads during their summer migration in 2008, found story tellers, compiled fairy tales and shot a short movie.

Ecological Marketplace
Turkey's first ecological market place as a model for a platform not only for trade but also promotion of ecological products and lifestyles since 2006 in 3 different cities. Marketplace system also serves as preservation and exchange media for knowledge on intangible culture of heirloom seed varieties and their cultivation methods.
7) Person in charge
Güneşin Aydemir

8) Reference materials

D. Folklor Araştırmacıları Vakfı / Foundation of Folklore Researchers

1) Contact information
Konur Sokak 36/13, 06410 Kızılay, Ankara, Turkey
http://www.folklor.org.tr

2) Location
Ankara

3) Field of concentration
- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship

4) Project details

Field works
Kayseri
Ihlara Valley (Nevşehir)
Life of Küre mountains (2002 Kastamonu)

Colloquium
Woman in Anatolia (presented by Sibel Özbudun)
Traditional Theatre (presented by Nurhan Karadağ-Mevlüt Özhan)
Culture-Communication (presented by Asker Kartarı)
Theories of Folklore (presented by Prof. Dr. İlhan Başgöz)
Anthropology of Religion (presented by Tayfun Atay)
Rituals (presented by Gürbüz Erginer)
Culture of Nomads (presented by Muhtar Kutlu)
Folk Music (presented by Ertuğrul Bayraktar-Lütfü Erol)
Reality at Karacaoğlan (presented by Ahmet İnam)
Identification at Photograph (presented by Çerkes Karadağ)
Ecological Concept of Humankind (presented by Erhan Ersoy)
Woman (presented by Eser Köker)
Turkish Group Behavior (presented by Erol Göka)
Minstrelsy (presented by Metin Turan)
Jazz (presented by Durul Gence)
Turkish Traditional Medicine (presented by Ekrem Sezik)
Application of Folklore (presented by M.Öcal Oğuz)
Islamic Philosophy (presented by Prof.Dr. Mehmet Bayrakdar)
Rite and Death (presented by Aydın Durdu)
Fate (presented by Şahin Yenişehirlioğlu)

**Congress**
6th international Turkish folklore congress (with Ministry of Culture and Tourism).

**Seminar**
Domains of Turkish folklore (with METU folklore Clup)

**Competition**
Local folk dances competition

**5) Person in charge**
Metin Turan

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**E. Kültürel Araştırmalar Vakfı / Foundation of Cultural Researches – KAV**

**1) Contact Information**
Address: İncesu Cad. 34/7 Seyranbağları Çankaya, Ankara, Turkey
Website: [www.kultur.org.tr](http://www.kultur.org.tr)
Tel.: +90 312 2121762
2) Field of concentration
- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- knowledge and practices concerning nature and the universe
- traditional craftsmanship

3) Project details

Activities that are performed under the Programme of Rituals:
Studies are being done in the areas that involve transitional periods of life (such as birth, marriage, and death), seasonal ceremonies, celebrations, festivals, folkloric beliefs, and similar implementations. This programme is managed by Folklore Researcher Doğanay Çevik.

Anatolian Grave Culture:
Project team: Associate Prof. Suavi Aydın, Kudret Emiroğlu and Doganay Cevik. Searching and taking inventory of the footprints of Anatolian traditional life in order to pass them on to the next generations are the primal level of this project. At the second level, it is planned to convert this documented research into a publication. This project started in 2002. Multivision presentation titled "Ritual": It is the photographic presentation of the rituals related to the Anatolian culture; these photos were presented in Germany (University of Munster) and Holland (Eindhoven) for the first time. Then, they were presented in Ankara’s National Photography Days exhibition.

"Aşure", a Documentary Film Project:
Aşure (wheat pudding with dried nuts and fruits) is one the most important aspects of Anatolia’s intangible cultural heritage. The shooting of this documentary film involving the aşure ritual started in 2008. It still continues.

Activities that are performed under the Programme of Culinary Culture:
Food and beverage, required materials and equipment, techniques for their preparation; eating manners, special days, celebrations, ceremonies and
similar implementations and beliefs that develop around the kitchen are studied under the Programme of Culinary Culture. This programme is managed by Folklore Researcher (department chief) Nihal Kadıoğlu Çevik.

A programme which is referenced by UNESCO, titled "Protection and Support of Cultural Rights" was carried out by European Union in 2006 - 2007. Under the programme regarding the protection of local languages, there had been a series of projects that were carried out in Turkey. Two of those projects were managed by the Foundation of Cultural Research. One of them was a project titled "Georgian Culinary Culture". This project was coordinated by Serpil Kadıoğlu, a volunteer member of the Foundation. Nihal Kadıoğlu Çevik, the coordinator of the Programme of Culinary Culture, edited the Georgian Culinary Culture book. The other project members were Gökşun Yazıcı, İlker Özdemir, Senem Doğanoğlu, This project intended to search Georgian Language spoken in the kitchen and publish it. The formal code of this project is TR0401.06.02/CISGS/004/ (additional information: Georgian Culinary Culture book was sent to UNESCO at our first application)

Our second European Union assisted project is "Hamsiname Publishing and Promotion Project". This project was managed by Bedii Engin Koç, a volunteer member of the Foundation. The other project members were Cagatay Engin Şahin, Emine Sevde Yazıcı, Cihan Yılmaz, Pınar Tavukçu, Şükrü Oktay Şahin, Ömer Usta, Soner Özdemir. This project is also a UNESCO referenced (UNESCO / Safeguarding endangered languages / References / Record Corresponding ISO 639-3 code(s): Izz number: 01372) documentary film in Laz language. The formal code of this project is TR 04 01.06.01 / BSGS / 007 (additional information: This documentary film was sent to UNESCO at our first application)

Another project that had been carried out within this documentary film project was the research of kitchen cultures related to the fishery in the traditional life of the people residing in the North of Turkey (Black Sea Region). After the research had been done by the Foundation, the book titled "Hamsi Kurban O Göze" was prepared and published by Heyamola

**Activities that are performed under the Programme of Toy House:**

The primal mission of this programme is to do studies for establishing a national based "toy museum" and create projects in order to pass on folkloric toys, as indicated in the context of UNESCO Intangible Cultural Heritage, to the next generations. This programme is managed by Folklore Researcher Ceren Göğüş. Studies, such as making a research, taking inventory, collecting the samples of traditionally produced toys in Anatolia, and bringing the data to the public's attention via publishing are being done since 2002. A book titled "Anatolia's Toy Culture" is being prepared regarding those studies. The writers of the book are Associate Prof. Dr. Hülya Tezcan, Assistant Prof. Dr. Tosun Yaşçınkaya, Cumhur Sönmez, Ömür Tufan and Ceren Göğüş.

Studies concerning creating awareness among the media, NGOs and educational institutions about Anatolian toys, as intangible cultural heritage values, continue. Some of the institutions which we provided consultancy service and in which conferences and work-shops were organized are: Büyük Kolej, Özel Bilim Koleji, Gazi University, Anatolian Civilizations Museum, "Association of Establishing Child Museums, Kamil Koç; magazine, TRT (Turkish Radio and Television Corporation) istanbul, iş TV, etc..

By means of the Programme Toy House we continue to study on creating awareness among children via festivals. "Datça Toy Festival", which was prepared by our Foundation and organized by the Municipality of Datça in the years 2006 - 2007, was the first in its field in Turkey.

**A Toy Exhibition** was held in 2010 within the frame of International Children Theatre Festival in Ankara. At the end of this year, an exhibition as part of the game and toy symposium organized by the Ministry of Culture and Tourism, General Directorate of Research and Education, will be held. This exhibition lets children play with the toys that are produced in the workshop.
4) Person in charge
Doğanay Çevik

F. Milletlerarası Kukla ve Gölge Oyunu Birliği Türkiye Milli Merkezi / Turkey National Center of UNIMA Konur Sok.

1) Contact information
Address: No: 66/12, 06440, Ankara, Turkey

2) Field of concentration
- oral traditions and expressions
- performing arts
- social practices, rituals and festive events
- traditional craftsmanship

3) Project details

Title: International Shadow-Puppet Festival, panel and Roundtable Discussion About the Preparation of Multinational File 23-25 April Eskişehir

Purpose: The Turkish Shadow Theatre Karagöz was accepted as an Intangible Cultural Heritage of Turkey by UNESCO in 2009. In the frame of “10th Anniversary celebrations for the Agreement of the Intangible Cultural Heritage in UNESCO” the festival was held to bring Karagöz and similar theaters in other countries together and introduce them to each other and their audiences. The festival was held in Eskişehir which is accepted as the Cultural Capital City of the Turkic World, it was aimed to bring both tangible and intangible cultural heritages together and to make known the tradition of puppets in Turkey, inviting puppet theaters from all Turkic Republics. In the scientific work section of the festival, a panel discussion and a roundtable discussion were held. In the panel scientific experts made speeches on the works concerning the development and preservation of shadow art. In the workshop a discussion was focused on the common points concerned to convey the shadow theatre into the future and the possibilities of cooperation.
4) Person in charge
   Prof. Dr. M. Öcal Oğuz, Mevlüt Özhan

5) Reference materials
   - project report, explanation note, photos

G. Uluslararası Mevlâna Vakfı / International Mevlana Foundation

1) Contact information
   Mazhar Oktem sok. No: 17/2 Ufuk Apt. Sisli-Istanbul, Turkey
   www.mevlana.net
   Tel: +90 536 542 56 67; +90 212 247 54 88

2) Field of concentration
   - oral traditions and expressions
   - performing arts
   - social practices, rituals and festive events
   - traditional craftsmanship

3) Person in charge
   Gevher Çelebi Paçalıoğlu

H. Yaşayan Müze/The Living Museum

1) Contact information
   Address: İstiklal Mahallesi Çınar Sokak No: 1706730 Beypazarı / ANKARA
   E-mail: bilgi@yasayanmuze.net
   Tel: +90 312 763 22 23 - +90 532 482 05 40
   http://www.yasayanmuze.net/

2) Field of concentration
   All domains of ICH

3) Project details
The Living Museum, which belongs to the municipality of Beypazarı, was established to revitalize the elements of ICH. Major traditions, customs, ceremonies have been announced to the public to keep them alive by following the schedule for the events. In the Living Museum, visitors actively participate in all attractions and therefore they are not just passive audience. On the contrary, they keep the cultural heritage alive by revitalizing it and by contributing to safeguarding measures. The mission of the Living Museum is to develop all museum activities for the benefit of the society and to provide transmission of ICH elements from one generation to the next.

4) Person in charge
Dr. Sema Demir (Director)
bilgi@yasayanmuze.net
+90 312 763 22 23 - +90 532 482 05 40
http://www.yasayanmuze.net/

I. YESAM Culinary Arts Center

1) Contact Information
Address: ARMAGGAN Nuruosmaniye Mağazası, Kat 4 Nuruosmaniye Cad.
Tel: +90 212 522 28 00
Fax: +90 212 522 23 80
E-mail: info@yemeksanatlar.org

2) Field of concentration
Food culture

3) Project details
In 2011, TCF established the YESAM Culinary Arts Center. Located at ARMAGGAN Nuruosmaniye, the mission of YESAM is to research, document and to revive the tangible and intangible culinary heritages and traditions created by the Turkish people over the centuries on the expansive geographies they inhabited.
YESAM will develop theoretical and practical education methods in order to promote Turkish culinary culture in Turkey and around the world with a purpose of preserving this heritage for future generations.

YESAM incorporates three conference rooms, a show kitchen and a library. The show kitchen is designed for visitors to observe YESAM cooks preparing traditional Turkish dishes and is open to individual visits, as well as culinary tours.

4) Person in charge
Vedat Başaran

J. Türk Kültür Vakfı

1) Contact information
Address: Turkish Cultural Foundation Turkey Branch Office
Cumhuriyet Cad. Cumhuriyet Apt. 17/1
Taksim 34437 İstanbul, Turkey
E-Mail: istanbul@turkishculture.org
Tel: +90 212 297 4038
Fax: +90 212 297 4039

2) Field of concentration
All domains of ICH

3) Project details

Turkish and Islamic Art Museum Carpet Restoration Project
The Turkish Cultural Foundation became the principal sponsor of the XI International Conference on Oriental Carpet (ICOC) which took place on April 19-22, 2007. As a part of the TCF contribution to the ICOC Conference, a major restoration and preservation project was undertaken in cooperation with the ICOC Turkish Organization Committee and the Turkish and Islamic Art Museum. As a result, 118 antique rugs and carpets underwent cleaning and preservation work and were mounted for a major display on the
occasion of the ICOC Istanbul conference. The exhibition included nine central Anatolian carpets from the Seljuk period and an Ottoman Palace prayer rug.
IV. Meetings on Intangible Cultural Heritage

<Intangible Cultural Heritage of Yozgat>

1) Theme
   Yozgat folk culture and intangible cultural heritage

2) Duration
   One day

3) Venue
   Bozok University Arts and Science Faculty Conference Hall

4) Organisers
   Bozok University, Health and Culture Department, Yozgat
   Tel: +90 354 242 10 11
   Fax: +90 354 242 10 14
   E-mail: sks@bozok.edu.tr

5) Participants
   250 people

6) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)
   Prof. Dr. Tamer Uçar
   Prof. Dr. M. Öcal Oğuz
<To Make Tangible of Intangible Cultural Heritage Child Congress>

1) Theme
   Project Competition and Workshop

2) Duration
   Two days

3) Venue
   Adana

4) Organisers
   Adana İl Milli Eğitim Müdürü
   UNESCO Türkiye Milli Komisyonu
   Çukurova Üniversitesi Eğitim Fakültesi Dekanlığı

5) Participants
   100 people

6) Speakers list
   • Young's are working, Kavsilik-Kemankeşlik Neris Lara Karasulu - Bedirhan Can
   • Unforgotten Traditional Craftsmanship of Deep-Rooted Past Gürkan Çakar - Hasan Satılmışoğlu
   • Lamenting Tradition in Çukurova and Stories Yusuf Altünköse-Hüseyin Ali Şahin
   • Karagöz and Hacivat Eda Zehra Cin - Müge Bozath- M. Niyazi Köse – Mustafa Çiplak
   • Traditional Felt Making Ayşesu Bolat - Evren Doğan
   • Know-Find-Learn Ecemgül Doğan, Yusufcan Altuntaş-Emine Yurteri
   • Food Keeping Culture from Old Times Bilgesu Karabacak- Hatice Güney
   • Our Heritage: Traditional Children Games Yunus Talha Erzurumlu-Nurullah Mahmut Öner
<Project for Mapping of Kars’ Intangible Cultural Heritage>

1) Theme
To improve cultural tourism potential of Kars by means of tangible and intangible cultural heritage.

2) Duration
One Year

3) Venue
Kars

4) Organisers
The Ministry of Culture and Tourism
The Ministry of Foreign Affairs
UNDP
UNESCO
UNWTO
UNICEF

5) Participants
UNESCO, The Ministry of Culture and Tourism, University of Kafkas

<Intangible Cultural Heritage and Children Games of Kayseri>

1) Theme
Children Games

2) Duration
One day

3) Venue
University of Niğde
4) Organisers
   University of Niğde, Arts and Science Faculty

5) Speakers list
   Dr Faruk Çolak

<Gazi University, Intangible Cultural Heritage Museum Exhibition>

1) Duration
   26-28 December 2008

2) Venue
   ACity Shopping Center, Ankara

3) Organisers
   Gazi University, Turkish Folklore Research and Application Center

4) Main context
   Objects displayed related to intangible cultural heritage

<Intangible Cultural Heritage in Formal and Informal Education>

1) Duration
   16-17 September 2010

2) Venue
   Antalya

3) Organisers
   Turkish National Commission for UNESCO

4) Participants: 19 experts
<To Paint Turkish Mythology from Ülgen to Alkarısı Painting Exhibition>

1) Duration
26th November-4th December 2008

2) Venue
Ankara, Gazi University

3) Organisers
Turkish Folklore Research and Application Center

<Symposium of Folklore Museuming and Problems in Turkey>

1) Theme
Museums, Open Air Museums

2) Duration
Two days

3) Venue
Ankara, Gazi University

4) Organisers
Turkish Folklore Research and Application Center

<Symposium of Museuming of Intangible Cultural Heritage>

1) Theme
Museums
2) **Duration**  
   Three days

3) **Venue**  
   Ankara, Gazi University

4) **Organisers**  
   Turkish Folklore Research and Application Center

*<International Symposium of From Myth to Meddah Turkish Folk Narratives>*

1) **Theme**  
   Folk Narratives

2) **Duration**  
   Three days

3) **Venue**  
   Ankara, Gazi University

4) **Organisers**  
   Turkish Folklore Research and Application Center
V .The Representative List of the Intangible Cultural Heritage of Humanity²

Ten items have been inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity:

A. Mevlevi Sema Ceremony

Local Name: Sema

History, background:
The Mevlevi is an ascetic Sufi order founded in 1273 in Konya, from where it gradually spread throughout the Ottoman Empire. Today, the Mevleviye can be found in many Turkish communities throughout the world, but the most active and famous centres of the order’s activity are in Konya and Istanbul.

² Most of this section is taken from the ICH periodical report of Ministyr of Culture and Tourism
The Mevleviye are renowned for their whirling dances. Following a recommended fast of several hours, the whirlers begin to rotate on their left foot in short twists, using the right foot to drive their bodies around the left foot. The body of the whirler is meant to be supple, with eyes open but unfocused so that images become blurred and flowing. At their dancing ceremonies, or Sema, a particular musical repertoire called ay̨ûn is played. Based on four sections of both vocal and instrumental compositions, it is performed by at least one singer, a flute-player, called neyzen, a kettledrummer and a cymbal player. Dancers used to receive 1,001 days of reclusive training within the mevlevi-houses (mevlevihane), where they learned about ethics, codes of behaviour and beliefs by practising prayer, religious music, poetry and dance. After this training, they remained members of the order but returned to their work and families.

**Area:** Performing arts

**Year of inscription:** 2008 (originally proclaimed in 2005)

**Preservation association:**

*International Mevlana Foundation*
Hüseyn Gereďe Cadessi Aziziye Apt.
No:94 Kat:3 80200 Teşvikiye/İstanbul/Turkey
Tel. +90 212 236 1150
Web: [http://mevlanafoundation.com/index_en.html](http://mevlanafoundation.com/index_en.html)

*The Konya Turkish Sufi Music Group*

Mevlana Meydanı Eşarizade Sok. No.1 Konya/Turkey
Tel.+90 332 350 4229

*The Istanbul Historical Turkish Music Group*

Prof. Dr. F. Kerim Gökay Cadessi no.52 Altunizade/İstanbul/Turkey
Tel. +90 216 339 2469

*The Konya State Culture and Tourism Directorate*

Mevlana Cadessi no.65 Karatay/Konya/Turkey
Tel.+ 90 332 353 4021
Practitioners:
Whirling dervishes

Explanation: abstract:
Sema is the classic medieval Sufi term denoting all types of séances in which aspiring Sufis listen to spiritual music and respond in the form of a sacred dance. It is a musical ceremony created by The Mevlevi Order of Dervishes and it is one of the most continuous traditions of art music in the world and possibly a unique example of high art music employed for the purpose of mystical dance. Historically The Mevlevi Order should be viewed as a manifestation of a major trend in Islamic culture as well as the highest and most creative element in traditional Turkish Culture. The importance of music in the spiritual discipline of the Mevlevi dervishes can be traced back to their leader, Mevlana Celaleddin-i Rumi, who has been respected by the members of all communities during his lifetime. He used both vocal and instrumental music in his sacred dance and séances.

Information resource:
M. Öcal Oğuz, The President Turkish National Commission for UNESCO, male
September 2013

Safeguarding projects:
Regarding the legal measures “Regulation on Mevlevi Order and The Sema Ceremony” enforced in 2008 by MoCT for safeguarding and prevention of these risks of degeneration. By this regulation, it is aimed to safeguard the authenticity of the project, instruments of spiritual music, process of the ceremony ritual, qualification of the performers. This regulation also aimed to ensure the survival of the tradition and transmit genuine knowledge of the Mevlevi Sema Ceremony to the next generations. According to this regulation individuals should show the necessary respect to Mevlana and the tradition that produced it as well as to the conditions under which it is performed.
After UNESCO’s inscription, Mevlevi Sema Ceremony was certified as an artistic expression of high cultural and spiritual value. In this context, it called attention to people not to use the name of “Mevlana” in any non-respectful manner.

In 2010, the project named “Mevlevi Culture and the Sema Ceremony”, prepared jointly by MoCT, has been approved and received support by the Istanbul 2010 European Capital of Culture Agency. The project commenced in June 2010 and ran until the end of the year. During this period, several ceremonies were performed in Galata Mevlevihane in Istanbul.

Original restorations are important since the correct proportions and conditions of the participating musicians and performers can be seen and understood more clearly when the ceremony is performed in its traditional authentic setting. There are numerous Mevlevihane throughout Turkey, some of which have been restored such as Galata, Yenikapı and Tokat. Mevlevihane where most of the ceremonies were composed as a cultural center for training performance as well as for museum and archival research purposes were implemented by the government.

Since all items on the performers have mystical meaning, costumes should continue to be produced in the traditional way. One of the most competent craftsmen of sikke (Felt headdress of Sema performer) Mehmet Girgiç has revitalized The Felt Craftsmanship which had entered into a period of extinction. Because of his efforts he was awarded as a “Living Human Treasure” in 2010, so people are encouraged to continue the transmission of certain items of The Mevlevi Sema Ceremony.

A group of 13 semazen and 31 musicians within the MoCT are responsible for performing at the sheb-I arus commemorations and fulfilling official invitations to perform internationally for promotional cultural purposes. In addition another group of 35 musicians responsible for performing historical Turkish music which included the Mevlevi ayin and mehter music was created in Istanbul. These civil servant musicians had been trained in conservatories and their semazen(s) had been trained in Konya to perform in December.
Mevlevis themselves made personal attempts to conserve and preserve the Sema ceremony by publishing its musical notations and descriptions of its rituals, as well as orally transmitting its musical and sema traditions to younger generations so that a major revival of its performance is able to take place every year.

Private groups try to keep up the older tradition they face continual fluctuations in the size and membership of their communities who participate in these groups on part-time, volunteer basis. Still most of the national and international groups try to continue the oral transmission of the master-apprentice relationship of the music and sema and to pass on the code of behavior and manners of the Mevlevi tradition. They also try to conduct regular Masnavi classes where Mevlanas teachings and poetry are interpreted in their training curriculum.

During the commemorative week of musical and sema performance, conferences with the participation of national and international scholars and experts in the field of Mevlans teachings and the Mevlevi tradition and have encouraged research and scholarship in these areas. The papers delivered at these meetings are usually published within the following year with the aid of the above institutions and the MoCT.

Which Increased exposure to the authentic Mevlevi performance coupled with a broad increase in the information available about this tradition in schools and through other means elicit a very positive response among the people of Turkey in general and place the preservation and transmission of the Mevlevi art on a much more secure basis.

Osmangazi Municipality in the city of Bursa restored Karabas-i Veli Culture Center and in the center Sema performances have been held since 2004.

With the support of Turkish Tahran Culture and Tourism Office in Iran, a photo exhibition about Konya and sema was held in 2006. Further, a memorial day was organized for Abdulbaki Golpınarlı who is interested in Mevleviye.
Community involvement:
UNESCO by declaring the Mevlevi Sema Ceremony as a masterpiece of ICH certified that this ceremony is an artistic expression of high cultural and spiritual value. The acceptance on the world stage of one of the oldest traditions of Turkish culture as a masterpiece made the Turkish people themselves want to protect and preserve this valuable heritage and learn about it.

The communities, responsible for implementing the safeguarding measures of The Mevlevi Sema Ceremony; MoCT, Directorate General of Foundations, NGOs, and bearers academicians organized a meeting to prepare an action plan before the proclamation and it was updated in 2011.

B. Arts of the Meddah, Public Storytellers

Local Name: Meddah

History, Background:
Historically, meddahs were expected to illuminate, educate, and entertain. Performing in caravanserais, markets, coffeehouses, mosques and churches,
these storytellers transmitted values and ideas among a predominantly illiterate population. Their social and political criticism regularly provoked lively discussions about contemporary issues. The term meddah, borrowed from Arabic maddah “to praise”, can be translated as "storyteller". The meddah selects songs and comic tales from a repertory of popular romances, legends and epics and adapts his material according to the specific venue and audience. However, the quality of the performance largely depends on the atmosphere created between storyteller and spectators, as well as the meddah’s ability to integrate imitations, jokes and improvisation often relating to contemporary events. This art, which places great value on the mastery of rhetoric, is highly regarded in Turkey. Although some meddahs still perform at a number of religious and secular celebrations and appear on television shows, the genre has lost much of its original educational and social function.

**Area:** Performing arts, oral traditions and expressions, including language as a vehicle of the intangible cultural heritage.

**Year of inscription:** 2008

**Preservation association**
Turkish National Committee of International Union of Shadow and Puppet Shows (UNIMA)
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Tel: +90.312 419 13 36 Fax: +90.312 419 13 36
website: [http://www.unima.org.tr](http://www.unima.org.tr)
Email: unima@unima.org.tr

**Practitioners:**
Prominent artists for Meddah are Erol Günaydın, Münir Özkul, Gazanfer Özcan, Hakki Karadayı, Prof. Dr. Nurhan Tekerek, Sinan Bayraktar, and Ahmet Yenilmez.

**Relevant events:**
The Meddah Workshop and Performances” was organized in 2010 with the participation of all related groups, communities, NGOs and bearers. As an outcome of the event, it was decided that the implementation of the safeguarding
measures for the element would be carried out in cooperation with the related bodies. These bodies are eagerly making efforts to safeguard and transmit the meddah tradition through bearers’ activities and systematic mutual cooperation.

**Explanation: abstract**

Meddahlık was a Turkish theatre form performed by a single storyteller called a meddah and practised throughout Turkey and Turkish-speaking countries. Through the ages, similar narrative genres have flourished due to the interaction among the peoples of Asia, the Caucasus and the Middle East.

**Information resource:**

Mevlüt Özhan, October 2013. The President of UNIMA Turkish National Center, male

**Safeguarding projects:**

After the proclamation of The Arts of Meddah, Public Storytellers as one of the “Masterpieces of The Oral and Intangible Heritage of Humanity”, the continuation of the master-apprentice relationship has been promoted through workshops, festivals, exhibitions and symposiums organized to ensure the transmission of the meddah tradition to future generations.

In this context, between 20-25 December 2010, with the participation of all related parties "The meddah workshop and performances" was organized to discuss current problems, risks and solutions. During the workshop an action plan was prepared to determine required measures that must be taken to ensure viability. During the workshop, some examples of of meddah have been performed. The first, “Zilli Şıh” was performed as a reading by Prof. Dr. Nurhan Tekerek. The second by Sinan Bayraktar and the third by Ahmet Yenilmez. These performances are very helpful in promoting the art of meddahlık. In addition, performances of following prominent artists Erol Günaydın, Münir Özkul, Gazanfer Özcan, Hakkı Karadayı’s, Prof. Dr. Nurhan Tekere, Sinan Bayraktar, and Ahmet Yenilmez published as in the form of booklet with a DVD to get through to future generations with the help of the outstanding archive of Turkish Radio and Television Corporation (TRT).
Within the scope of safeguarding the action plan of meddah, four field researches have been conducted by MoCT to designate meddah practitioners and prepare a book in the following cities: İstanbul (25-27 August 2010), Sivas (1-4 September 2010) and Bursa (12-15 October 2010), İstanbul (7 July 2011). Three practitioners were registered to Folk Culture Information and Documentation Center and received identification cards as ICH bearers under Regulation of Operational Directives for Identification and Registration of Bearers and Practitioners of ICH.

After a period of 9 years, although some activities have been completed, the MoCT is aware of the fact that there still needs to be more effort with regard to safeguarding, the Arts of Meddah, Public Storytellers as an intangible cultural heritage with the cooperation of NGOs, groups, local authorities and individuals.

Survey study project carried out by scholars (domestic/international)

Within the scope of the safeguarding action plan of meddah, four field researches have been conducted by MoCT to designate meddah practitioners and prepare a book in the following cities: İstanbul (25-27 August 2010), Sivas (1-4 September 2010) and Bursa (12-15 October 2010), İstanbul (7 July 2011). Five male practitioners and one female practitioner have been registered to Folk Culture Information and Documentation Center up to June 2013 and received identification cards as ICH bearers under the Regulation of Operational Directives for Identification and Registration of Bearers and Practitioners of ICH.

Community involvement

“The Meddah Workshop and Performances” was organized in 2010 with the participation of all related groups, communities, NGOs and bearers. As an outcome of the event, it was decided that the implementation of the safeguarding measures for the element would be carried out in cooperation with the related bodies. These bodies are eagerly making efforts to safeguard and transmit the meddah tradition through bearers’ activities and systematic mutual cooperation.
According to the action plan which was decided in "The meddah workshop and performances", meddah artist story-telling competitions in elementary schools have been organized in many of the cities in cooperation with Ministry of National Education for three years now. Youths perform their art in these competitions. A jury consisting of bearers evaluates these story-telling performances and chooses one of them as the winner. During these competitions bearers give formal education courses to the students who are involved.

In elementary schools, meddah story-telling traditions are added to curricula aiming to improve children's visibility and awareness, bearers of the element perform meddah art in related lessons.

Local authorities have been organizing non-formal education courses in cooperation with related NGOs or institutions. As an example, Istanbul Metropolitan Municipality / Institution of Cultural Affairs annually organizes theatre performance and script writing training in cooperation with the Performing Arts Center. In the curricula of the training, meddah public story-teller courses are given by bearers. People from every gender and age can participate in these courses and can receive an official certificate.

C. Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz (2009)
(Multi-national nomination files)

<Figure 7> "Nevruz" photograph by Republic of Turkey Ministry of Culture and Tourism
Official Name: Nevruz (see photo 33)

Local Name: Mart Dokuzu, Mart Bozumu, Sultan Nevruz, Mereke, Yilsirti, Yeniyil, Ergenekon Bayrami, Cigdem Gunu, Yumurta Bayrami…

History, background:
Novruz / Nowrouz / Nooruz / Navruz / Nauroz / Nevruz is a feast marking the New Year and the beginning of spring across a vast geographical area covering, inter alia, Azerbaijan, India, Iran, Kyrgyzstan, Pakistan, Turkey and Uzbekistan. It stands for the revival of nature bringing abundance, dynamism, joy of sharing and fraternity as well as peace and friendship among people. It is celebrated on the day of the astronomical Northward equinox, which usually occurs on March 21th or the previous/following day depending on where it is observed.

Nevruz is the day on which Mother Earth starts breathing and flourishing again. The tradition of Nevruz, which dates back to five thousand years and is known as the most important day of the year for Central Asian people, is being celebrated with various colorful events each year under various names such as Navrız, Yeni Gun (New Day), Ulu Kun (Big Day), Mart Dokuzu (The Ninth of March), Cıl Pazı, Canı Kun, Sagaa, Isiah, and Yengi Kun.

Area:
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

Year of inscription: 2009

Related Organisations:

Ministry of Culture and Tourism
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Gazi University Turkish Folk Culture Research and Implementation Center
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Web Site: http://thbmer.gazi.edu.tr/

Provincial Directorates of Culture and Tourism (all provinces of Turkey)

The organisation(s) of the community or group concerned with the element and its safeguarding:

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TRT (Turkish Radio and Television Corporation)
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**Explanation: abstract:**
Novruz, Nowrouz, Nooruz, Navruz, Nauroz, Nevruz is celebrated on 21st of March, which is considered as New Year holiday and the beginning of Spring. There are various ceremonies, rituals, and cultural events held within every family and community. It enjoys traditional games, special cuisines, respect for nature, performances in music and dances, oral expressions and literature, handicrafts and painting masterpieces (in particular miniature arts). Values of peace and solidarity, reconciliation and neighbourhood, cultural diversity and tolerance, healthy life-style and renewal of living environment are promoted and transmitted from generation to generation during this cultural event. Women play a major role in the cultural event, by managing the ceremonies and disseminating the traditional knowledge to the youth. It is a part of and strengthens the cultural identity of the parties involved.

**Information resource:**
Evrim Ölçer Öüznel, Assist. Prof. Dr., Gazi University, The Department of Turkish Folklore
November 2013.

**Safeguarding measures:**
It is proposed that local, national, regional, and international projects on safeguarding of the element should be on the basis of close interactions and cooperation between governments, NGOs, and local communities.

The Parties involved also propose the establishment of a regional network among research institutions and centres of expertise, where experiences on various aspects can be exchanged. The participation of these research institutes, as well as the representatives of the communities, groups, and individuals shall be essential to the process of preparation of nomination files, and holding meetings related to the Convention.

For the purpose of preservation of the living traditions, the establishment of community learning centers on skills development in the field of handicrafts, and other forms of fine arts are strongly recommended. Community learning centers
will provide not only master classes on particular fields of applied arts, but, will also contribute to society empowerment.

The training manuals for students and teachers on the values of Intangible Cultural Heritage should be elaborated and integrated into the formal curricula of the schools as cross-cutting subjects. This measure will contribute to viability, visibility and transmission of the element.

The inventories of various forms of the cultural expressions related to the element are prioritized, as a prerequisite for future safeguarding measures to be elaborated.

The projects on capacity building among experts, particularly through graduate programs on management of the Intangible Cultural Heritage, could essentially contribute to the safeguarding activities of the element.

**Community involvement:**

All communities, groups, or individuals of the Parties concerned, where cultural practices of the element exist.

Working groups consisting of officials from governmental organizations, scholars from academic institutions, and representatives of local communities or artistic groups have been established. The working groups, while establishing inventories, elaborated national nomination files on the basis of the information collected from cultural practices of local communities, groups, and individuals.

As mentioned in the related paragraphs of the nomination file, the Ceremony constitutes a regionally, and not only a nationally, widespread manifestation of the Intangible Cultural Heritage; consequently, the issue of obtaining consent on the part of the bearers is drastically different on the mentioned multinational territory.

However, the following are worth mentioning as answers to the two questions above:

1. The documentation campaigns (including audio-visual documentation, as well as procedures of obtaining the needed information, and the like) conducted to prepare the present Nomination File were based, primarily, upon the prior consent on the part of the bearers, in all of the nominating countries: Examples
include practitioners of local performances, players of traditional games, members of traditional and folkloric music ensembles, as well as ordinary individuals and families taking part in various traditional gatherings, markets, and the like, who accepted their photos to be taken and attached. Cant understand AB

2. The documentation campaigns mentioned in item 1 above were guided through prior requests for documentation by the local communities, groups, families, or individuals who had expressed their eagerness for introducing their locally regarded customs, traditions, and rituals of Nowrouz. Examples include requests by the traditional performing bands, or the traditional music ensembles in all of the nominating countries in this regard: The documentary film, photos, and slides already annexed to the nomination file had all been prepared based on the mentioned prior consent and requests. In addition, various expressions of eagerness in the same line abound in weblogs, e-mails, SMS's, ordinary letters, petitions, as well as expressed in various reports in mass media, and interviews broadcasted in the nominating states (Annex no. 4 to this Document includes samples of such expressions in Iranian Newspapers) [available for consultation at the UNESCO Secretariat].

The Kyrgyz Republic introduced the following communities, groups and individuals: The Ministry of Culture and Information of the KR and National Commission of the KR for UNESCO have organized several meetings related to preparation of Nooruz nomination file with participation of local administration, NGOs (PF “Aytush”, PF “Manas muras”, PF “Ordo”), experts of the Academy of Sciences of the KR (Institute of History and Cultural Heritage), National Philharmonic Society, elders from different communities, public figures, and bearers of cultural traditions.
D. Karagöz

<Figure 8> “Karagöz” photograph by Osman Nuri Yüce

Local Name: Hayal-i Zıl or Zill-i Hayal

Area:
Oral traditions and expressions including language as a vehicle of the intangible cultural heritage; Performing arts; Social practices, rituals and festive events.

Year of inscription: 2009

Community involvement:
As an executive body, The Ministry, within its Directorate General of Research and Training, has established a Division of Intangible Cultural Heritage Management. A "Commission of Experts", comprised of representatives from universities, research centers and institutes, was established under this division so as to direct intangible cultural heritage studies. When deemed necessary, NGOs, independent experts and practitioners of intangible cultural heritage are included in the commission as well.
Respective boards will be established with the participation of related local institutions, universities, NGOs and practitioners under the coordination of the city directorates of the Ministry, so the Ministerial studies and implementations will be shaped by local recommendations, in a bottom-up perspective.

During the preparation of this nomination file, a workshop was held with the participation of Karagöz artists, experts and representatives of related institutions, as a common platform for all the stakeholders. The safeguarding measures proposed at the workshop will be jointly executed.

**Related Organisations, Individuals:**

**i. Karagöz artists and theatres**

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ii. Other karagoz theatres:

*Akbank Karagoz ve Kukla Tiyatrosu*
İstiklal Caddesi. Zambak Sok. No: 1 34435 Beyoğlu/ İstanbul – TÜRKİYE
E-Mail: akbanksanat@akbank.com.
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Fax: +90 212 245 12 28

*Ankara Büyükşehir Belediyesi Başkent Tiyatrosu*
Gençlik Parkı Opera/ Ankara -TÜRKİYE

iii. Relevant NGOs:

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Tel: + 90 224 221 87 27
E-Mail: unimabursa@superonline.com
Webste: [http://www.unimabursa.org](http://www.unimabursa.org)

iv. Research centers:

Gazi University
Turkish Research and Application Centre
v. Museums possessing karagöz collection:

1. Yapı Kredi Vedat Nedim Tör Müzesi
2. Topkapı Sarayı Müzesi,
3. Yıldız Sarayı Müzesi
4. Gazi Üniversitesi Somut Olmayan Kültürel Miras Müzesi
5. Feyhaman Duran Müzesi
6. Gaziantep Üniversitesi

Explanation: abstract:

The shadow play Karagöz is one of the oldest examples of Turkish art. It flourished in Anatolia, exceeded the boundaries of this land and has become the common cultural heritage of a vast area where it had turned into a colorful dream and live stage. Containing different branches of art within itself, Karagöz has a privileged place in the traditional Turkish theatre.

Karagöz is a form of shadow theatre where human, animal or object figures, known as “tasvir”, which are made of camel skin or ox-hide, are held in front of a light source and cast their shadows on a white cotton screen. The figures are made of camel skin because it endures hot environments. Therefore, its tanned hide does not get curled up in the heat. Besides, it has a lighter color and it is transparent but it is hard to obtain and it might be expensive. Raw hide is processed in two steps. First, both sides are cleaned by passing it through chemical and mechanical processes. Next, fat, hair and dirt are brushed off. Then it is thinned down according to the desired quality, and is dried by stretching. Other processes are also needed to make it transparent and thick. The prepared sheet is called parchment. The figure-maker cuts this parchment into pieces and then puts the template of the desired figure onto the hide and he/she plots the
figure. This is called a mould. The figure maker then removes this figure from the hide. He/she makes holes as needed and cleans it up. The next is the process of painting by using organic dyes. After the dye dries, the figure-maker makes holes for the rods and then binds the joints.

**Information resource:**
Mevlüt Özhan, October 2013. The President of UNIMA Turkish NAtional Center, male

**Survey study project carried out by scholars:**
(domestic/international)
The Ministry (MoCT) has carried out researches and enriched the related archives. All the classics of the Karagöz theatre have been started to compile in a comprehensive documentary.

Gazi University Turkish Folk Culture Research and Implementation Department has been undertaking studies for the purpose of transmitting the art to the next generations.

Ege University Turkish World Research Institute has launched a project in 2008 to identify Karagöz artists.

Department of Folklore in Ankara University has arranged some meetings in order to bring the students together with Karagöz artists.

The department of cultural studies in Turkey encourages and supports further researches.

**Safeguarding measures:**
The Ministry (MoCT) will carry out researches and enrich the related archives. (All the classics of the Karagöz theatre will be compiled in a comprehensive documentary.)

1. Within the framework of "Istanbul 2010 European Capital of Culture" events, a national Karagöz museum will be founded.

2. Karagöz artist positions will be allotted to Ankara State Directorate of Traditional Turkish Theater Society, established by the Ministry,

3. Traditional Theatre Research Centers/Institutes/Chairs within relevant department will be established.
4. An international congress on Karagöz will be organized.

5. A cultural corridor project with Karagöz theme will be initiated among the countries with Karagöz tradition.

6. A Karagöz text contest will be organized.

7. Universities will be encouraged to establish Karagöz student clubs.

8. Administrative authorities will be encouraged to name streets, parks, theaters, business centers after Karagöz characters and Karagöz artists.

9. Karagöz artists will be provided with technical assistance and financial support. Artists will be encouraged to participate in festivals both at national and international level.

10. Publications about Karagöz in foreign languages will be translated into Turkish, and vice versa.

11. Karagöz publications which are not available anymore will be reprinted. Karagöz tasvir catalogue will be prepared.

12. The communication and interaction between related institutions, establishments and persons will be strengthened.

13. Student-Karagöz artists meetings will be arranged during the Karagöz sections of folk culture courses included in the curricula.

14. Courses and workshops will be organized in order to encourage artist training and tasvir production.

15. Design of Karagöz ex libris’, logos and ephemeras will be encouraged.

16. Media will be encouraged to broadcast Karagöz related materials.

17. Karagöz houses and museums will be disseminated across the country. Some courses to train new artists will be opened and the artists will also be encouraged to train apprentices.

**Community involvement:**

A workshop was held to implement safeguarding measures with the participation of Karagöz artists, experts and representatives of related institutions, as a
common platform for all the stakeholders. Also respective boards were established with the participation of related local institutions, universities, NGOs and practitioners under the coordination of the city directorates of the Ministry, so the safeguarding studies and implementations were shaped by local recommendations, in a bottom-up perspective.

To ensure the participation of individuals, groups and communities for safeguarding measures of Karagöz, a “Commission of Experts”, consisted of representatives from universities, research centers and institutes, NGOs, independent experts and practitioners of Karagöz, met in 2008 in Ankara. Further, in order to keep Karagöz alive, all stakeholders are aware of their responsibility such as the training of new puppeteers. Although before the inscription the social conditions and potentials brought to a standstill the practice of apprentice training, related communities, groups and individuals make a great effort for the implementation of new apprenticeship trainings. Most of them provide non-temporal effects and excellent results in training.

A book named "Turkish Shadow Play Karagöz" written by Ünver Oral was published in 2011 with support of MoCT.

UNIMA was established for contributing to “live in peace” by using puppet and shadow theatre arts, supplying artists, researchers, specialists, writers, scientists and technicians to share their knowledge. The works of UNIMA was started in a meeting which was held with the attendance of the representatives from several countries. UNIMA Turkey National Center was established in 1990 by the decision of the Council of Ministers. The center aims to introduce Turkish puppet and shadow theatre arts in Turkey and in the foreign countries and also tries to make other nations' puppet and shadow theatre arts known in Turkey. Further, the center has started some initiatives such as protecting of rights of the artists and their capacity. Moreover, Puppetry International, which is a magazine prepared by UNIMA about puppetry in theatre, film, video, reaches more than 5,000 puppet theatre performers, sponsors, producers, and enthusiasts. It's distributed to UNIMA-USA members and is available at specialty newsstands, puppetry centers and festivals throughout the country. It’s distributed to arts councils and UNIMA Centers worldwide. Puppetry International was founded in 1994 and is designed to convey the interests of puppetry to professionals and to
their audiences. As the lines blur among actors’ theatre, mime, dance, masks and puppetry, Puppetry International interests in a continually expanding readership.

E. Âşıklık (minstrelsy) tradition (2009)

<Figure 9> “Âşıklık (Minstrelsy) Tradition” photograph by Republic of Turkey Ministry of Culture and Tourism

Official Name: Âşıklık

Local Name:
Âşık, minstrel, bard, folk poet, poet with saz (musical instruments), poet of bade, poet of divine love, aşık of divine love, zâkir, balladeer, poet of çöğür.

Area:
Oral traditions and expressions including language as a vehicle of the intangible cultural heritage; Performing arts; Social practices, rituals and festive events

Year of inscription: 2009
**Community involvement:**
As an executive body, The Ministry, within its Directorate General of Research and Training, has established a “Commission of Experts” comprised of representatives from universities, research centers and institutes; so as to direct intangible cultural heritage studies. When necessary, NGOs, independent experts and practitioners of intangible cultural heritage are included in the commission as well.

Respective boards have been established with the participation of related local institutions, universities, NGOs and practitioners under the coordination of the city directorates of the Ministry, so the Ministerial studies and implementations is shaped by local recommendations, in a bottom-up perspective.

During the preparation of this nomination file, a round-table meeting was held with the participation of âşıks and a consensus on a future action plan was reached.

**Related Organisations, Individuals:**

i. **NGOs**
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*Anadolu Halk Ozanları Kültür ve Yaşatma Derneği*
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*Ankara Halk Âşıkları Kültür ve Araştırma Derneği*
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+90.312.309.58.34 - +90.537.302.29.84
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Bayram Düşünür
Ferudun ÇELİK Mahallesi 326. Sokak No: 62 Altındağ /ANKARA
+90.312.311 34 82 - +90 533 522 63 68

**Âşık Veysel Kültür Derneği**
Hüseyin UÇURAN
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**Çukurova Halk Ozanları Kültür ve Araştırma Derneği**
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**Halk Edebiyatı Âşıklar Derneği**
Selami YAĞAR
Kongre Cad. Gez Çarşısı / ERZURUM

**Halk Ozanları ve Halk Müziği Sanatçıları Derneği**
Cemal ALPER
Barış Manço Kültür Merkezi Yıldırım / BURSA

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Murat Çobanoğlu Âşıklar Derneği
Mahmut KARATAŞ
Yusuf Paşa Mahallesi Çobanoğlu Âşıklar Kiraathanesi KARS

Oltu Havzası Âşıklar Kültür ve Dayanışma Derneği
Adem TAŞTEKİN
Erzurum Cad. Oltu / ERZURUM

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ii. Research Centers
Gazi Üniversitesi
Explanation: abstract

Âşık is a wandering poet who is trained in a master-apprentice discipline. Being a master of improvisation and repartee, an âşık tells tales and presents oral and musical performances often with traditional stringed instruments (saz). Some âşıks are believed to attain their talents through drinking bâde (divine love). Âşık is the singing poet bearing most of the aforementioned qualifications. The set of rules which directs âşıks from the beginning up-to-date is called “Âşıklık (Minstrelsy) Tradition”.

Information resource

M. Öcal Oğuz, The President of Turkish National Commission for UNESCO, male
August 2013

Safeguarding projects

In the city of Kars, The Culture House is used by the local Çobanoğlu Minstrels Association to perform and teach minstrelsy and to preserve the art for future generations. In particular, the joint program allowed to organize an international festival of minstrels, to produce an audio CD of selected performances of local minstrels, to launch training activities on making and performing of traditional musical instruments, “saz” and “tar”, and recently to create the conditions for the establishment of a “Culture House” in Kars, the most representative Province of Turkey for this tradition, intended to the use of the local minstrels association to facilitate the viability, transmission and promotion of this art. Within this initiative, the “Namık Kemal House”, located at the centre of Kars, will serve as the “Minstrel Culture House”.

Türk Halkbilimi Araştırma ve Uygulama Merkezi
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The UN joint programme has helped to organize an international festival of minstrels to produce a recording of minstrel performances and to support training on making and performing of the traditional “saz” and “tar” instruments.

- The 43th “Minstrelsy Festival” organized by Konya Municipality in 2012
- The 6th “Minstrelsy Festival” organized by Kars Municipality in 2012
- The 4th “Minstrelsy Festival” organized by SOYDER in Yozgat in 2012
- The 3rd “Minstrelsy Festival” organized by Gazi University in 2012
- The 2nd “Aegean Region Minstrelsy Festival” organized by Denizli Municipality in 2012
- The 2nd Minstrelsy Festival” was organized in cooperation with Folk Culture Research and Implementation Center of Denizli and University of Pamukkale on 2 April 2012.
- Lectures were given by Âşık Nuri Çırağı and Âşık Sarıçakız at University of Kocaeli on 24 May 2012.
- Symposium on “Aşık Sümmani and Aşıklık Tradition” was held on 31 May-2 June 2012 in Erzurum.
- International Women Minstrels Festival” organized by MoCT, Municipality of Kocaeli and University of Kocaeli on 27-29 May 2011.
- “Minstrels Festival” was organized in Sivas in 2009 and 2010.
- “Minstrels Festival” is organized in İzmir every year.

**Safeguarding measures**

- Ankara State Directorate of Folk Poets Society was established in 1992, under the aegis of the Ministry of Culture and Tourism (hereby referred to as “The Ministry”)
- Studies about Âşıklık have been carried out and an archive center has been established in the Ministry.
- Folk Poets (Âşıks) Evaluation Board, established under the aegis of the Ministry, has registered 557 âşıks in the Information and Documentation Center of Folk Culture since 1986 identifying through employing “Living Folk Poets Information Form” and has started to issue Artist Identification Cards since 2007.
• Festivals and festivities are being organized with the support of local governments and the Ministry in Sivas, Kars, Bursa, Erzurum and Tarsus.

• Colloquia and conferences have been held. (Most recently the Ministry organized a symposium on "Intangible Cultural Heritage: Living Art of the Âşık" in collaboration with Gazi University and Turkish National Commission for UNESCO).

• Âşıks prepare programs on TV.

• Publications and broadcasts concerning Âşıklık have been released.

• "Folk Culture” courses including topics about Âşıklık tradition have been added to the primary school curricula.

• A meeting titled "Sivas Meeting of Âşıks" has been organized by the financial support of the Directorate General of Research and Training of the Ministry in Sivas from 30th November to 3rd December 2008 by the participation of the Âşık NGOs and independent bearers of the tradition coming from the cities where the tradition has been preserved up to date. Hence the meeting mainly dealt with the “problems and recommendations on solutions of the living Âşıklık (Ozanlık) tradition”.

• Studies on Âşıklık tradition will continue to be carried out, enriching the archive of the Information and Documentation Center of Folk Culture.

• A database will be established for the âşıks registered in the archive and their pseudonyms will also be included in the database.

• “Âşık Coffee Houses” in Erzurum, Kars, Ardahan, Sivas, Ankara, Istanbul, Artvin, Kayseri, Adana, Bursa, and Izmir will be revitalized and some of them will be converted into museums.

• Contract-based positions will be allotted to âşıks in Ankara State Directorate of Folk Poets Society.

• The foundation of a Research and Development Center for Âşıklık Tradition and a Library of Expertise will be encouraged.

• An International Congress on Âşıklık Tradition will be organized.

• An Encyclopedia of Âşıklık Tradition will be prepared.
• Publications about Âşıklık tradition in foreign languages will be translated into Turkish, and vice versa.

• The journal of "Halk Ozanlarının Sesi (The Voice of Folk Poets)" published between 1992-1995 by the Ministry (MoCT), will be encouraged for republish.

• Periodical memorials, publications and broadcasts about outstanding figures of the tradition will be realized.

• The Ministry will continue to support festivals and festivities about Âşıklık tradition.

• Âşıks will be encouraged to participate in festivals both at national and international level.

• Âşık societies will be supported and they will be given the special status of “Society for Public Interest”.

• Museums and public transportation will be provided free of charge to Âşıks by the local governments.

• Âşık names will be given to roads, streets and schools in their hometowns.

• Âşıks will be encouraged to found a High Council in order to strengthen the communication and interaction between related institutions, establishments and persons.

• Student-Âşık meetings will be arranged during the folk poetry sections of folk culture courses included in the primary school curricula.

• Bearers of the tradition, researchers and sponsoring private sector representatives will be awarded.

• Books, cassettes and CDs produced by âşıks will be on sale in the stores managed by Ministry organs.

• Media will be encouraged to publish and broadcast âşık related materials.

• Organization of a World Âşık Olympics will be encouraged.

• Social security benefits will be provided to âşıks.
• In collaboration with the High Council mentioned in article 16, qualities of âşıks will be determined and certified.

• Books and anthologies published by âşıks or âşık-related NGOs will be bought by the Ministry’s Directorate General of Libraries and Publications and forwarded to all state libraries.

• Âşıks registered in the Information and Documentation Center of Folk Culture will be encouraged to be commissioned as “Master Trainers”.

• Publication, dissemination and re-copying of the materials produced by âşıks such as cassettes, CDs and books will be encouraged.

• Narrator âşıks will be supported.

**Community involvement**

Since the communities, groups and individuals continue to value, practice, nurture, and transmit the vitality of the forms of traditional knowledge and skills, in the management of Âşıklık as ICH, MoCT has tried to encourage them to develop more effective community participation. All of the participants have played key roles to work on the detailed plans of conversation, preservation and dissemination of the tradition of Âşıklık by organizing special events, building coffee-houses, publishing books and DVDs etc. specified under section C.4. In addition, a special event called “Night for Aşıks” was organized on 24 February 2009 by the Mugla Municipality, with the participation of prominent Aşıks in Turkey, to share the basic knowledge regarding Aşıklık and to present some examples of it to the people coming from different cities.

After being inscribed, a culture center for Aşıklık in Kars was opened and allocated for 7 years to promote the tradition.

The active collaboration about defining, identifying and inventorying the tradition of Âşıklık among the all sides is crucial to the ultimate goals of safeguarding of the tradition as an ICH element. Communities also actively participate in preparing the Nomination File by giving their consent and in committing for further safeguarding measures.
F. Traditional Sohbet meetings (2010)

Local Name:
The other names used for Traditional Sohbet Meetings are Barana, Cümbüş, Muhabbet, Oturma, Oturak, Oturmah, Sıra Yarenler, Sıra Geceleri, Gezek, Siraname, Sohbet, Ferfene, Erfane, Arfana, Delikanli Teşkilatı, Gençler Heyeti, Sıra Yâranleri, Velime Geceleri, Kürsübaşşı Sohbetleri, Keyf/Kef, Oda Teşkilatı

History, background:
For “Traditional Sohbet Meetings”, meetings have been used various names in different regions of Turkey. All these traditional sohbet meetings have the same social and cultural functions. As a highly common tradition, this element, known as “Yâran Sohbeti (talks)” in Çankırı, “Yaren Organization” in Simav/Kütahya, “Sıra Gecesi” in Şanlıurfa, “Kürsübaşşı Sohbeti” in Elazığ and “Barana Sohbets” in Dursunbey/Bahkésir is maintained and has been preserved all across Turkey.
“Traditional Sohbet Meetings” communities consist of solely men who are above a certain age. The minimum age is generally 15-16, though the upper limit is not specified for joining in the community. As long as they are healthy, any men above the ages of 15-16, are allowed to attend those gatherings. Communities usually comprise five to thirty persons and are guided by leaders, appointed by election or proposed by elders.

Admission to Traditional Sohbet Meetings is of high dignity; nevertheless dismissal from the community is concerned as indignity. There are some procedures to become a regular member or to quit the membership of the community. Being honest and modest, keeping secrets, not gambling, not wandering drunken around are accepted as the basic virtues and common rules in every locality. The members of the community have equal rights and they should make equal commitments. There is no difference in terms of social status among the members. The members of the community are taught and controlled by the leaders and by the other elder members in their daily lives. They also take the advantages of being a member of the community in which physical and emotional support is supplied if it is needed. The characteristics, aforementioned above, contribute greatly to the members, the locality and to the society as well. Indeed, participating in “Traditional Sohbet Meetings”, without any discrimination, contributes greatly to build intercultural peace and tolerance.

Area:
Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; including türkü (folk song), manı (riddles or a kind of witty jibes) and tekerleme (tongue twisters)
- Performing arts; including the performances of music and dance
- Social practices, rituals and festive events; characterized as a kind of social practice

Year of inscription: 2010
Related Organization

Çankırı İl Kültür ve Turizm İl Müdürlüğü
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Balıbıdık Köyü Sosyal Yardımlaşma Ve Dayanışma Derneği
(Arif ARPACI)
www.balibidik.com +90.542.395 74 65

Simav Yâran Kültürünü Yaşatma Derneği
(Mehmet YAVUZ)
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Akşehir Yâren Geleneği Temsilcisi
(Songül ÖZCAN TURAN)
Explanation: abstract
Described as traditional meetings bearing socio-cultural and economic aspects, Traditional Sohbet Meetings, the name, the age limit, the frequency of gathering and the number of male members of which vary from region to region, are organized with a sense of family ties particularly in a regular time schedule in winter and based on certain rules of procedures. Seemingly regarded as a leisure time activity today, those meetings allow the attendants to create solidarity in social life as well as being an exemplary individual through grasping the social norms and also struggling with individual-social difficulties by creating a sense of belonging within the community. The common characteristic of those meetings is to ensure “solidarity.”

Information resource
Ali Yakıcı, Prof. Dr. Gazi University, The Department of Turkish Language Education, Male
October 2013.

Safeguarding projects

Financial Support:
MoCT has provided financial support for organizing “Traditional Sohbet Meetings” up to that time.

Academic Contribution and Researches at Universities:
Yaran Culture Research & Application Centre was founded by Çankırı Karatekin University in 2012 and organized the “Yaran Culture/ Current Issues of Sohbet Meetings Workshop” in 2012.
In order to conduct research studies at international level, Turkish Council of Higher Education has established research centers, institutes, libraries or departments in the provinces where the element is preserved.

**Cultural Spaces:**
Çankırı Municipality and the Governor Office of Çankırı supported the restoration of a historical Çankırı house known as “Yaran House” in order to safeguard the tradition.
MoCT, local authorities and governorships have allocated proper meeting venues in the places where the element exists.
Construction of cultural the centers which are already in progress has been expedited in the provinces where “Traditional Sohbet Meetings” has been maintained.

**Media:**
TRT (Turkish Radio and Television Corp.) and some local TV channels have broadcasted programmes on Traditional Sohbet Meetings.

**Training and Raising-Awareness Programs:**
Open courses for the trainees and issue certification programmes on the music and plays of Traditional Sohbet Meetings tradition have been launched by Public Education Centers in Çankırı, Kütahya, Balıkesir, Elazığ and Şanlıurfa.
MoCT, local governments and NGOs organized colloquiums at national and local levels and the outputs and conclusions of those meetings were published as well.

**Survey study project carried out by scholars (domestic/international)**
MoCT has carried out field researches during the preparation process of the nomination file in Balıkesir, Çankırı, Elazığ, Kütahya and Şanlı Urfa provinces in 2009 and 2010 which have been registered at Information and Documentation Center of Folk Culture. AndMoCT prepared documentaries with cooperation of TRT (Turkish Radio and Television Corp.).

**Safeguarding measures:**
1- Directorate General of Research and Training of the Ministry of Culture and Tourism carries out field studies which are registered at Information and
Documentation Center of Folk Culture. The materials concerned have been published.

2- A specific budget is allocated for the books written on “Yâran Talks” to be published by Çankırı Provincial Directorate of Culture and Tourism and a documentary film named as “ÇankırıYâran” has been prepared.

3- Directorate General of Research and Training has allotted 42.500 TL for five activities in total including “Traditional Sohbet Meetings” activities since 2005.

4- TRT (Turkish Radio and Television Corp.) was the first to produce a program on Sıra Gecesiin Şanlıurfa in 1971. Afterwards, TRT and other private channels have produced programs on the element since then.

5- Association for Conservation and Safeguarding of Yarın Culture has been rewarded by “outstanding service award” by TBMM (Grand National Assembly of Turkey) Up to date, the organization of Traditional Sohbet Meetings has been held by the community concerned and the costs regarding the meeting place and other expenses are covered by the community members as well. In some provinces and rural areas, the activities concerning the tradition are maintained in a similar way today. The tradition bearers are organized through establishing associations for the purpose of ensuring preservation, dissemination and creating solidarity within the community members and other communities concerned. A number of associations have been founded particularly on Yarın in Çankırı. All of the associations concerned have actively participated in the nomination process and committed to expedite their studies and activities for the aim of safeguarding the element.

Community involvement:
Local authorities and NGOs are the main communities that participate in the activities for the preservation and transmission of the Traditional Sohbet Meetings. These communities are making efforts to safeguard and hand down tradition through group performances and systematic mutual cooperation.
National Government provides financial support to festivals, training activities, field researches, publication of printed materials for transmission of Traditional Sohbet Meetings to the next generations.

During the preparation process of the nomination file, meetings were organized in Çankırı (February 27, 2009), Simav/Kütahya (May 8, 2009) and Şanlıurfa (August 6, 2009) with the participation of related communities. In these meetings, a safeguarding action plan has been prepared and a consensus has been reached regarding the activities and studies to be carried out in the following years.

After being inscribed as an ICH, visibility of the tradition has increased considerably in both local and national level. In this regard, cooperation among public institutions, NGOs, universities, communities and the bearers of tradition has intensified in order to figure out the aims of safeguarding action plan.

G.Semah, Alevi-Bektaşi ritual (2010)

Local Name:
Semah, Alevi-Bektaşi ritual
**History, background:**

Semah is one of the main services of the “cem” ceremony which are considered as religious practices by Alevi-Bektaşi adherents. According to Alevi-Bektasi belief system, the practice of this element symbolizes the moving and the transforming of all the things in the universe. When conducting semah, human-beings wonder in their inner world and find whatever they seek inside of their ownselves. Normally, the element is performed during the special ceremonies called “Cem” which means unity.

Alevi-Bektaşi communities assume that their unity contains social solidarity and harmony of the assets in the universe. “Service” is one of the substantial components according to Alevi-Bektaşi communities. Availing of public is accepted as a service to God. Semah is one of the 12 services which involve social, cultural, political and ethical assets.

It can be described as a set of mystical and aesthetic body movements in a rhythmic harmony performed by semah dancers (semahçı), accompanied by zakir, who is playing saz in cem rituals. Although it is possible to encounter various kinds of semah across Turkey with different musical characteristics and rhythmic structures, the common characteristics of Semah are as follows:

- Semah is performed by both women and men,
- Semahçı starts the semah with saluting and inviting each other,
- While performing semah, semahçı is in a circular order or they come to face with each other, without touching or holding,
- Bağlama usually is the accompanying instrument to semah but there are some regions where other rhythm instruments are also played during the performance,
- There is no specific attire to be worn in semah,
- When concluding semah, dede (spiritual leaders) usually prays.

**Area:**

Oral traditions and expressions, including language as a vehicle of intangible cultural heritage, performing arts
Year of inscription: 2010

Related Organisations, Individuals

i. NGOs

*Alevi-Bektaşi Federasyonu (ABF)*
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*Hacı Bektaş Veli Anadolu Kültür Vakfı Genel Merkezi*
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*Hacı Bektaş Veli Kültür ve Tanıtma Dernekleri Genel Merkezi*
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*Pir Sultan Abdal Kültür Derneği Genel Merkezi*
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Semah is one of the main twelve services of the cem rituals which are considered as religious practices by Alevi-Bektashi adherents. It can be described as a set of mystical and aesthetic body movements in rhythmic harmony performed by
semahçısı (semah dancers), accompanied by zakirs playing saz (musical performers in cem rituals).

**Information resource**

Armağan Elçi, Assoc. Prof. Dr. Gazi University, The Department of Turkish Folklore (September 2013.)

**Safeguarding projects**

*Media and Publications*

Educational materials have been published (film, book, catalog and multilingual web site) in cooperation with related institutions.

In cooperation with the media, departments of the universities, NGOs, MoCT prepared and published documentary films and books to create public awareness.

With the support of MoCT, TRT has prepared a documentary film to give information about semah ritual in 2010. The documentary film has been shot in different territories/provinces of Turkey such as Adıyaman, Aydın, Ordu, Eskişehir, Isparta, Kütahya.

*Educational and Training Programmes:*

In the purpose of transmission, Semah training courses have been carried out by the concerned community. The 2nd International Symposium on “Alevism from Past to Present” was held on 29 October 2010.

At national and international levels, Semah Days activities, in which the bearers and the communities take part annually, have been organized in cooperation with NGOs.

Through the network established by MoCT, information-sharing has been enabled among the concerned communities and institutions.

“Nevşehir Hacıbektaş Semah Topluluğu (Nevşehir Hacıbektaş Semah Ensemble)” was established in 1997, in the province of Nevşehir (Hacıbektaş) as an affiliation of MoCT. The ensemble maintains its activities under the supervision
of Directorate General of Fine Arts of MoCT and it participates in various national and international organizations.

Memorial Celebrations for Hacı Bektash Veli and Cultural Activities in Hacıbektaş in Nevşehir are held in every year.

*Living Human Treasure:*
One of the significant representatives of zikir tradition, Zakir Veli Aykut who learned zikir from his father, minstrel Buryani, was proclaimed as Living Human Treasure in 2010.

**Survey study project carried out by scholars (domestic/international)**
Field researches have been conducted to preserve authentic forms of semah rituals with the purpose of making inventories in cooperation with MoCT, local authorities, universities and NGO’s.

**Safeguarding measures**
“Nevşehir Hacıbektaş Semah Topluluğu (Nevşehir Hacıbektaş Semah Ensemble)” was established in 1997, in the province of Nevşehir (Hacıbektaş) as an affiliation of Ministry of Culture and Tourism (MoCT). The number of members of the ensemble which was 30 in the beginning has decreased to 16. The ensemble maintains its activities under the supervision of Directorate General of Fine Arts of MoCT and participates in various national and international organizations. (See: Appendix- DVD - Nevşehir Hacıbektaş Semah Topluluğu Performance)

Directorate General of Research and Training of the Ministry of Culture and Tourism carries out field studies which are registered in Information and Documentation Center of Folk Culture.

In Alevism-related activities carried out by MoCT, semah groups are encouraged to take parts and made publicly known. More extensive and comprehensive safeguarding measures are taken with semah ensembles formed by Alevism-related NGOs.
The written opinions of semah and Alevi-Bektaşı NGOs, academicians and concerning public and private institutions as well as the outcomes of the meeting held on August 4, 2009 in Ankara between related parties were all taken into consideration to determine abovementioned safeguarding measures:

- For the purpose of making inventories in localities where authentic forms of semahs are preserved, variety of performances, communities and localities will be studied by MoCT in cooperation with universities and NGOs.
- Educational materials (film, book, catalog and multilingual web site) in cooperation with related institutions.
- Training issues related to Semah will be carried out by the community concerned and MoCT will provide technical assistance as regards to financing and legislation.
- In the framework of a training program semah courses will be initiated for the purpose of transmission of the tradition. In these courses those who are trained previously and have the basics of semah improve their knowledge nearby the master semahçıs (semah dancers).
- In cooperation with the media, concerning departments of the universities, NGOs, MoCT will prepare and publish documentary films and books to create public awareness.
- To enhance the visibility/awareness on the element, exhibitions of photograph & art and contests of photograph, painting, poetry and short story will be held in 2010 in cooperation with MoCT and NGOs.
- In 2010, an international semah symposium will be held in cooperation with MoCT, universities and NGOs.
- At national and international levels, Semah Days activities, in which the bearers and the communities take part annually, will be organized in cooperation with NGOs and MoCT.
- Necessary initiatives will be taken in order to establish a Semah Museum by 2012. The collections to be exhibited in the museum will be provided by the cooperation of MoCT and NGOs.
- Through the network to be established by MoCT, information-sharing will be enabled among the communities and institutions concerned. During the
implementation phase of the action plan, a coordination committee will be assembled in coordination with MoCT, and NGOs.

Most of these measures were carried out effectively.

Community involvement
Requests for the inclusion of the element of semah in the national inventory, its safeguarding and registration in the Representative List was sent to MoCT Directorate General of Research and Training through local ICH boards which are comprised of representatives of concerning institutions, academicians, NGOs and bearers of ICH.

Directorate General of Research and Training has evaluated aforementioned requests in the Commission of Experts and concluded in the inclusion of the element in national inventory and that the nomination file should be prepared for the element to be registered in the 2009 Representative List. After Directorate General of Research and Training has initiated nomination file preparations, it has asked for the written opinions of semah and Alevi-Bektaşı NGOs, academicians and concerning public and private institutions, and finally held a meeting on August 4, 2009 in Ankara in which 13 institutions were represented.

H. Kırkpınar oil wrestling festival (2010)

<Figure 12> "Kırkpınar oil wrestling festival" photograph by Republic of Turkey Ministry of Culture and Tourism
Local Name: Kırkpınar oil wrestling festival

History, background: Kırkpınar Oil wrestling Festival is a traditional practice which is composed of a set of rituals and it can be traced back to the middle ages. The festival starts on Friday, which is regarded as the holy day by the Muslims. The reason for choosing Friday as the first day of the festival is the tradition of reciting mevlid (prayer) for the wrestlers (pehlivan) on that day.

Wrestling has drawn attention in the Turkish culture and has been appreciated by people at different levels and different social groups. Wrestling is accepted as a way through which one can accomplish his/her own self-realization.

The festival is launched by the welcoming ceremony of Kırkpınar Aga with 40 davul-zurna bands in front of Edirne Municipality Building and, ceremonies last for three days. The festival activities then move on a ceremonial procession in the city center followed by a moment of silence ceremony, singing the Kırkpınar anthem and visiting the 'Cemetery of Wrestlers'. The winning wrestler receives the award of “Baş pehlivan” of the year. The prestigious “golden belt,” with which the Winning Wrestler (Baş Pehlivan) will be rewarded, is carried during the ceremonial procession.

Area: Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (prayers by cazgirs), Performing arts (as the whole event is displayed in front of audience), Social practices, rituals and festive events (consists of various ritual and practices), Traditional craftsmanship (kıspet, the handmade costume worn exclusively by pehlivans and zembil - a kind of tool for carrying the kıspet).

Year of inscription: 2010
Responsible Bodies and Institutions

*Edirne Kültürünü ve El Sanatlarını Tanıtma Derneği*
papatya_elsanatlari@hotmail.com

*Edirne Müzesi Müdürlüğü* - Edirne

*Yerel Tarih grubu*
P.K. 100 Edirne
info@ozanagaci.com

*Trakya Birlik Genel Müdürlüğü*
Edirne

*İl Kültür ve Turizm Müdürlüğü* - Edirne

*Edirne Belediyesi AB ve Ulusal İlişkiler Bürosu*
Mimar Sinan Cad. No:1 Edirne

*Kültür ve Turizm Bakanlığı Roman Halk Müziği Başkanlığı*
*Kültür ve Turizm Müdürlüğü* - Edirne

*Edirne Belediye Başkanlığı* - Edirne

*HASAN ADLI*
*Edirne Folklor Eğitim Merkezi G.S.K.* - Edirne

*BİROL ÇAKAN*
*Edirne Gazetesi* - PTT Arkası - Edirne
birolcakan@hotmail.com

*ORHAN TAŞKIRAN*
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*Edirne Kırkpınar Müzisyenler Derneği- Edirne*  
+90 542 797 8021

**GÜNAY ZURNA**  
*Edirne Tarihi Kırkpınar Davul Zurna Ekibi*  
Emirli Aralık Sok. No:24/4- Edirne  
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2- Kırkpınar Agas of the Last 20 Years:
Kemal Özkan (1989)  
Murat Köse (1990)  
Alper Yazoğlu (1991-92-93)  
Öğuzhan Bilgin (1994)  
Hüseyin Şahin (1995-96-97-98)  
Ayhan Sezer (1999)  
Emin Doğansoy (2000)  
Murat Saruhan (2001)  
Mehmet Sait Yavuz (2002)  
Necdet Çakır (2003)  
Mustafa Altunhan (2004)  
Adem Tüysüz (2005-06-07)  
Mehmet Cadıl (2008)  
Seyfettin Selim (2009-10)

3- Kırkpınar Cazgırs
Mehmet Tura (2009)  
Şükrü Kayabaş (2009)  
Bayram Ali Dede (2009)  
Erkan Kabasakal (2009)
4- Kırkpınar chief pehlivans of the Last 20 Years:

Bahkесirli Saffet Kayalı (1989)
Karamürselli Ahmet Taşçı (1990-91-92-93 Altın Kemer)
Antalyalı Cengiz Elbeye (1994)
Karamürselli Ahmet Taşçı (1995-96-97 Altın Kemer)
Antalyalı Cengiz Elbeye (1998)
Karamürselli Ahmet Taşçı (1999-00)
Ankaralı Vedat Ergin (2001)
Hasan Tuna (2002)
Kenan Şimşek (2003)
Recep Kara (2004)
Şaban Yılmaz (2005)
Osman Aynur (2006)
Recep Kara (2007)
Recep Kara (2008)
Mehmet Yeşilyeşil (2009)

Explanation: abstract

Emerged in XIVth century Rumelia (Southwestern part of Turkey), Kırkpınar Oil Wrestling is one of the world’s oldest festivals (648 years). The main theme of the festival is oil wrestling, pehlivans being the main figures. Pehlivans are the wrestlers who oil themselves before the match. Pehlivans are culturally important figures for Turkish people. The festival attracts thousands of people from different age groups, cultures and regions. The festival is carried out by a group of traditionally dressed figures such as pehlivans, wrestling aga (who is the mainsponsor), cazgır (who introduces pehlivans to the audience), davul-zurna players (the festival band), oil man (who helps the oiling of the pehlivans) and peşgirci (towel holder). These figures are of significance for Turkish society. Recognizing as a part of Turkish intangible cultural heritage, Kırkpınar Oil wrestling has been preserved up to date.

Safeguarding projects

Safeguarding through Legislation:
Kırkpınar Oil Wrestling is under the protection of “Regulation of Historical Kırkpınar Oil Wrestling” which was published in the Official Gazette on 23 May 2000. The regulation sets out the frame for the implementation/implementing body and supervision. The main goal of the steering committee of the organization is to ensure the preservation of the traditional form of Kırkpınar Oil Wrestling and to supervise the activities of bodies/institutions concerned.

**Individual Contribution:**
Three individuals, Süleyman Kaplan, Ahmet Yenici, old pehlivan (s), and Sukru Kayabas, cazgır, opened Pehlivan Coffee House in Istanbul to provide information about the festival and all of its components such as wrestling organizations, schedule for competitions, contestants, pehlivan, cazgır, aga etc. everyone who is a member of the community knows the coffee house as their meeting point and they share their experiences and spend their free time together.

**Academic Contribution and Researches at Universities:**
Kırkpınar Physical and Sports Education Department at the University of Trakya has been founded in order to provide educational staff and academic researches on safeguarding of Kırkpınar Oil Wrestling. The department organizes a symposium on Kırkpınar annually. For the 7th time in 2012, the musicality of the festival (davul-zurna / tunes / rhythm) was particularly studied and was promoted on a wider scale.

The International Balkan Symposium Of Sport Sciences was held between 30 May and 02 June 2013, as a part of the mutual organization between the Faculty of Physical Education of SUT, Tetovo Macedonia and the Kırkpınar Faculty of Physical Education and Sports Trakya University in Edirne, Turkey, on the occasion of the 652\textsuperscript{th} anniversary of the traditional Kırkpınar Wrestling protected by UNESCO Convention as world's heritage.

A thesis under the title of “The examining of Kırkpınar wrestling in terms of folklore” was submitted by Mehmet Dervişoğlu in 2012 at Trakya Univeristy.

A thesis under the title of “An evaluation of educational period of historical Kırkpınar wrestling music performer” was submitted by Osman Ekşî in 2011 at Trakya University.
A thesis under the title of “Investigation of body fat ratios of wrestlers in 645/Historical Kirkpinar Wrestlings” was submitted by Münire Bostanci in 2008 at Trakya University.

A thesis under the title of “Measurement and evaluation of physical and physiological characteristic of oil wrestlers in Kirkpinar” was submitted by Ali Bulut in 1996 at İnönü University.

Survey study project carried out by scholars (domestic/international)
MoCT Directorate General of Research and Training’s folklore researchers conducted 2 field researches in Edirne.

Safeguarding measures

Contribution of NGOs:
To contribute the safeguarding and the transmission of Kirkpinar Oil Wrestling culture, Edirne Historical Kirkpinar Culture and Solidarity Association has established “Kirkpinar House” in Edirne. This center can be considered as a museum with its collection of documents for natives and foreigners as well as various ethnographic items. This center has an important function with regard to promotion of the element.
There are three davul-zurna (festival band) ensembles in Edirne accompanying Kirkpinar Oil Wrestling Events, each ensemble consisting of 50 members and 150 persons in total.

Public Institution:
The “Kirkpinar Odası” (Kirkpinar section) has been included in Islamic Arts Museum located within Edirne Selimiye Mosque Complex. This section, consisting of various ethnographic items, photographs and written documents, is frequently visited by national and international visitors.

Media:
Until today, institutions such as Turkish Wrestling Foundation, Institution for the Art of Photography contribute in various ways to the promotion and sustainability of this element. Turkish Radio and Television Corporation (TRT)
and local channels broadcast the festival on live stream every year. Traditionally Kırkpınar Photography Contest is organized by Edirne Municipality annually.

**Participatory Support:**
The great interest among the public has been a major factor for the survival of the element until today. Peoples' support is not limited with only attendance to the events through buying tickets but they also support the tradition by giving special gifts to wrestlers.

**Publishing-Promotion:**

**Community involvement**
Edirne Municipality plays dominant role in organization and in safeguarding of the Kırkpınar Oil Wrestling Festival. The national government provides financial support to Edirne Municipality/ Department of Social and Cultural Affairs for festive activities. Oil Wrestlers (Pehlivan) are trained by Ministry of Youth and Sports / Wrestling Federation.

Safeguarding measures of the element are carried out by Governorship of Edirne / Provincial Directorate of Culture and Tourism, Edirne Municipality, City Council/Local History Community, Edirne Kırkpınar Historical Davul-Zurna Band, Safeguarding and Cultural Association, Romani Dance Ensemble, bearers and local authorities.

Historical Kırkpınar Oil Wrestling Steering Committee of the Organization is responsible for the execution of the events in a way that is loyal to its traditional context. It ensures that the Contest (Sarayiçi) Field is equipped properly for the events. The Committee conducts studies in line with the traditional aspects of oil wrestling as it is customary. The committee also supervises the responsible institutions in accordance with the Regulation of Historical Kırkpınar Oil Wrestling.

Each year, a Kırkpınar Aga (main sponsor) is chosen for the next year and Aga needs to make a financial contribution for the festival. Hence, the organization of the festival of the following year is guaranteed. Aga's contribution is not
limited to financial support, he also host guests and provides gifts for successful pehlivans.

There is a huge audience support by individuals. People are charged for the entrance to the field where the festival takes place. The income, received through the thousands of sold tickets, is allotted to cover some expenses of the festival activities.

I. Ceremonial Keşkek tradition (2011)

Local Name: Kışkah, keşkef

History, background: Ensuring solidarity and collective workforce, keşkek tradition is a social and cultural practice carried out preferably at ceremonies of high-level participation. Within the context of the tradition, women and men work together to cook wheat and meat called 'keşkek' in huge cauldrons on fire and then serve it to the guests to enjoy the meal. Hulling the wheat before cooking and mashing the wheat by following a fixed rhythm during cooking are practices of Keşkek Tradition.

Keşkek tradition is practiced at circumcision feasts, wedding ceremonies, religious holidays such as, Ramadans, sacrifice holiday, Muharram Month (first month of the Islamic calendar), charities, pilgrimage days, rain prayers, Mevlid (Islamic poetry reading), Hıdrellez (a kind of seasonal celebration) and similar practices.
**Area:** Social practices, rituals and festive events;
- Knowledge and practices concerning nature and the universe.

**Year of inscription:** 2011

**NGOs and local governments continuously organized keşkek ceremonies:**
- Antalya Korkuteli/Bozova Municipality,
- Erzincan Kemaliye Municipality,
- Cultural Benevolence and Solidarity Association of Çankırı Gündoğmuş Village,
- Cultural Benevolence and Solidarity Association of Çankırı Kruşunlu / Yeşilören Village,
- Development Association of Çankırı Atkaracalar Susuz Village,
- Benevolence and Solidarity Association of Kocaeli Gebze Şalpazarlılar,
- Çankırı Atkaracalar/Çardaklı Municipality,
- Denizli-Çal Akkent Municipality.

**Explanation: abstract**
The most significant aspect of the tradition is to unify all the people in this ceremony regardless of their age, ethnic origin, gender and culture. The tradition welcomes every person whether they are invited or not. Each person attending to keşkek ceremony is considered as an element of this cultural environment.

Preparation and consumption process of keşkek bears a collective character. Particularly in village communities, preparation of ingredients and cooking process of keşkek are actualized through collective work. Master cooks of keşkek, who are in charge of cooking this ceremonial dish, and those traditionally trained cooks, who are also named as ‘keşkekçi’ can be described as ‘tradition bearers’, hence they are highly respected persons among the organizers of ceremony and the guests as regards to their role in transmitting this peculiar element and their deep experience. The villagers contribute to keşkek ceremony by providing the ingredients and by participating in the cooking process.
**Information resource**

-interviewee, age, occupation, gender, etc.
-date & venue
Metin Ekici, Prof. Dr. Ege University, The Department of Turkish Folklore, male.
August 2013.

**Safeguarding projects**

*Academic Contribution and Researches:*
Ceremonial Keşkek Tradition has been studied by MoCT - Directorate General of Research and Training in collaboration with universities, and as a result of these studies all folkloric and traditional aspects of keşkek have been registered. Some promotional publications on keşkek have been issued.
Cultural emergence of oral tradition as regards to keşkek has been identified by MoCT, universities and NGOs. The tunes and melodies played by davul-zurna during pounding phase of keşkek ceremony - particularly 'at yarışı' (horse race) tunes have been identified by MoCT, universities and NGOs.

*Broadcasting, Publishing and Promotion:*
With the support of MoCT, AÇARAY Center for Education, Culture and Youth has prepared a documentary film on the history of wheat, seeding, harvest, hulling, cooking and serving keşkek (in weddings ceremonies).
TRT (Turkish Radio and Television Corp.) and some local TV channels have broadcasted programmes on ceremonial keşkek tradition which increase awareness at local and national levels.

*Participatory Support and Festivals:*
MoCT has financially supported festivals and festivities organized by local authorities, NGOs and universities on the purpose of increasing awareness on ceremonial keşkek.
MoCT has supported master cooks of keşkek to participate in international festivals so as to encourage the bearers of the tradition.
Municipalities in the related provinces have organized a number of festivals, some of them are mentioned below:
Dedebağ Keskek Day (in Karacasu Afrodísias Culture, Art and Promotion Festival) in Aydın
Keskek Festival in Korkuteli, Antalya
Keskek Festival in Çankırı
Keskek Festival in Giresun.

A day of Çorum Hittite Culture and Art Festival has been allocated as "keşkek day" in cooperation with the municipality, village administrations, governorship in July 2012, Çorum.

Ceremonial Keşkek days in Ankara, 2013. Organized by Denizli Çivril Association

**Non-Formal Means of Transmitting Knowledge**

Public Training Centers in the related Provinces have initiated training courses for the sustainability of keşkek tradition.

**Safeguarding measures**

A meeting was held on July 20th 2009 under the coordination of Çorum Provincial Directorate of MoCT, Municipality, Village Administration, NGOs, universities and practitioners of keşkek tradition contributed to this meeting in which following safeguarding measures were proposed:

Ceremonial keşkek tradition will be studied by MoCT - Directorate General of Research and Training in collaboration with universities and as a result of these studies all folkloric and traditional aspects of the keşkek will be registered. Some promotional publications on keşkek will be issued.

Cultural creations of oral tradition as regards to keşkek will be identified by MoCT, universities and NGOs.

The tunes and melodies played by davul-zurna during beating phase of keşkek ceremony - particularly ‘at yarışı’ (horse race) tunes - will be identified by MoCT, universities and NGOs.
With the support of MoCT, AÇARAY Center for Education, Culture and Youth will prepare a documentary film on the history of wheat, seeding, harvest, hulling, cooking and serving keşkek (in weddings ceremonies).

Radio and television programs on ceremonial keşkek tradition will be encouraged, which increase awareness at local and national levels.

MoCT will support activities such as festivals and festivities organized by NGOs, village administrations and universities for the purpose of increasing awareness on ceremonial keşkek.

One day of the Çorum Hittite Festival will be allocated as “keşkek day” in cooperation with the municipality, village administrations, governorship.

By inviting master cooks of keşkek to national and international festivals the bearers of the tradition will be encouraged.

For the sustainability of ceremonial keşkek tradition master cooks of keşkek will be encouraged to train apprentices and one keşkek master will be registered to Living Human Treasure inventory.

Ministry of National Education - Public Training Center and MoCT - Informal Training Department will initiate training courses for the sustainability of keşkek tradition.

Specific venues for keşkek ceremonies will be allotted by Municipalities and Special Provincial Administrations.

Seeding of üveyik (buckwheat) which is locally yielded will be encouraged by Ministry of Agriculture.

MoCT and the municipalities in the provinces will encourage the sustainability of the crafts of coppersmith, tinning and stone mortar.

**Community involvement**

A meeting was held on July 20th 2009 under the coordination of Çorum Provincial Directorate of MoCT, Municipality, Village Administration, NGOs, universities and practitioners of keşkek tradition contributed to this meeting in which safeguarding measures mentioned in article 3-b of the nomination form were
approved by the participants. The participants declared their support of the inscription of the element on the List with a written consent.

Requests for the inclusion of the element of Ceremonial Keşkek Tradition in the national inventory, its safeguarding and registration in the Representative List was sent to MoCT Directorate General of Research and Training in 2008 through local ICH boards which are comprised of representatives of concerning institutions in Aydın, Adana, Erzincan, Muş, Tekirdağ, Tokat and Uşak, academicians, NGOs and bearers of ICH.

After evaluating the aforementioned requests in the Commission of Experts, Directorate General of Research and Training concluded in the inclusion of the element in national inventory in 2008 and that the nomination file should be prepared for the element to be registered in the 2009 Representative List.

After Directorate General of Research and Training has initiated nomination file preparations, it held the concerning meeting on July 20, 2009 in Çorum with the bearers of the element, village headmen and the representatives of related institutions. In this meeting, an action plan on safeguarding was also formed.

Following are the public entities and other parties participated in the preparation of the action plan: Çankırı Atkaracalar / Çardaklı Municipality, Antalya Korkuteli / Bozova Municipality, Erzincan Kemaliye Municipality, Cultural Benevolence and Solidarity Association of Çankırı Gündoğmuş Village, Cultural Benevolence and Solidarity Association of Çankırı Kurşunlu/Yeşilören Village, Development Association of Çankırı Atkaracalar Susuz Village, Benevolence and Solidarity Association of Kocaeli Gebze Şalpazarlılar, Governorships of Adana, Aydın, Çankırı, Çorum, Erzincan, Kırşehir, Muş, Sivas, Tekirdağ, Tokat and Uşak.
J. Mesir Macunu Festival

<Figure 14> "Mesir Macunu festival" photograph by Republic of Turkey Ministry of Culture and Tourism

Local Name: The Mesir Festival of Manisa, The Traditional Mesir Festivities, The Mesir Festival, International Mesir Festival of Manisa

Year of inscription: 2012

Organization/community:

Governor's Office of Manisa
Manisa Valiliği
Anafartalar Mah., Mustafa Kemal Bulvarı No:1 Pk: 45020 Manisa/Türkiye
Telephone number: +90 236 231 02 73
Fax number: +90 236 231 37 26
E-mail address: manisa@icisleri.gov.tr
Mesir Macunu (paste) Festival has been annually celebrated for 472 years during March 21st-24th of each year. The roots of Festival go back to a historical anecdote about the mesir macunu, Hafsa Sultan, mother of the Ottoman Ruler Suleiman the Magnificent contracts an incurable disease. In an effort to find a cure for this disease, Merkez Efendi, the Chief Physician of the Madrasah of Sultan Mosque concocts a special experimental recipe of a paste with 41 different herbs and spices. This special paste to be thenceforth known as the mesir macunu (paste)
cures Hafsa Sultan rapidly. Hafsa Sultan then asks to disseminate this paste to the wider public, hoping that it would ensure the well being of each and everyone. Wrapped in small pieces of paper, the paste is then “scattered” to the community, from Sultan Mosque. Since then, at each and every anniversary of this event, people gathering around Sultan Mosque commemorate the invention of this healing paste, through a series of events.

The festival begins with the “mixing” and cooking of the mesir macunu, prepared in respective proportions and mixtures in line with the traditional know-how. Blessed with wishes for cure, the paste is then packed up by women according to the traditional knowledge. It is then scattered among the public from the top of the minaret and the domes of the Sultan Mosque. Thousands of people coming from different regions of Turkey compete with each other, in a challenge to grab these pastes in the air, before they finally hit the ground.

**Information resource**

M. Öcal Oğuz, The President of Turkish National Commission for UNESCO

**Safeguarding measures**

Association for Tourism and the Promotion of Manisa and Mesir (ATPMM) is one of the most prominent organizations that provide voluntary contribution to the festival. Researchers working for this organization pursue research and publishing efforts regarding the Festival. ATPMM has a broad archive comprised of an immense number of visuals, written and audio documents regarding each festival organized. Furthermore, establishing a center for research and development for mesir macunu is planning under the auspices of the Association.

Manisa Chamber of Commerce and Industry sponsors the preparation and implementation of festival’s activity. The Chef and apprentices appointed by the ATPMM, prepare the *mesir macunu* by employing the techniques and mixing spices in proportions according to the traditional knowledge. ATPMM organizes workshops to train young ladies who will be then responsible for the wrapping of the *mesir macunu*. 
The experts at ATPMM, the municipality and the university hold a series of meetings and publish articles that dwell on many issues such as the value of the festival as a cultural element.

Local and national media promotes the mesir macunu distribution ceremony to the wider public by making use of media channels such TV, newspapers and magazines. Moreover, national TV channels broadcast live the mesir macunu distribution ceremony.

Announced by the media, a competition is held within the framework of the festival events to select those to impersonate Hafsa Sultan and her Maids. Moreover each year, an actor plays the character of Merkez Efendi. These people actually perform the paste mixing and scattering ceremonies, participate to the cortege march.

Governor’s Office of Manisa and MoCT organized a meeting on March 14th 2011 with the participation of representatives coming from the municipality, non-governmental organizations, university, the museum and the media, as well as the practitioners of the tradition and others; and in order to determine the safeguarding measures for the Mesir Macunu Festival as mentioned below:

Research and Development Center for the Mesir Macunu Festival: A center will be established to pool and archive all existing studies and future documents on the Festival, which will also be open for the use of public. This center will be instrumental to provide easier access to all kinds of information on the mesir macunu. (2012-2015)

Research and Documentation: Scholars and researchers will conduct scientific research and assessment studies. Practices each year in relation to the Festival will be assessed and documented on site and added up on to the archives of the Research and Development Center for the Mesir Macunu. Each year, a professional film crew will document each and every detail pertaining to the festival and this documentary will also be archived open to the use of the public in this Center. (2012-2013)

Symposium on the Mesir Macunu Festival: A symposium and a series of workshop will be organized to conduct research on historical development of the mesir
macunu, develop new methods for the sustainability of the festival and share the traditional knowledge. By this way, transmission of this knowledge, particularly to younger generations, will be ensured. The outputs of this symposium will be published and put on the websites of the relevant institutions both in Turkish and English. (2013)

Young people, primarily university students, are to be encouraged to participate in workshops conducted in line with the tradition of master-apprentice, for a short period of time (7 to 15 days) on issues such as the preparation of the mesir macunu (information on 41 different spices and herb), mixing ceremony, the tradition to bless the paste with prayers, scattering techniques of the mesir macunu. Workshops for women that take part in the wrapping of the mesirmacunu will also include youngsters. Those trained youngster will assume roles in the festival program. (2013-2014)

Regulation on the Mesir Macunu Festival: It is planned to draft a regulation on the Festival for its inclusion and protection under the laws and legislation of the Republic of Turkey. The regulation, which is planned to be devised with the participation of public agencies, academic institutions, NGOs and the society, is considered as a legal safeguard for the festival. (2015)

The Museum of the Mesir Macunu Festival: A museum will be established where all sorts of tools and instruments (i.e. ethnographic arts, clothing, instruments etc.) that is of historical importance to the mesir macunu are displayed. All items in this museum will be exhibited on the official website of the Mesir Macunu Festival. (2014-2015)

Photography Contest of the Mesir Macunu Festival: A photography contest will be annually held at international level. The contest will be open to all interested and the runner-ups will be presented awards. Those photographs qualified for exhibition will be displayed both in Turkey and abroad. A catalogue of the exhibition will be published and photographs qualified for exhibition will be put on to the official website of the Festival. (2013-2014)

Website of the Mesir Macunu Festival: It will be prepared in Turkish, English and French. This website will include any and all information and document related to the Festival. The website will entail all research, publications and activities
about the festival as it will also be a comprehensive resource for all those studying the festival. (2013-2014)

*Promoting the Mesir Macunu Festival at National and International Fairs:* The Festival will be promoted at national and international fairs through publications on the *mesirmacunu* as well as other promotional materials. (2013-2014)

*Documentary on the Mesir Macunu Festival:* A documentary about the Festival will be prepared. (2014-2015)

*TV Broadcast of the Mesir Macunu Festival:* Local TV networks as well as the Turkish Radio and Television Broadcast Company, will broadcast the festival both at national and international level. (2013-2014)

*Brochures for the Mesir Macunu Festival:* Brochures will be prepared both in Turkish and in English to give information about the festival and to be disseminated to the participants. (2013-2014)

*The Traditional Procession March of the Mesir:* Landscape design will be carried out in parks and gardens along the route of the traditional cortege march which is participated by the public agencies, academic institutions, NGOs and the society and found quite appealing by the youngsters.

Ministry of Culture and Tourism, Governor’s Office of Manisa, Manisa Municipality, Manisa Provincial Culture and Tourism Directorate and Celal Bayar University will provide financial support, staff contribution, tools and instruments, transportation means and availability of the public facilities for Symposium on the Mesir Macunu Festival and printed materials.

All agencies and institutions will make financial contributions and provide for facilities while the establishment of the research and development center. Research and documentation will be pursued with the participation of Researchers from the Ministry of Culture and Tourism and scholars of Celal Bayar University.

Turkish Radio and Television Broadcast Company will broadcast the festival both at national and international level.

Regulation on the Mesir Macunu Festival, Committee on the Mesir Macunu Festival, Museum of the Mesir Macunu Festival and Research and Development
Center for the Mesir Macunu Festival will be carried out with the contributions of all agencies and institutions. Activities concerning the regulations will be coordinated by the Ministry of Culture and Tourism.

**Community involvement**

Requests for the inclusion of the element of Mesir Macunu Festival in the national inventory, its safeguarding and registration in the Representative List was sent to Ministry of Culture and Tourism Directorate General of Research and Training in 2009 through local ICH boards which are comprised of representatives of concerning institutions in Manisa, academicians, NGOs and bearers of ICH.

After evaluating the aforementioned requests in the Commission of Experts, Directorate General of Research and Training concluded in the inclusion of the element in national inventory in 2010 and that the nomination file should be prepared for the element to be registered in the Representative List.

Directorate General of Research and Training started to work on the application dossier; then shared this dossier with the bearers and representatives of the element (Governor’s Office of Manisa, Manisa Provincial Culture and Tourism Directorate, Municipality of Manisa, Association for Tourism and the Promotion of Manisa and Mesir) upon a meeting held on March 14th, 2011 in Manisa.

The meeting was held in Manisa, the same place where the element takes place. Representatives of the agencies and institutions actively participated and conveyed their ideas about the element. Participants dwell on the issues under three headings: the current situation, challenges and proposals for suggestion. Requests, wishes and shortcomings expressed and addressed by participants were noted and an action plan to safeguard the element was prepared.

The Association for Tourism and the Promotion of Manisa and Mesir consisting members with different social and educational background emphasized the importance of the Festival in terms of the urban identity. It was highlighted that the representatives of the Association would start the preparations months ahead and a festive atmosphere would prevail at every corner in the city throughout that week. It was also pointed out that they would like to share this joyous event, which is a part of their own cultural identity with those coming
from other cultures and traditions. They all supported the inscription of the element on the Representative List since this would fulfill their expectations and meet their requests.

Officials from the Municipality of Manisa underlined that the Mesir Macunu Festival is a deep-rooted tradition both at local and national level and the values embedded in this element are of universal character. They expressed that they would do their utmost, on behalf of the people of Manisa, for the inscription of the element on the Representative List.

The Governor’s Office of Manisa said that they acquired information about the activities carried out by UNESCO on Intangible Cultural Heritage thanks to that meeting; and that they wholeheartedly support the inscription of the element, which contributes to the cultural dialogue, on the Representative List.

Representatives of the Celal Bayar University stated that the Mesir Macunu Festival had an important role in terms of raising awareness among youngsters vis-à-vis cultural heritage and ensuring that they own up to their urban identity. They indicated that they would give assistance in the implementation of the action plan to safeguard the element.
VI. Living Human Treasures System (LHTS)

1) Title:
Living Human Treasures (Yaşayan İnsan Hazineleri)

2) Year of establishment:
Inventory study was made in 2008 for determination of candidates.

3) Objectives:
The main objective of establishment of the Living Human Treasures system is to protect the intangible cultural heritage. The Turkish Culture and Tourism Ministry has been taking inventory of its living human treasures each year since 2008 in an effort to bequeath the knowledge and experience of peerless masters to subsequent generations.

As it is pointed out UNESCO web page, “The Living Human Treasures programme aims at encouraging Member States to grant official recognition to talented tradition bearers and practitioners, thus contributing to the transmission of their knowledge and skills to the younger generations.” With the similar aims in Turkey, The Living Human Treasures programme's main objectives are a high historical, artistic and cultural value within the, execution, or there-creation of the revitalization of the protection of the necessary knowledge and skills of the elements of intangible cultural heritage. Also, increasing awareness of these systems, the specific responsibilities of the member states in the protection of intangible cultural heritages installed. In this way, the positions of carriers of the tradition of the masters are supported and can be provided that the transfer of knowledge and skills emphasized in younger generations.
Also, Living Human Treasures, have more responsibilities for the safeguarding of the intangible cultural heritage to transfer their knowledge:

1. The perpetuation and development of their knowledge and skills;
2. The transmission of their knowledge and skills to the younger generations through formal or non-formal training programmes;
3. Contributing to the documenting and recording of the intangible cultural heritage concerned (video or audio recording, publications, etc.);
4. Dissemination of their knowledge and skills;
5. Any additional duties entrusted to them.” (Guidelines for the Establishment of National “Living Human Treasures” Systems, p.4)

4) Legal provisions:
In Turkey, Living Human Treasures conducted the supervision of the Commission Experts that created within AREGEM in the Ministry of Culture and Tourism. The Living Human Treasures nominees are chosen by Provincial Directorate of Culture and Tourism, with the officials of the Public Education Center, scholars on the subject, NGO representatives, ICH practitioners and experts about the folk culture. The active participation is recommended by UNESCO individuals, groups, and communities.

5) Identification and designation process, etc.:
As it is described at UNESCO, similarly in Turkey, Living Human Treasures are people who possess to a high degree the knowledge and skills required for performing or re-creating specific elements of the intangible cultural heritage. At the nomination process, one of the most important features of the nomination is to choose people as living human treasures who possessed unparalleled information and experience in their own field.

Two forms of nomination are recommended. The first one is “individual nomination”. With this nomination people who individually possess in a very high degree the knowledge and skills required for the selected domain of the intangible cultural heritage. The second nomination form is “collective recognition”.

Moreover, it is important for a nominee/nominees to have the experience or skill for execution application competence, commitment to the person or group, the person or group’s ability to develop their own skills and knowledge, and having the ability to transfer these skills to the apprentices.

Living Human Treasures are “After examination of the candidature files, the Commission of experts proposes to the Minister or authority concerned a list of persons who possess to a high level the relevant knowledge and skills in a given domain, for nomination, using as guiding reference the established criteria. In most cases, the Minister makes the final decision concerning the selection of the Living Human Treasures, but this role can be assumed by another body according to the administrative structure of each Member State.”(Guidelines for the Establishment National Systems of Living Human Treasures, p.3)

In Turkey, the folklore researchers in the central unit of the Tourism and Culture Ministry start field surveys. According to the survey results, researchers write a report about candidates who meet the selection criteria to Living Human Treasure. These reports are sent to the Members of the Intangible Cultural Heritage Committee of Experts to study before the meeting. At the Intangible Cultural Heritage Committee of Experts Meeting the folklore researchers make a presentation about the Living Human Treasure nominee. With a written permission statement of the appropriate candidates are unanimously selected by the members of the Committee of Experts and sent to the General Directorate of Research and Education. Later on this information sent to Culture and Tourism Minister for approval. After approval including shorthand feature-length documentary film footages are made about Living Human Treasure nominees. End of these process, awards are given to candidates in a big ceremony with the participation of The Ministry of Culture and Tourism Undersecretary, academics, NGOs, institutions and organizations concerned with the process and members of the national press.

As of November 2013 Turkey's National Inventory of Living Human Treasures are registered of 20 intangible cultural heritage carriers. Inventory update is still in progress.
6) The commission of experts:

As it stated in the “Guidelines for the Establishment of the National Systems of Living Human Treasures”, “The experts comprising this Commission could be civil servants, researchers in the domain of intangible cultural heritage, bearers of knowledge and skills, representatives of communities, local authorities and associative bodies. It should be assisted by a Secretariat provided by the institutional structure to which it is dependent. If need be, outside experts may be called upon for the selection and examination of candidatures.”

In Turkey, commission of experts consists of academics who study folklore and General Director of the Research and Education. Commission experts are faculty members who come from four different universities. Members are:

Assoc. Prof. Dr. Ahmet Arı (Ministry of Culture and Tourism Directorate General of Research and Training)

- Prof. Dr. M. Öcal Oğuz (Gazi University, Department of Turkish Folklore, Ankara)
- Prof. Dr. Muhtar Kutlu (Ankara University, Department of Folklore, Ankara)
- Prof. Dr. Nebi Özdemir (Hacettepe University, Department of Turkish Folklore, Ankara)
- Prof. Dr. Metin Ekici (Ege Üniversitesi, Department of Turkish Folklore, İzmir)
- Nail Tan (Retired folklore researcher)
- Mevlüt Özhan (President of Union International de la Marionette Turkish National Center)

7) Criteria selection:

In nominating a person or a group to the rank of Living Human Treasure, the Commission of Experts considers these criteria for eligibility:

“- the excellence in the application of the knowledge and skills displayed;
- the dedication of the person or group;
- the ability of the person or group to further develop his knowledge and skills;
- the ability of the person or group to pass on the knowledge and skills to trainees.

Similar criterias with the UNESCO, there are some criterias described by Culture and Tourism Ministry for Living Human Treasure selection in Turkey. These are:

- The mastercraftsmanship that is performed for 10 years,
- Having learned the art from the master-apprentice relationship,
- Using his/her knowledge and skills in the application with superiority,
- Having knowledge about rare information,
- Individual’s or group’s dedication to their work
- Person or group the ability to develop their knowledge and skills (includes new things in their art that meets society)
- Individual or group the ability to transfer skills and knowledge to the apprentices (to be trained as apprentice).


8) Number of nominees:

Turkish Intangible Cultural Heritage Experts Commission identified Living Human Treasures in their particular fields and publicly awarded them.

After two years of studies the first names were announced at 14 January, 2010 in Istanbul Lutfi Kirdar Convention and Exhibition Center with a special ceremony. According to the first list these names were announced as “Living Human Treasures”.

**Living Human Treasures in 2008 (Ceremony date: 14 Ocak 2010)**

Tacettin DİKER (Karagöz- Turkish Shadow Theatre Artists)
Orhan KURT (Karagöz- Turkish Shadow Theatre Artists)
Metin ÖZLEN (Karagöz- Turkish Shadow Theatre Artists)
Mehmet GİRGİÇ (Felt Craftsman)
Hayri DEV (Pine Whistle Maker and Performer)
Sıtkı OLÇAR (Tile Craftsman)
Şeref TAŞLIOVA (Minstrelsy Tradition)

Living Human Treasures in 2009 (Ceremony date: 26 Kasım 2010)
Yaşar GÜÇ (Reed-Kaval Maker andcPerformer)
Emine KARADAYI (Weaving and Natural Dyeing Master)
Zakir Veli AYKUT (Known as Dertli Divani- Zakir- Musical Performers in Cem)
Bekir TEKELİ (Bağlama-Saz Maker)
Uğur DERMAN (Turkish Book Artist)
Hasan ÇELEBİ (Calligrapher)
Mehmet GÜRSOY (Tile Craftsman)
Fuat BAŞAR (Marbling/Ebru Artist)
Neşet ERTAŞ (Minstrel)

Living Human Treasures in 2010 (Ceremony date: 14 Kasım 2012)
Cemil KIZILKAYA (Block Printer)
Mahmut SÜR (Nazar Bead Craftsman)
Tahsin KALENDER (Ahlat Stone Craftsman)
İrfan ŞAHİN (Kispet Craftsman)

LIVING HUMAN TREASURES in TURKEY:

Tacettin DİKER: Karagöz- Turkish Shadow Theatre Artist - LHT Ref. 1
Tacettin Diker was born in 1923 in Istanbul. He had an interest in traditional theatre in his secondary education period. He conducted his work amateurish until 1973. In this year he attended a Karagöz course which held by Ministry of
Culture and completed with a success. From this point he began to perform his work in a Professional manner. He modernized the traditional plays and made new changes especially for kids because of his deep knowledge about the original traditional theatre. His plays gained mobility because he had many different characters on the same screen in the same play. He has been performing with both traditional and modernized plays every week for 36 years. This is the confirmation of success off his professional work life. He was awarded many times for his contribution to Karagöz Art in both national and international level.

His work and one of his interviews with English subtitles can be viewed from this link: http://vimeo.com/61514511

**Metin ÖZLEN**: Karagöz- Turkish Shadow Theatre Artist- *LHT Ref. 2*

Metin Özlen who known as Hayali Safderi, was born in 1940 in İstanbul. He learned his art from his grandfather who was Hayali Hayri Bey. Özlen has been performing his art for 60 years. He has known with especially his talent about figure (tasvir) making and also for his big talent about performing techniques on old fashioned plays. He gave a new life for old fashioned almost forgotten plays such as "Ferhat ile Şirin" and "Leyla ile Mecnun". For his contributions to Karagöz Art in both national and international level, he has awarded many times.

**Orhan KURT**: Karagöz- Turkish Shadow Theatre Artist- *LHT Ref. 3*

Orhan Kurt was born in 1930 in İstanbul. He learned the details about his art from his master Ragıp Tuğtekin. Besides figure (tasvir) making and Karagöz, he produced many other works such as arts of calligraphy and painting. His these talents also affected his work in Karagöz. Being a musician at the same time gave him a special role for transmitting Karagöz Music from yesterday to today. He was awarded many times for his contribution to Karagöz Art in both national and international level.

**Şeref TAŞLIOVA**: Minstrel- *LHT Ref. 4*

Şeref Taşlioava was born in 1938 in Kars. He is one of the most important names of Minstrel Tradition in Eastern Anatolia. He was an apprentice of
Minstrel Kasım who is a son of Minstrel Şenlik. Some of his work were compiled by America Indian University and Germany Berlin University and published as a book. He became a the leading name for minstrel tradation both in Anatolian and in international stage.

**Mehmet GİRGİÇ:** Felt Craftsman - *LHT Ref. 5*

Mehmet Gırğiç was born in 1953 in Konya. He has been performing his art for 44 years and his master was his grandfather who was Ahmet Gırğiç. Mehmet Gırğiç has known as one of the most competent craftsman of felt craftsmanship. He has trained many apprentices for his field and he participated many national and international exhibitions.

**Hayri DEV:** Performer and Maker of “Çam Dü düğü/ Sipsi” (Pine Whistle- a folk instrument)-*LHT Ref. 6*

Hayri Dev was born in 1933 in Denizli. Tradition of making pine whistle contunies since a century. He learned how to make and play a pine wistle from his chilhood from his ancestors. He was going to local weddings and performed his art. He was discovered by A French etymologist, Associate Prof. Jerome Cler in 1992 while he was stil performing at weddings. His life was introduced in the French documentary which is called “Derriere la Foret” and directed by Gulya Mırzoeva& author: Jerome Cler in 1999. He is still transferring his knowledge about this art to the next generations. This video can be viewed from: [http://vimeo.com/45361133](http://vimeo.com/45361133)


There are some news about Hayri DEV and his being a Living Human Treasure in a local Culture and Tourism Ministry web page (Pamukkale- Denizli).

Sıtkı OLÇAR: Tile Craftsman - LHT Ref. 7

Sıtkı Olçar was born in 1948 in Kütahya and unfortunately passed away in 2010. He did not content with just performing his traditional Kütahya tile art in a modernized style and also he learned İznik tiles and Çanakkale ceramics to be able to reach new forms. In his life time, he exhibited his work both national and international level many times.

On a newspaper there is a news about Sıtkı Olçar: “The world-famous master of tile Sıtkı Olçar, died.”

After his death for his honor it is planned to open a Sıtkı Olçar Museum in which his work exhibited. This news about Sıtkı Olçar is in a local electronic newspage.
After the first list, after ten months, the second list was announced at 26November 2010 in İstanbul Lütfi Kırdar Convention and Exhibition Center with a special ceremony. According to the second list, these names were announced as “Living Human Treasures”.

Yaşar GÜÇ: “Kaval” (a folk instrument) Maker and Performer- LHT Ref. 8
Yaşar Güç was born in 1968 in Tokat. He grew up with this local melodies. He is performing this art since 12 years old. He learned it from his father who is a reed-kaval master as well. Hortlatma Kavali is a very hard performing folk instrument and Güç is known as one of the best performers of Hortlatma Kavali. He has been performing his art 30 years and still transmits it to the next generations.

There is a documentary about kaval and Yaşar Güç which is called “Ellerin Türküsü”. It can be viewed from:
http://www.youtube.com/watch?feature=player_embedded&v=OlfOIpYVdQ

Emine KARADAYI: Weaving and Natural Dyeing Master- LHT Ref. 9

Emine Karadayı was born in 1965 in Gülnar District of Mersin in a yoruk tent. She is one of the special representatives of Sarıkeçili Yoruk Culture. Illiterated Karadayı learned everything about her art from her mother.

She is one of the important tradation transmitter of her unique Sarıkeçili Yoruk Culture and she and her family continues to earn their life doing nomadic
There is a picture of her while she is getting her award in 2010.
http://www.tourismlifeinturkey.com/newsdetail/1132YAsAYANiNSANHAZiNELERioDuLLERiLuTFiKiRDARDASAHiPLERINiBULDU.html

**Bekir TEKELİ:** “Bağlama” (a stringed folk instrument) Artist- *LHT Ref. 10*

Bekir Tekeli was born in 1932 in Hacı Muharrem village in Kastamonu and passed away at 11.06.2013 in Kastamonu. He had a really hard and poor childhood. In 1940's he started to interests in playing bağlama-saz (Turkish stringed instrument). In the same years he made his first saz and in 1960 he started to make saz professionaly. In his life time he made many bağlama for Turkish and foreign artists such as Neşet Ertaş who is a Living Human Treasure and passed away in 2012 as well.

There is a documantery about Bekir Tekeli called “Ellerin Türküsü” can be viewed from these links:
http://www.youtube.com/watch?v=6q2cjHe3IUc (part 1),

Bekir Tekeli's obituary notice in local news on a local news web page.

**Uğur DERMAN:** Turkish Book Artist - *LHT Ref. 11*

Uğur Derman was born in 1935 in Bandırma district of Balıkesir. In 1960 he gratuated from Istanbul University School of Medicine, Department of Pharmacy. Since 1961, Derman, with his own works, encyclopedia items and articles, has been teaching and introducing Turkish book art and also promoting Turkish calligraphy in foreign countries.

There is a TV program about Prof. Dr. Uğur Derman. This program called Öteki Gündem was on air at 21 Nisan 2013 and it was about “Hattın Sultanları” which can be viewed from this link:
Hasan Çelebi: Calligrapher - LHT Ref. 12

Hasan Çelebi was born in 1937 in Erzurum. He has been interested in calligraphy since 1964. He has many works such as in dome writings of Sultanahmet Mosque, dome writings of Hırka-i Şerif Mosque. He has many Works in both Turkish and international mosque collections. He has been transmitting his art to new apprentices.

Mehmet Gürsoy: Tile Artist - LHT Ref. 13

Mehmet Gürsoy was born in 1950 in Bekirli district in Denizli and he and his family moved to Kütahya when he was 10 years old. While he was working as a village teacher in primary school, in 1975 he started to interested in tile art. He had more than 50 exhibitions both in Turkey and abroad. Also, he trained more than 100 apprentices in tile art and he continues to create his work at his atelier in Kütahya.

There is a short documentary about Mehmet Gürsoy and his art. It can be viewed from: http://www.youtube.com/watch?v=xmFxBI0Z2t4 (Retrieved at 3 November 2013).

Also, at İznik Tile Art (İzink Çini) web page there is a special link about Mehmet Gürsoy and his work: http://www.iznikcini.com/cini-en/homew/ (Retrieved at 3 November 2013).

Fuat Başar: "Ebru" (Marbling) Artist - LHT Ref. 14

Fuat Başar was born in 1953 in Erzurum. While he was a medical doctor student in Atatürk University he began to take a course in calligraphy. In 1980, he prefers art over a becoming medical doctor and moved to Istanbul in order to work with the masters. In 1989, Başar was ratified three times (including one Ottoman Turkish) by marbling master Mustafa Düzgünman. After his masters death, Başar opened his own atelier and he became a Professional
marbling and calligraphy artist. He has been training many calligraphy and marbling artists and participated in many individual and group exhibitions. His work can be viewed from this short film: http://vimeo.com/69024716 (Retrieved at 3 November 2013).

**Neşet ERTAŞ: Minstrel- LHT Ref. 15**

Neşet Ertaş was born in 1938 in Kırşehir and passed away at 25.09.2012. His father was Muharrem Ertaş who is the one of the important masters of Turkmen and Avşar folk ballads and played them in specific "Abdal Style". In 2006, Neşet Ertaş was awarded by Trukish Grand National Assembly with Outstanding Service Award. He recorded more than 20 records. His techniques of playing bağlama and singing bozlak style has been studied in universities and there are many thesis about him. With his unique style and work he became a real "folk minstrel".

He was one of the most important and well known minstrels in Turkey. After his death all of the TV channels, news on TV, newspapers in Turkey made news about him and his death. As an example there is one news about his lost: "Folk Songs become orphaned- Famous Minstrel Neşet Ertaş died".


**Veli AYKUT (Dertli Divani): Zakir- LHT Ref. 16**

Veli Aykut was born in 1962 in Şanlıurfa. He had learned zikir from his father, minstrel Büryani whose real name was Hamdullah. Minstrel Büryani was a representative of Hacı Bektaş-i Veli Dergâh of South Eastern Anatolia. In 1978, two people who were the members of Hacı Bektaş-i Veli, Emrullah Ulusoy gave to Aykut a pseudonym name “Divani” and again Bektaş Ulusoy gave him a pseudonym name, "Dertli". Then Aykut started to use “Dertli Divani” as pseudonym in his Works. He is one of the important representatives of zakir tradition.

This very important news for their tradition, İstanbul Alevi Association made a news about Dertli Divani and his award winning on a İstanbul Alevi Association's web page.

http://www.istanbulalevidernegi.org/default.asp?goster=detay&id=725
On 11 September 2012, because of having a significant role on safeguarding of intangible cultural heritage and transmitting it to next generations, the third “Living Human Treasures Awards” were given with a ceremony in Istanbul. At the end of 2012, the last four more names added to the list in which 16 people were already in.

*Cemil KIZILKAYA: Block-printer- LHT Ref. 17*

Cemil KIZILKAYA is a block printing artist, was born in 1949 in Çoroğlu village in the Taşköprü township of Kastamonu. He started to interested in block printing in 1971 and he learned all of the details about this art in a short time. Block printing is an ancient art style which is made on a mostly cotton fabrics with paints, brushes and carved wooden molds formed by the artists. Cemil KIZILKAYA is one of the last artists who use the natural dyeing which made of walnut shell, linden tree and peach tree leaves. He engraves and prepares the molds by himself which are used during the printing process. In his personal collection there are more than 400 molds.


*İrfan ŞAHİN: Kispet Craftsman- LHT Ref. 18*

İrfan ŞAHİN was born in 1942 in Eğridere village in Biga district in Çanakkale. After finishing the primary school he started to go to the military school in Mersin, but because of the economical problems he had to quit the school and turned back to his village. Because of the desire of having a profession he decided to become a kispet craftsman which was a very popular art at that time. He started to work with Mustafa Turabi master. İrfan ŞAHİN worked as a kispet master for 43 years. Also, he teaches his art's detail to the younger generations such as Uğur Kesen (Samsun), Mehmet Derse (Biga), Murat Boncuk (Manisa) and transferred his knowledge. In this way, he made a large contribution to the continuation of the tradition.

There is a news about İrfan Şahin and his being a Living Human Treasure in a local Culture and Tourism Ministry web page (Biga).
Kispet craftsman İrfan Şahin is chosen as one of the "Turkey's 2010 Living Human Treasures" from Çanakkale.

http://bigaaktuel.com/2013/10/20/biganin-yasayan-insan-hazinesi-kispet-ustasi-irfan-sahin/

**Mahmut SÜR:** Nazar Boncuğu ( Evil Eye) Craftsman - LHT Ref. 19

“Living Human Treasures-Mahmut SÜR” photograph by http://www.kemalpasa.tv
Nazar Boncuğu (Evil eye) artist Mahmut SÜR in 1962 was born in Nazarköy in Kemalpaşa, İzmir. After finishing the primary school age of 14, he started to work with his uncles as a bead masker. He is fully devoted himself to the art of bead making. To find new art designsthe new tendencies are one of the important features of his professional life. It is easy to separate his work from the others. In the past, he worked in Paşabahçe Glass Factory and this experience taught him his art’s details. Besides development of his profession, Sür’s one of concrete efforts is training new bead makers. Another feature of the artist can be described as knowing how to build furnaces which is called “ocak” for making excellent quality beads. These furnaces are the most important element of indetermining the quality of the bead to be manufactured. After being selected as a Living Human Treasure Mahmut Sür gave an interview about himself and his work.


Also, about Kemal Sür and his work a short video can be viewed from:

**Tahsin KALENDER:** Ahlat Stone Craftsman- LHT Ref. 20

Tahsin Kalender was born in 1928 in Ahlât. He is one of the best known families in that district. After finishing the primary school age of 17 he started
to work as a Stone craftsman. Because of his talent he became a master in a very short time. In his professional life he built more than 500 structures. Among the structures he built such as mosques, fountains, schools, mills, barns, housing, minarets, mausoleums are available and almost all of them are still standing and in use. He also built structures in Bitlis, Erciş, and Doğubayazıt. Kalender is fully devoted himself to his art. His work precisely separated from others by his fine workmanship, durability and aesthetics.

The main reward for living human Treasure is public recognition. As an example, after being selected as a Living Human Treasure, Tahsin Kalender became a big news in a local newspaper in Ahlat.

http://www.ahlatgazetesi.com/haber_detay.asp?haberID=552

9) Rewards for appointees:

<Figure 17> “Living Human Treasures- Hayri Dev” photograph by http://www.denizli.bel.tr/

After candidates’ Ministry level approval, including short and feature-length documentary film footages are made about Living Human Treasure appointees. End of these process, a letter of thanks, plaques, and awards are given to Living Human Treasure in a big ceremony.
The main reward for living human Treasure is public recognition. To have people’s attention and to raise awareness about cultural heritage and the Living Human Treasures Culture and Tourism Ministry organizes a big award ceremony. This ceremony is held with the participation of The Ministry of Culture and Tourism Under secretary, academics, NGOs, institutions and organizations concerned with the process and members of the national press. Moreover, because of their participation and for their contribution to their own fields 2000 liras financial assistance is made to the Living Human Treasure.

10) Duties of appointees:
Living Human Treasures’ the most important responsibilities are continuation of their traditional art and to provide new apprentices. In this way, they contribute their knowledge and skills to the younger generations and become part of this important transmission process. Moreover, one of the main objectives is providing incentives, creation of awareness at the future generations and encouraging them turning to this area by ensuring the continuity of tradition.

Hasan Çelebi is one of the important Living Human Treasure because he is teaching his traditional art to his many appretiences. In his personal web page he also gives his students names who worked with him:


Also, after being selected Living Human Treasure Hayri Dev is recognized by public. Dev also become a lecturer in the Denizli Municipality Conservatory and teaches his art to the music scholars and to his students. His art will continue to livethrough these courses. (See photo 186)

The project is called “Training Entrepreneur Artists in the Fields of Traditional Turkish Ornamental Arts and Handicrafts” try to raise awareness of unemployed people on Art of calligraphy, Miniatures, Art of Marbling, Art of tiles and ceramics, glasswork, Art of dolls and fabric painting. Fuat Başar is one of the masters who gave these courses. The main objective is to train
participants in order to develop their skills and to restructure their competence and talent.

Also, after public recognition Yaşar Güç prepares a web site for himself and his work. With this way, he can have better communication with customers or people who want to work with him: http://www.yasarguc.net/(Retrieved at 3 November 2013).

11) Cancellation of appointment:
As it is stated before there are some criterias for being Living Human Treasure. These criterias are:

"- the excellence in the application of the knowledge and skills displayed;
- the dedication of the person or group;
- the ability of the person or group to further develop his knowledge and skills;
- the ability of the person or group to pass on the knowledge and skills to trainees."

These criterias for eligibility, it can be used also for cancellation of the decision to designate a Living Human Treasure. In short, if "the Living Human Treasure does not fulfil the functions assigned to him/her" or "the Living Human Treasure no longer fulfils the criteria whereby he/she was recognized" the decision to designate a Living Human Treasure can be cancelled by Committee of Experts.

In Turkey, there is not any cancellation of the decision to designate a Living Human Treasure.

12) Training:
As it is described before, to become eligible for being a Living Human Treasure there are some criteria described by Culture and Tourism Ministry in Turkey. Some criteria are about training process. Such as,

- The mastercraftsmanship that is performed for 10 years,
- Having learned the art from the master-apprentice relationship,
- Using his/her knowledge and skills in the application with superiority.

In short, to be able to become a Living Human Treasure people needs to perform their arts at least for 10 years and also to teach their knowledge to their apprentices have to be performed.

13) Copyright:

Studies still continue about copyright application in the Living Human Treasure programme in Turkey.
The Ministry of Culture and Tourism is working on to determine the extinction elements in several regions and making intensive efforts to and taking the necessary steps to revitalize. As it is in many countries in the worlds, many cultural elements are disappearing in Turkey. Main reasons for this include; the loss of transmitting methods, lack of knowledge of new generation about the cultural element, and their unwillingness to transmit; new live styles and the interference of technology in every field of life. The first step that should be taken in Turkey to protect the ICH includes the appropriate legislation. Although there is an adequate legislative measures for the protection of cultural heritage this is not so for the ICH. MoCT who has the main responsibility for the implementation of the Convention has started d to build the infra structure for the legislative measures. However, concrete steps have not been taken yet. Another are that Turkey should mobilize is the strengthening of the roles and responsibilities of the NGOS. Six Turkish NGOS have been accredited with the Convention. However there is a need to increase the motivation levels of these NGOS at both national and international levels. The media and education are main dynamics for the safeguarding of intangible cultural heritage. In Turkey, It’s expected that the sufficient development in these fields will be took place in the near term. Meanwhile, the relationship of the intangible cultural heritage and local sustainable development will become more crucial for many countries. Experts will have to focus on the effects or interaction of new technologies as well as the cultural economy and cultural industries on the intangible cultural heritage. In this process, the management of cultural heritage will be very important. ICHCAP will be able to play very important role in this process.


Ayvazoğlu, Beşir. Turkish Coffee Culture. Ankara: Ministry of Culture and Tourism, 2010


Turkey’s Periodical Report on the implementation of the Convention and on the status of elements inscribed on the Representative List of the Intangible Cultural Heritage of Humanity

Annex | *Photographs*
“Karagöz” photograph by Republic of Turkey Ministry of Culture and Tourism

“Traditional Sohbet Meetings” photograph
by Republic of Turkey Ministry of Culture and Tourism
“Semah, Alevi-Bektasi Ritual” photograph by Osman Nuri Yüce

“Marbling Art” photograph by Osman Nuri Yüce
“Tradition of Evil Eye Talisman” photograph by Osman Nuri Yüce

“Musical Instrument making” photograph by Adem Koç
“Tambourine” photograph by Abdullah Cansız

“Pottery” photograph by Adem Koç
“Pottery” photograph by Tuna Yıldız

“Rug Weaving” photograph by Republic of Turkey Ministry of Culture and Tourism
“Festivals” photograph by Republic of Turkey Ministry of Culture and Tourism

“The Art of Lace Making” photograph by Republic of Turkey Ministry of Culture and Tourism
“The Art of Basketry”
photograph by Republic of Turkey Ministry of Culture and Tourism
“Kilim and Saddlebag Weaving”
photograph by One Master- Thousand Masters Social Responsibility Project
"Glass Blowing"
photograph by One Master- Thousand Masters Social Responsibility Project
"Hand Printed Scarfs"
photograph by One Master- Thousand Masters Social Responsibility Project
“The Living Museum” in Ankara
photograph by The Living Museum