

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



<Figure 5> “Mevlevi Sema Ceremony” photograph by Osman Nuri Yüce

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 Ministry 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 *aynxxx* 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

Hüsrev Gere de Caddesi Aziziye Apt.

No:94 Kat:3 80200 Teşvikiye/İstanbul/Turkey

Tel. +90 212 236 1150

Web: 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 Caddesi no.52 Altunizade/İstanbul/Turkey

Tel. +90 216 339 2469

The Konya State Culture and Tourism Directorate

Mevlana Caddesi no.65 Karatay/Konya/Turkey

Tel.+ 90 332 353 4021

The General Directorate of Foundations
Milli Müdafa Cad.No : 20 Kızılay / ANKARA
Tel. +90 312 415 50

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 Abdalbaki Golpinarli 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

<Figure 6> “Arts of the Meddah” photograph by Osman Nuri Yüce

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)

Konur Sok. No: 66/12 06640 Bakanlıklar / ANKARA

Tel: +90.312 419 13 36 Fax: +90.312 419 13 36

website: <http://www.unima.org.tr>

Email: unima@unima.org.tr

Practitioners:

Prominent artists for Meddah are Erol Günaydın, Münir Özkul, Gazanfer Özcan, Hakkı 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

Meddahlik was a Turkish theatre form performed by a single storyteller called a meddah and practised throughout Turkey and Turkishspeaking 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 needsto be more effortwith 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, İstanbul 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

Directorate General of Research and Training

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

Tel: +90 312 212 83 00

Fax: +90 312 215 48 37

E-mail: arastirmaegitim@kulturturizm.gov.tr

Web Site: <http://aregem.kulturturizm.gov.tr/>

Gazi University Turkish Folk Culture Research and Implementation Center

Contact: Gazi Üniversitesi Rektörlük Yerleşkesi Merkez

Kütüphane 4. Kat Beşevler / Ankara /TURKEY

Tel: +90 312 202 29 12

Fax: No information

E-mail: thbmer@gazi.edu.tr

Web Site: <http://thbmer.gazi.edu.tr/>

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

Web Sites: <http://www.kultur.gov.tr/TR,23257/il-kultur-turizm-mudurlukleri-internet-siteleri.html>

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

TURKSOY (The International Organizational Turkic Culture)

Contact: Ferit Recai Ertuğrul Caddesi No:8 Oran Ankara/TURKEY

Tel: +90 312 491 01 00

Fax: +90 312 491 01 11

Email: turksoy@turksoy.org

Website: <http://www.turksoy.org.tr/>

TRT (Turkish Radio and Television Corporation)

Contact: Turan Güneş Bulvarı Oran Ankara/TURKEY

Tel: +90 312 463 23 30

Fax: +90 312 463 23 35

E-mail: aktifhat@trt.net.tr

Website: <http://www.trt.net.tr/>

Ege University Institute of Turkish World Studies

Contact: 35100 Bornova İzmir/TURKEY

Telephone: +90 232 343 49 22

Fax: +90 232 342 74 96

E-mail: tdae@mail.ege.edu.tr

Website: <http://tdae.ege.edu.tr/>

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:

Evrin Ölçer Özünel, 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 Zil 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

Ahmet AKSOY (MERSİN)

E-Mail: hayaliahmetaksoy@hotmail.com

Ahmet KARAKMAN

Address: Çakırağa Mah. Katip Müslihittin Sok. Dilek Apt. No: 19/4, Fatih/
İSTANBUL

Tel: +90212632 96 01 Fax +90212530 68 83 GSM: + 90532340 86 03

Ali MERİÇ

Address: Antalya Devlet Tiyatrosu, ANTALYA

Ali Nihat YAVŞAN (Pembe Kurbağa Tiyatrosu)

Tel: +90312418 02 98 Gsm: +90532556 38 89

E-Mail: alinihat @pembekurbaga.com

Aliş MÜBAREK

Address: 9 Eylül Sok. No. 42/9, Kurtuluş/ANKARA

Tel: +90312448 05 54 GSM No: 0542 236 91 98

Alpay EKLER (Tiyatro Merdiven)

Address: Rumi Mehmet Paşa Mh. Şemsipaşa Bostan Sk. Deniz Apt. B Blok.
No:33/9 Üsküdar/İSTANBUL

Tel: +90542251 35 91, E-Mail: alpayekler@hotmail.com

Ayhan LEYLEK

Address: 9002/11.Sok. No: 4, D.: 10, 35370 Yeşilyurt/İZMİR

Tel: + 90 232 227 40 66

Cemal DÖNMEZ

Address: Gazi Mah. Seyrani Sok. No: 38, SAMSUN

GSM: +90 537 384 56 44

E-Mail: hayalicemocan@hotmail.com

Cengiz ÖZEK

Address: Muhtar Mahallesi, Taksim Akarcası Sk. No:4 Taksim/İSTANBUL

Tel: +90 212 243 47 04

E-Mail: karagozek@hotmail.com

Emin ŞENYER (İSTANBUL)

Website: <http://www.karagoz.net>

E-Mail: karagozcu@gmail.com

Tel: +90 532 493 43 51

Halit EKER

Address: Başpınar Mah. 167. Sok. No: 3, Siteler, Altındağ/ANKARA

Tel: +90 312 310 77 11

Haluk YÜCE (Tiyatro Tempo)

Address: İlkyerleşim Mah. 9. Cad. 333. Sk. Ata Sitesi No: 28 Batıkent/ANKARA

Tel: +90 312 257 28 45

Fax: +90 312 257 31 29

Mobile: +90 532 492 98 11

E-Mail: haluk@tiyatrotempo.com

Website: <http://www.tiyatrotempo.com>

Hasan Hüseyin KARABAĞ (İstanbul Katibim Karagöz Evi)

Address: Akbıyık Cad. No.47 Sultanahmet- İSTANBUL

Web Site: www.karagozevi.com

Tel: +90 216 343 47 25

Mobile:+90536218 24 11

Korhan TUÇDAN

Address: Gülistan Sok. No: 56/4 Abidinpaşa/ANKARA

Tel: + 90 312 362 94 28 - 310 77 11

E-Mail: hazeyinkrh@mynet.com

M. Hazım KISAKÜREK (Geleneksel Gösteri Sanatları Topluluğu)

Address: Sümer Sok. 38. Sok. No: 36 Seyhan/ADANA

Tel: +90 322 224 53 75 Gsm: +90 532 552 09 91

E-Mail: hayalimahmut@hotmail.com

M.Ufuk DURMAZ

Address: Çırpan mh. San sk. 19/5 Osmangazi/ BURSA

Tel: + 90 224 252 56 10

Mehmet BAYCAN

Address: Ege Kent 8839. Sok. No: 3 Kent Apt. D: 8 Karşıyaka/İZMİR

Tel: +90 542 746 67 46

Metin ÖZLEN

Address: Marmara Cad. No: 22/6 D: 15 Erenköy 81090 İSTANBUL

Tel: +90 216 372 54 03

E-Mail: metinozlen @gmail.com

Mustafa MUTLU

Address: Kavacık Subayevleri Vadi Sk. No: 10/7 Keçiören/ANKARA

Tel: +90 312 517 29 44

Mobile: +90 535 340 94 66

E-Mail: karagozmutlu@yahoo.com

Nevzat ÇİFTÇİ

Address: Piremir Mah. Yaşar Sok. No: 9/3 16340/ BURSA

Tel: + 90 224 223 56 37

Nihat MÜRŞİTPINAR

Address: Kardelen Mah. Ortadoğulular Sitesi, No: 12, Batıkent, 06370 ANKARA

Tel: + 90 312 341 46 01

O. Esat TAŞATMANLAR

Address: Altıparmak cad. 84/5 Osmagazi/ BURSA

Tel: +90 536 549 42 08

Orhan KURT

Address: Mete Cd. Simitaş Blokları No: 30/A D; 40 Merter /İSTANBUL

Tel: +90 212 556 11 13

Osman UBUZ

Address: Küçükparmak Sok. No: 44/6 Beyoğlu/İSTANBUL

Ramiz BALAKİN

Address: İzzettin Çalışlar Cad. No: 12, B Blok, D.6, Bahçelievler/İSTANBUL

E-mail: balakinr@yahoo.com, info@karagoz-hacivat.com

Selim GÜRATA

Address: Memurevleri Mah. Tonguç Cad. No: 21/3 ANTALYA

Serkan ÖZTÜRK

Address: Ziyabey Cad. 13. Sok.No. 22 / 2, Balgat/ANKARA

Mobile + 90 536 253 74 19

E-Mail: mrgudu@mynet.com

Şinasi ÇELİKKOL

Address: Uzun Çarşı Borsa Sk. Borsa İşhanı No: 1/21 Osmangazi/BURSA

Tel: + 90 224 221 87 27

E-Mail: unimabursa@superonline.com

Website: <http://www.unimabursa.org>

Tacettin DİKER

Address: Sarayardı Cad. Şem-i Bey Sk. No: 33/4 Acıbadem Kadıköy/İSTANBUL

E-Mail: ggdiker@gmail.com

Tayfun ÖZEREN

Address: Mehmet Akif Ersoy mh. Bilgiç sk. Bilgiç çıkmazı No:1/3 Yıldırım/ BURSA

Tel: +90 536 396 12 55

Tevfik DİNÇ

Address: Aydınlikevler Mah. 2005 Sok.İşmen Apt. No: 7 /14, 33140, MERSİN

GSM: +90 535 963 60 45

E-Mail: tevfik@hayalcinas.com

Web Site: www.hayalcinas.com

Ünver ORAL

Address: Ortaçeşme Bağüstü Sok. No: 7 Beykoz 81650 İSTANBUL

Tel: +90 216 323 15 49

ii. Other karagöz theatres:

Akbank Karagöz ve Kukla Tiyatrosu

İstiklal Caddesi. Zambak Sok. No: 1 34435 Beyoğlu/ İstanbul – TÜRKİYE

E-Mail: akbanksanat@akbank.com.

Tel: +90 212 252 35 00 - 252 35 01

Fax: +90 212 245 12 28

Ankara Büyükşehir Belediyesi Başkent Tiyatrosu

Gençlik Parkı Opera/ Ankara -TÜRKİYE

iii. Relevant NGOs:

Mevlüt ÖZHAN

The President of Union International De La Marionette Turkish National Center

Adress: Konur Sokak No: 66/12 06640 Bakanlıklar/Ankara -TÜRKİYE

E-Mail: unima_turkey@yohoo.com

Tel-Faks: +90 312 419 13 36

UNIMA Bursa Şubesi Başkan: Şinası ÇELİKKOL

Address: Uzun Çarşı Borsa Sk. Borsa İşhanı No: 1/21 Osmangazi/Bursa

Tel: + 90 224 221 87 27

E-Mail: unimabursa@superonline.com

Webste: <http://www.unimabursa.org>

iv. Research centers:

Gazi University

Turkish Research and Application Centre

Prof. Dr. M. Öcal OĞUZ

E-Mail: thbmer@gazi.edu.tr

Address: Gazi Üniversitesi Rektörlük Yerleşkesi Merkez

Kütüphane 4. Kat Beşevler / Ankara

Tel: +90 312 202 29 12

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 (Ministrelsy) 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, âşık 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 âşiks and a consensus on a future action plan was reached.

Related Organisations, Individuals:**i. NGOs**

Anadolu Halk Ozanları Derneği

Mustafa SAYILIR

Battalgazi Mah. 5. Sok. No: 1/C Altındağ/ ANKARA

+90.312.348 77 28

Anadolu Halk Ozanları Kültür ve Yaşatma Derneği

İhsan YAVUZ

Er-Kent Yapı-Kooperatifi 80/A Blok No: 2 Kat 2 Dadaşkent / ERZURUM

+90 442 327 04 50 – +90 532 635 23 44

Ankara Halk Âşıkları Kültür ve Araştırma Derneği

Hüseyin ÇEMREK

Anafartalar Cad. Tuba Kuyumcular Çarşısı No: 60/58 Ulus / ANKARA

+90.312.309.58.34 - +90.537.302.29.84

Âşıklar ve Yazarlar Derneđi

Bayram Düşünür

Ferudun ÇELİK Mahallesi 326. Sokak No: 62 Altındađ /ANKARA

+90.312.311 34 82 - +90 533 522 63 68

Âşık Veysel Kültür Derneđi

Hüseyin UÇURAN

Çetin Emeç Bulvarı 8. Sokak No: 1 (Teras Kat) A.Öveçler /ANKARA

+90 532 457 37 53

Çukurova Halk Ozanları Kültür ve Araştırma Derneđi

Yunus TÖMEN

Kara Soku Mah. H.Dündar İşhanı Kat: 2 No 14 Seyhan /ADANA

+90.322.359 21 04

Emlek Ozanları Kültür Derneđi

Ali DİNÇAL

İlker 1. Cadde 136/2 Dikmen / ANKARA

+90 532 488 24 47

Halk Edebiyatı Âşıklar Derneđi

Selami YAĞAR

Kongre Cad. Gez Çarşısı / ERZURUM

Halk Ozanları ve Halk Müziđi Sanatçıları Derneđi

Cemal ALPER

Barış Manço Kültür Merkezi Yıldırım / BURSA

Halk Ozanları Kültür Derneđi

Servet YILDIRIM

Adakale Sok. No: 8/9 Sıhhiye / ANKARA

+90 435 26 73

Halk Ozanları Âşık, Şenlik Kültür ve Yaşatma Derneği

Günay YILDIZ

Alparslan Mah. Gökçe Sok. No:1 KARS

Mobile: +90 532 730 82 19

İzmir Halk Ozanları ve Âşıkları Derneği

Celal Bulut

442. Sok. No: 105 Konak /İZMİR

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

Sivas Fasil Heyeti Âşıklar ve Halk Oyunları Derneği

Ahmet AYDAN

Demircilerarası Mahallesi Nizam Sokak No: 19 / SİVAS

+90 346 221 26 53

Tüm Halk Ozanları Topluluğu

Kenan ŞAHBUDAK

Göktürk Mah. Aşkale Sok. 7/B Seyranbağları Çankaya / ANKARA

+90 312 437 10 10 - +90 532 6720045

Manisa Şairler ve Ozanlar Derneği

Osman Erten

Taşbina İşhanı Kat: 1 / MANİSA

+90 537 276 37 66

ii. Research Centers

Gazi Üniversitesi

Türk Halkbilimi Araştırma ve Uygulama Merkezi
Prof. Dr. M. Öcal OĞUZ
E-mail: thbmer@gazi.edu.tr

Gazi Üniversitesi Rektörlük Yerleşkesi Merkez
Kütüphane 4. Kat Beşevler / Ankara
Tel: +90 312 202 29 12

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”.

- 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 3th “Minstrelsy Festival” organized by Gazi University in 2012
- The 2rd “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 Sarıcakız 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.
- Colloquiums 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).
- Âşiks 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 Âşiks” 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 âşiks 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 âşiks 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.
- Âşiks 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 Âşiks by the local governments.
- Âşık names will be given to roads, streets and schools in their hometowns.
- Âşiks 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 âşiks 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 âşiks.

- In collaboration with the High Council mentioned in article 16, qualities of âşiks will be determined and certified.
- Books and anthologies published by âşiks or âşık-related NGOs will be bought by the Ministry's Directorate General of Libraries and Publications and forwarded to all state libraries.
- Âşiks 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 âşiks such as cassettes, CDs and books will be encouraged.
- Narrator âşiks 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 Aşiks" was organized on 24 February 2009 by the Mugla Municipality, with the participation of prominent Aşiks 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)



<Figure 10> “Traditional Sohbet meetings” photograph by Republic of Turkey Ministry of Culture and Tourism

Local Name:

The other names used for Traditional Sohbet Meetings are Barana, Cümbüş, Muhabbet, Oturma, Oturak, Oturmah, Sıra Yarenler, Sıra Geceleri, Gezek, Sıraname, Sohbet, Ferefene, Erfane, Arfana, Delikanlı Teşkilatı, Gençler Heyeti, Sıra Yâranleri, Velime Geceleri, Kürsübaşı 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, “Kürsübaşı Sohbeti” in Elazığ and “Barana Sohbeti” in Dursunbey/Balıkesir 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), mani (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

(Mustafa Kemal KARATATAR)

Cumhuriyet Mahallesi

Atatürk Bulvarı No:7 Çankırı

+90.376.2134047

+90.376.2131276

www.cankirikulturturizm.gov.tr

Balıbidik Köyü Sosyal Yardımlaşma Ve Dayanışma Derneği

(Arif ARPACI)

www.balibidik.com +90.542.395 74 65

Simav Yâran Kültürünü Yaşatma Derneği

(Mehmet YAVUZ)

Fatih Mahallesi, Cumhuriyet Caddesi, Belediye İşhanı, No:12 Kat:5

43500/Simav- Kütahya

+90.374.5131007 478

mhmt.yavuz@hotmail.com

Yâran Kültürünü Yaşatma Derneği

(Mehmet BAŞBUĞ)

Cumhuriyet Mahallesi Ticaret ve Sanayi Odası İşhanı Zemin Kat No:1

18100 Çankırı

+90.376.2133605

+90.532.2861709

Ahi Yâran Meclisi Gençlik Eğitim Kültür ve Dayanışma Derneği

(Ahmet ABSARILIOĞLU)

Cumhuriyet Mahallesi Necip Fazıl Kısakürek Sokak Belediye İş Merkezi 5. Kat

Yâran ve Kültür Evi

18100 Çankırı

+90.544.213 48 92

+90.376.212 42 00
ahiYâran@gmail.com

Değim Köyü Yâranı
(Şaban GÖKMEN)
Değim Köyü/Çankırı
+90.533.716 13 72

Aşağıovacık Yâranı
(Resül EKİZCELİ)
Aşağıovacık
ÇANKIRI
+90.532.682 85 87

Merkez Yâranı
(Ali AKÇA)
Şabanözü- ÇANKIRI
+90.376.518 13 20

Merkez Yâranı
(Ali AVŞAR)
Yapraklı- ÇANKIRI
+90.533.361 27 37
RL10 – No. 00385 – page 15

Buğday Yâranı (Ali KOÇUMOĞLU)
Yapraklı- ÇANKIRI
+90.532.606 81 22

Karatekin Yâran Kültürünü Yaşatma Derneği (Necati ÜLKER)
Mareşal Çakmak Mah. Atatürk Cad. And Sitesi C Blok 96/6
Sincan/ANKARA
+90.533.452 36 53
+90.505.246 18 79

+90.312.2686297
nulker18@hotmail.com

İstanbul Çankırı Dernekleri Federasyonu
Caferağa Mah. Mühürdar Cad. No:60/8 Kadıköy- İstanbul
+90.216.450 18 18
+90.216.347 78 75
info@canfed.org.tr
<http://www.canfed.org.tr>

Ankara Çankırı Dernekleri Federasyonu
Çankırı Caddesi 74 Dışkapı- Ankara
+90.312.309 18 24
+90.312.361 13 22
+90.533.343 63 04
sekreter@cankirifederasyonu.com

Sandıklı İlçesi Kültür Varlıklarını Koruma ve Yaşatma Derneği
Belediye Caddesi Çavuşoğlu Eczanesi Üstü Kat:3
Sandıklı/Afyon
+90.272.512 53 00
+90.272.512 53 01
iletisim@sandiklikultur.org.tr

Kula Yâren Geleneği Temsilcisi
(Hüseyin ŞAHİN)
Kula Belediyesi Yazı İşleri Müdürü
Kula/Manisa
+90.236.816 70 05/16
+90.544.316 88 80
huseyinsahin7464@hotmail.com

Akşehir Yâren Geleneği Temsilcisi
(Songül ÖZCAN TURAN)

Akşehir Belediyesi Sosyal ve Kùltür İşleri Müdürü

Akşehir/Konya

+90.332.813 37 00

+90.542.486 93 16

songulozcan.turan@gmail.com

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. And MoCT 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 Gecesi in Şanlıurfa in 1971. Afterwards, TRT and other private channels have produced programs on the element since then.

5- Association for Conservation and Safeguarding of Yaran 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 Yâran 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-Bektaşî ritual (2010)



<Figure 11> “Semah, Alevi-Bektaşî ritual” photograph by Republic of Turkey Ministry of Culture and Tourism

Local Name:

Semah, Alevi-Bektaşî ritual

History, background:

Semah is one of the main services of the “cem” ceremony which are considered as religious practices by Alevi-Bektaşî 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 ownelves. Normally, the element is performed during the special ceremonies called “Cem” which means unity.

Alevi-Bektaşî 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-Bektaşî 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)

Sokullu Mehmet Paşa Cad. İğde Sok.No:24 Dikmen/Ankara

www.alevifederasyonu.com

+90 312 480 15 55

Hacı Bektaş Veli Anadolu Kültür Vakfı Genel Merkezi

Sokullu Mehmet Paşa Cad. İğde Sok.No:24 Dikmen/Ankara

www.hacibektasvakfi.org

+90 312 478 22 60-61

Hacı Bektaş Veli Kültür ve Tanıtma Dernekleri Genel Merkezi

Sokullu Mehmet Paşa Cad. İğde Sok.No:24 Dikmen/Ankara

+90 312 483 11 66

Pir Sultan Abdal Kültür Derneği Genel Merkezi

Ziya Gökalp Caddesi No:16/15 Kızılay/Ankara

www.pirsultan.net

+90 312 433 50 54

Pir Sultan Abdal 2 Temmuz Kültür ve Eğitim Vakfı

Şehit Adem Yavuz Sok. No:18/22 Kızılay/Ankara

Pirvakfi@yahoo.com

+90 312 419 63 60

Karacaahmet Sultan Eğitim ve Kültür Vakfı

Gündoğumu Caddesi No:169Üsküdar/İstanbul

+90 216 553 43 43

Şahkulu Sultan Vakfı

Merdivenköy Tekke Altı Sokak No:6 Göztepe Kadıköy/İstanbul
+90 216 368 30 71

Cem Vakfı Genel Merkezi

Zafer Mah. Ahmet Yesevi Cad. No:290 Yenibosna/İstanbul
+90 212 451 84 13

Dünya Ehl-i Beyt Vakfı

Veysel Karani Cad. No:3 Eyup- Alibeyköy / İstanbul
+90 212 626 85 85

Ankara Cem Kültür Evlerini Yaptırma Derneği

Tuzluçayır Mah. Süleyman Ayten Cad. 4. Sok. No:7/2 Mamak/Ankara
+90 312 364 39 24

AKKAV

Menekşe 1.Sok. No:8-B/25 Kızılay/Ankara
+90 312 419 43 00

Hüseyingazi Derneği

Marmara Sokak No:48/1 Kızılay/Ankara
aleviyol@yahoo.com
+90 312 431 25 30

Hubyar Sultan Alevi Kültür Derneği

Gürsel Mah. 28 Nisan Cad. No:10 Kat:3 Kâğıthane/İstanbul
+90 212 320 18 18
www.hubyar.org

Hacıbektaş Derneği

Müze Karşısı No:17 Hacıbektaş/Nevşehir
+90 384 441 21 79

İstanbul Alevi Kùltür Derneđi

Mahmut Şevket Paşa Cad. Çamözü Sok. No:24/6 Şişli/İstanbul
+90 212 361 64 64

Tahtacı Kùltür Eđitim Kalkınma ve Yardımlaşma Derneđi

Narlıdere / İzmir 90 232 239 79 19

Turhal Kùltür ve Dayanışma Derneđi

Mahmutşevketpaşa Mah. Kuruçay Cad. 6/2 Şişli /İstanbul
+90 212 235 54 52

Gazi Üniversitesi Türk Kùltürü ve Hacı Bektaş Veli Araştırma Merkezi

Gazi Üniversitesi Kampüsü Eski Lojmanlar No: 10-11 Teknikokullar / Ankara
+90 312 222 70 16

Alevilik Araştırma Dokümantasyon ve Uygulama Enstitüsü

Sokullu Mehmet Paşa Cad.İğde Sok. No:24 06460-Dikmen/Ankara
+90 312 478 22 67-68

ii. Local Authorities

- Nevşehir Hacıbektaş Belediyesi Başkanlığı
- Kırıkkale Hasandede Belediyesi Başkanlığı
- Antalya Elmalı Tekke Köyü Muhtarlığı

iii. Academicians

- Prof. Dr. Mehmet Fuat BOZKURT
- Prof. Dr. Nurhan KARADAĞ
- Dr. Armađan ELÇİ
- İlhan Cem ERSEVEN
- Neşe AYŞIT ONATÇI

Explanation: abstract

Semah is one of the main twelve services of the cem rituals which are considered as religious practices by Alevi-Bektaş adherents. It can be described as a set of mystical and aesthetic body movements in rhythmic harmony performed by

semahçıs (semah dancers), accompanied by zakırs 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 zakir 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-Bektaşî 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 semahçîs (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-Bektaşî 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. Kirkpınar oil wrestling festival (2010)



<Figure 12> “Kirkpınar 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 Ağa 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 cazgırs), 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 (kışpet, the handmade costume worn exclusively by pehlivans and zembil - a kind of tool for carrying the kışpet).

Year of inscription: 2010

Responsible Bodies and Institutions

Edirne Kùltürünü ve El Sanatlarını Tanıtma Derneđi

1. Murat Mah. Çetin Emeç Cad. Belediye Lojmanları A Blok D:2- Edirne
papatya_elsanatlari@hotmail.com

Edirne Müzesi Müdürlüğü- Edirne

Yerel Tarih grubu

P.K. 100 Edirne

info@ozanagaci.com

Trakya Birlik Genel Müdürlüğü

Edirne

İl Kùltür ve Turizm Müdürlüğü- Edirne

Edirne Belediyesi AB ve Ulusal İlişkiler Bürosu

Mimar Sinan Cad. No:1 Edirne

Kùltür ve Turizm Bakanlığı Roman Halk Müziđi Başkanlığı

Kùltür ve Turizm Müdürlüğü- Edirne

Edirne Belediye Başkanlığı- Edirne

HASAN ADLI

Edirne Folklor Eđitim Merkezi G.S.K.- Edirne

BİROL ÇAKAN

Edirne Gazetesi- PTT Arkası- Edirne

birolcakan@hotmail.com

ORHAN TAŞKIRAN

Gündem Gazetesi, Alipaşa Arkası- Edirne

basak-ac@hotmail.com

FARİS ZURNACI

Edirne Kırkpınar Müzisyenler Derneği- Edirne

+90 542 797 8021

GÜNAY ZURNA

Edirne Tarihi Kırkpınar Davul Zurna Ekibi

Emirli Aralık Sok. No:24/4- Edirne

+90 542 505 7003

2- Kırkpınar Agas of the Last 20 Years:

Kemal Özkan (1989)

Murat Köse (1990)

Alper Yazoğlu (1991-92-93)

Oğuzhan 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:

Balıkesirli 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

Emerging 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 main sponsor), 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 652th 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 Ekşi 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 Kırkpınar” 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 Kırkpınar Oil Wrestling culture, Edirne Historical Kırkpınar Culture and Solidarity Association has established “Kırkpınar 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 Kırkpınar Oil Wrestling Events, each ensemble consisting of 50 members and 150 persons in total.

Public Institution:

The “Kırkpınar Odası” (Kırkpınar 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 Kirkpınar 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:

A Prestige book "Pehlivan Kirkpınar Oil Wrestling" published by MoCT in 2011.

Community involvement

Edirne Municipality plays dominant role in organization and in safeguarding of the Kirkpınar 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 Kirkpınar Historical Davul-Zurna Band, Safeguarding and Cultural Association, Romani Dance Ensemble, bearers and local authorities.

Historical Kirkpınar 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 (Sarayıçi) 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 Kirkpınar Oil Wrestling.

Each year, a Kirkpınar 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)



<Figure 13> “Ceremonial Keşkek tradition” photograph by Republic of Turkey Ministry of Culture and Tourism

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 Kurşunlu / 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 people 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 Afrodisias 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

Municipality of Manisa

Manisa Belediye Sarayı

Manisa/Türkiye

Telephone number: +90 236 231 45 80

Fax number: +90 236 234 15 17

E-mail address: bilgi@manisa.bel.tr

Manisa Provincial Culture and Tourism Directorate

Utku Mahallesi 2108 Sokak No: 18 Manisa/Türkiye

Telephone number: +90 236 231 55 68

Fax number: +90 236 231 03 30

E-mail address: manisakulturturizm@hotmail.com

Manisa Chamber of Commerce and Industry

Gaziosmanpaşa Cad. No: 25 Manisa/ Türkiye

Telephone number: +90 236 231 10 45

Fax number: +90 236 231 28 45

E-mail address: info@mtso.org

Association of Tourism and Promotion of Manisa and Mesir Manisa

Telephone number: +90 236 231 13 37

Fax number: +90 236 234 72 34

E-mail address: bilgi@manisaturizmdernegi.com

Explanation: abstract

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 *mesir macunu* 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.