

CIVIC PARTICIPATION IN THE CONSERVATION OF MULTICULTURAL
HERITAGE IN MARDİN

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İPEK KARAOĞLU KÖKSALAN

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MULTICULTURAL HERITAGE IN MARDİN**

submitted by **İPEK KARAOĞLU KÖKSALAN** in partial fulfillment of the requirements for the degree of **Master of Science in Conservation of Cultural Heritage in Architecture, Middle East Technical University** by,

Prof. Dr. Halil Kalıpçılar
Dean, Graduate School of **Natural and Applied Sciences** _____

Prof. Dr. F. Cânâ Bilsel
Head of the Department, **Architecture** _____

Assoc. Prof. Dr. Ufuk Serin
Supervisor, **Architecture, METU** _____

Examining Committee Members:

Assist. Prof. Dr. Pınar Aykaç Leidholm
Architecture, METU _____

Assoc. Prof. Dr. Ufuk Serin
Architecture, METU _____

Assist. Prof. Dr. Tuba Akar
Architecture, Mersin University _____

Prof. Dr. Onur Yıldırım
Economics, METU _____

Assist. Prof. Dr. Murat Çağlayan
Architecture, Mardin Artuklu University _____

Date: 05.08.2021



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Name Last name : İpek Karaođlu K ksalan

Signature :

ABSTRACT

CIVIC PARTICIPATION IN THE CONSERVATION OF MULTICULTURAL HERITAGE IN MARDİN

Karaođlu Kksalan, İpek
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Conservation is a selective process, and through heritage policies and management approaches, governments influence what and how heritage is conserved. Adequate and efficient civic participation, implying the participation of the local civic society, local authorities, professional chambers, the third sector, and the private sector, is the only way to establish an equitable conservation process. The input of different stakeholders in a conservation project can bring in rich values and resources. Through community engagement, communities' pride and connection to their own culture, history, and heritage can be strengthened. The local knowledge and cultural intimacies that communities possess can enrich heritage-related research.

Through a dense literature review, library and archival research, multiculturalism and multicultural theories are studied. International charters and documents on civic participation in conservation and the conservation of multicultural heritage are analyzed. Turkey's legal and administrative systems and institutions related to conservation are assessed. Through a case study that consists of site visits, interviews with the local community, religious and administrative leaders, local scholars, key professionals working in NGOs, project leaders and tour guides, this thesis thus evaluates the role of civic participation in the conservation of multicultural heritage in Mardin. Through the case studies of civic participation in conservation, interpretation, and exhibition of multicultural heritage in Mardin through archaeology and museums, it considers what aspects make culture-related civic participation projects successful. To conclude, it considers suggestions that can help develop civic participation in the conservation of multicultural heritage, specifically in Mardin, as well as in Turkey in general.

Keywords: Multicultural Heritage; Civic Involvement; Conservation; Mardin

ÖZ

MARDİN'DE ÇOKKÜLTÜRLÜ MİRASIN KORUNMASINDA TOPLUMUN KATILIMI

Karaođlu Köksalan, İpek
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Tez Yöneticisi: Doç. Dr. Ufuk Serin

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Kültürel mirası koruma seçici bir süreçtir; dolayısıyla hükümetler, miras politikaları ve yönetim yaklaşımları aracılığıyla, kültürel mirasın nasıl korunacağına yön vermektedirler. Adil ve tarafsız bir koruma süreci oluşturmanın tek yolu yerel sivil toplumları, yerel yönetimleri, meslek odalarını, üçüncü sektörü ve özel sektörü kapsayan yeterli ve etkili sivil toplum katılımları ile mümkündür. Bir koruma projesi kapsamında farklı paydaşlar tarafından sağlanacak katkı, zengin değerler ve kaynaklar getirebilir. Halkın ve yerel toplulukların katılımı ile bu toplulukların kültürleri, tarihleri ve miraslarıyla olan bağlantıları güçlendirilebilir. Yerel halkın sahip olduğu yerel bilgi ve kültürel yakınlık süreçleri, kültürel mirasla ilgili araştırmaları zenginleştirebilir.

Bu çalışmada, Mardin'in çokkültürlü mirasının korunması konusu kapsamında, çokkültürlülük ve çokkültürlü miras teorileri, çokkültürlü mirasın korunmasına yönelik sivil toplumun katılıma ilişkin uluslararası tüzük ve belgeler, Türkiye'deki kültürel mirası koruma ile ilgili yasal-idari sistem ve kurumlar incelenerek, korumada halkın katılımının rolü değerlendirilmiştir. Söz konusu çalışma kapsamlı bir literatür incelemesi, kütüphane ve arşiv araştırmaları ile gerçekleştirilmiştir. Kültürel mirası koruma, müzeler ve arkeoloji bağlamında, Mardin'de çokkültürlü mirasın korunması, yorumlanması ve sergilenmesi, sivil toplum katılım teorisinin incelenmesi, sivil toplumun kültürel miras konularına katılım projelerinin başarılı olan yönlerinin değerlendirilmesini sağlamaktadır. Mardin'deki örnek incelemesi, yerel halk, dini ve idari lider ve yöneticiler, yerel akademisyenler ve Mardin'de projeler yapmış profesyonel ve STK çalışanları ile röportajları da içeren bir alan çalışmasını içermektedir. Bu tez, yerel halk, sivil toplum, yerel yönetimler, meslek odaları, üçüncü sektör ve özel sektörün katılımıyla daha adil ve tarafsız bir koruma süreci sağlamanın koruma projelerine ne gibi katkılar sağlayabileceğini ve hangi koşullarda halkın katılımının koruma projelerinde başarılı olabileceğini Mardin bağlamında tartışmaktadır. Araştırma sonucunda, hem Mardin özelinde, hem Türkiye genelinde çokkültürlü mirasın korunmasında toplumun katılımına fayda sağlayabilecek öneriler değerlendirilmiştir.

Anahtar Kelimeler: Çokkültürlü Miras; Toplumun Katılımı; Koruma; Mardin



To my family...

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LIST OF ABBREVIATIONS

ABBREVIATIONS

AKP: Justice and Development Party (*Adalet ve Kalkınma Partisi*)

BARR: Buildings at Risk Register

BONAI: Bonaire Archaeological Institute

CBO: Community based organization

CBPR: Community based participatory research

COE: Council of Europe (Avrupa Konseyi)

ÇED: Environmental Impact Assessment (*Çevre Etki Değerlendirme*)

ÇEKÜL: Foundation for the Protection and Promotion of Environmental and Cultural Assets (*Çevre ve Kültür Değerlerini Koruma ve Tanıtma Vakfı*)

EU: European Union (Avrupa Birliği)

EWHA: Edinburgh World Heritage Association

GAP: South East Anatolia Project (*Güney Doğu Anadolu Projesi*)

ICOMOS: International Council on Monuments and Sites (Uluslararası Anıtlar ve Sitler Konseyi)

IPA: Instrument for Pre- Accession Assistance (*Katılım Öncesi Yardım Aracı*)

KMKD: Association for the Protection of Cultural Heritage (Kültürel Mirası Koruma Derneği)

KORU: Capacity Buildings in Cultural Heritage Protection Project (*Kültürel Mirasın Korunmasında Kapasite Geliştirme Projesi*)

KTVKYK: High Council for the Protection of Cultural and Natural Assets (Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu)

KUDEB: Conservation, Implementation and Control Bureaus (Koruma Uygulama ve Denetim Büroları)

MACPRA: Michigan Anishinabek Cultural Preservation and Repatriation Alliance

MAREV: Mardin Education and Solidarity Foundation (Mardinliler Eğitim ve Dayanışma Vakfı)

NGO: Non-governmental organization

SABARC: Saba Archaeological Center

SIMARC: St. Maarten Archaeological Center

SODES: Social Support Program (*Sosyal Destek Programı*)

TEMPER: Training, Education, Management, Prehistory in the Mediterranean

TLA: Trust for Lincolnshire Archaeology

TÜBİTAK: The Scientific and Technological Research Council of Turkey
(Türkiye Bilimsel ve Teknolojik Araştırma Kurumu)

UNESCO: United Nations Educational, Scientific and Cultural Organization
(Birleşmiş Milletler Eğitim, Bilim ve Kültür Örgütü)

CHAPTER 1

INTRODUCTION

Anatolia is a palimpsest of cultures, and Turkey is a diverse nation. Mardin is a city that reflects its diversity through its built environment. In many cases, the alternative histories and multicultural heritage within plural societies like Turkey may be seen to act as a challenge to the idea of 'national heritage.' However, there is no doubt that today, all heritage is imperative to create forms of memory that shape the way in which people see themselves and their environment in the modern world.

Conservation is a selective process and through heritage policies and management approaches, governments influence what and how heritage is conserved. It is unrealistic and futile to expect the public sector to take complete responsibility of conservation of multicultural heritage in an equitable manner. Adequate and efficient civic participation is the only way to establish an equitable conservation process. Civic participation in the conservation of cultural heritage, implying the participation of the local civic society, local authorities, professional chambers, the third sector, and the private sector, is essential for a more impartial process of conservation.

Though improving over the years, Turkey's institutions, legal and administrative mechanisms related to conservation have room for improvement to allow and encourage a dynamic and adequate public participation. Additionally, the third sector, the private sector, scholars and professional chambers have a significant role in encouraging the public sector to boost civic participation in all aspects of conservation, archaeology and museums. They also have a role to help develop efficient and effective methodologies of civic participation in heritage and culture related projects.

With the input of different stakeholders in a conservation project can bring in different values and resources the other cannot. If completed properly and ethically, conservation projects, especially of multicultural heritage, with multiple stakeholders have a larger potential to be successful due to increased resources, and divided risks. Through civic participation, especially through local community engagement in the conservation process, citizens of Turkey can develop respect and interest towards Anatolia's unique multicultural heritage. Through community engagement, communities' pride and connection to their own culture, history and heritage can be strengthened. The local knowledge and cultural intimacies¹ communities possess can enrich heritage related research.

1.1 Problem Definition

Legal and administrative aspects related to the conservation of cultural heritage has room for development in order to allow for a more and adequate approaches to civic participation. Conservation of cultural and natural heritage requires multidisciplinary work, and NGOs and professional chambers as well as the local community are an essential part of a multidisciplinary collaboration. However, at the moment Turkish laws do not allow for NGO's, professional chambers or the local community to have a binding say or the right to vote in the decision-making process related to issues of conservation. Additionally, since civic participation in

¹ Cultural intimacy is a term developed by anthropologist Michael Herzfeld : (Herzfeld, 2016). The term expresses those aspects of a cultural identity that are considered a source of international criticism for the state, but are nevertheless used to provide insiders with a sense of national comfort, understanding, and self-reflexive, ontological security. Cultural intimacy helps illuminate how states present themselves internationally and how they understand themselves domestically. It can also explain the seeming discrepancies and contradictions between a state's domestic and international identities. Cultural intimacy, in other words, explains the mutual reproduction of different levels of identity : (Subotic and Zarakol, 2012).

conservation is not common practice, efficient and equitable methodologies are yet to be developed.

Mardin is perhaps one of the most diverse cities in Turkey with a long history of multiculturalism, and hence, with dense layers of multicultural heritage. Since the 2000s, there has been efforts to understand, research, interpret, conserve, restore and publicize this multicultural heritage. Many of these efforts were led by local administrations, scholars, the third sector and the private sector, and the local community has been seen as a key element in most of these projects. Even though many of these examples were rewarding and successful, there have been varied problems project teams faced, sometimes related to financing, political fluctuations, prejudices towards certain groups or institutions, and even related not being able to find qualified people to complete the tasks. Through Mardin's unique position does not reflect the general conditions of Turkey, these projects are exemplary for future models of civic participation in the conservation of cultural heritage in Turkey. However, they are only an initial step, with room for improvement and development.

In what ways could civic involvement allow for a more equitable conservation process? In what ways could the participation of the local community, local administrations, the third sector, the private sector and the professional chambers improve the conservation, interpretation and exhibition of cultural heritage? In what ways could Turkey's legal and administrative systems be improved in order to allow and encourage adequate civic participation in conservation? What attributes and strategies, and in what context, make the 'civic participation' aspect in a conservation project successful? This thesis assess these problems through the case study of Mardin.

1.2 Aim and Scope

This thesis aims to study civic participation in the conservation of cultural heritage, specifically through the case of Mardin, Turkey. It analyzes the legal and

administrative aspects of civic participation in the conservation of cultural heritage internationally and in Turkey, as well as the role and potential of local administrations, institutions, NGOs, scholars, the private sector and professional chambers, but especially the role of the local civic society in developing ethical, equitable and efficient methods of civic participation in the conservation, interpretation and display of multicultural heritage. It evaluates the indisputable positive impacts of these stakeholders can have in the conservation of cultural heritage. It discusses how these stakeholders can effectively and efficiently contribute to conservation projects. Case studies where the local community, local administrations, NGOs, private sector and the academia were stakeholders in conservation projects and heritage interpretation and display efforts in the city of Mardin are studied. Through studying theoretical, legal and administrative aspects of civic participation in the conservation of cultural heritage, this thesis considers ways in which Turkish conservation policies and models could be deliberated to encourage participative efforts. It also considers project methodologies to enhance more efficient and equitable civic participation in the conservation of multicultural heritage in the context of Mardin and Turkey.

1.3 Methodology and Structure

This thesis is structured around three main sections where initially, ‘multicultural heritage’ and ‘civic participation in the conservation of cultural heritage’ is examined both in the national and international contexts to understand different approaches to the conceptual framework (**Figure 1.1**). Next, national and international examples where civic participation is a main focus of conservation projects are analyzed. Furthermore, more context-based case studies where local administrations, NGOs, scholars, the private sector and the local community is involved in conservation and culture-based projects in Mardin are studied. Finally, a series of proposals on the legal and administrative aspects of conservation and project methodologies are made.

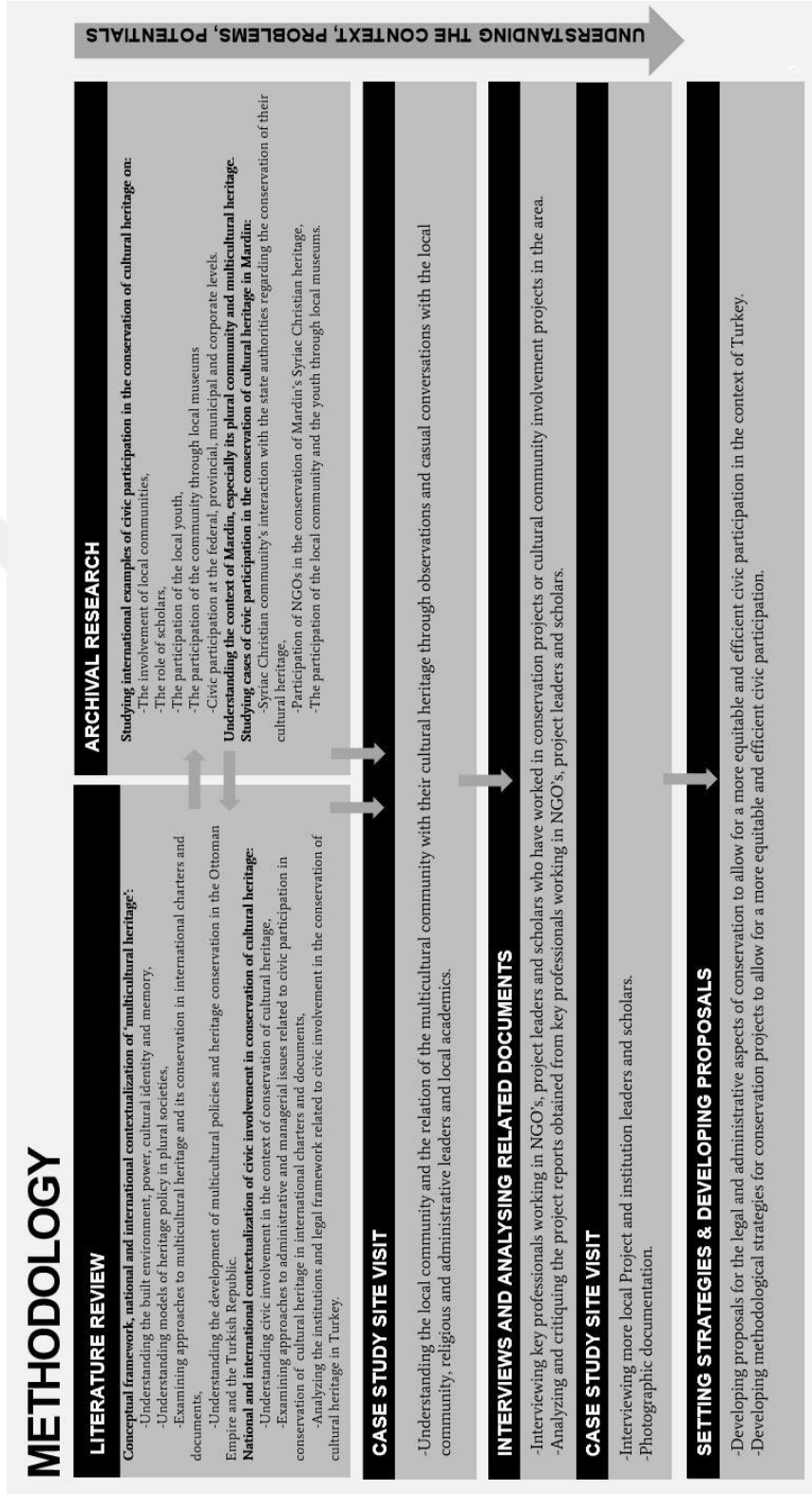


Figure 1.1: Diagram illustrating the methodology of the thesis.

For this thesis, there has been a dense literature review to construct a conceptual framework and national and international contextualization of 'multicultural heritage'. The built environment and its relationship to power, cultural identity and memory are studied. Models of heritage policies in plural societies are analyzed. Different approaches to multicultural heritage and its conservation in international charters and documents are examined. The development of multicultural policies and heritage conservation in the Ottoman Empire, the Turkish Republic, including during Turkey's EU membership negotiations are considered. Next, civic involvement in the conservation of cultural heritage in national and international examples are contextualized. Civic involvement in the context of conservation of cultural heritage is studied. Approaches to administrative and managerial issues related to civic participation in the conservation of cultural heritage in international charters and documents are examined. Institutions and the legal framework related to civic involvement in the conservation of cultural heritage in Turkey is analyzed.

An extensive archival research has been done in order to find and study national and international examples of civic participation in the conservation of cultural heritage on the involvement of local communities, the role of scholars, the participation of the local youth, the participation of the community through local museums, and civic participation at the deferral, provincial, municipal, and corporate levels. An archival research and a literature review in order to understand the context of Mardin, especially its plural community and multicultural heritage was also done. Through this research, the participation of NGOs in the conservation of multicultural heritage in Mardin, the participation of the local community and the youth through local museums and specifically the Syriac Christian community's interaction with the state authorities and conservation project leaders regarding the conservation of their cultural heritage has been completed.

This case-study based research was deepened with an initial site visit to Mardin. The local community and the relation of the multicultural community with their cultural heritage was studied through observations and spontaneous and casual

conversations with the local community, religious and administrative leaders and local academics and tour guides. After the site visit, key professionals working in NGOs, project leaders and local scholars who were involved in conservation project in Mardin were interviewed through in person and Zoom meetings. The documents and project reports obtained from these key professionals were analyzed. A second and more structured site visit to Mardin was done in order to meet with more project and institution leaders and local scholars, and complete further photographic documentation. In person and Zoom meetings were not recorded due to issues of privacy. Verbal and written permission was taken in order to mention the names of those interviewed, and the information gathered from them in this thesis.

Finally, in the light of the theoretical parts of this study, the international examples of civic participation projects related to conservation of cultural heritage and what was learned through the case study of Mardin, a series of proposals for legal and administrative aspects of conservation to allow conservation to allow for a more equitable and efficient civic participation in the context of Turkey, and methodological strategies for conservation projects to allow for a more equitable and efficient civic participation are developed.

1.4 Challenges and Limitations

This thesis was completed during the Covid-19 pandemic. Due to the risk and restrictions caused by the pandemic, I had limited to no access to libraries and archives. Additionally, due to travel restrictions, I was not able to do a second site visit in Mardin until the very end of my thesis process. This not only delayed the completion of the thesis, but perhaps also affected my research process and the outcome of my research.

Thanks to technology, I was able to conduct interviews for my case study with most interviewees efficiently from the comfort of my home. Necessary permissions to include the names and the information gathered from the interviewees

in this thesis were gotten in written and verbal form before the interviews were conducted. Understandably, there were also some people I wanted to interview as a part of my research, who were not as comfortable with Zoom and did not feel comfortable meeting me in person midst of a pandemic. In these cases, I was not able to interview some people I wanted to, especially government officials who work in state institutions.



CHAPTER 2

MULTICULTURAL HERITAGE AND ITS CONSERVATION

2.1. A Universal Approach to Multicultural Heritage and Its Conservation

2.1.1. The Built Environment, Power, Cultural Identity and Memory

Like historian Rhys Isaac says, “social relations are embedded into society’s living spaces” and the built environment is involved in the historical, political, and ideological dialogues concerning social relations.² All cultural heritage³ and spaces that create our surroundings shape our culture. Our culture, hence our identities, are a product of our designed environment. Cultural and historical heritage are well-organized sets of messages and forms of collective memory that configure public knowledge. Social reality is created by public knowledge through different means and is epitomized in cultural heritage.⁴

Before discussing how civic participation can bolster the conservation of multicultural heritage, one must base her thinking process on “ground theory” related to issues of heritage, power, identity, memory, nationalism, and globalization. During the research process, theoretic and historical developments must be studied together as they transform each other. Throughout this thesis, our surroundings, including the urban texture that surrounds us is comprehended as a “cultural

² Isaac, 1982, p. 19.

³ UNESCO defines “cultural heritage” as the “legacy of physical artifacts and intangible attributes of a group or society that are inherited from the past generations, maintained in the present and bestowed for the benefit of future generations” : (UNESCO Office in Cairo, 2017, p. 4).

⁴ Tu, 2009, p. 125.

landscape which is continuously being reproduced through culture, politics and everyday life that continuously responds to the transformations of culture.”⁵ This thesis accepts the idea that the built environment is not a fixed physical entity, but rather is “a symbolic cultural landscape that is historically constituted, culturally constructed political artifacts whose forms are dynamic, and meanings constantly negotiated.”⁶ This approach has been the outcome of studying leading thinkers and researchers from numerous disciplines mentioned below:

Walter Benjamin was perhaps the first thinker to view architecture and the urban texture as cultural documents. He approached buildings as elements of culture rather than categorizing them by their style, means of production, aesthetics or function.⁷ In his book *The Arcade Project* he does a social critique of the early 20th century Europe by analyzing how the built environment is produced, used and perceived.⁸

Henri Lefebvre’s theories lead many researchers to view the built environment as a sociocultural fabric. He was the first to conceive “spaces” as both a “medium and outcome” of sociocultural life.⁹ Lefebvre states that “the production of space” doesn’t only refer to the physical creation, but rather the physical and non-physical layers of “spatial practices,” “representations of space” and “spaces of representation.”¹⁰ To Lefebvre, our surroundings are not a finished, fixed end-product, but something that is constantly being re-generated with each use, experience and remembrance. A spatial production includes images, dreams, memories, mentalities and ideologies.¹¹

⁵ Ojalvo, 2016, p. 32.

⁶ Hosagrahar, 2005, p. 73.

⁷ Ojalvo, 2016, p. 33.

⁸ Benjamin, 1999, pp. 361–372.

⁹ Lefebvre, 1991, pp. 363–364.

¹⁰ *Ibid.*, p. 288, 361.

¹¹ Ojalvo, 2016, p. 35.

Svetlana Boym is a contemporary thinker who also believes that “places in the city are not merely architectural metaphors, but also screen memories for urban dwellers and projections of contested remembrances. Of interest here is not only architectural projections but lived environments, everyday ways of inhabiting the city by following and deviating from the rules, tales of urban identity and stories of urban life.”¹² In her book *The Future of Nostalgia*, Boym states that her aim is to examine “the topography of the urban myth together with physical spaces of the city” which to her is a “dual archeology” of “the city of words and the city of stone, glass and concrete.”¹³ In addition, Boym’s archeology deals with “virtual layers such as urban desires and potentials, and imaginary realities.”¹⁴

Similarly, post-colonial studies view the city in a similar approach, as “spaces of power” versus “spaces of multitudes, negotiation and appropriation.”¹⁵ According to Jyoti Hosagrahar, post-colonial studies explore how regulative colonial powers create spaces of oppression over subaltern groups, and how subaltern groups transform, reuse and reimagine such domineering spaces.¹⁶ Post-colonial studies underline the divergence between the “representations of spaces and their multiple, conflicting conceptions, remembrances and imageries.”¹⁷ Hosagrahar points out that postcolonial theory challenges the approach of “traditional” history writing which “privileges those in positions of power and authority” and recognizes the “multiple dimensions of subordinate experiences.”¹⁸ With post-colonial studies, architectural history was shifting from becoming the study of monuments to become the study of ordinary architecture of “marginalized locals, and how “suppressed groups imagine, produce and experience their built environments under colonial power.”¹⁹

¹² Boym, 2001, p. 77.

¹³ *Ibid.*, p. 77.

¹⁴ Ojalvo, 2016, p. 35.

¹⁵ *Ibid.*, p. 36.

¹⁶ Hosagrahar, 2005, pp. 1–15.

¹⁷ Ojalvo, 2016, p. 36.

¹⁸ Hosagrahar, 2005, pp. 1–15.

¹⁹ *Ibid.*, pp. 1–15.

Similarly, Homi K. Bhabha claims that a subaltern group's representation is a continuous struggle to overcome "cultural crossings and ambiguities."²⁰ This observation is true for all religious or ethnic subdivisions of the Turkish society as their identity is "intertwined with the concepts of diaspora, hybridity and issues of power."²¹ Like Edward Said points out, minority groups are in a "discontinuous state of being."²²

According to Stuart Hall, cultural identity and memory are not stable things "fixed in an essential past" but rather transcending place and time. To him, cultural differences of an ethnic community is "subject to the continuous play of history, culture and power."²³ In his chapter titled *Cultural Identity and Diaspora*, Hall points out that diasporic ethnic groups are "framed by two vectors which are simultaneously operative: the vector of 'similarity and continuity' and the vector of 'difference and rupture': two axes that are in a dialogic relationship."²⁴

In his essay *On the Concept of History*, Walter Benjamin states: "to articulate the past historically does not mean to recognize it the way it really was."²⁵ He claims that the past is always reinterpreted within the context of "*jetztzeit*" which can be translated as "now-time" or "here and now."²⁶ To him, memory "selectively catches items to reconstruct the present," and hence, cultural identity is accompanied by the sense of nostalgia.²⁷

In the light of these thinkers, this research accepts and bases its argument on the fact that the built environments are perceived and interpreted differently by administrators, regulative bodies, locals and people and groups who identify the

²⁰ Bhabha, 1994, p. 27.

²¹ Ojalvo, 2016.

²² Said, 2001, p. 177.

²³ Stuart Hall, 1990, p. 225.

²⁴ *Ibid.*, pp. 226–227.

²⁵ Benjamin, 1974, p. 3.

²⁶ *Ibid.*, p. 7.

²⁷ Ojalvo, 2016, p. 38.

heritage with their identities, memories and themselves. It is inevitable that each regulative body and group will have a different attitude and action towards the conservation of cultural heritage. Hence, it is at most significant importance that all bodies and groups are actively participating in the decision-making process of conservation of cultural heritage.

2.1.2 Models of Policy in Multicultural Societies

Even though some empires such as the Ottoman Empire were multi-ethnic by definition, the growth of multi-ethnic nations as we understand today started developing after World War II. At this point in history, new voices that challenge the autocratic view of “national heritage” emerged.²⁸ Such groups established a voice to challenge mainstream “national heritage” which excluded histories of minority and subaltern groups.²⁹ Plural societies are “societies containing multiple ethnic social groups of people who are economically interdependent.”³⁰ ³¹ Turkey could be defined as a “plural society”.

“Cultural groupings” are groups that share a “common set of beliefs, social practices and worldviews.” The term “multiculturalism” refers to “a series of government policies that were developed in the 1970s to “describe a series of government policies beginning in Canada and Australia to manage the “problem” of

²⁸ The term “national heritage” refers to any artifact found on the soils of a country that legally or morally claims it. Boardman, 2014, p. 1. National heritage strengthens the monolithic, dominant ideas, beliefs and traditions that prevail through most citizens and institutions of a nation. Harrison, 2010, p. 164. Analogously, the “state sponsored or controlled process of heritage listing and management” is referred to as “official heritage” : (Benton *et al.*, 2010, p. 322).

²⁹ Harrison, 2010, pp. 164–166.

³⁰ In the book *Understanding Heritage and Memory*, “plural societies” are described as societies in which “different ethnic, racial, linguistic, or cultural groups coexist” : (Benton *et al.*, 2010, p. 323).

³¹ Harrison, 2010, p. 165.

the existence of a wide number of different ethnic groups within a single nation.”^{32,33} Even though the term “multiculturalism” is rooted in government policies, we tend to identify it by its emergence within the society and in everyday life.

Anthropologist Arjun Appadurai implies that the idea of multiculturalism has emerged with the rise of globalism and migration:

What is new is that this is a world in which both points of departure and points of arrival are in cultural flux, and thus the search for steady points of reference, as critical life choices are made, can be very difficult ... as the search for certainties is regularly frustrated by the fluidities of transnational communication. As group pasts become increasingly parts of museums, exhibits and collections, both in national and transnational spectacles, culture becomes less what Pierre Bourdieu would have called a habitus (a tacit realm of reproducible practices and dispositions) and more an arena for conscious choice, justification, and representation, the latter often to multiple and spatially dislocated audiences.³⁴

Given these definitions, it is perhaps correct to define multicultural societies as societies with two or more groups seeking to re-imagine themselves and their relationships with the other groups as well as the nation state. However, this relationship goes both ways: the nation-state also constantly positions itself with its citizens through political and economic aspects.³⁵

³² It is important to highlight the difference between the terms “multicultural” and “multiculturalism”. The term “multicultural” refers to groups or societies that consist, relate or contain more than one cultural or ethnic group. It is usually used synonymously with the term “plural”. On the other hand, “multiculturalism” is used to describe government policies “intended to allow different racial and ethnic groups freedom to conserve and develop their own traditions, as opposed to assimilatory policies” : (Benton *et al.*, 2010, p. 321).

³³ Bennett *et al.*, 2005, pp. 226–229.

³⁴ Appadurai, 1996, p. 44.

³⁵ Harrison, 2010, pp. 168–169.

2.1.2.1 Plural Societies:

In their book *Pluralizing Pasts: Heritage, Identity and Place in Multicultural Societies*, Graham, Ashworth and Tunbridge create a typology of plural societies according to how the governments and their policies deal with diverse groups (**Figure 2.1**). They underline that multicultural policies can be “pluralist or separatist in their prime objective.”³⁶ Pluralists perspective views pluralism as a resource that benefits all. It stresses that all groups should be encouraged to contribute to the whole.³⁷ The separatist point of view, on the other hand “seeks to discover and foster cohesion within the different groups through the strengthening of their differences”³⁸ The authors separate plural societies into five groups:

- Assimilatory (integrationist, or single core)
- Melting pot
- Core+
- Pillar
- Salad bowl- rainbow- mosaic.³⁹

³⁶ Ashworth *et al.*, 2007, p. 15.

³⁷ *Ibid.*, p. 15.

³⁸ *Ibid.*, p. 15.

³⁹ *Ibid.*, p. 15.

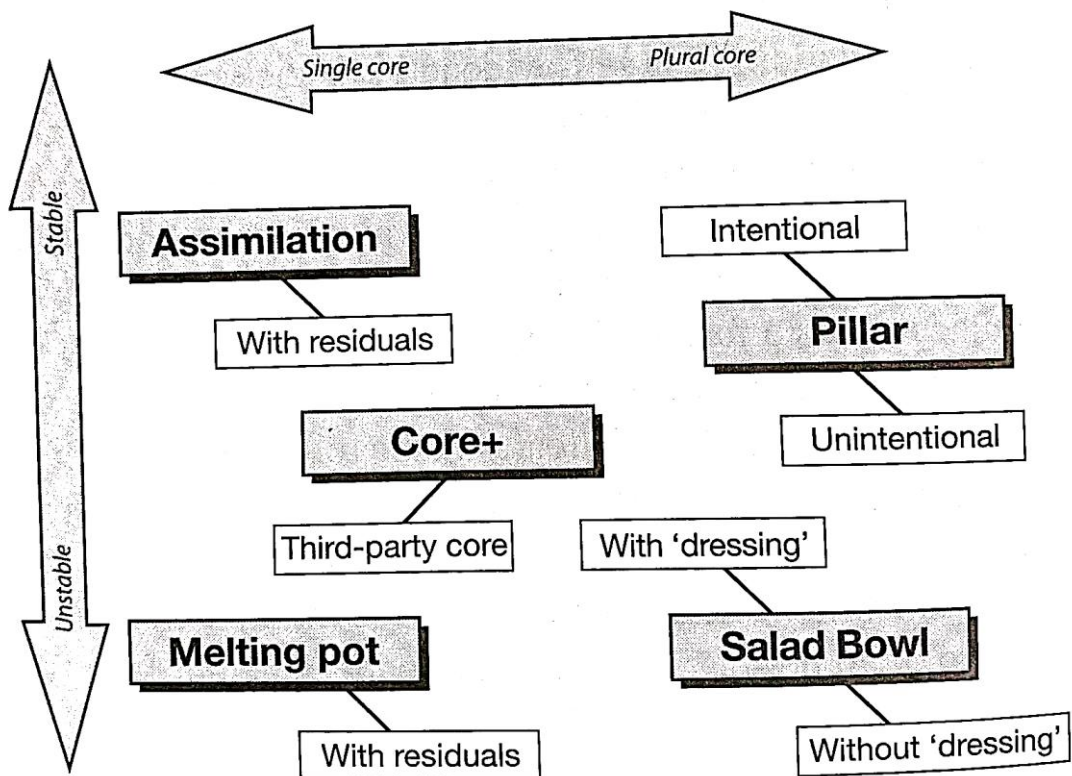


Figure 2.1: Models of Policy in Plural Societies (Ashworth *et al.*, 2007, p. 72).

They define “assimilatory plural societies” as a single core with alternative heritage seen as temporary, marginalized or attacked. In such a model, “society accepts the valid existence of only one set of common values, social norms and practices, and ethnic cultural characteristics as legitimately determining the place identity... Variants from the single core may be accepted as temporary phenomena in the process of assimilation...The extreme manifestation of this model would be the absolute denial of the potential legal recognition of any pluralization.”⁴⁰ The authors exemplify this model historically as the “minority coexistence being ‘quarters of tolerance’, as in cities in Europe before and during the Middle Ages”

⁴⁰ *Ibid.*, p. 73.

such as the Jewish Quarter in Venice, or in Paris.⁴¹ In such models, the term “integration” is highly used in government policy.⁴² Heritage in such societies is focused on assimilating outsiders while affirming the cultural norms of insiders.⁴³ “[It] exercises an educational and socialization role as excluder and includer.”⁴⁴ According to Ashworth, Graham and Tunbridge, the management of non-conforming, non-assimilating groups and ideals are problematic in such models.⁴⁵ One way of management is incorporation of non-conforming groups into the core through transitional measures effecting social change among deviant groups.⁴⁶ The second option is the “marginalization of deviance through museumification or vernacularisation.”⁴⁷ Finally, the last heritage policy of such a model would be denial.⁴⁸ Japan and South Korea are examples of this type of a society.⁴⁹

“Melting pot societies” are usually settler societies where a conscious policy of “ethnically diverse immigrant streams are ‘smelted’ into a new homogeneous identity. The diverse ingredients produce not a composite or an amalgam but an original and unique product.”⁵⁰ In these type of societies, groups that are not a part of the “insiders” are thrown together. Like “assimilatory societies”, “melting point societies” aim to produce a single core set of values.⁵¹ In melting pot societies, the role of heritage is “creating new societies.” “In settler societies, the immigrant abandons, willingly or with official encouragement, the heritage baggage that may have accompanied the migration and identifies with the new place, its heritage and values.”⁵² Such governments attempt to blend different heritages into something new

⁴¹ *Ibid.*, p. 73.

⁴² Harrison, 2010, p. 171.

⁴³ Ashworth *et al.*, 2007, p. 75.

⁴⁴ *Ibid.*, p. 75.

⁴⁵ *Ibid.*, p. 75.

⁴⁶ *Ibid.*, p. 75.

⁴⁷ *Ibid.*, p. 75.

⁴⁸ *Ibid.*, p. 75.

⁴⁹ Harrison, 2010, p. 171.

⁵⁰ Ashworth *et al.*, 2007, p. 76.

⁵¹ Harrison, 2010, p. 171.

⁵² Ashworth *et al.*, 2007, p. 77.

as in some settler societies, but often with significant issues concerning minorities that resist incorporation.⁵³ Indonesia, Philippines, Australia and New Zealand are some examples to this type.⁵⁴

The “Core+ societies” are those which allow space for alternative heritage in addition to a pre-eminent national core. They are usually composed of a strong, well-established core group and one or more well-defined minority groups that are not assimilated.⁵⁵ “Central to this model is the existence of a consensual core identity or a leading culture to which are added a number of distinctive minority cultural groups.”⁵⁶ The dominance of the culture of the core group is accepted by the minorities. “Add-ons do not compete with the core for dominance and do not dilute or amend it. Add-ons may be even viewed as enhancing the core by contributing useful additions to its variety.”⁵⁷ Heritage may have many roles in core+ models. It can be used to create and sustain a dominant culture. It can also “adopt a defensive position to preserve the integrity of the core, preventing its perceived essential character from being diluted and subsumed by periphery.”⁵⁸ Finally, it can be used to promote values and norms of the core among the add-ons, preventing the society from fragmenting into non-communicating cells.⁵⁹ Some examples of the Core+ societies are Spanish+ Catalan, French+ Basque, American+ Chinese (only applies to Chinatown districts in American cities). The authors note that Core+ societies are temporary as policies and the situations shift with time since they are unstable as forms of society.⁶⁰ The recent developments in Spain regarding the Catalan society is an example of this instability.

⁵³ Harrison, 2010, p. 171.

⁵⁴ *Ibid.*, p. 171.

⁵⁵ *Ibid.*, p. 171.

⁵⁶ Ashworth *et al.*, 2007, p. 79.

⁵⁷ *Ibid.*, p. 79.

⁵⁸ *Ibid.*, p. 81.

⁵⁹ *Ibid.*, p. 81.

⁶⁰ Harrison, 2010, p. 171.

In “Pillar” type society, the community is seen as composed of autonomous, equally valid cultures and heritages collectively supporting the state.⁶¹ However, these are usually fragmented societies that consist of disconnected cultural groups. Pillar models often have a defensive reaction to deeply divided societies.⁶² “They maintain an overall unity while satisfying the fissiparous tendencies of the constituent groups. In this model, society is conceived as being a set of ‘pillars’, each self-contained and having little connection with each other. Collectively, however, all the pillars support the superstructure of the unified state which imposes a minimal uniformity, allowing each group to manage its own cultural, social, educational, political and even economic institutions.”⁶³ In this type of a society, each group manages its own heritage. The role of the government is to simply manage equal provision of resources to each pillar group. Every group creates, manages and consumes its own heritage.”⁶⁴ Like the previous type of a society, Pillar type societies are temporary. Heritage policies often shift. Post-reformation Netherlands and Belgium are examples of this society type.⁶⁵

In “salad bowl/ mosaic” societies, “multiculturalism is discussed as a utopian aspiration or an apocalyptic concern.”⁶⁶ There are explicit policies of multiculturalism or pluralism.⁶⁷ In this model, “diverse ingredients are brought together and collectively create a whole without losing their distinctive characteristics.”⁶⁸ Each type of community and heritage floats freely and the state policies support such variety, by, for example, funding separate sites or by encouraging diversity in the management of sites.⁶⁹ Government policies acknowledge the existing plurality in the society and focus on making heritage available to all members of the society. In

⁶¹ *Ibid.*, pp. 172–173.

⁶² Ashworth *et al.*, 2007, p. 82.

⁶³ *Ibid.*, p. 83.

⁶⁴ *Ibid.*, 2007.

⁶⁵ Harrison, 2010, p. 173.

⁶⁶ Ashworth *et al.*, 2007, p. 84.

⁶⁷ Harrison, 2010, p. 173.

⁶⁸ Ashworth *et al.*, 2007, p. 84.

⁶⁹ Harrison, 2010, p. 173.

some cases, exclusive policies that seek to recognize and empower each distinct group in the management of its own heritage, with a focus on mutual understanding of each distinct group's heritage, are established. Canada, Australia and post-apartheid societies can be examples to “mosaic” societies.⁷⁰

It should be noted that the models described above are only an aid to simplify and understand the complex reality of plural societies.⁷¹ Ashworth, Graham and Tunbridge point out that these models are arbitrary, and that there could be overlaps between models. Not every country's policies can be classified with these models. Some countries may adopt different models at different times, to deal with different issues. Different models can also be applied at the same time, in the same country.⁷² However, it is certain that heritage is used differently for different purposes in each model. “Heritage is a major instrument for attaining objectives [of government policies on multiculturalism.]”⁷³ Every model actively uses heritage pursuing different social objectives.

Considering these descriptions and examples given by Ashworth, Graham and Tunbridge, Turkey can be categorized as an “Assimilatory Plural Society” that shows traits of a “Core+” society. Just like in “Assimilatory Plural Societies”, alternative heritage in Turkey is usually marginalized. The society tends to accept the existence of one set of common values, social norms and practices, and ethnic and cultural characteristics that determine the identity of a place. Usually, the coexistence of political underrepresented groups are accepted and tolerated in the quarters of tolerance, such as “the Jewish neighborhood” in Ankara, the “Syriac Christian villages” in Mardin, and many more. However, like “Core+” societies, Turkey has a strong, well established core group with more than one well defined subgroups of society that are not completely assimilated. Dominance of the core

⁷⁰ *Ibid.*, p. 173.

⁷¹ Ashworth *et al.*, 2007, p. 86.

⁷² *Ibid.*, p. 87.

⁷³ *Ibid.*, p. 87.

group and its culture is accepted and respected by the “add-on” groups. The “add-ons” do not compete with the core group for dominance. Add-ons can be viewed as enhancing to the core if they contribute to the sustainability of the dominant culture. However, these policies and situations can shift. It is clearly seen that this is the case in Turkey. The government and the society’s approach can vary depending on the group, or even the period of time.

Throughout this thesis, our surroundings are comprehended as a cultural landscape which is continuously being reproduced through culture, politics and everyday life that continuously responds to the transformations of culture. This thesis accepts the idea that our surroundings are not a fixed physical entity. This approach has been the outcome of studying leading thinkers and researchers from numerous disciplines.

In the light of these thinkers, this research accepts and bases its argument on the fact that built environments are perceived and interpreted differently by administrators, regulative bodies, locals and people and groups who identify the heritage with their identities, memories and themselves. It is inevitable that each regulative body and group will have a different attitude and action towards the conservation of cultural heritage. Therefore, it is important that all bodies and groups are actively participating in the decision-making process of conservation of cultural heritage.

2.2 Multicultural Heritage and its Conservation in International Charters and Documents

Multiculturalism is a contested topic and became highly debated in the 21st century with the rise of globalization. Some international documents, charters, resolutions and declarations referenced the conservation of multicultural heritage in

order to address the related issues. These documents provide guidance, and essential framework for good practice for the protection and enhancement of the historic environment. One common fact about these documents is that they claim cultural diversity is itself a part of the common heritage of humanity.

Similarly, the European Cultural Convention emphasizes that cultural cooperation and conserving the shared heritage of Europe is crucial. Article 5 of the convention states:

Each Contracting Party shall regard the objects of European cultural value placed under its control as integral parts of the common cultural heritage of Europe, shall take appropriate measures to safeguard them and shall ensure reasonable access thereto.⁷⁴

The International Charter for the Conservation of Monuments and Sites (the Venice Charter) was adopted by the International Council on Monuments and Sites (ICOMOS) in 1964 and it established the basic principles for an international code of practice for conservation. Even though none of the articles are directly related to the conservation of multicultural heritage, some articles indirectly have an effect on the conservation of multicultural heritage. The charter further stresses the importance of setting, respect for original fabric, precise documentation of any intervention and the maintenance of historic buildings for a socially useful purpose. Article 3 of the Venice Charter points out that the mere intention of conservation and restoration of a monument is to safeguard its artistic, historical and documentary value/⁷⁵ All cultural heritage is a glimpse of history and culture, a proof of an event, and hence worthy of conservation, no matter which group it belongs to.

⁷⁴ Council of Europe, 1954, p. 2.

⁷⁵ ICOMOS, 1964, p. 2.

The European Charter of the Architectural Heritage points out that architectural heritage has unique moral, cultural, social and economic values, and that it is essential for education. Article 3 of the charter states:

The architectural heritage is a capital of irreplaceable spiritual, cultural, social and economic value. Each generation places a different interpretation on the past and derives new inspiration from it. This capital has been built up over the centuries; the destruction of any part of it leaves us poorer since nothing new that we create, however fine, will make good the loss. Our society now has to husband its resources. Far from being a luxury this heritage is an economic asset which can be used to save community resources.⁷⁶

The Venice Charter was followed by a plethora of documents that referenced to the conservation of multicultural heritage. The Burra Charter was first adopted at the historic South Australian mining town of Burra in 1979, however today it is internationally acknowledged. In the Preamble, the Burra Charter states:

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious. These places of cultural significance must be conserved for present and future generations in accordance with the principle of intergenerational equity.⁷⁷

In the first article, the charter defines “cultural significance” as “aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use,

⁷⁶ Council of Europe, 1975, p. 1.

⁷⁷ ICOMOS, 1979, p. 1.

associations, meanings, records, related places and related objects.”⁷⁸ The charter also acknowledges that “places may have a range of values for different individuals or groups” and that places have associations, meaning and “connections that exist between people and places.”⁷⁹

Article 2 states that all places of cultural significance should be conserved, and that the aim of conservation is to retain the cultural significance of a place. Article 5.1 notes that “conservation of a place should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.”⁸⁰ The charter also underlines that “relative degrees of cultural significance may lead to different conservation actions at a place.”⁸¹

The charter also emphasizes that:

policy development should also include consideration of other factors affecting the future of a place such as the owner’s needs, resources, external constraints and its physical condition... In developing an effective policy, different ways to retain cultural significance and address other factors may need to be explored...⁸²

When the rest of the charter is analyzed, it is seen that every article highlights the importance of conserving the “cultural significance” of a site when considering any change, restoration, maintenance, addition, adaptation, and even the (re)placement of objects. However, perhaps the most important article of the Burra Charter for the purpose of this thesis is Article 12, which states that “conservation, interpretation and management of a place should provide for the participation of

⁷⁸ *Ibid.*, p. 2.

⁷⁹ *Ibid.*, pp. 2–3.

⁸⁰ *Ibid.*, p. 4.

⁸¹ *Ibid.*, p. 4.

⁸² *Ibid.*, p. 4.

people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.”⁸³

The Nara Document by ICOMOS is an important document as it elaborates on the significance of cultural diversity, authenticity and how to approach conflicts that could arise. The document underlines that cultural entities could be oppressed with the rise of globalization and the nationalist ideology. Article 4 states:

In a world that is increasingly subject to the forces of globalization and homogenization, and in a world in which the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of the cultures of minorities, the essential contribution made by the consideration of authenticity in conservation practice is to clarify and illuminate the collective memory of humanity.⁸⁴

The document then continues by explaining how diversity of culture and heritage is a source of richness. Article 5 states:

The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind. The protection and enhancement of cultural and heritage diversity in our world should be actively promoted as an essential aspect of human development.⁸⁵

Article 6 of the document acknowledges that cultural values may appear to be in conflict from time to time, and that diversity demands acknowledgment of the legitimacy of the cultural values of all parties.⁸⁶

The Nara Document takes the Venice Charter as a foundation and underlines the importance of authenticity. It emphasizes that “understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in

⁸³ *Ibid.*, p. 5.

⁸⁴ ICOMOS, 1994, p. 1.

⁸⁵ *Ibid.*, p. 1.

⁸⁶ *Ibid.*, p. 1.

conservation and restoration planning.”⁸⁷ However, the article that makes the Nara Document so important is perhaps Article 11 as it acknowledges the difficulty of making a judgement about values attributed to cultural properties, even within the same culture. It states:

All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong.⁸⁸

The United Nations Educational, Scientific and Cultural Organization released the World Culture Report titled Cultural Diversity, Conflict, and Pluralism in 2000. The report promoted the generation of the culture and development indicators that are imperative to policy making and international framework. The report pointed out that such framework can only be developed through multidisciplinary work between scientists, policymakers and stakeholders.

The report affirms that people are repositioning themselves in the global commons to preserve their traditions, while at the same time engaging in cultural exchanges and redefining their relationships with neighbors. However, it also underlines that the governments and civil societies should find ways of channeling such exchanges through democratic practices that respect human rights, gender equality and sustainability. The report underlines that

friction based on perceptions of cultural differences between nationals and migrants has also been in the news in developed as much as in developing countries in recent years. Many conflicts are also linked to urban movements which, in new democratic settings, are carving out a new

⁸⁷ *Ibid.*, p. 2.

⁸⁸ *Ibid.*, p. 2.

political space for themselves, by reclaiming cultural forms of heritage and identity.⁸⁹

The report reminds the public that globalization and informatics are changing the way in which people identify and perceive cultural diversity, and reaffirms that “cultures are no longer fixed, bounded, crystallized containers they were formerly reputed to be. Instead, they are transboundary creations exchanged throughout the world via the media and the Internet.”⁹⁰ It then points out that one must consider culture as an ongoing, constantly changing process rather than a finished product.

Part One of the report explores new conceptual tools such as cultural justice and recognition which are crucial for policy making.⁹¹ It underlines that government policies should define cultural recognition as the most basic human right. It presents policy recommendations, and the most significant clauses for this thesis are Clauses 9 and 10. Clause 9 aims to protect minorities’ interests concerning culture by stating:

9a. the provision of a threshold of legal protections enabling minorities to explore, share and convey their culture to each other – their opportunities for communication among themselves are crucial;

b. the protection of a culture from outside forces that would destroy its valued and valuable features –minority representation on political bodies is essential, particularly in view of the fact that conflicts can arise in unexpected ways;

c. transparency regarding government action, including mechanisms to ensure minorities’ access to channels of information, both to and from the government, about specific policies that concern them;

d. mechanisms providing domestic minorities with leverage against government abuse – international

⁸⁹ UNESCO, 2000b, p. 14.

⁹⁰ *Ibid.*, 14.

⁹¹ *Ibid.*, p. 14.

audiences and advocacy networks can act to reduce the risks of a government misuse of domestic authority.⁹²

Clause 10 then emphasizes the importance of the balance between government, civil society and the private sector:

A balance between government, the private sector and civil society provides the social foundation for peace, prosperity, democracy and equality. In achieving this, it is necessary to create spaces for the continued activation of non-dominant cultural forms such as those that rely on relational notions of personhood and more collective or holistic conceptions of rights, responsibilities and organizations, as long as they respect the equal rights of others.⁹³

In the report, the term “cultural pluralism” refers to the way in which different nation states, civil groups and national and international institutions understand and organize cultural diversity.⁹⁴ Relative to this description, the report considers policy recommendations as a necessary goal while emphasizing that such proposals are fully intelligible only in specific situations, and that contextualization is always necessary.⁹⁵

In 2001, UNESCO released its Universal Declaration on Cultural Diversity. The declaration expresses that it was issued following the 9/11 attacks and its 1st article makes a unique claim that diversity is imperative to the existence of humankind. Article 1 states:

Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and the plurality of the identities of the groups and societies making up

⁹² *Ibid.*, p. 41.

⁹³ *Ibid.*, p. 41.

⁹⁴ The term “cultural diversity” refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used : (UNESCO, 2005a, p. 13).

⁹⁵ UNESCO, 2000b, p. 15.

humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.⁹⁶

In Article 2, the declaration also points out that cultural pluralism is essential to social solidarity in diverse communities:

In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. Indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life.⁹⁷

Article 4 suggests that cultural diversity is inseparable from human rights by stating:

The defense of cultural diversity is an ethical imperative, inseparable from respect for human dignity. It implies a commitment to human rights and fundamental freedoms, the rights of persons belonging to minorities and those of indigenous peoples. No one may invoke cultural diversity to infringe upon human rights guaranteed by international law, nor to limit their scope.⁹⁸

The declaration reaffirms that different cultural groups have to defend a common heritage together in times of conflict or turmoil, and advocate for cultural diversity by expressing them as two sides of the same human impulse. In his

⁹⁶ UNESCO, 2002, p. 13.

⁹⁷ UNESCO, 2002, p. 13.

⁹⁸ *Ibid.*, p. 13.

introduction of the declaration, UNESCO's Director-General Koïchiro Matsuura states:

The Universal Declaration makes it clear that each individual must acknowledge not only otherness in all its forms but also the plurality of his or her own identity, within societies that are themselves plural. Only in this way can cultural diversity be preserved as an adaptive process and as a capacity for expression, creation and innovation. The debate between those countries which would like to defend cultural goods and services 'which, as vectors of identity, values and meaning, must not be treated as mere commodities or consumer goods', and those which would hope to promote cultural rights has thus been surpassed, with the two approaches brought together by the Declaration, which has highlighted the causal link uniting two complementary attitudes.⁹⁹

The 2002 declaration was followed by the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO, 2005.) The convention considers the principles set by the 2002 declaration and initiates the rights and obligations of all members. It affirms that cultural diversity is a defining characteristic of humanity, and that cultural diversity creates a rich world, which increases the range of choices and nurtures human capacities and values, and therefore is a mainspring for sustainable development for communities, peoples and nations.¹⁰⁰ The objectives of the convention are:

- d. to foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples;
- e. to promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels.
- f. to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support actions undertaken nationally and

⁹⁹ UNESCO, 2002, p. 11.

¹⁰⁰ UNESCO, 2005a, p. 4.

internationally to secure recognition of the true value of this link.¹⁰¹

It is important to point out that the convention reestablishes the meaning of “cultural diversity” and “interculturality” for further discussions. Article 4 defines “cultural diversity” as:

ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.¹⁰²

The article defines “interculturality” as: “the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect.”¹⁰³

To summarize, multiculturalism is a contested topic and became highly debated in the 21st century with the rise of globalization. Some international documents, charters, resolutions and declarations referenced the conservation of multicultural heritage in order to address the related issues. These documents provide guidance, and essential framework for good practice for the protection and enhancement of the historic environment. One common fact about these documents is that they claim cultural diversity is itself a part of the common heritage of humanity.

¹⁰¹ *Ibid.*, pp. 6–7.

¹⁰² *Ibid.*, p. 14.

¹⁰³ *Ibid.*, p. 14.

2.3 The Development of Multicultural Policies and Heritage in the Ottoman Empire and the Turkish Republic

Multiculturality and plurality have been key characteristics of Anatolia from prehistoric times to today. Like many other empires, the Ottoman Empire embraced its multicultural society to command a vast land. To do this, the Empire adopted a system called the *millet* system¹⁰⁴ which allowed and encouraged plurality through governmental policies.¹⁰⁵ These policies supported intercommunication between different groups.¹⁰⁶

Expectedly, the Republic of Turkey also inherited the cultural diversity and plural society. Turkey cannot be classified as a “multiculturalist society” as its government policies are not very effective on managing the existence of a number of different ethnic or religious groups within a single nation. Some believe that “national heritage” is threatened by multiculturalism and subaltern studies. Scholar Rodney Harrison states that "Nation states embrace the idea that societies must hold shared cultural beliefs and heritage in order to strengthen and root those beliefs, and the structures of power and authority that underlie them."¹⁰⁷ However, in today's global society, all heritage is imperative for the people to shape their environment, to identify and root themselves within their environment.¹⁰⁸

To understand and assess the administrative differences, one must understand the distinction between multicultural and multiculturalism. Both the Empire and the Republic can be considered “multicultural” because the term “multicultural” refers to a society where more than one culture exists, and social groups are economically independent.¹⁰⁹ Multiculturalism, on the other hand, is about the recognition and integration of cultural differences both through

¹⁰⁴ More recently on this topic, see Göktürk, 2020.

¹⁰⁵ Aviv, 2016.

¹⁰⁶ Karaoğlu Köksalan and Serin, 2019, p. 41.

¹⁰⁷ Harrison, 2010, p. 164.

¹⁰⁸ Karaoğlu Köksalan and Serin, 2019, p. 50.

¹⁰⁹ *Ibid.*, p. 42.

governmental policy, and by the society.¹¹⁰ The Ottoman Empire can somewhat be considered a multiculturalist society due to its *millet* system, however, it is challenging to say the same for the Turkish Republic since multiculturalist societies usually not only recognize, but also integrate cultural differences through government policies.¹¹¹

“Multiculturalism” emerged in the 70's as a new concept in the western industrialized nations.¹¹² It is certain that the Ottoman Empire, along with most other empires, was a multiculturalist nation.¹¹³ People with different languages, religions, and ethnicities inhabited the lands of the Ottoman Empire. The Empire granted somewhat autonomous living conditions as long as taxes were paid to the Empire.¹¹⁴ Compared to the other nations its time, The Ottomans were tolerant to diversity.¹¹⁵ According to the historian Stanford Shaw, The Empire did not force inhabitants to change their religions nor enslaved them. Some historians like Shaw believe that Empires' attitude towards its pluralist society is one of the reasons for its success.¹¹⁶

2.3.1 Multicultural Policies in the Ottoman Empire

The topic of multiculturalism and policies related to multiculturalism in the Ottoman Empire is a highly debated topic by social scientists and historians. In order not to fall into cliches, mislead or oversimplify this highly layered and complex topic, this thesis will not attempt to interpret this part of history.¹¹⁷

Due to its geographical positioning, Anatolia was a land where many European archeologists were interested in excavating. Ottomans lived among

¹¹⁰ Harrison, 2010, p. 165.

¹¹¹ Karaoğlu Köksalan and Serin, 2019, p. 42.

¹¹² Harrison, 2010, p. 166.

¹¹³ The term ‘multiculturalist’ indicates: pertaining to, or advocating multiculturalism.

¹¹⁴ Karaoğlu Köksalan and Serin, 2019, p. 42.

¹¹⁵ Anık, 2012, p. 119; Will Kymlica, 1998, p. 240.

¹¹⁶ Shaw, 2002, p. 151.

¹¹⁷ More recently on this topic, see Göktürk, 2020.

Ancient Greek and Roman antiquities for years, however, they long neglected these antiquities.¹¹⁸ On the contrary, they regarded them more as “stones to be reused”, and allowed foreign archeologists to take them out of the Empire.¹¹⁹ However, in the 19th Century, with the Westernization process, some leading intellectuals were disturbed by the fact that historic artifacts were taken out of the country and argued that a museum should be established in the Ottoman Empire to house these artifacts. Osman Hamdi Bey, a dominant figure in the history of archeology in Turkey, established the first museum, the Ottoman Imperial Museum. It is now called the Istanbul Archeology Museum. Ancient Greek and Roman civilizations were of interest to the Ottoman Empire, and the museum became a symbol of the Westernization process. Nationalism was never associated with archaeology in the Ottoman Empire.¹²⁰ However, with the force of newly rising nationalism ideology, many newly established nations looked for ways to root themselves with the past. Having spread roots, they strengthened themselves to declare independence. They also established institutions on history, archeology, and cultural heritage to support their quest for independence. A nationalist take on archeology was the result of this quest for independence. For example, Greece started archeological excavations almost one year after their independence, and specifically focused on the archaeology of the Hellenistic period. This was a purposeful effort to root a recently established nation to an entrenched history.¹²¹

2.3.2 Multicultural Policies in the Republic of Turkey

After the Turkish Republic was established, a treaty was signed with UK, France, Italy, Japan, Greece, Romania, Bulgaria, Portugal, Belgium, and Yugoslavia in Lausanne, which considered and referred to non-Muslims as minorities. Hence,

¹¹⁸ Karaoğlu Köksalan and Serin, 2019, p. 44.

¹¹⁹ Özdoğan, 1998, p. 195.

¹²⁰ Özdoğan, 1998, p. 195.

¹²¹ Karaoğlu Köksalan and Serin, 2019, p. 45.

according to the treaty, only Greek Orthodox Christians, Armenians, and Jews were considered minorities. Even though Syriac Christians are non-Muslims, they were not considered as a minority group in the Treaty of Lausanne at the request of their religious leaders. However, after wanting to establish their own schools, they filed a lawsuit to be considered as a minority. Since 2012, Syriac Christians are considered minorities.¹²² Mahçupyan states that "after the treaty, non-Muslims were seen as additional elements affixed to the Turkish population through an international treaty rather than an authentic element of the population."¹²³

After the Republic's establishment, leading intellectual figures like Ethem Bey and Aziz Ogan followed in the footsteps of Osman Hamdi Bey.¹²⁴ When Osman Hamdi Bey's teachings were amalgamated with Mustafa Kemal Atatürk's principles, a new approach to archaeology and conservation was developed.¹²⁵

Like many other leaders of the time, the power of nationalist ideology was also used by Atatürk to create a national identity through a shared history. Nationalism was a sure way to strengthen the foundation of the new Republic.¹²⁶ One of the main reasons why the Turkish History Thesis (*Türk Tarih Tezi*) was written was to prevent the perception of the Turkish Republic being the continuity of the Ottoman Empire.¹²⁷ Pan-Turkism was the easiest way to separate the Republic from the Ottoman Empire. Associating the nation with the Turks in Central Asia was a way to stop the Turkish Republic being perceived as the continuity of the Ottoman Empire. A large group of Muslims in the Ottoman Empire were already executing their nationalist views through this ideology. However, Atatürk was fully aware of

¹²² Kaya, 2017.

¹²³ Mahçupyan, 2004, p. 1; Karaoğlu Köksalan and Serin, 2019, p. 45.

¹²⁴ Özdoğan, 2003, p. 182; Karaoğlu Köksalan and Serin, 2019, p. 45.

¹²⁵ *Ibid.*, p. 182.

¹²⁶ Ahmet Simsek, 2012, p. 89.

¹²⁷ İnan, 1939, p. 245.

the dangers that came along with this affiliation. This ideology could easily be taken too far, and the nation could abandon Anatolia and migrate to Central Asia.¹²⁸

In order for the Turkish Republic to embrace Anatolia as a motherland, the nation's history had to be rooted to Hittites and Sumerians.¹²⁹ The inclusion of this past was essential in rooting Turkish identity to Anatolia, and thus people would see that the land they inhabit is their motherland. Turkish archeologists started excavating the sites in Alacahöyük and Ahlatlıbel, and a museum was devoted to the Hittite Civilizations. History and Archaeology departments were created in Ankara and Istanbul Universities. The Museum of Anatolian Civilizations was also established. These institutions helped the nation embrace several layers of Anatolian history.¹³⁰

As Harrison states, “when creating a nation out of the ruins of the multicultural Ottoman Empire, given the worldwide rise of the nationalist ideology, it was essential to formulate an attitude that would assure national pride and identity. Nation states, including Turkey, embrace the idea that societies must hold shared cultural beliefs and heritage in order to strengthen and root those beliefs.”¹³¹ This approach resulted in the nation-state assuming homogeneity in religions, language, and ethnicity which was not the case. According to this definition, outsiders are marginalized.¹³² Similarly, the cultural heritage of those who are “outsiders” can sometimes be ignored or disparaged since the heritage of minority groups may be seen to act as a challenge to the idea of a “national heritage”.¹³³

¹²⁸ Özdoğan, 2003, p. 183.

¹²⁹ *Ibid.*, p. 183.

¹³⁰ İğdemir, 1973; Serin, 2008, pp. 218–219.

¹³¹ Harrison, 2010, p. 164; Karaoğlu Köksalan and Serin, 2019, p. 46.

¹³² *Ibid.*, p. 46.

¹³³ *Ibid.*, p. 46.

2.3.3 Multicultural Policies During the AKP Era and Turkey's EU Membership Negotiations

During its first few years of its governance, AKP adopted a pluralist stance. But overall, similar to the discourses in the Far East and the Middle East, the dominant discourse on plurality in Turkey was that minorities, and hence, plurality could threaten national security. This discourse was alleviated with Turkey's aim to integrate with the EU, through its EU Membership negotiations during the AKP era. The Helsinki Summit of 1999 can be marked as a turning point in how Turkey viewed cultural, religious and ethnic differences in a conservative and nationalistic manner.¹³⁴

This shift in perspective is analogous to the developments that are ongoing in the EU as well. Some ethnic minority groups in Eastern Europe have been taking the issues they have been facing to the related institutions in EU in order to surpass the hegemony they have been under by nation states. Similarly, Alevis, Armenians, Kurds, Syriac Christians and other ethnic minorities in Turkey took similar steps.¹³⁵ With these developments in the EU, and the institution's expectations, Turkey also adopted a pluralist vision and started using the term "cultural diversity" rather than "minority." For a short time during Turkey's EU membership negotiations, the AKP government also adopted this perspective. However, it shortly went back to its traditional and more nationalistic discourse in a short time.¹³⁶

It is understandable that acknowledgment of plural forms of heritage may appear as a challenge to unified national discourses. Therefore, there is no doubt that the role of cultural heritage in multicultural societies will continue to be controversial. However, the first step towards resolution is to embrace the idea that cultural heritage does not only belong to the group that identifies with it but belongs

¹³⁴ Kaya, 2005, pp. 56–57.

¹³⁵ *Ibid.*, p. 57.

¹³⁶ *Ibid.*, p. 60.

to the whole of humanity as every piece of cultural heritage is a glimpse of our common history.¹³⁷

2.4 Interim Assessment

Throughout this thesis, the built environment is comprehended as a cultural landscape which is continuously being reproduced through culture, politics and everyday life that continuously responds to the transformations of culture. This approach has been the outcome of studying leading thinkers and researchers from numerous disciplines. Even though some empires such as the Ottoman Empire were multi-ethnic by definition, the growth of multi-ethnic nations as we understand today started developing after World War II. Plural societies are societies containing multiple ethnic social groups of people who are economically interdependent. Turkey could be defined as a “plural society”.

The term “multiculturalism” refers to “a series of government policies that were developed in the 1970s to “describe a series of government policies beginning in Canada and Australia to manage the “problem” of the existence of a wide number of different ethnic groups within a single nation.” Even though the term “multiculturalism” is rooted in government policies, we tend to identify it by its emergence within the society and in everyday life. Anthropologist Arjun Appadurai implies that the idea of multiculturalism has emerged with the rise of globalism and migration. Multicultural societies as societies with two or more groups seeking to re-imagine themselves and their relationships with the other groups as well as the nation-state. However, this relationship goes both ways: the nation-state also constantly positions itself with its citizens through political and economic aspects.

¹³⁷ Karaoğlu Köksalan and Serin, 2019, p. 49.

In their book *Pluralizing Pasts: Heritage, Identity and Place in Multicultural Societies*, Graham, Ashworth and Tunbridge create a typology of plural societies according to how the governments and their policies deal with diverse groups.¹³⁸ They underline that multicultural policies can be “pluralist or separatist in their prime objective.” The authors categorize plural societies into five groups. According to this categorization, Turkey can be categorized as an “Assimilatory Plural Society” that shows traits of a “Core+” society.

Multiculturalism is a highly discussed matter and became highly debated in the 21st Century with the rise of globalization. Some international documents, charters, resolutions and declarations referenced the conservation of multicultural heritage in order to address the related issues. These documents provide guidance, and essential framework for good practice for the protection and enhancement of the historic environment. One common fact about these documents is that they claim cultural diversity is itself a part of the common heritage of humanity.

¹³⁸ Ashworth *et al.*, 2007, p. 46.

CHAPTER 3

CIVIC PARTICIPATION IN THE CONSERVATION OF CULTURAL HERITAGE

3.1. Civic Participation in the Conservation of Cultural Heritage

Civic participation is a significant part of integrated conservation which refers to the “interventions that intend the optimum reutilization of the existing cultural heritage and its integration into the contemporary socio-economic and functional requirements.”¹³⁹ In the last periods of the 20th century, civic participation became a widely discussed issue as it is seen imperative for more livable environment. According to Charnley and Engelbert, the interest in the subject “has been driven both by citizens who demand a greater role in shaping the decisions that affect their wellbeing, and by agencies that recognize the benefits of involving citizens in their decision-making process.”¹⁴⁰ It is widely agreed that members of the public should participate in environmental [and cultural] decision making.”¹⁴¹ Evidence suggests that involving stakeholders in such projects result in better quality decisions.¹⁴²

Before describing “public participation” in the context of cultural heritage, the term “public” must be described. Davidoff describes “public” in the context of conservation as “the local people either individuals or organizations that have an interest in or will likely be affected, either positively or negatively, by a decision to be made on any particular issues by the local authorities.”¹⁴³ The World Bank defines public participation as “the process by which people, especially disadvantaged people, can exercise influence over policy formulation, design alternatives,

¹³⁹ Serin, 1995, p. 8.

¹⁴⁰ Charnley and Engelbert, 2005, p. 165.

¹⁴¹ Webler *et al.*, 2001.

¹⁴² Beierle and Cayford, 2002.

¹⁴³ Davidoff, 1965, p. 423.

investment choices, management, and monitoring of development interventions in communities.”¹⁴⁴ Indeed, civic participation is “the process by which an organization consults with interested or affected individuals, organizations and government entities before making a decision.”¹⁴⁵ According to Halu and Küçükkaya, civic involvement is “a two way communication and collaborative problem solving with the goal of achieving better and more acceptable decisions. It prevents or minimizes disputes by creating an [arena] for resolving issues before they become polarized.”¹⁴⁶ Halu and Küçükkaya also underline the importance of enabling public participation at the early stages of conservation and planning rather than when the decisions are already made.¹⁴⁷

This thesis takes the definitions above as a basis of what “civic involvement” in conservation of cultural heritage is. It is the process of involving and consulting the members of religious and ethnic groups and the local authorities, professional chambers, the third sector, and the private sector who are in any way related to the cultural heritage of interest.

Davidoff points out the importance of placing civic participation in the center of policy and decision making and planning activities, but he acknowledges the fact that is utopic to believe that a planner can “have an overview of the entire needs of the community.”¹⁴⁸ He further states that “the culture of community collaboration, consensus building, debate and discussion are ways to get better insight into the needs of the community.”¹⁴⁹ As Boyte and Kari suggest, civic participation “provides a method for incorporating the public’s ideas, values and interests into decisions, resulting in more responsive and democratic governance.”¹⁵⁰

¹⁴⁴ The World Bank, 1992.

¹⁴⁵ Halu and Küçükkaya, 2016, p. 167.

¹⁴⁶ *Ibid.*, p. 167.

¹⁴⁷ *Ibid.*, p. 167.

¹⁴⁸ Davidoff, 1965, p. 423.

¹⁴⁹ *Ibid.*, p. 424.

¹⁵⁰ Boyte and Kari, 1996, p. 213.

According to Maunu Hayrynen who has contributed to Europa Nostra Finland's publication titled "Heritage is Ours- Citizens Participating in Decision Making" with his essay "Cultural Heritage and Participatory Governance", cultural heritage should not be the realm of experts only. "[Conservation] is a versatile process with different actors playing different roles in its choosing, managing and interpreting."¹⁵¹ After Arnstein's essay "A Ladder of Citizen Participation" was published in the Journal of American Planning Association in 1969, the depth of participation has been measured by "ladders" ranging from a one-way informative process and consultative processes with limited and regulated interaction to genuine empowerment.¹⁵² Arnstein describes "citizen participation" as "the redistribution of power that enables the citizens presently excluded from the political and economic process, to be deliberately included in the future."¹⁵³ She also points out that it is a "strategy" that "determines how information is shared, goals and policies are set, tax resources are allocated, programs are operated, and benefits like contracts and patronage are parceled out... It is the means by which [citizens] can induce significant social reform which enables them to share in the benefits of the affluent society."¹⁵⁴ However, Arnstein also points out that there is a vast difference between "going thru the empty ritual of participation and having the real power needed to affect the outcome of the process."¹⁵⁵

Arnstein suggests simplifying civic participation into eight typologies and arranges these typologies in a ladder form with each bar corresponding to the extent of citizens' power in determining an outcome (**Figure 3.1**).

¹⁵¹ Hayrynen, 2018, p. 13.

¹⁵² Arnstein, 1969.

¹⁵³ *Ibid.*, p. 216.

¹⁵⁴ *Ibid.*, p. 216.

¹⁵⁵ *Ibid.*, p. 126.

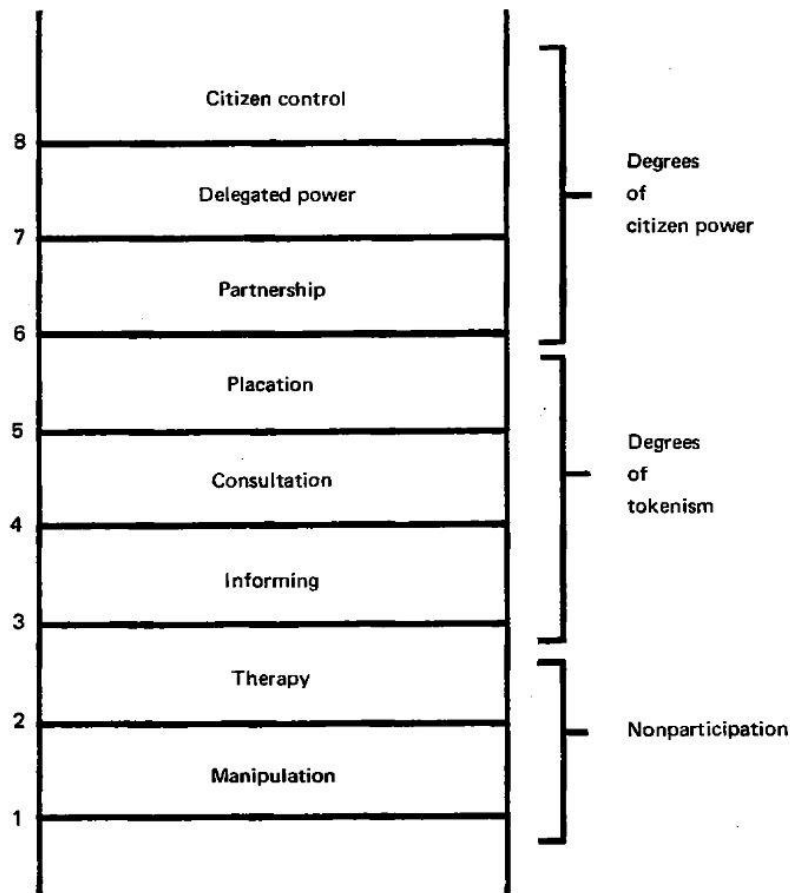


Figure 3.1: Arnstein's Eight Rungs on a Ladder of Citizen Participation (Arnstein, 1969, p. 217).

The bottom two steps of the ladder “manipulation” and “therapy” are forms of “non-participation.” These typologies are usually used as a substitute for genuine participation and are “illusory forms of participation.”¹⁵⁶ They are not ways of allowing citizens to participate in planning or conducting programs, but rather to further enable powerholders to “educate” or “cure” participating citizens.¹⁵⁷ “Manipulation” as a form of “non-participation” is a way to engineer support by “educating” participating citizens. It is applied to a selected group in order to create and illusion of participation. Officials advise and persuade citizens, not the other way

¹⁵⁶ *Ibid.*, p. 217.

¹⁵⁷ *Ibid.*, p. 217.

around. It is usually used as a way to prove that grassroots people are involved in decision making.¹⁵⁸ “Therapy” on the other hand is described as “group therapy masked as citizen participation.”¹⁵⁹ Arnstein suggests that it is dishonest and arrogant as “citizens are engaged in extensive activity but focus on curing them of their “pathology” rather than changing the victimization that create their “pathologies.” This form of non-participation assumes and functions as if powerlessness is a form of mental illness.¹⁶⁰

Steps of “informing”, “consultation” and “placation” are described as degrees of tokenism. “When they are proffered by powerholders as the total extent of participation, citizens may indeed hear and be heard. However, [citizens may] lack the power to insure that their views will be heeded by the powerful.”¹⁶¹ “Informing” citizens of their rights and responsibilities are a great start for civic participation. However, usually, the information flows one-way: from officials and powerholders to the citizens, with no channel provided for feedback or negotiation. Unfortunately, when the “information is provided at the late stages of planning, citizens have a small opportunity to influence the program designed “for their benefit.” ”¹⁶² The tools which are usually used for one-way communication are the news media, pamphlets, posters and responses to inquiries. “Meetings can also be turned into one-way communication by providing superficial information, discouraging questions or irrelevant answers,” and intimidating by futility, jargon use and the prestige of officials.¹⁶³ “Consultation” can be a legitimate step towards full participation if combined with other modes of participation. However, if there is no assurance that citizens’ concerns and ideas are taken into account, this typology of participation can not be considered legitimate. Methods of “consultation” are attitude surveys,

¹⁵⁸ *Ibid.*, p. 218.

¹⁵⁹ *Ibid.*, p. 218.

¹⁶⁰ *Ibid.*, p. 219.

¹⁶¹ *Ibid.*, p. 217.

¹⁶² *Ibid.*, p. 219.

¹⁶³ *Ibid.*, p. 219.

neighborhood meetings and public hearings.¹⁶⁴ Sometimes, powerholders restrict the input of citizens, and citizens are perceived solely as statistical abstractions. Participation “is only measured by how many came to meetings, take brochures home or answer a questionnaire.” At this level, “participation remains as a window-dressing ritual”.¹⁶⁵ Powerholders achieve the evidence that they involved the public in decision making and considered the public’s views. Attitude surveys is a common method of “consultation”, however they are nit valid indicators of communicating opinions as most participants are not made aware of all their options. In addition, officials can also be unaware or insensitive to the needs and problems if different groups that are consulted.¹⁶⁶ At the “placation” level, citizens begin to have some degree of influence, but tokenism is still apparent. In this type of civic participation, a few “handpicked” members of the community are selected and placed on the boards of commissions. However, the “power elite” still holds the majority of the seats on the board. This typology allows citizens to advise, but powerholders still have the last say as they judge the legitimacy and the feasibility of the advice received from the public. Arnstein points out that “the degree to which citizens are actually placated depends largely on two factors: the quality of technical assistance they have in articulating their priorities; and the extend to which the community has been organized to press for those priorities.”¹⁶⁷ With this type of civic participation, people are still being planned for by the powerholders.

At the top of Arnstein’s ladder, citizen’s power of decision-making increase. “Partnership enables citizens to negotiate and engage in trade-offs with powerholders.”¹⁶⁸ However, with the “delegated power” and “citizen control” types of civic participation, citizens “obtain the majority of decision-making seats, or full

¹⁶⁴ *Ibid.*, p. 219.

¹⁶⁵ *Ibid.*, p. 219.

¹⁶⁶ *Ibid.*, p. 219.

¹⁶⁷ *Ibid.*, p. 220.

¹⁶⁸ *Ibid.*, p. 217.

managerial power.”¹⁶⁹ In the “partnership” type, power is distributed through negotiation between citizens and powerholders. They share planning and decision-making responsibilities “through structures such as joint policy boards, planning committees and mechanisms for resolving impasses. Ground rules are established through give and take, and are not subject to unilateral change.”¹⁷⁰ Arnstein suggests that “partnership can only work effectively if there is an organized powerbase in the community to which the citizen leaders are accountable; when the citizen’s group has the financial resources to pay its leaders reasonable honoraria for their time-consuming efforts; and when the group has the resources to hire and fire its own technicians, lawyers and community organizers.”¹⁷¹ In most cases, power is taken by citizens through protests, and not handed out by the power authorities.¹⁷² In the “delegated power” type of civic participation, citizens achieve dominant decision-making authority over a specific plan or program. Citizens have a clear majority of seats in boards, and a genuine power. Powerholders begin the bargaining process rather than the citizens. At this point, “the ladder has been scaled to the point where citizens hold the significant cards to assure accountability of the program to them.”¹⁷³ Arnstein suggests that another model of “delegated power” type of civic participation is where “separate and parallel groups of citizens and powerholders, with provision for citizen veto if differences of opinion cannot be resolved through negotiation.”¹⁷⁴ Arnstein suggests that this is a “coexistence model” for hostile citizen groups “too embittered toward city hall- as a result of past “collaborative efforts”- to engage in joint planning.”¹⁷⁵ In this model, officials usually issue subcontracts to resident dominated groups to plan and organize one or more decentralized program components. Contracts usually include line by line budget and program

¹⁶⁹ *Ibid.*, p. 217.

¹⁷⁰ *Ibid.*, p. 221.

¹⁷¹ *Ibid.*, p. 221.

¹⁷² *Ibid.*, p. 222.

¹⁷³ *Ibid.*, p. 222.

¹⁷⁴ *Ibid.*, p. 222.

¹⁷⁵ *Ibid.*, p. 222.

specifications, and specific statements on policy making, hiring, firing, issuing subcontractors for building, buying or leasing.¹⁷⁶ With the “citizen control” type of civic participation, citizens demand a degree of control which guarantees them to govern a program or institution and be in full charge of all policy and management related issues, and “be able to negotiate the conditions under which “outsiders” (in this case official authorities) may change them.”¹⁷⁷ Community institutions are entirely governed by residents with a sum of money contracted to them. However, with this type of participation, ground rules for programs must be clearly set in order to prevent problems. “If the ground rules for these programs are clear and if citizens understand achieving a genuine place in the pluralistic scene subjects them to its legitimate forms of give and take, then these kinds of programs might begin to demonstrate how to counteract the various corrosive political and socioeconomic forces” that affect minority groups.¹⁷⁸ However, the success of the model depends on the willingness of the officials to “entertain the demands for resource allocation” in favor of these groups.¹⁷⁹ There are some criticisms on this model stating that it can create separatism and division of public services. Some also argue that it is more costly and less efficient. Arnstein also points out that “it enables “hustlers” to be just as opportunistic and disdainful”.¹⁸⁰

Arnstein’s ladder of public participation types is of course a simplification of a highly complicated matter. She refers to the limitations of this model, and underlines that “the typology does not include an analysis of the most significant roadblocks to achieving genuine levels of participation:” racism, paternalism and resistance to power re-distribution on the power holders’ side, and the inadequacy

¹⁷⁶ *Ibid.*, p. 223.

¹⁷⁷ *Ibid.*, p. 223.

¹⁷⁸ *Ibid.*, p. 224.

¹⁷⁹ *Ibid.*, p. 224.

¹⁸⁰ *Ibid.*, p. 224.

of the community's political, socioeconomic infrastructure and knowledgebase, alienation and distrust on the citizens' side.

The International Association for Public Participation introduced the "IAP2 Core Values for the Practice of Public Participation" for the development and use of civic participation. The core values are as listed below:

1. Public participation is based on the belief that those who are affected by a decision have a right to be involved in the decision-making process.
2. Public participation includes the promise that the public's contribution will influence the decision.
3. Public participation promotes sustainable decisions by recognizing and communicating the needs and interests of all participants, including decision makers.
4. Public participation seeks out and facilitates the involvement of those potentially affected by or interested in a decision.
5. Public participation seeks input from participants in designing how they participate.
6. Public participation provides participants with the information they need to participate in a meaningful way.
7. Public participation communicates to participants how their input affected the decision.
8. Participation communicates to participants how their input affected the decision.¹⁸¹

Advocates of civic participation see it as a basic human right.¹⁸² They argue that participation can help increase trust in governments, and in the legitimacy, credibility and acceptability of risk management decisions.¹⁸³ "From local authorities' perspectives civic involvement can promote democracy and transparency. Perhaps most importantly, "public participation contributes to the valuable local knowledge, awareness and experience that supplements that of

¹⁸¹ International Association for Public Participation-Canada, 2015.

¹⁸² Charnley and Engelbert, 2005, p. 166.

¹⁸³ Folk, 1990, p. 197.

“technical experts.”¹⁸⁴ People who criticize it, however, assert that public participation increases rather than decreases conflict between agencies and the public. They also argue that it increases the time and cost of making and implementing policy decisions. Some also suggest that the involvement process can be “counter-democratic”, claiming that they can “increase the influence of special interest groups.”¹⁸⁵ Certainly, however, effective civic participation allows for a more equitable conservation process. It is absolutely necessary when conserving multicultural heritage in plural societies like Turkey.

To conclude, public participation is described as “the process by which people, especially disadvantaged people, can exercise influence over policy formulation, design alternatives, investment choices, management, and monitoring of development interventions in communities.”¹⁸⁶ “Civic participation” is a significant part of “integrated conservation. Evidence suggests that involving stakeholders in such projects result in better and more holistic decisions.

Arnstein suggests simplifying civic participation into eight typologies and arranges these typologies in a ladder form with each bar corresponding to the extent of citizens’ power in determining an outcome. Arnstein’s ladder of public participation types is of course a simplification of a highly complicated matter. She refers to the limitations of this model, and underlines that “the typology does not include an analysis of the most significant roadblocks to achieving genuine levels of participation:”

Advocates of civic participation see it as a basic human right. They argue that participation can help increase trust in governments, and in the legitimacy, credibility and acceptability of risk management decisions. Those who criticize it, however, assert that public participation increases rather than decreases conflict between

¹⁸⁴ Charnley and Engelbert, 2005, p. 166.

¹⁸⁵ *Ibid.*, p. 166.

¹⁸⁶ The World Bank, 1992.

agencies and the public. They also argue that it increases the time and cost of making and implementing policy decisions. Certainly, however, effective civic participation allows for a more equitable conservation process. It is necessary when conserving multicultural heritage in plural societies like Turkey.

3.2. Administrative and Managerial Issues Related to Civic Participation in International Charters and Documents

After the 2nd World War, conservation of the built environment became an instrument to bolster national identity and recognition. Additionally, the scope of conservation regarding the sustainability of the physical environment was being discussed. The concern for the protection of national values started to extend beyond the affairs of the intellectuals, and started to interest the general public. The shifting perspectives on conservation was reflected on international documents, charters, resolutions, recommendations and declarations. One trend that can be seen in these documents is that almost all of them reference the need to reorganize the administrative and managerial aspects of conservation by including the local administrations and the general public in the process.

The United Nations Educational, Scientific and Cultural Organization's recommendation on the Safeguarding of the Beauty and Character of Landscapes and Sites points out the importance of local administrations by pointing out that preventative measures should be taken through local authorities. Articles 32 and 33 state:

32. The administrative bodies should be specialized central or regional departments entrusted with carrying out protective measures. Accordingly, those departments should be in a position to study problems of protection and scheduling, to undertake surveys on the spot, to prepare decisions to be taken and to supervise their implementation. They should likewise be entrusted with proposing measures designed to reduce the dangers which may be involved in carrying out certain types of work or repairing damage caused by such work.

33. The advisory bodies should consist of commissions at national, regional or local level, entrusted with the task of studying questions relating to protection and giving their opinion on those questions to the central or regional authorities or to the local communities concerned. The opinion of these commissions should be sought in all cases and in good time, particularly at the stage of preliminary planning, in the case of large-scale works of public interest, such as the building of highways, the setting up of hydro-technical or new industrial installations, etc.¹⁸⁷

Article 34 of the recommendation establishes a criteria to determine administrative structures and responsibilities and underlines the significance of the participation of NGOs:

34. Member States should facilitate the formation and operation of national and local non-governmental bodies, one of whose functions would be to collaborate with the bodies mentioned in paragraphs 31, 32 and 33, particularly by informing the public and warning the appropriate departments of dangers threatening landscapes and sites.¹⁸⁸

The Venice Charter does not directly mention the term “administration” or “management”, it established the basic concepts involving cultural heritage management. The preamble of the charter states: that “it is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions.”¹⁸⁹

The European Council’s Hague Recommendation emphasizes the importance of providing financial resources and workforce in order to establish policies and co-

¹⁸⁷ UNESCO, 1962, p. 24.

¹⁸⁸ *Ibid.*, pp. 24–25.

¹⁸⁹ ICOMOS, 1964, p. 1.

operation between regional and local authorities.¹⁹⁰ The Vienna Recommendation-Finding New Uses for Monuments in their Aesthetic Surroundings which are of Cultural Interest but No Longer Fulfill Their Original Purposes is perhaps one of the most significant documents regarding the topic as it explains that “conservation is a collective responsibility and cannot be completely left to the monument owner”.¹⁹¹ The recommendation implies that conservation activities must be organized by an administration on behalf of the public. It also underlines that conservation as a “common responsibility” and brings to attention that the concept of “public participation” is an emerging topic analogous to democratization.¹⁹² The second article of the recommendation points out the need for legal regulations on sites by stating:

2. To establish new legislation or regulations adapted to the needs of monuments and site protection.:

(i) Fiscal (very considerable tax relief for owners of such monuments, including dispensation from certain taxes, death duties and tax on entrance fees)

(ii) Financial (in the form of loans and other facilities for owners, including grants)

(iii) Administrative (by aiding owners who are unable for financial reasons, to maintain their monument to obtain additional voluntary public or private help.)¹⁹³

The Norms of Quito (1967) is another very important document for this topic as it reestablishes conservation from a purely physical intervention to an integrated administrative process in the form of an organization shaped by formal central policy in the name of public interest.¹⁹⁴ The recommendations made by the Quito Norms are still relevant as they mention issues such as limitations of the incentives for

¹⁹⁰ Council of Europe, 1954, p. 2.

¹⁹¹ *Ibid.*, p. 2.

¹⁹² Bozkurt, 2017, p. 51.

¹⁹³ Council of Europe, 1954, p. 2.

¹⁹⁴ ICOMOS, 1967, p. 2,10.

economic enterprises for the conservation of monuments and legislation to ensure sustainable nature of public interest.¹⁹⁵

UNESCO's Recommendation Concerning the Preservation of Cultural Property Endangered by Public or Private Works is critical as it tries to take measures to protect cultural property from any threats that could come from the public or private sector. Article 20 of the recommendation states:

Responsibility for the preservation or salvage of cultural property endangered by public or private works should be entrusted to appropriate official bodies. Whenever official bodies or services already exist for the protection of cultural property, these bodies or services should be given responsibility for the preservation of cultural property against the dangers caused by public or private works. If such services do not exist, special bodies or services should be created for the purpose of the preservation of cultural property endangered by public or private works; and although differences of constitutional provisions and traditions preclude the adoption of a uniform system, certain common principles should be adopted.¹⁹⁶

The recommendation affirms that conservation is a multidisciplinary process and mentions the administrative structure which includes the public authorities, the private sector, urban planning institutions, research and education institutions, and local government.

European Council's Resolution on Preservation of the Countryside in the Regional Planning of Non-Urban Areas is different from all previous texts as it considers "protection" and "management" as different missions. With this distinction, the prominence of including administrative approaches in conservation activities is underlined.¹⁹⁷

¹⁹⁵ Bozkurt, 2017, p. 52.

¹⁹⁶ UNESCO, 1968, p. 4.

¹⁹⁷ Bozkurt, 2017, p. 54.

In the 1970s, “conservation” became further integrated, with more attention given to the legal, administrative, financial and social aspects of the practice. The management potential of local administrations, as well as the significance of public participation, was started to being discussed. In accord to these developments, European Council’s Recommendation 589 affirms that “consolidation of perceptions of conservation in modern society require the cooperation of bodies responsible at every level.”¹⁹⁸ The document also points out that local authorities are an indispensable component of cultural heritage management, and recommends that responsibilities must be given to local authorities. Similarly, in the European Council meeting held in 1971, it was agreed that the protection of historical sites should be expedited by a perpetual dialogue among NGOs, residents, and voluntary organizations.

The European Charter of the Architectural Heritage is a document that significantly advocated public awareness in the conservation of cultural heritage. The preamble of the charter points out that architectural heritage must be integrated into people’s lives in order to survive: The preamble states that “...the future of the architectural heritage depends largely upon its integration into the context of people's lives and upon the weight given to it in regional and town planning and development schemes...”¹⁹⁹ The charter further emphasizes that “the survival of [this] evidence will be assured only if the need to protect it is understood by the greatest number, particularly by the younger generation who will be its future guardians.”²⁰⁰

The document also states that governments should allow effective civic participation, implement policies of integrated conservation with necessary legal, administrative, financial and technical support and arouse public interest in such policies by stating:

¹⁹⁸ Council of Europe, 1970, p. 295.

¹⁹⁹ Council of Europe, 1975, p. 1.

²⁰⁰ *Ibid.*, p. 2.

[The Council of Europe] recommends that the governments of member states should take the necessary legislative, administrative, financial and educational steps to implement a policy of integrated conservation for the architectural heritage, and to arouse public interest in such a policy, taking into account the results of the European Architectural Heritage Year campaign organized in 1975 under the auspices of the Council of Europe...²⁰¹

The Amsterdam Declaration (ICOMOS, 1975), which was published as an outcome of the Amsterdam Conference, recommends that legal and administrative aspects of conservation must be strengthened with the participation and increased responsibilities of residents and local authorities. The document raises awareness on how to structure the management of conservation with qualified personnel as well as scientific, technical and financial resources as elements of the administrative organization.

Even though the Burra Charter was published by ICOMOS Australia, it is one of the most influential documents on the conservation of cultural heritage. It does not directly mention the term “civic participation” but it prescribes many concepts that lead to a more holistic cultural heritage management. The charter defines the management process in three stages; first being “understanding significance”, second being “developing policy”, and the third being “management.” The charter further underlines the importance of management in Article 2.3 by pointing out that “conservation is an integral part of good management of places of cultural significance.”²⁰² The importance of management is also emphasized in Article 14, which states:

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a use; retention of associations and meanings; maintenance, preservation, restoration, reconstruction, adaptation and interpretation;

²⁰¹ *Ibid.*, p. 1.

²⁰² Australia ICOMOS, 1979, p. 3.

and will commonly include a combination of more than one of these.²⁰³

In the Convention for the Conservation of the Architectural Heritage of Europe, hosted by the European Council concludes that all conservation actions should be strengthened at political and managerial structures, and conservation policies must establish integrated conservation.

Similarly, the European Charter of Local Self-Government published by the Council of Europe affirms that strengthening the local administrations and their autonomy is crucial for the thorough conservation of cultural heritage, and democracy. The charter states that participating in the referral and administration of public affairs is a right of every citizen, and a democratic principle shared by all member states.²⁰⁴ This charter is a significant document that defines the roles and responsibilities of local municipalities in cultural heritage management.

Analogous to previously published documents, the First Brazilian Seminar about the Conservation and Revitalization of Historic Centers organized by ICOMOS' Brazilian Committee concluded that public participation should be strengthened through institutional structures, and that public participation is indispensable for democracy.²⁰⁵

ICOMOS's Washington Charter for the Conservation of Historic Town and Urban Areas (1978) stresses that the success of a conservation program is highly dependent of the participation of residents. It also lays out clear targets which can only be reached if legal, administrative and financial agents are used.²⁰⁶

²⁰³ *Ibid.*, p. 6.

²⁰⁴ Council of Europe, 1985, p. 1.

²⁰⁵ ICOMOS, 1987, p. 1.

²⁰⁶ Bozkurt, 2017, p. 62.

The Sixth Historic Cities Symposium of the European Council discussed topics related to tourism management and the collaboration of the public and private sector as well as the conflicts that arise between conservationists and the tourism sector. It was concluded that new agencies should be established to help communicate and solve issues among local authorities.

The Charter for the Protection and Management of Archeological Heritage affirms that managerial, administrative and legal measures should be taken, and that the society must be included.²⁰⁷ Similarly, the Quebec City Declaration which was published after the First International Symposium of World Heritage Cities underlines that historical cities that undergo rapid development require different management strategies such as “respect for the value of public participation and integration with complementary goals.”²⁰⁸ The European Urban Charter which was published by the Council of Europe underlines that city plans are products of urban policies, and they can only be implemented successfully with a “definitive local political will”.²⁰⁹ The charter defines local governments as the most relevant and responsible institution regarding the conservation and management of cultural heritage, and explains all the responsibilities of local authorities.

ICOMOS’s Nara Document, which was published in 1995 makes a strong statement by pointing out that the management of cultural heritage is a social responsibility, and affirms that the management of cultural sites is the responsibility of the society in which the site is located.²¹⁰

The United Nations Educational, Scientific and Cultural Organization released its Universal Declaration on Cultural Diversity in 2002. The declaration

²⁰⁷ ICOMOS, 1990, p. 1.

²⁰⁸ ICOMOS, 1991, p. 151.

²⁰⁹ Council of Europe, 2008.

²¹⁰ ICOMOS, 1994, p. 46.

emphasizes the importance of public participation for the preservation and promotion of a diverse cultural heritage. Article 11 states:

Building partnerships between the public sector, the private sector and civil society: Market forces alone cannot guarantee the preservation and promotion of cultural diversity, which is the key to sustainable human development. From this perspective, the pre-eminence of public policy, in partnership with the private sector and civil society, must be reaffirmed.²¹¹

The Vienna Memorandum, which was published as a result of the World Heritage and Contemporary Architecture Conference, defined the requirements for the conservation sites which were included in the World Heritage List. One of the requirements is that “[the] preparation and implementation of the management plan should be fulfilled by an interdisciplinary team composed of specialists and professionals with processes involving comprehensive public participation held periodically.”²¹²

The Xi’an Declaration, which was published after the 15th General Assembly of ICOMOS, states that the way to create sustainable strategies in heritage management is through creating multidisciplinary study areas with the collaboration of local communities. Another significant factor about the declaration is that Article 13 recommends a “strategic planning approach” to conservation. Article 13 states that “economic resources should be allocated to the research, assessment and strategic planning of the conservation and management of setting of heritage structures, sites and areas.”²¹³

The Framework Convention on the Value of Cultural Heritage for Society, which was published by the Council of Europe emphasizes that contributing to one’s culture by participating in the conservation of cultural heritage is essential for

²¹¹ UNESCO, 2002, p. 2.

²¹² UNESCO, 2005b, p. 5.

²¹³ ICOMOS, 2005, p. 5.

democracy, and is a right defined by the Universal Declaration of Human Rights. Article 5a of the convention underlines the importance of public participation by stating “The parties undertake to recognize the public interest associated with elements of the cultural heritage in accordance with their importance to society.”²¹⁴ Additionally, the convention dedicates Article 11 the organization of public responsibilities for cultural heritage. The article states:

In the management of the cultural heritage, the Parties undertake to:

- a. promote an integrated and well-informed approach by public authorities in all sectors and at all levels;
- b. develop the legal, financial and professional frameworks which make possible joint action by public authorities, experts, owners, investors, businesses, NGOs and civil society;
- c. develop innovative ways for public authorities to cooperate with other actors;
- d. respect and encourage voluntary initiatives which complement the roles of public authorities;
- e. encourage NGOs concerned with heritage conservation to act in the public interest.²¹⁵

To summarize, after the 1950s, the concern for the protection of national values started to extend beyond the affairs of the intellectuals and started to interest the general public. The shifting perspectives on conservation was reflected on international documents, charters, resolutions, recommendations and declarations. Almost all documents mentioned above reference the need to reorganize the administrative and managerial aspects of conservation by including the local administrations and the general public in the process.

²¹⁴ Council of Europe, 2005, p. 3.

²¹⁵ *Ibid.*, p. 5.

3.3 Institutions and Legal Framework Related to Civic Involvement in the Conservation of Cultural Heritage in Turkey

During the Ottoman era, the first law related to conservation passed in 1869, and it was called Historical Artifacts Regulation (*Asar-ı Atika Nizamnamesi*). However, this law only regulated archeological ruins and made pious foundations responsible for the conservation and maintenance of the antiquities they own.²¹⁶ It prohibited private owners of historic structures from demolishing them. With this law, the government was made responsible for the funding of excavations and no funds were appropriated to finance any pious foundations or private property owners.²¹⁷

With the establishment of the Turkish Republic, all responsibility related to historical artifacts was given to the Ministry of Education and its subunits. In 1936, a law called Pious Foundations Law (*Vakıflar Kanunu*)²¹⁸ was executed, and in 1944, General Directorate of Historical Assets and Museums (*Eski Eserler ve Müzeler Genel Müdürlüğü*)²¹⁹ was enacted. All throughout this period, the government obliged private owners of historical structures to maintain them but did not offer them any financial or professional assistance.²²⁰

The High Board of Immovable Historical Assets and Monuments (*Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu*) was established 1951. The Constitution of 1961 obligated the state to conserve the artifacts of historical and cultural value.²²¹ The law no. 1710 on Historic Artifacts (*Eski Eserler Kanunu*)²²² the first actual conservation law enacted during the Republic of Turkey, was

²¹⁶ Madran and Özgönül, 2005, p. 11.

²¹⁷ Ersoy and Uluşan, 2018, p. 251.

²¹⁸ All Turkish to English translations of the titles of Turkish Laws in this thesis were approved by lawyer Hüseyin Emre Eney.

²¹⁹ All Turkish to English translations of the institutions in this thesis are taken from website of the Ministry of Foreign Affairs (<http://www.mfa.gov.tr/default.en.mfa>).

²²⁰ Ersoy and Uluşan, 2018, p. 251.

²²¹ *Ibid.*, p. 252.

²²² T.C Resmi Gazete, 06.05.1973.

executed in 1973.²²³ The passing of the law was a development since the state adopted new policies regarding the conservation of cultural heritage. Although it was not enough to cover the costs associated with conservation, the state offered financial and technical assistance for private owners and provided tax deductions.²²⁴

Another set of significant developments were established with the enactment of the the law no. 2863 for Conservation of Cultural and Natural Properties (*Kültür ve Tabiat Varlıklarını Koruma Kanunu*)²²⁵ in the year 1983. The law took the first step to localize the process of conservation by stating that all public bodies and institutions, municipalities, legal entities should acknowledge and accept decisions made by the High Board of Conservation (Koruma Yüksek Kurulu) and the Regional Boards of Conservation (Koruma Bölge Kurulları). Even though the Law no. 2863 does not directly mention it, the resolutions and amendments related to the law make it impossible for investors to operate lands and structures that are located in 1st or 2nd degree conservation sites in lieu of restoring it.²²⁶

According to law no. 2863, High Board of Conservation and the Regional Boards of Conservation were established to ensure that all services related to cultural and natural heritage are executed appropriately, and according to scientific principles. The roles of the High Board of Conservation include determining the principles of conservation and restoration, ensuring coordination between Regional Boards of Conservation, helping the Ministry of Culture and Tourism on any issue related to cultural and natural heritage by issuing opinions and critique, and making decisions regarding conservation areas, degrees/ grades of conservation areas, conservation principles, conditions of use and function, conservation development plans and their revisions.²²⁷ The roles of Regional Boards of Conservation include

²²³ Madran and Özgönül, 2005, p. 11.

²²⁴ Ersoy and Uluşan, 2018, p. 252.

²²⁵ T.C. Resmi Gazete, 23.07.1983, 18113.

²²⁶ Aygün, 2011, p. 193.

²²⁷ Madran and Özgönül, 2005, p. 30.

registering all natural and cultural heritage sites that are identified by the Ministry of Culture and Tourism, de-registering all sites that have lost its characteristics, determining the conditions of construction of registered conservation sites, examining the conservation development plans and making decisions according to them, making decisions approving construction drawings, critiquing and issuing opinions regarding archeological sites, make decisions on all conservation, restoration and maintenance projects, and issuing opinions and sharing them with the Ministry of Culture and Tourism on expropriations, especially those involving functional changes. The members of Regional Boards of Conservation include university faculty members from departments such as architecture, conservation, archeology, art history, architecture history and urban planning. Members from related professional chambers can only attend meetings of Regional Boards of Conservation as observers. This suggests that only civilians who can attend the meetings are members of professional chambers, specifically members of the Chambers of Architects and City Planners. Consulting specialists who are not members of the Regional Boards of Conservation can attend the meetings, but can not vote.²²⁸ However, conservation is an interdisciplinary field, and requires direct participation. It requires opinions and remarks from not only other professionals working in other fields such as sociology, history, and finance, but also civilians who identify themselves with the cultural or natural asset.

All issues relating to the allocation and the rental of immovable cultural assets are in the subject of the regulation titled the Regulation on the 13th and the 14th Articles of the Law Number 2863 (*2863 Sayılı Kanununun 13 ve 14üncü Maddeleri Gereğince Yürütülen İşlemlere İlişkin Yönerge*)²²⁹ which was passed in 2004. The 9th Article of the regulation is conflicting with itself as well as the resolution no. 658, Archaeological Sites and Conditions of Conservation and Use (*Arkeolojik Sitler,*

²²⁸ *Ibid.*, p. 31.

²²⁹ T.C. Kültür Bakanlığı, KTVKYK, 18.10.2004, 25932.

Koruma ve Kullanma Koşulları- 658 Numaralı İlke Kararı)²³⁰ which was passed in 1999. The 1st subclause of Article 9 of the regulation clearly states that 1st and 2nd degree archeological sites are not open to use under any circumstances. The 1st and 2nd Articles of the resolution number 658 refers to 1st and 2nd degree archeological conservation sites as “areas to be conserved exactly the way they are, except for performing scientific activities.”²³¹ However, the 3rd sub clause of the same Article (Article 9) of the regulation states that these archeological sites can be allocated to public corporations if the corporation agrees to invest in and execute the necessary environmental regulation projects.²³² The 3rd sub clause of the 9th Article of the Regulation titled the Regulation on the 13th and the 14th Articles of the Law no. 2863 appoints unclear, vague and unforeseeable functions to referred archeological conservation sites. This not only produces a hole in the law, but also allows for permanent, dangerous outcomes. Such vague and conflicting laws impede the conservation sector and the public to comprehend the circumstances, scare them from investing in cultural heritage, and induce exploitations.

The law no. 5526, which was passed in 2004 and titled the Law on the Changes Proposed for the Law of Conservation of Cultural and Natural Property and Other Laws (*Kültür ve Tabiat Varlıklarını Koruma Kanunu ile Çeşitli Kanunlarda Değişiklik Yapılması Hakkında Kanun*)²³³ is a significant one for the topic of public participation. For the first time, local administrations are given authority and responsibility on works of conservation and restoration. Additionally, financial contributions were offered for the maintenance of cultural assets.²³⁴ Madran and Özgönül states that this law allows conservation to be more localized so that the services could be completed in a more efficient and effective way. Therefore, conservation can be adopted and embraced by the whole society, including the

²³⁰ T.C. Kültür Bakanlığı, KTVKYK, 05.11.1999, 658.

²³¹ T.C. Kültür Bakanlığı, KTVKYK, 05.11.1999, 658.

²³² T.C. Kültür Bakanlığı, KTVKYK, 18.10.2004, 25932.

²³³ T.C. Resmi Gazete, 27.07.2004, 25535.

²³⁴ Aygün, 2011, p. 192.

private owners of historical and cultural heritage. It is a correct approach to policy making regarding the conservation of cultural heritage.²³⁵

With the law no. 5226, the role of inspecting cultural and natural heritage was also given to municipal administrations and governorships along with the ministry. According to Article 4 of the law, municipalities and governorships are responsible of establishing Conservation, Implementation and Control Bureaus (Koruma, Uygulama, Denetim Büroları) which are employed by architects, conservators, art historians, city planners, engineers, and archeologists. These offices are responsible of completing and applying documentation, restitution, and restoration projects, and educating and certificating local master craftsmen and constructors.²³⁶ Additionally, municipalities are responsible for drafting management plans. According to Article 3.2, professional chambers are allowed to attend local Board meetings as “observers”.²³⁷ According to Article 4.2, Public Housing Administration (Toplu Konut İdaresi) was also given some responsibility on conservation projects. 10% of all the loans must be given to conservation projects.²³⁸ Even though the Law no. 5226 is a development towards the localization of conservation efforts, the role of NGOs are negligible.²³⁹

According to the 7th article of the law no. 5226, metropolitan municipalities are responsible of conserving and maintaining places and functions of natural and cultural value.²⁴⁰ They are expected to allocate funds for projects related to conservation projects which they will collaborate with district administrations, municipalities, domestic and international public sectors, NGOs and the private sector. Such projects are tendered according to the law no. 4734 Public Tender Act

²³⁵ Madran and Özgönül, 2005, p. 12.

²³⁶ T.C. Resmi Gazete, 14.07.2004, 25535.

²³⁷ Madran and Özgönül, 2005, p. 12.

²³⁸ T.C. Resmi Gazete, 14.07.2004, 25535.

²³⁹ Ersoy and Ulsan,, 2018, p. 254.

²⁴⁰ Madran and Özgönül, 2005, p. 21.

(*Kamu İhale Kanunu*).²⁴¹ Special Provincial Administrations (İl Özel İdareleri) are responsible of serving, making decisions, applying and inspecting services related to culture and tourism including outside of municipality district borders.²⁴² Additionally, Special Provincial Administrations are responsible of establishing project firms within themselves that will produce documentation, restitution and restoration projects. They are also responsible of establishing educational centers that will train and certify master builders and craftsmen.²⁴³ All metropolitan municipalities, municipalities and Special Provincial Administrations are responsible of establishing Conservation, Implementation and Control Bureaus that will specifically work on cultural heritage and all related applications.²⁴⁴

The law no. 5225 titled Inducement Law for Cultural Investments and Enterprises (*Kültür Varlıklarını ve Gelişimlerini Teşvik Kanunu*)²⁴⁵ was passed in 2004, simultaneously with the law no. 5226. This law declares that the government is officially supportive of participative efforts and processes regarding cultural investments and enterprises. Article 4 of the law lists the subjects that are applicable for discounts and inducements. The Sub-article “4c” directly refers to law no. 2863 and states that all immovable cultural assets which are in the scope of law no. 2863 is considered to be in the scope of Law no. 5225.

Analogous to law no. 5226, Institutions Tax Law no. 5422 (*Kurumlar Vergisi Kanunu*)²⁴⁶ and the Income Tax Law no. 193 (*Gelir Vergisi Kanunu*)²⁴⁷ and the Articles 28 and 32 of the law number 5228 titled The Law Related to the Changes to be Made in Some Laws and the Enactment no.178 (*5228 Sayılı Bazı Kanunlarda ve 178 Sayılı Kanun Hükmünde Kararnamede Değişiklik Yapılması Hakkında*

²⁴¹ T.C. Resmi Gazete, 04.01.2002, 24648.

²⁴² Madran and Özgönül, 2005, p. 21.

²⁴³ *Ibid.*, p. 22.

²⁴⁴ *Ibid.*, p. 21.

²⁴⁵ T.C. Resmi Gazete, 14.07.2004, 25529.

²⁴⁶ T.C. Resmi Gazete, 21.06.2006, 262059.

²⁴⁷ T.C. Resmi Gazete, 06.01.1961, 10700.

Kanun)²⁴⁸ allows inducements in the form of sponsorships and financial support are in order for all persons and legal entities who wish to invest in cultural activities.²⁴⁹ With the recent changes made in the Institutions Tax Law and Income Tax Law, up to 100% tax deductions are given in order to encourage all activities related to culture, and specially investments on the conservation of cultural heritage.

The only law in which we see an example of direct civic participation is the Environmental Impact Evaluation Regulation (*Çevresel Etki Değerlendirmesi Yönetmeliği*)²⁵⁰. The Sub-article 1c of the Annex 5 titled Sensitive Locations (*Duyarlı Yöreler*) directly references to the laws number 2863 and 3386, and states that this regulation applies to “all cultural heritage, cultural and natural heritage sites, conservation sites and registered buildings and areas.”²⁵¹ According to Article 9, a “civic participation meeting” must be held before drafting an environmental impact report in order to inform the public about the investment and to receive the public’s comments and critiques on the project. A project schedule is shared with the public. The Ministry of Culture and Tourism assigns an institution to organize the meeting on a date and time selected by the ministry. The governorship determines the most suitable, central location so that the targeted public can easily access and attend the meeting. It is expected for the investor of the project to attend the meetings. The institution assigned to lead the meeting is expected to announce the meeting date 10 days before the meeting on the Official Gazette. The meeting is led by the principal of Environment and Urbanization Provincial Directorate (*Çevre ve Şehircilik İl Müdürlüğü*), or anyone who the principal assigns. The meeting leader can ask the participants’ opinions in the written format. The meeting report is sent to the Ministry of Culture and Tourism. Assigned institutions can prepare brochures in order to inform the public, and can make surveys and seminars before the meeting.²⁵² Even

²⁴⁸ T.C. Resmi Gazete, 16.07.2004, 25539.

²⁴⁹ Aygün, 2011, p. 197.

²⁵⁰ T.C. Resmi Gazete, 25.11.2014, 29186.

²⁵¹ Aygün, 2011, p. 197.

²⁵² *Ibid.*, p. 197.

though these civic participation meetings are a positive effort, their effectiveness can be debated. These types of meetings should not only be held before drafting the environmental impact evaluation report, but also during meetings held by the Regional Boards of Conservation and Special Provincial Administrations.

Conservation of cultural and natural heritage requires multidisciplinary work, and NGOs are an essential part of a multidisciplinary collaboration. There are many national and international NGOs that work on issues related to the conservation of cultural and natural heritage such as, but not limited to Tarihi Kentler Birliđi, Kltrel Mirasi Koruma Derneđi (KMKD), Koruma ve Restorasyon Uzmanları Derneđi (KORDER), evre ve Kltr Deđerlerini Koruma ve Tanıtma Vakfı (EKL), Arkeologlar Derneđi and Trkiye Erozyonla Mcadele Ađaçlandırma ve Dođal Varlıkları Koruma Vakfı (TEMA), International Council on Monuments and Sites (ICOMOS) and International Council of Museums (ICOM). However, Turkish laws do not allow NGO's to participate in the conservation process. Necessary regulations in the law should be made to allow NGO's to attend Regional Boards of Conservation meetings and to vote on decisions to be made by these Boards.²⁵³

It is clear that the laws regarding the rent, operation, allocation of cultural and natural heritage as well as the conditions of investment in such heritage is contradicting, unclear and vague. Additionally, direct and efficient civic participation is not encouraged or even allowed. It is necessary for the conservation law in Turkey to be revised keeping scientific principles and conservation/ use balance in mind to allow and encourage social responsibility, investments and entrepreneurship on cultural and natural heritage.

To conclude, in order to fully understand how civic involvement in the conservation of cultural heritage in Turkey has developed over time, this thesis studies the institutions and laws mentioned above. It is clear that until the late

²⁵³ *Ibid.*, p. 197.

Ottoman period, there was little awareness of conservation and archaeology. Historical structures were thought to be significant due to their economic value of reusing materials. However, with the establishment of the Republic, an awareness of heritage conservation was developed. Conservation of cultural heritage was then regulated in a centralized manner. But after 2004, local governments started to have a role as decision makers in the conservation of cultural heritage. The decisions are still inspected and approved by centralized governmental institutions. Conservation decisions are state regulated, with limited civic participation in the decision making or implementing process.

3.4. Interim Assessment

Civic participation is described as “the process by which people, especially disadvantaged people, can exercise influence over policy formulation, design alternatives, investment choices, management, and monitoring of development interventions in communities.”²⁵⁴ Civic participation is a significant part of “integrated conservation”. Evidence suggests that involving stakeholders in such projects result in better and more holistic decisions.

Arnstein suggests simplifying civic participation into eight typologies and arranges these typologies in a ladder form with each bar corresponding to the extent of citizens’ power in determining an outcome. Arnstein’s ladder of public participation types is of course a simplification of a highly complicated matter. She refers to the limitations of this model, and underlines that the typology does not include an analysis of the most significant roadblocks to achieving genuine levels of participation.

²⁵⁴ The World Bank, 1992.

Advocates of civic participation see it as a basic human right. They argue that participation can help increase trust in governments, and in the legitimacy, credibility and acceptability of risk management decisions. Those who criticize it, however, assert that public participation increases rather than decreases conflict between agencies and the public. They also argue that it increases the time and cost of making and implementing policy decisions. Certainly, however, effective civic participation allows for a more equitable conservation process. It is necessary when conserving multicultural heritage in plural societies like Turkey.

After the 1950s, the concern for the protection of national values started to extend beyond the affairs of the intellectuals and started to interest the general public. The shifting perspectives on conservation was reflected on international documents, charters, resolutions, recommendations and declarations. Many documents mentioned in Chapter 3.2 reference the need to reorganize the administrative and managerial aspects of conservation by including the local administrations and the general public in the conservation process.

In order to fully understand how civic involvement in the conservation of cultural heritage in Turkey has developed over time, related Turkish institutions and laws have been analyzed. It is clear that until the late Ottoman period, there was little awareness of conservation and archaeology. Historical structures were thought to be significant due to their economic value of reusing materials. However, with the establishment of the Turkish Republic, an awareness of heritage conservation was developed. Conservation of cultural heritage was then regulated in a centralized manner. But after 2004, local governments started to have a role as decision makers in the conservation of cultural heritage. The decisions are still inspected and approved by centralized governmental institutions. Conservation decisions are state regulated, with limited civic participation in the decision making or implementing process.

CHAPTER 4

NATIONAL AND INTERNATIONAL EXAMPLES OF CIVIC PARTICIPATION IN THE CONSERVATION OF CULTURAL HERITAGE

Civic participation in the conservation of cultural heritage is a relatively new concept all over the world. Even though there are multiple different examples that successfully incorporate public participation in conservation at different levels (including federal, provincial, municipal, NGO, corporate and local civilians), there is no example that fits the context of Turkey and specifically Mardin perfectly. Each example is unique in its context, success and shortcomings. Therefore, this chapter aims to analyze a few international and national examples, no matter if it is related to the conservation of cultural heritage of minority groups or not, understand why and how each example was successful, what their shortcomings were, and how these advantages be applied to the conservation projects in the context of Turkey.

Unfortunately, there are not many examples of adequate civic participation in conservation projects, and there are a lot more examples of it in archaeological or museum projects. However, one can still learn a lot about the nature of civic participation in culture related projects, in what cases, and how civic participation deems successful, and in what contexts it does not work as planned. Due to this scarcity, this chapter does not only focus on conservation projects, but also evaluates civic participation projects in all culture related areas, including archaeology and museum studies. Additionally, this chapter includes examples from a diverse geographic span, from Canada and England to Greece, Turkey and even the Dutch Caribbean Islands. Some might think focusing these examples on a narrow geographic context would be better, however, the purpose of this chapter is to analyze projects with very different contexts and economic, cultural and social conditions in order to understand what makes a project have a successful civic participation aspect in contrastingly different situations.

4.1 International Examples of Civic participation in the Conservation of Cultural Heritage and Museology

4.1.1. The Empowerment of the Local Community Through Heritage: The Three Peak Sanctuaries, Crete, Greece



Figure 4.1: Map of Crete with three archaeological sites of Gonies-Philioremos (shown as a circle), Keria-Kroussona (shown as a triangle) and Pyrgos-Tylissos (shown as a star) (Google Maps.)



Figure 4.2: A view from the archaeological remains in the project (The Three Peak Sanctuaries Project, 2012).

The Three Sanctuaries Project site is located in Philioremos, which is a religious ritual space on the peak of a mountain in Crete, Greece and is spread into three archaeological sites including Gonies-Philioremos, Keria-Kroussona and Pyrgos-Tylissos (**Figure 4.1**). It has limited funding and resources. The collaboration with the local community of Gonies, a village under Philioremos (one of the three sites which are being studied) and then continued with the communities of the other close-by villages.

The head of the Three Peak Sanctuaries Public Archeology Project, Evangelos Kyriakidis introduces a new type of public archaeology²⁵⁵ which he calls

²⁵⁵ Public archaeology or community archaeology is a method of communicating archaeological research and findings with the public through engagement. It aims to park interest in the public through museum displays and events, books, presentations, pamphlets, lectures, websites and even excavations open to public.

“empowering communities” and defines it as the approach where communities are given knowledge and tools to advocate, protect, and manage their own heritage values, as stakeholders in heritage management. He suggests that this type of public archaeology allows capacity for decision making to be distributed more equitably between the key stakeholders, including state authorities or local communities. Kyriakidis suggests that in most cases, local communities are marginalized groups²⁵⁶, and therefore an “empowering communities” approach in heritage clearly has the sense of giving power to a local group.²⁵⁷



²⁵⁶ Marginalized people or groups are defined as a group of people who are socially excluded and with context, culture, or history at risk of being discriminated against due to different reasons including, but not limited to race, ethnicity, religious beliefs, gender, sexual orientation, age, physical or mental disabilities, economic status or access to education.

²⁵⁷ Kyriakidis, 2019, p. 57.



Figure 4.3: A workshop for local children (The Three Peak Sanctuaries Project, 2012).

Kyriakidis points out that usually, authorities do not recognize communities and individuals living in the area as key stakeholders in the management of their own heritage, and hence, do not engage with them. However, this “top-down” approach

with no involvement of non-expert stakeholders create suspicion in the local communities, and eventually “cause them to act against their own heritage.”²⁵⁸

The Three Peak Sanctuaries is a significant example showing how the local community can be a valuable resource to inform and collaborate with authorities and help project managers find appropriate solutions for the area. However, this example is also a great one illustrating how “empowerment” of the local community can allow them to take initiative and increase the level of civic participation in the conservation of cultural heritage. It demonstrates how “empowerment” can encourage local communities to take initiative, and to make decisions on their own area and heritage.

Initially, the project aimed to engage the local community and identify how the community used the landscape today, and in history. Its goal was to enable local communities to look after their heritage, enjoy it, and make that heritage relevant and important to them. The project leaders wanted to extract information on place names as well as local resources. However, Kyriakidis points out that how the local community views their landscape and how they perceived the site made the researchers’ perspective much richer and nuanced, and informed by local customs, traditions and local experience. The project authorities were fully aware that familiarization with the landscape was only possible through spending a lifetime in it, or through listening to the stories of the locals. “One recalls all sorts of stories, myths, or events that took place in the visible landscape, thus viewing a mnemonic map that is inextricably connected to the lives and histories of the community.”²⁵⁹

Another significant aim of the Three Peak Sanctuaries Public Archeology Project was to make the area become a sustainable source of inspiration, education, culture, and local pride. So, the project administrators decided to shape their project in a way which it could encourage the community to become more sensitive to the site, its values and its long-term influence on the community to ensure its

²⁵⁸ Kyriakidis, 2019, p. 58.

²⁵⁹ *Ibid.*, p. 59.

sustainability and longevity. This was only possible through making sure that the locals learned, protected and improve the values of the site.²⁶⁰



Figure 4.4: The local exhibition proudly displaying images and information on the archeological sites of Three Peak Sanctuaries, and its preparation process (The Three Peak Sanctuaries Project, 2012.)

The project authorities “developed tools of ethnography” in order to achieve their strategies. They got help from other disciplines such as psychology, cognitive science and marketing. They understood that people attach importance to things that

²⁶⁰ *Ibid.*, p. 60.

they can retrieve readily from memory, so asked the local people questions such as “what are the best examples of local masonry?” No matter what the answer for this question, the question itself underlined the fact that masonry was important for this area. They used the “highlighting” and “priming” techniques to bringing some topics to the foreground and evoking certain moods to make them more likely to do things a certain way. The fact that the local insiders are significant for the research were emphasized through the “status accreditation” technique. The message “expert, knowledgeable outsiders are interested in us, the insiders, and what we know about the area and the heritage site” was delivered. Kyriakidis points out that project authorities invited locals to come and listen to them talk about the peak sanctuary and the archaeological information as a repackaged version of what the local community had given, conveyed in understandable scientific language. This highlighted the fact that the locals were the actual experts of the area and their own heritage. The author states that the locals discovered that they are the actual source of knowledge and became aware that a site they previously thought they knew little about and did not matter is, in fact, significant and worthy of study for experts coming from the outside.²⁶¹

²⁶¹ *Ibid.*, p. 62.



Figure 4.5: The community working with and having discussions with the project team (The Three Peak Sanctuaries Project, 2012).

Additionally, the project group became aware that individuals were less likely to participate in the conservation of their heritage if they feel like someone else will take responsibility. Therefore, the group used local institutions as expediting instruments for running activities. Finally, the project group made sure that the information they gathered from the local community was incorporated with the narrative constructed in collaboration with the local community. This ensured that the site is connected to other heritage of importance and the community's

everyday life. The collaboratively constructed narrative weaved all the information together.²⁶²

One specific thing which the project leaders focused on was working with marginalized groups, in this case, local women. When the local groups were invited to communal gatherings, women were “silent, incognito observers, not influencing the procedure...”²⁶³ Women, for several reasons, did not take part in the discussions and did not make up a large number of informants. With an aim of bringing women into the conversation, the project group took a few steps such as bringing in female ethnographers, making “art” interventions in the village such as displaying women’s stories on the facades of village houses, or painting the tacks of women queuing for water at the fountain. The goal was to encourage women to recognize their crucial role in the village life and give them the confidence to participate and lead public events and empowering them to claim space in the public life of the village.²⁶⁴ At the end of the project, the initiatives mentioned above brought the role of the women to the fore. The number of women attending and participating in the meetings significantly increased. The overall participation rate reached 90% of the permanent population of the village.

²⁶² *Ibid.*, p. 63.

²⁶³ *Ibid.*, p. 64.

²⁶⁴ *Ibid.*, p. 64.



Figure 4.6: Locals working with the project team on the excavations (The Three Peak Sanctuaries Project, 2012).

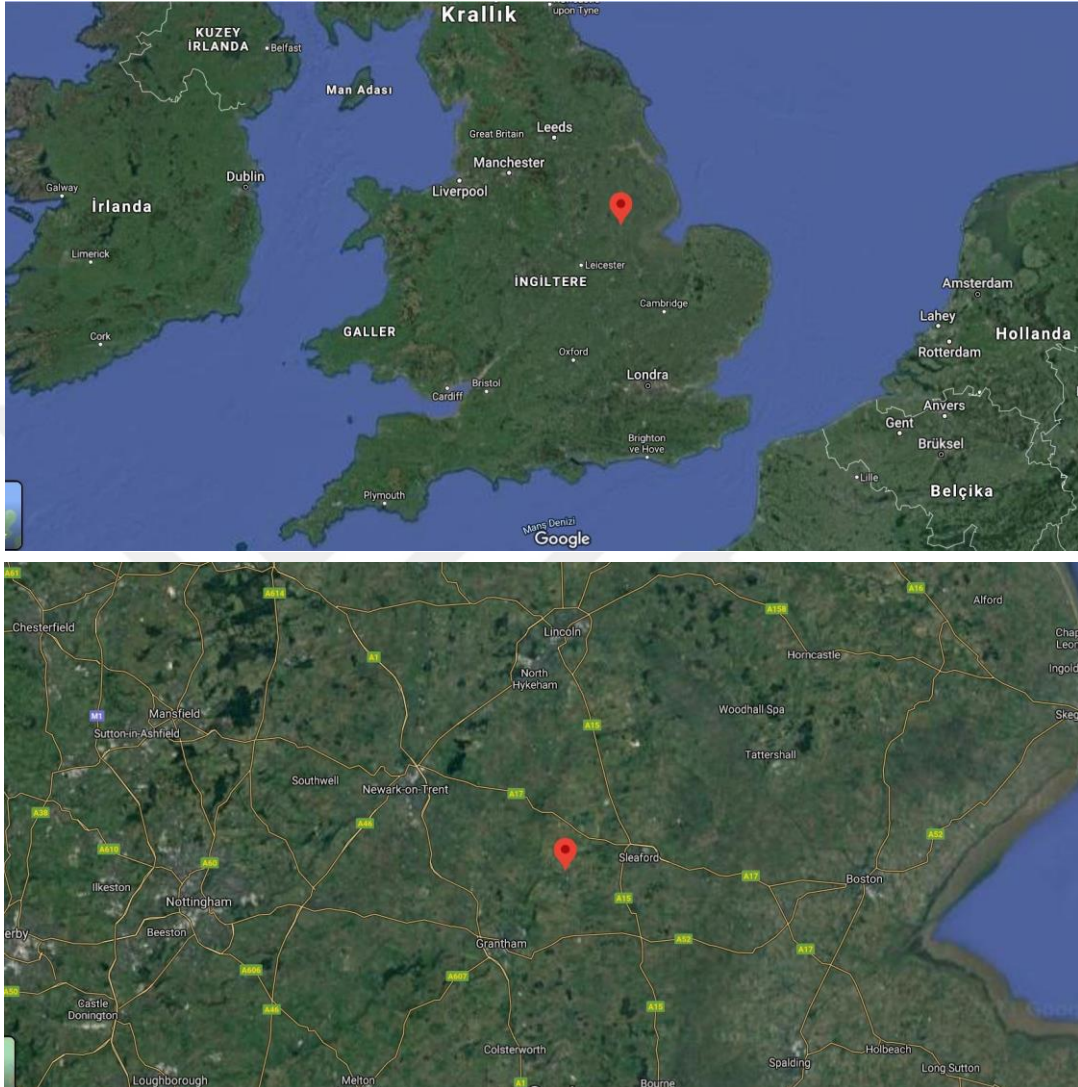
To conclude, the Three Peak Sanctuaries is a valuable example that illustrates how a project group should approach the local community in order to empower them and enable them to fully collaborate and participate in the conservation of their own cultural heritage. This example employs a variety of techniques for “ethnographic research, including highlighting, priming, the availability heuristic, status accreditation, the “Psychoanalyst” tool, collaborative design, non-participatory

sustainability, and marginal-group empowerment.”²⁶⁵ Undoubtedly, the experts of an area are those who live there, and project groups are responsible to make them feel encouraged and empowered to participate in the decision-making and conservation process. The methods applied in this example should only be seen as a stepping stone, and should be further developed. However, even these methods could be easily applied in conservation projects in Turkey, and especially in Mardin as the citizens of Mardin are exceptionally attentive, conscious and hands-on on issues related to their society and public good.



²⁶⁵ *Ibid.*, pp. 64–65.

4.1.2. The Involvement of Local Communities in the Conservation of Cultural Heritage: Lincolnshire Ancaster Roman Project, Lincolnshire, U.K.



Figures 4.7 and 4.8: Location of Ancaster Roman town in Lincolnshire, UK (Google Maps).

Ancaster is a Roman town in covering around 37 thousand meter squares. Series of excavations have revealed series of defense walls. It is known that the town was established sometime between the years 255 AD to 280 AD. The towers were added after the Roman army had left the are in 3rd century AD. The town is located on the Roman road called Ermine Street and is located in Lincolnshire (**Figures 4.7 and 4.8**). Even though not much is known about the anthropology of the town,

potteries and coins were found in excavations. Excavations also revealed around 250 Roman burials.

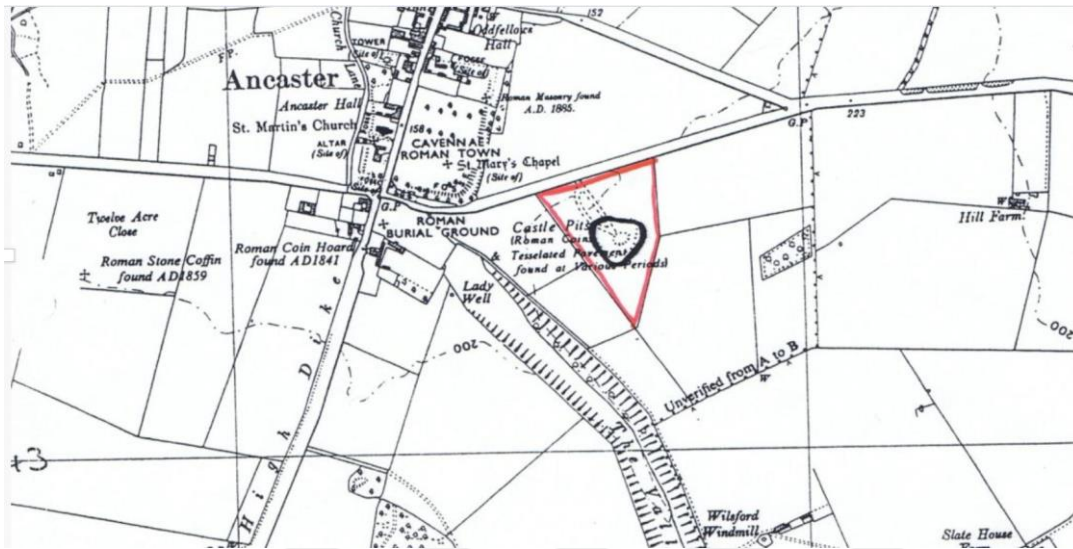


Figure 4.9: The historical plan of the Roman settlement in Ancaster (Goldholme Stone, 2019).



Figure 4.10: The Newport Arch on Ermine Street, Ancaster, Lincolnshire (Lee, 2018).

Archaeologist David Start suggests that a conflict which the archaeology realm in the United Kingdom is facing is that locals and civilians are distanced from their local archaeology, both when it comes to participation in archaeological activities as well as the presentation, interpretation, and promotion of their local archaeology.²⁶⁶ He points out that the current situation has arisen with the establishment of Planning Policy Guidance Note 16: Archaeology and Planning (PPG 16) in 1990. According to Start, PPG 16 have let to conflicts between the process of archaeological management and the presentation, promotion, and interpretation of archaeology at the local level. As a result of the note, the involvement of ordinary people in their local heritage have decreased drastically.

²⁶⁶ Start, 1999, p. 49.

The opportunity for people to enjoy and understand their local history has diminished. Start states: “we have taken archaeology away from the people, and we need to find a way to bring it back.”²⁶⁷

However, amidst all the retrogression of civic participation in the UK, “community archeology” scheme successfully combined the demands of the current archaeological resource management process and identifying and responding to the needs of the community. Lincolnshire’s community archaeology operates at the district council level. It offers an integrated archaeological service to local councils and their communities.

In the late 19th century, archaeology and conservation gained a widespread popularity both in the UK, and worldwide. During this time, local archeology societies were established. In the 1950’s, the books and radio shows of Sir Morimer Wheeler inspired a generation of amateur archaeologists, and some professionals. However, it could still be argued that archaeology was an academic discipline that was concerned about academic integrity and hesitant about being dominated by mere practitioners.²⁶⁸

In the 1960’s and 1970’s, opportunities to participate in archaeology were readily available. A good amount of archaeological work was completed by enthusiasts and amateurs with a few professionals based in museums and universities leading them. Start believes that this period was the golden age for public archaeology. However, with the boom of property development and road building in the 1970s, the archaeological methodologies became more rigorous. Archaeology became highly theorized, sterilized and was reduced to a series of statistics and numbers. These developments excluded the ordinary people from archaeology, and even publications related to archaeology.

²⁶⁷ *Ibid.*, p. 49.

²⁶⁸ Start, 1999, p. 50.

In the 1980's the Manpower Services Commission developed the Community Employment Program, which was a government funded scheme intended to give work experience to those who have been unemployed for a long time. This not only provided funds to archaeological units, but also helped many people gain experience and eventually work in the field of archaeology. The program had an educational component to it: a member of the excavation staff was permanently engaged in school and educational activities for two years. The program also funded interpretive projects where members produced guides, books, leaflets and information panels for local heritage sites and monuments.²⁶⁹

The employment schemes changed in 1988, and the Employment Training program removed the community element, and excluded most archaeological organizations from benefiting from the available funding. In 1990, the Polluter Pays policy²⁷⁰ was passed under Margaret Thatcher, and the responsibility of archaeological investigation was passed to the property developers. With this policy, archaeology become a competitive, commercial enterprise overnight, and the profession split into 2 fields: panning/ curatorial archeology and contracting/ commercial archeology which carried out the fieldwork. Curatorial archaeologists were occupied with processing planning applications, writing briefs for archaeological work and assisting with local plans and policies. Commercial archaeologists, on the other hand, had to fight to stay in business. According to Start, community archaeology has been in the worst state since. Unfortunately, only museums bring local communities in contact with their local heritage.²⁷¹

The Leicestershire project was the original model for “community archaeology” in Lincolnshire. The establishment of it was crisis lead, and this model

²⁶⁹ Start, 1999, p. 51.

²⁷⁰ The Polluter Pays principle ensures that the cost of pollution control and remediation is paid by those who cause the pollution rather than the general community : (Information Paper on the Policy Statement on Environmental Principles, 2018, p. 13).

²⁷¹ Start, 1999, p. 52.

was one of the solutions for the funding crisis. When the English Heritage funding for archaeological units declined, the Trust for Lincolnshire Archaeology (TLA) was in uncertainty. In addition, the Lincolnshire County Council withdrew the funding from the unit. The TLA looked for district council funding in order to continue their work on the promotion of local history and archaeology. Three districts in Lincolnshire were persuaded to participate in the project. An archaeologist was assigned to work with each district, and together, each district listed the community's needs. Initially, the archaeologists only worked on planning applications and informing related administrator about the project. However, eventually community archaeologists started investing their time on interpretive projects for the benefit of local schools, tourism and the community. This became the main and most effective selling point of the "community archaeology" model.²⁷² According to Start, the job description of a "community archaeologist" includes:

provision of archaeological development control facilities to the district council planners; production of archaeological briefs, monitoring archaeological contractors, pre-planning enquiries; supporting and working with local societies to enable them to meet their needs, and the needs of the local community; to stimulate the formation of local groups and societies; facilitating visits for schools and local societies; providing a regular program for walks and talks and the production of local trails, guides, leaflets and exhibitions; walking with district community or arts workers, integrating archaeology and local history into other activity programs so that archaeology reaches out to people who would not normally be involved; working with district tourism officers to develop the district's heritage for tourism; working with schools, colleges and community groups on educational and interpretive projects; giving advice, information and encouragement to all those interested in local heritage.²⁷³

²⁷² *Ibid.*, p. 53.

²⁷³ *Ibid.*, p. 56.

After the Planning Policy Guidance Note 16: Archaeology and Planning was established, districts implemented its recommendations. Relevant planning policies and procedures were developed, and already existing professional relationships with planners and planning officers helped establish a working development control system. Stark suggests that the most important aspect of the developed model was that it was developed and organized in a way that did not let development control work preclude the community elements of the job. Minimum of 50% of the archaeologist's work involved people's archaeology.²⁷⁴

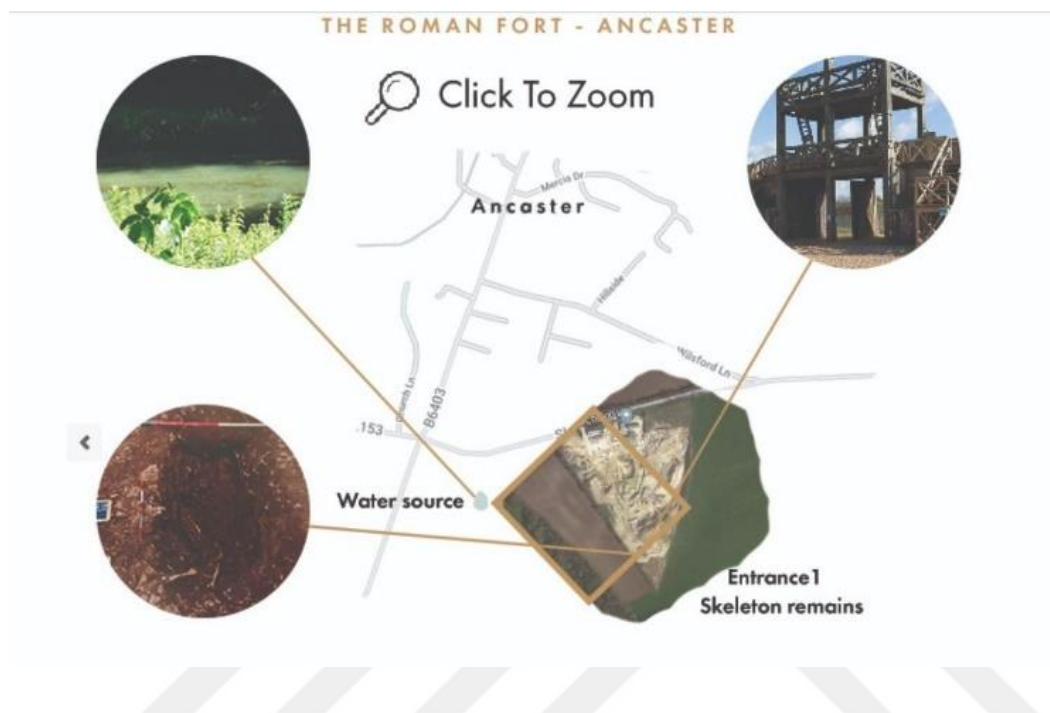
Stark underlines that archaeologists have the responsibility to recognize and answer to the needs of the community. He states: "if we do not inspire and foster enthusiasm, care and pride in the nation's heritage, we will ultimately lose public support for our activities and for the preservation and the conservation of the material remains of our past."²⁷⁵

The Ancaster Roman Project is located in a large village called Ancaster, in the South Kesteven district of Lincolnshire. The area houses a small Roman town encompassed by walls. In the mid-1990's, the community archaeologist collaborated with the local headteacher and the members of the local church and formed group that meets monthly. The community archaeologist prepared temporary exhibition panels that describes Ancaster's Roman heritage. The local school displayed the panels and the students' work on the Roman Empire (**Figures 4.11 and 4.12**). Both the visitors and the villagers were enthusiastic about creating a village trail, and combined with the enthusiasm of the project group, helped establish the Ancaster Roman Project Group. A fund raiser was organized with the hope of creating the village trail. The project group also applied for grants including ones issued by the District Council, local businesses, banks, building societies as well as individuals. It

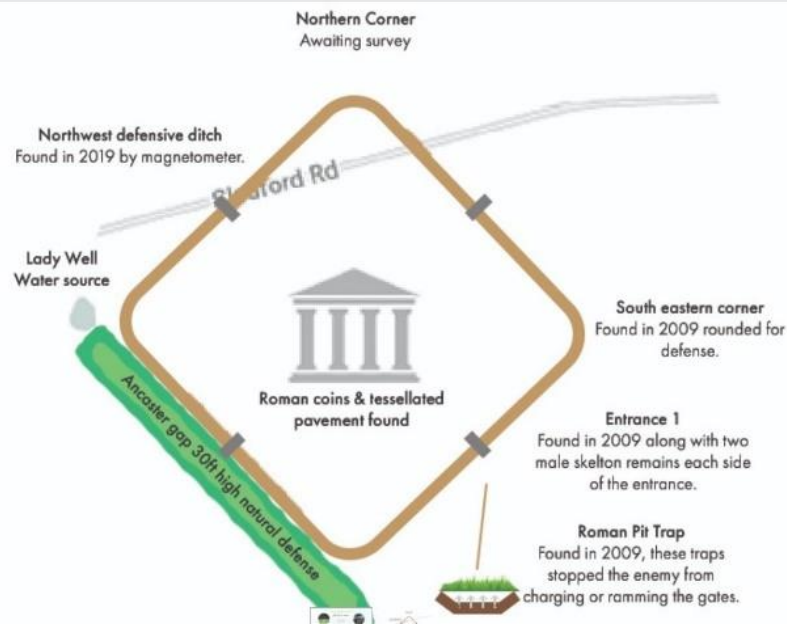
²⁷⁴ *Ibid.*, p. 53.

²⁷⁵ *Ibid.*, p. 55.

was aimed to have the trail marked out with attractive information panels as well as to produce and publish an information booklet.²⁷⁶



²⁷⁶ *Ibid.*, p. 56.



Figures 4.11 and 4.12: Images placed on information panels (Goldholme Stone, 2019.)

After a good amount of money was collected, the village took part in the Lincolnshire Heritage Open Days weekend, and organized free guided walks around the trail. A group member produced and sold a series of postcards made out of ink drawings. Start points out that local village contacts were imperative for the success of the project, as most of the sponsors were local.²⁷⁷

The trail officially opened in 1996 and consists of an extensive information panels. The information panels underline the key points throughout the trail where Roman heritage remains or is visible. Some of the panels are designed by school children, and are located on the schoolgrounds. The school worked on becoming a resource center for local history, and hosted other schools from outside the area.

Start explains that the project may seem trivial at first, but he points out that what is important is not what was done, but how it was done.²⁷⁸

²⁷⁷ *Ibid.*, p. 57.

²⁷⁸ *Ibid.*, p. 58.

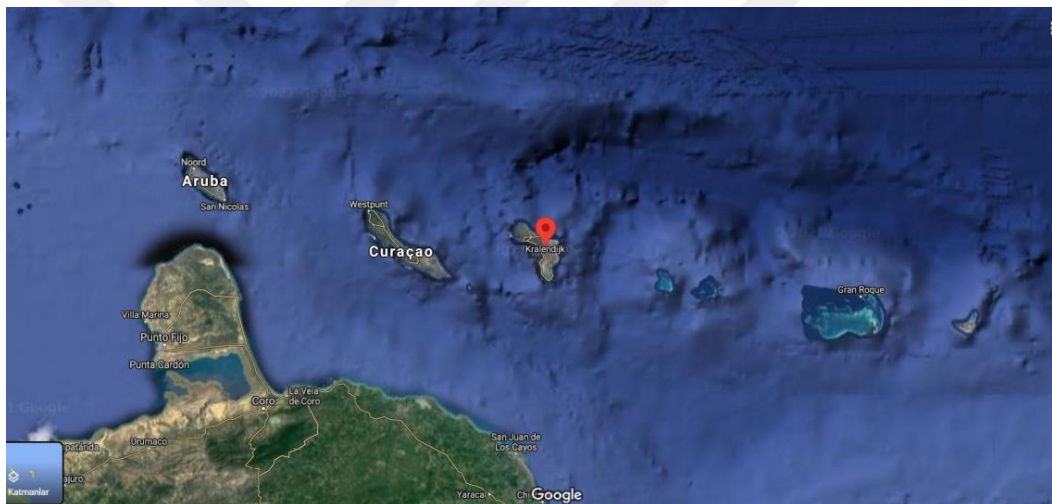
This was a project responding to the local needs and harnessing the resources and enthusiasm of local people. Everyone felt like a part of the project- this was not something that the council or the heritage trust were doing, but something that [the community] was doing.²⁷⁹

Start also asserts that the project vamped the local pride, and interest in local history and archaeology. It also aided the Ancaster School to become a local resource center. Additionally, with the community archaeology program, the council and the heritage trust supported the local communities and won their support.

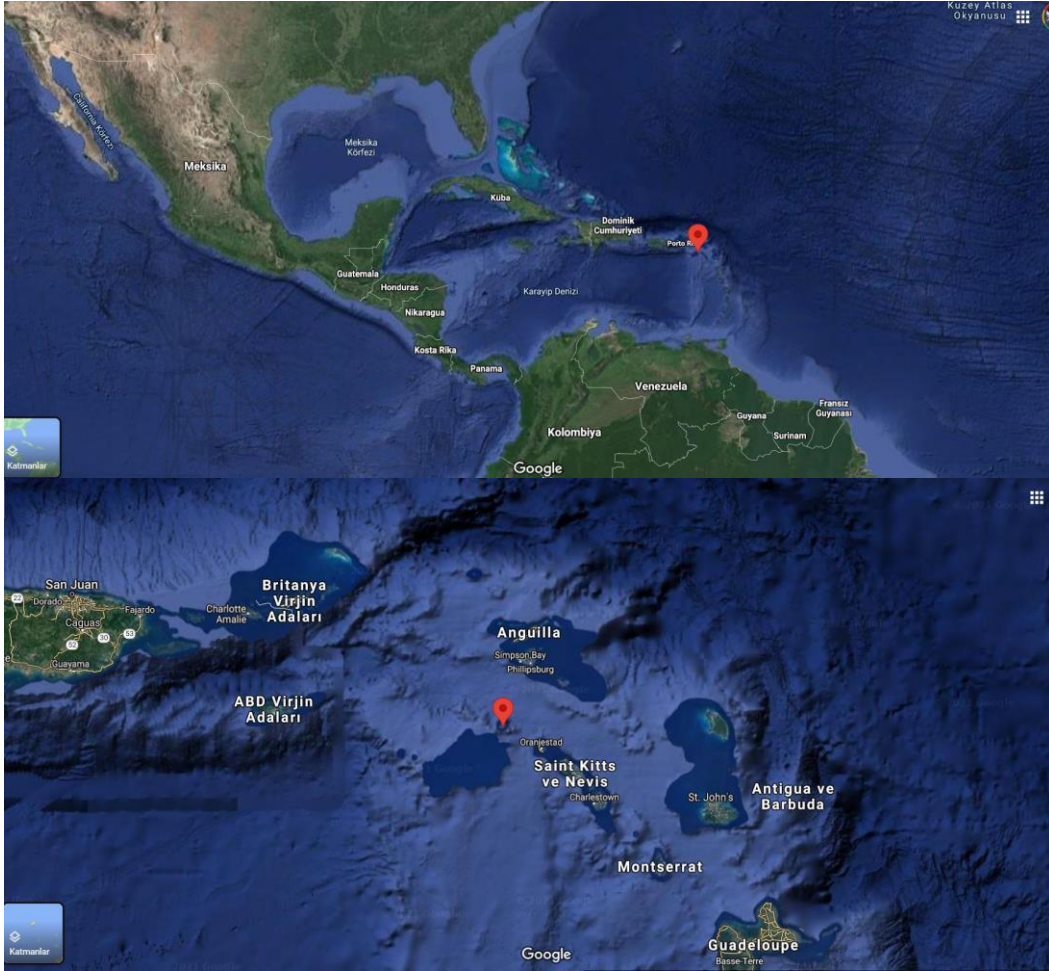
To conclude, Lincolnshire Ancaster Roman Project can be a valuable example for community lead heritage projects in Turkey, especially in Mardin. As clearly described, the Lincolnshire Ancaster Roman Project was established and executed by the local community. It started when the local head teacher, the local church approached the community archaeologist with an interest in the local heritage. The project started as a small collaboration, however, with the growing interest of the larger public and local establishments, the aim of the project became more ambitious and developed. In addition, the majority of the project was funded and sponsored by local administrations, businesses and individuals who felt a connection to the Roman heritage in their hometown. In addition, a wonderful aspect of this project is that it included all local citizens to the project. The project became a tool for school children to learn about the heritage embedded in their school yard, as well as all around their hometown. They not only theoretically learned about their own history, but also spent time with it, and created work related to it.

²⁷⁹ *Ibid.*, p. 58.

4.1.3 The Participation of the Local Youth via NGOs: The Community Archaeology Projects in the Dutch Caribbean Islands



Figures 4.13 and 4.14: Location of Saba Island in the Dutch Caribbean Islands (Google Maps).



Figures 4.15 and 4.16: Location of Bonaire Island in the Dutch Caribbean Islands (Google Maps).

Community archaeology puts an emphasis on the involvement between communities and professionals. It aims to integrate scientific knowledge into the lives and education of those whom the heritage information belongs to.²⁸⁰ “Community archaeology” suggests the participation of locals in the planning and application of research projects that are of specific interest to the community. According to archaeologist and anthropologist Jay Havisser, such projects have a

²⁸⁰ Havisser, 2015, p. 133.

sense of altruism and idealism as there is a greater goal and social statement than merely a scientific research.

Haviser points out that there is no formalized method for community archaeology, but rather reoccurring approaches and issues in community involvement.²⁸¹ Successful examples of community archaeology deals with public outreach, decolonization, self-reflection, self-interpretation through museum exhibitions, institutions, publications. A long-term commitment by professionals and the local communities is essential. Haviser suggests that “public outreach” is essential to connect scientific research with non-professionals in the local communities. Through public outreach, members of the community can experience the procedures of archaeological work, and hence have a better grasp of the training required for fieldwork. Two-way communication is a key aspect of community archaeology. Professionals share scientific research that may be unfamiliar to the locals, while locals share cultural intimacies that might include cultural intricacies related to ownership, display and interpretation. In addition, community archaeology becomes the basis of self-reflection in a community towards themselves, their culture, traditions as well as their heritage. It allows communities to “speak for themselves, [on] what has been their past, their present and where they want to take their society in the future.”²⁸²

Haviser reiterates that the most important elements for the success of a community archaeology project is long term commitment, self-interpretation and direct participation. He underlines that project leasers must provide opportunities for self-interpretation via museums, exhibitions and institutions where local perspectives are incorporated. These institutions are platforms for presenting views on heritage and is also a formal educational setting which creates potentials for collaboration between professionals and non-professionals. The success of any

²⁸¹ *Ibid.*, p.134.

²⁸² Haviser, 2015, p. 134.

community-based program highly depends on the commitment and collaboration of professionals and non-professional local members of the community. The participation of the community members in research programs starting from the planning stages to the implementation increases the relevancy and hence the success of the project. Havisser also underlines that “long term commitment” does not only apply to the post-implementation phase of the project, but also during the pre-research process. A professional researcher must make time and effort to understand the social dynamics of the community, including how the research, and the researcher himself might impact the population. Professionals coming to a site must identify and include as many community stakeholders and interest groups as they can, even before the research starts.²⁸³

All programs discussed here are exemplary “grassroots youth programs” which became the launch of the first true community archaeology in the Dutch Caribbean.²⁸⁴ Havisser points out that showing dignity and respect towards the local community has been a fundamental aspect for the success of cultural resource management in the Dutch Caribbean islands. He believes that with years of hard work, the community youth is becoming the bridge between locals and professionals. Since the 2000s, each island of the Dutch Caribbean created some form of local based archaeological program or institution with a focus on community youth.²⁸⁵ For the sake of brevity, only a few of those programs and institutions will be presented in this thesis.

The archaeologist presents three common approaches to local archaeology development and community archaeology that are being applied in the Dutch Caribbean. These are the Curaçao Model, the St. Eustatius Model and the Bonaire St. Maarten- Saba Model. The Curaçao model for community archaeology has a

²⁸³ *Ibid.*, p. 135.

²⁸⁴ *Ibid.*, p. 135.

²⁸⁵ *Ibid.*, p. 135.

larger emphasis on collections management and anthropology, and less emphasis on archaeological fieldwork. It has some community aspect through its applied anthropological methods and educational programs. However, not enough archaeological documentation is being made. The St. Eustatius Model focuses on the field-school format as a core fiscal foundation, however, allows for minimal civic participation. It perhaps has the most effective financial planning for research compared the other models. However, the local community is usually not interest in the information produced. This model does not exhibit much community self-reflection, decolonization or self-interpretation, and long-term commitment is uncertain due to lack of local participation.²⁸⁶ The Bonaire St. Maarten- Saba Model focuses on the local youth and sees them as the key element to administer and communicate field research to the local community. This model offers an extensive integrated community involvement, placing importance on the youth and community education from a local perspective. However, most of these projects are small scaled. Larger projects require outside institutional cooperation. Havisser underlines that this model considers most of the important aspects of community archaeology including

²⁸⁶ *Ibid.*, p. 148.

public outreach, decolonization, self-reflection, self-interpretation, producing local publications and long-term commitment through training of the local youth.²⁸⁷



Figure 4.17: Photos from the community archaeology projects conducted in the Dutch Caribbean Islands (Hofman and Havisser, 2015, cover page).

The three youth programs mentioned below, BONAI, SIMARC and SABARC are exemplary in the methods they developed for youth focused community archaeology. All these programs produced some sort of a public dissemination of information to the local communities, either through newspapers, TV or radio shows, magazine articles or producing professional reports. Some programs also published their own weekend newspapers, writing about their research and findings. The published articles provide the local youth a platform to explain and

²⁸⁷ *Ibid.*, p. 148.

showcase what they did, how they did it, the results they obtained and the relevancy of the work to the local community.²⁸⁸ In addition, the students of these programs have been attending and presenting at the International Congress for Caribbean Archaeology.

BONAI was established in 2003 on the island of Bonaire. It is a non-profit foundation that aims to encourage local youth to become more involved with their local heritage. The program had to adapt to the limited resources and a small population, however, with the involvement of high school aged students inspired different projects ranging from site research, laboratory work to reporting. The BONAI students were the main contact for public and media communications about the research and the work that is being conducted. Hence, the youth of the community became the core for the implementation and the representation of the work. The BONAI became the regional model for Caribbean youth and archaeology programs with the cooperation of UNESCO, Leiden University and other regional organizations.²⁸⁹

The BONAI group started its work by conducting a standardized questionnaire survey to make anthropological observations on cultural behavior related to public greetings. The results of the survey helped the students self-reflect on how their community greet each other, how and in which contexts physical contact is made and which gender differences exist.²⁹⁰ Eventually, the scales of projects got larger. Between the years 2003-2005, a project on mapping and documenting the prehistoric rock art in Bonaire's caves was conducted. With this project, students observed and became aware of the ongoing destruction of many important prehistoric rock art sites on the island. After the project was completed, the students took initiative and wrote a letter to the government requesting the

²⁸⁸ *Ibid.*, p. 138.

²⁸⁹ *Ibid.*, p. 138.

²⁹⁰ *Ibid.*, p. 140.

protection of the sites. Eventually, the government responded to this request and placed barriers at the sites that require conservation.²⁹¹ Other BONAI research projects included limited test excavations in the Krakendijk historic town center, a youth exchange visit to the Aruba and Curaçao museums, another limited test excavation at Lac Bay where a prehistoric human skeleton was exposed and required archaeological removal, and the installation of a small BONAI Youth Museum at Fort Oranje. One of the most difficult projects that the team of students undertook was the cleaning, preparation, and reconstruction of a large whale skeleton for an exhibit at the National Park which aimed to illustrate the cultural link between the sea and the people of the island.²⁹² Through all this experience, the BONAI students understood that they are empowered enough to make a difference and to implement change. However, the Bonaire community also gained trust in the youth, and became aware that the students were capable of taking on challenges based on scientific research. The community gained pride in their youth. It was seen that these projects had a positive impact on the local community and encouraged the decisionmakers to take initiative on the protection and recognition of Bonaire cultural heritage based on their own self-reflection and interpretation.²⁹³

St. Maarten Archaeological Center (SIMARC) is an NGO which was established in 2005. It gets funding from the St. Maarten Ministry of Public Housing, Spatial Planning, Environment and Infrastructure. The NGO also cooperates with a local museum and the local heritage foundation. The majority of the work is completed by high school students in the island, lead by a few archaeologists. SIMARC students were directly involved in the planning and implementation of the project. Specific parts of the project were funded through public support, international organizations, or private donations.²⁹⁴ SIMARC organizes weekly

²⁹¹ *Ibid.*, p. 140.

²⁹² *Ibid.*, p. 140.

²⁹³ *Ibid.*, p. 140.

²⁹⁴ *Ibid.*, p. 138.

lectures and undertakes laboratory and fieldwork where students investigate and document many archaeological sites on the island. The NGO produces reports which in some cases resulted in some sites being preserved and developed, both by the government and the private sector. The students also take on the media communications, where they inform the general public on their methods and research results, which strengthens the “civic participation” aspect of the community-based program. Between the years 2005-2007, the SIMARC decided to adopt a controversial site, the Emilio Wilson Estate, as their archaeological investigation project.

In 2005, when a 18th-19th century plantation was in the middle of a public outcry for protection against development, the SIMARC stepped in to document the archaeological evidence and thereby provided an empirical basis for protection of significant parts of the site. Even more important than the documentation was the emphasis of the SIMARC research on African heritage at the site, which has been mostly omitted from popular history. This SIMARC highlight on the African heritage was clearly of specific interest to the St. Maarten community, the majority of which is of African descent.²⁹⁵

Through this project, the youth started to be viewed as leaders in braking barriers and exposing the island’s common heritage of African past. Other SIMARC projects included mapping and conducting limited excavations at Fort Amsterdam, creating a heritage park, demonstrating how archaeological science and religious history can endorse each other to the public, organizing youth exchange programs between different islands, and briefing the media about their projects.²⁹⁶

Saba Archaeological Center (SABARC) was initiated in 2012 on the smallest Dutch Caribbean, Saba. SABARC was established as a non-profit organization, and its aim was to empower the youth of the island to increase community based youth involvement in archaeological and heritage research. The SABARC program

²⁹⁵ *Ibid.*, p. 141.

²⁹⁶ *Ibid.*, p. 141.

collaborated with Leiden University as well as other organizations such as SIMARC and SECAR.²⁹⁷ Between the years 2011-2013, SABARC joined in with the other local community archaeology programs along with BONAI and SIMARC. SIMARC joined an exchange program where different community archaeology programs met, held youth forums and exchanged ideas about the heritage in each of their islands. The project was sponsored by the Prince Bernhard Culture Fund. SABARC's work significantly developed with the collaboration of Leiden University. Doctorate students at the university directed archaeological excavations with the participation of SABARC's students. The main target of this research was the sites of African heritage on Saba, and hence, most of the excavations were done in historic communities.²⁹⁸

Haviser points out that usually, local communities view foreign researchers as “inquisitive tourists” who contribute little to the local community knowledge. These researchers may contribute to the short term economy through museums they collaborate with, or the tourism industry, however, the feeling of personal connection with the population lacks. However, in the community based examples described in this chapter, the investigators, who are the local youth of the island, are viewed as locals who conduct the research for of the local community, from a self reflective point of view. It is clearly seen from the programs like BONAI, SIMARC and SABARC that local community leadership “which embodies both self reflection and long term commitment” is fundamental to the success of a community archaeology program, and any conservation project that prioritizes civic participation.²⁹⁹

To summarize, the programs presented in this chapter are very well developed, organized and executed. They are funded by various national, international and private funds. They not only successfully attract the attention of

²⁹⁷ *Ibid.*, p. 139.

²⁹⁸ *Ibid.*, p. 145.

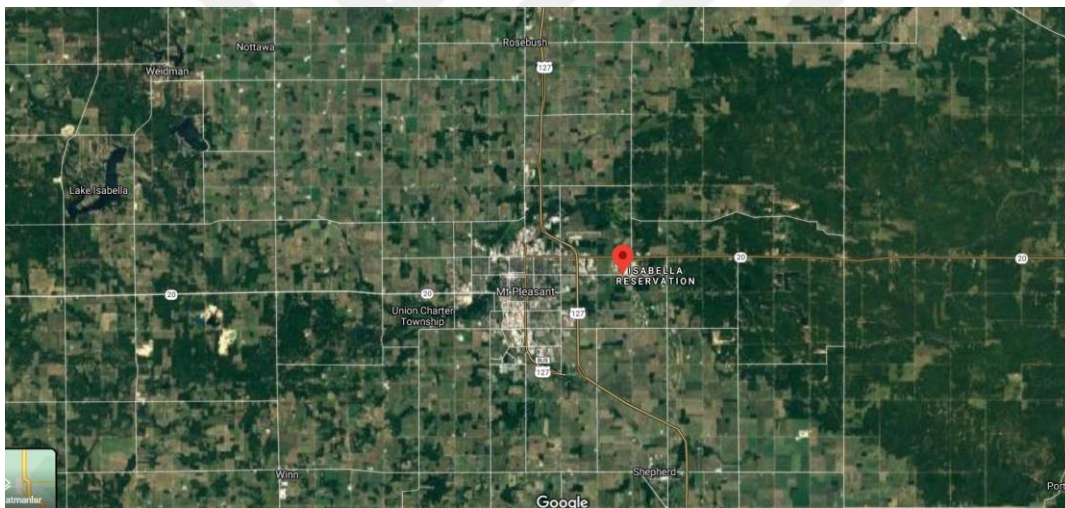
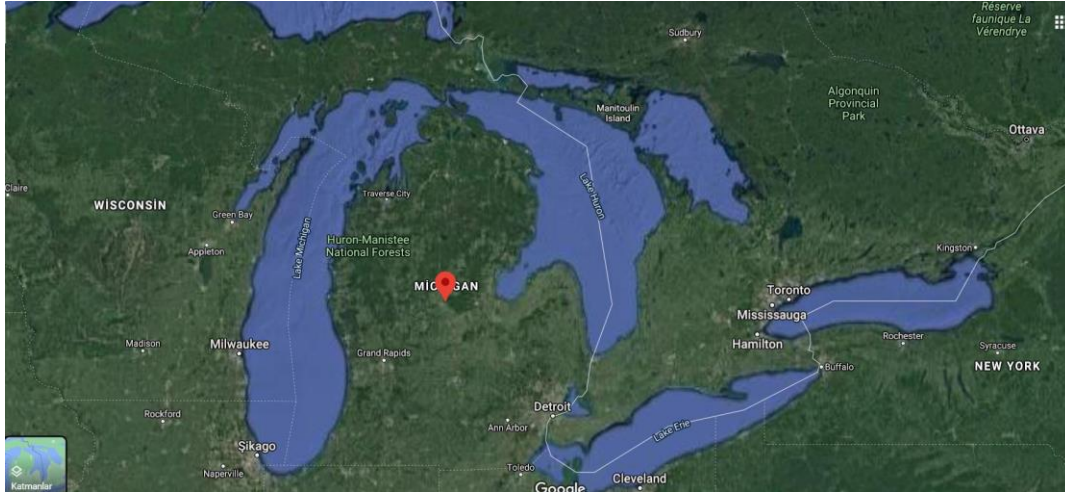
²⁹⁹ *Ibid.*, p. 149.

the young generation, but also integrate the local archaeology to the high school curriculum. Each program is developed specifically for the community and the context of the island, with some leaning more towards anthropology, other towards management, and another towards civil empowerment. With such varying approaches, the positive and negative sides of each model can be analyzed and applied to programs which will be established in the future.

However, what is perhaps the most outstanding success of these programs is that the students who took part in the projects became so interested in their local archaeology that they turned it into their professional career. For example, a former student of SIMARC studied archaeology in the United States, and after completing his master's studies, he returned back to his hometown. He became the director of SIMARC, and the first St. Maarten born archaeologist.³⁰⁰ This way, the sustainability and the longevity of these programs are proved. Unfortunately, the other examples discussed in this chapter were quite short lived and struggled with the sustainability of the program. Perhaps what we can learn from this example is that encouraging, empowering and educating the young population of the community has the power to change a community's habits and priorities. It has the power to shape the future of the community, and its relationship with its own cultural heritage. This fundamental insight can be applied in all conservation projects where civic participation is essential, in Mardin, and all around Turkey.

³⁰⁰ *Ibid.*, p. 146.

4.1.4 The Participation of Community Based Organizations: Ziibiwing Repatriation Research Project-, Michigan, USA



Figures 4.18 and 4.19: Location of Michigan, where the Ziibiwing Tribe was located and the location of University of Michigan Ziibiwing Research Center (Google Maps).

Having collaborative relationships have been complex between Indigenous peoples and archaeologists in the United States. However, in the recent years, the sustainability of archaeology has been linked to collaboration. Researchers became aware that their research must be relevant, accessible by and done for the benefit of

local communities. Archaeologist Atalay points out that such research requires effective and rigorous models of collaborative practice.³⁰¹

Consultations between archaeologists, museum professionals, and Native American communities have increased as such collaborations are mandated by the law such as the National Historic Preservation Act (1966), the National Museum of the American Indian Act (1989) and the Native American Graves Protection and Repatriation Act (1990). Some consultations initiated under these laws developed into collaborations between communities and archaeologists and Indigenous communities independent of the law. Archaeologists and indigenous groups can find effective ways to produce meticulous outcomes that are in the interest of both stakeholders.³⁰²

However, there still can be tensions between archaeologists and native communities. Archaeologists engage with these communities for public education or for consultation. As we have seen in Arnstein's Ladder mentioned in Chapter 2 of this thesis, both forms of civic participation are not efficient enough, and are classified by Arnstein as "degrees of tokenism."³⁰³ Such relationships do not involve equal or adequate forms of partnership. But an equitable share of power and equal partnership is required to obtain a sustainable form of decolonized archaeology with moral integrity and discipline.³⁰⁴

Atalay underlines that democratizing knowledge production requires identifying new methodologies, and one method for working collaboratively in archaeology is community based participatory research (CBPR).

CBPR brings reciprocal benefits to each partner, and it allows communities to build capacity in many ways... A CBPR approach combines knowledge that has been arrived at through different traditions and experiences... It requires

³⁰¹ Atalay, 2012, p. 7.

³⁰² *Ibid.*, p. 8.

³⁰³ Arnstein, 1969, p. 217.

³⁰⁴ Atalay, 2012, p. 9.

that scholars and community members develop equitable partnerships... [It] can help communities solve their problems. Multiple knowledge systems and forms of data can contribute immensely to understanding the past and to managing and protecting archaeological sites and materials. The reciprocal nature of CBPR means that, while partnering with communities in ways that benefit communities, archaeologists also research subjects of interest to them. CBPR provides a method for a community and archaeologist to work together to pursue a research design that benefits them both as equal partners. Both build skills and increase knowledge that can be applied to other areas of research, particularly for how sites can be protected and managed respectfully.³⁰⁵

CBPR methodologies developed as a response to the critiques of conventional research driven approaches and aims to conduct research based in communities and founded upon core community values. Many activists and Indigenous community members claim that research processes take advantage of Native Americans as they are only viewed as research subjects. The knowledge produced by researchers are usually not accessible nor beneficial to the community of analysis. The National Congress of American Indians, the three Term governor Joe Garcia (a.k.a. Sokuwa Owing Taa') states: "Historically, researchers and anthropologists have visited our communities to extract information from us, frequently misinterpreting and misusing it, and have minimized the validity of our Indigenous knowledge."³⁰⁶ CBPR provides a meticulous methodology that is also ethical, therefore is crucial for a decolonizing approach to archaeological research. It is community driven and involves members of the community in a respectful manner.³⁰⁷

Since CBPR creates knowledge that is beneficial for the communities, Native American communities have been involved in such research projects. The

³⁰⁵ Atalay, 2012, pp. 4–5.

³⁰⁶ *Ibid.*, p. 10.

³⁰⁷ *Ibid.*, p. 11.

collaborations of the National Congress of American Indians Policy Research Center, which is a think-tank that encourages American Indian self-determination by gathering data, building capacity to research and providing research support, is a significant example. The policy center has a website that presents a series of research made for the Native American community use and developed via direct community involvement and feedback. The website also includes recommended community based participatory research models which enable American Indians to claim research as a tool for themselves. The recommendations underline methods of conducting research in consensus with tribal values.³⁰⁸



³⁰⁸ NCAI Policy Research Center, 2020.



Figures 4.20-4.25: Exhibitions in the University of Michigan Ziibiwing Center (Andre and Associated Interpretation and Design Ltd., 2016).

Atalay and her team collaborated with the Ziibiwing Cultural Center for one of the CBPR projects they conducted (**Figures 4.20- 4.25**). the Ziibiwing Cultural Center is a community based organization (CBO) that directs a tribal museum and the cultural society of the Saginaw Chippewa Indian Tribe of Michigan. This was a

momentous collaboration for Atalay as she identifies as Ojibwe (an Indigenous tribe). Atalay states: “I feel it is important to highlight the perspectives of a Native American community that is partnering productively in archaeological research. I also wanted to understand the context might affect the CBPR partnership, possibly in both positive and negative ways.”³⁰⁹

The team had a clear aim for the project, which was to collect archaeological data about all the ancestral remains which the University of Michigan labeled as “culturally unidentifiable.” The team’s goal was to work with historians and spiritual advisors who are natives of the tribe to understand and record the tribal perspective on the affiliation of the remains.³¹⁰ The initial parts of the project was funded by the National Park Service grant.

Atalay points out that the project started off as a collaboration between herself, Ziibiwing’s former director, cultural education specialist and curator. They determined a clear, focused plan for approaching the research. The team also collaborated with Michigan Anishinabek Cultural Preservation and Repatriation Alliance (MACPRA) Historians and spiritual leaders were then involved with the project, and they provided oral history teaching about local knowledge and kinship of Anishabe. The collective team of Native peoples included representatives from the state as well as federally recognized tribes in Michigan, and it was created in order to address the issues of recovery.³¹¹

The team visited the sites together, which gave spiritual leaders and tribal historians the opportunity to relate their oral stories to locations, landscapes, and panoramas, and the team to find cultural connections. They visited the University of Michigan to view funerary objects which the tribe claimed. However, some disputes have risen between the tribe and the University of Michigan, and the project team

³⁰⁹ Atalay, 2012, p. 15.

³¹⁰ *Ibid.*, p. 15.

³¹¹ *Ibid.*, p. 16.

had to make decisions about how the research should proceed. These decisions were important for this project as the tribe faced high level of resistance with their efforts to obtain artifacts from the University of Michigan. The team was also responsible of authoring reports to update funding grants.

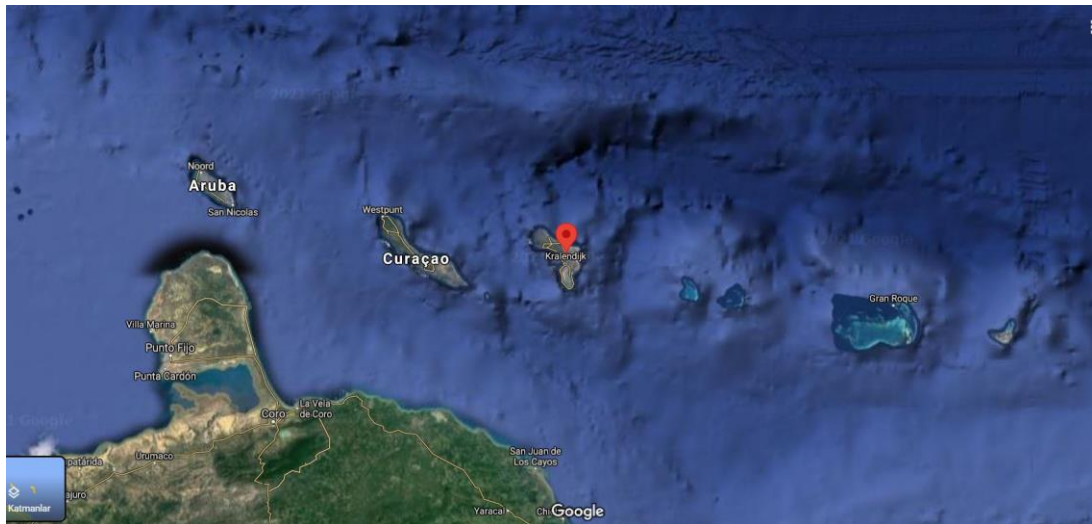
Even though the context of this example is quite different from the contexts of projects located in Turkey, there are some advantageous aspects which one can take as an example. This project has a very specific, focused and small scaled goal. The team members, who may not always be on the same page about every aspect of the research, spent a great amount of time to determine mutual, specific goal, and constantly reevaluated their project methodologies with the changing circumstances. Even though it proved to be a difficult process, they have succeeded.

Secondly, the collaborative project team ended up becoming a mediator between the disputing research authorities (University of Michigan) and the subject of research (the Saginaw Chippewa Indian Tribe of Michigan). They helped both sides understand the perspectives of the other and help reach a common understanding. Undoubtedly, the NGO's in Turkey who work on issues related to the conservation of cultural heritage of religious subdivisions of the society (such as, but not limited to KMKD) naturally undertake a role as a mediator as well. They usually become bridge between the local community and the administrative bodies. They spend time and effort to understand the concerns and needs of the local community, which the administrative bodies usually do not. These NGO's also work through and understand the legal, administrative and monetary issues the administrators face. They then try to find a balance and try come up with solutions which can mollify each participating body's needs and concerns.

To conclude, even though the Ziibiwing Repatriation Research Project might seem unrelated to the case of Mardin at a first glance, the project is analyzed as a part of this thesis since it is an informative example showing how a conservation project group can become a mediator between the local community and authorities during disputes. They help both sides understand the perspectives of the other and

help reach a common understanding. NGOs in Turkey, including those working in Mardin also take this role as a mediator between the local community and authorities. These NGOs also work through and understand the legal, administrative and financial issues administrators face.

4.1.5 The Participation of the Community via Museums: The Example of Civic Participation in the Local Museum, the Island of Saba, Dutch Caribbean Islands



Figures 4.26 and 4.27: Location of Saba Island in the Dutch Caribbean Islands (Google Maps).

The relationship between museums and the community has been a topic of debate. Today, museums are reassessing their roles and function, and the word “community” is discussed in relation to the obligations the museums have towards indigenous groups, and the potential they have in solving social problems, and their ability to refer to politically or historically sensitive issues. Like museologist Helena Boehm points out, museums have the potential to become discursive, multi-vocal spaces where the voices of communities can be heard louder than the “expert”. She suggests that the museum- community relationship must be discussed in relation to engagement projects, how they can encourage and allow groups to communicate their own perception of self-identity and permit them to interpret, explore and contest “identity” in their own terms.³¹² Therefore, a museum’s local community should actively engage with the display, its interpretation and other museum work.

³¹² Boehm, 2015.



Figure 4.28: An anthropological display at the Dutch Museum Saba (Museums of the World, 2014).

Boehm suggests that the museum sector has reconceptualized in the recent years, and it is believed that museums now have a social obligation to give a voice and validation to the community it is exhibiting and representing. Therefore, now, community participation is viewed as a fundamental part of the contemporary museum. According to Boehm, successful community projects have a bottom-up approach, where the sole “expert” in museum curation is not only the curator or the museum professional, but also the community that is being represented. As the stakeholders of the museum and its collection, local community members should have a say in what is on display and how it is interpreted since their history, and hence identity is being put on display. New curatorial practices require direct consultation with community members, and being involved with the community at large. Boehm exemplifies this with a project titled the International Research Network, which is a collaboration of the Pitt Rivers Museum in the United Kingdom, and the Haida First Nation of British Columbia in Canada. The project is founded on

the sharing of knowledge between different communities of practice. Indigenous community members take the role of scholars and practitioners.³¹³

The emergence of the museum space as a public “forum” is also underlined. The professor of Museum Studies, Elizabeth Crooke states; “It is now a necessity that a museum should become less of a temple and transform into a forum where motivations and interpretations are questioned. This would see the realization of a collaborative approach and the museum space as a site for multi-vocalization.”³¹⁴

Boehm also agrees with Ivan Karp, an American artist and art dealer who advocated that designing exhibitions that aim to present multiple perspectives would result in allowing multiple interpretations and representations by the community by diminishing the loud voice of so called “experts”. She highlights that just like in archaeological or historical sites, community participation in museums aids equality for all stakeholders and increases the chances of protection and knowledge of material remains.³¹⁵

Museums have an extensive function in introducing, demonstrating, communicating and interpreting identities. They have a role in identity making. They are spaces where identities can be challenged, examined and reevaluated. Therefore it is inevitable that museums all around the world are developed into places where communities can engage with their heritage in their own terms. They also allow communities to explore and present their own identities with the wider society, giving community members the power to interpret and assert representations of themselves.³¹⁶

The Island of Saba became a unique spot for examining the benefit of community engagement projects with archaeology, cultural heritage and museums.

³¹³ *Ibid.*, p. 155.

³¹⁴ *Ibid.*, p. 155.

³¹⁵ *Ibid.*, p. 156.

³¹⁶ *Ibid.*, p. 157.

As explained in the previous sub-chapter, the Island of Saba is a very small island, with 13m2 of land, in the Dutch Caribbean with a population of 1927 people.³¹⁷ However, it has a long and diverse history, dating back to 1500 BCE. The European colonization which took place between the 15th -17th century permanently altered the Island of Saba. Since the colonial history is closer, and more written about, the Amerindian history is overshadowed by the colonial history. “Research identified a shift from a personal identification with the Amerindian heritage to a generally romanticized view of Amerindian identity and the utilization of it by the modern population...”³¹⁸

Boehm strongly underlines that archaeological research and museology has the potential to mitigate the diminishment of Amerindian history, and it has the ability to remind the people of the island of the Amerindian history.³¹⁹ She points out that the local museums have the ability to engage the local community members with their own heritage, and help the community explore its own identity.

The population of Saba is heterogenous, with a dominant population of European descendants, and the rest from other islands in the West Indies (Dominican Republic and At. Vincent), other Dutch Caribbean islands and African descendants. However, there is no one with Amerindian ancestral links. With this diverse population, museums and all projects with community engagement aspects need to meet diverse needs and expectations. Therefore, Boehm and her team conducted an interview based research on the island, and interviewed 34 people. They asked the community members whether they would like to see increased community involvement in museums and archaeology, and in what aspects of the island’s history they are interested in.

³¹⁷*Ibid.*, pp. 157–158.

³¹⁸*Ibid.*, p. 159.

³¹⁹*Ibid.*, p. 159.

The research team detected some trends on the opinions of the community. Even though civic participation was limited in cultural and heritage related activities, the community was highly interested and enthusiastic about increased community involvement. They stated that they would like to expand their knowledge on history, ancestors and the island. It was also observed that the population was relatively informed about the colonial history of the island, but not about the Amerindian history. Additionally, the community underlined that the community engagement should include the local youth, and that it should be a priority for educator to include the island's history, including Amerindian history in the curriculum of schools. Some also suggested that schoolchildren should be the target group for archaeology and museum engagement projects. An individual pointed out that she should be able to visualize the past in order to feel connected to it, and seeing excavations in progress or taking part in them helps visualize the past.³²⁰ Interestingly, some interviewees had a lot of knowledge about the sites, and were able to identify with artefacts. Some also pointed out that they have their own collections that they have accumulated over the years. Hence, the team concluded that residents can provide information on sites, and increased participation will be extremely beneficial both to the archaeologists, museologist and the community itself.³²¹

An interviewee pointed out that the Caribbean has a rich oral history, however, it has been vanishing. Boehm's team believe that community engagement could be achieved through incorporating oral histories to historical research. The oral histories of the elderly members could be recorded in order to document it. Boehm gives the works of the West Belfast Living History Museum in Ireland as an example; the museum focuses on telling the personal experiences and stories of the area:

³²⁰ *Ibid.*, p. 162.

³²¹ *Ibid.*, p. 162.

Although this may deal specifically with conflicted history, the concept of enabling communities to tell their own stories would prove a worthwhile project on Saba. The incorporation of oral histories into museum projects may encourage the local community to feel part of museum work, and moreover, can make it of relevance to its members... It would mean adding another dimension to museum displays, as visitors would hear stories told by their neighbors that they could identify and relate to, hence increasing the significance of the exhibitions.³²²

Boehm also suggests that increasing involvement of the community with the museum work, with the construction and creation of exhibitions would be very beneficial. Local “museum guides” who are members of the community can also be present at the exhibitions, telling their own stories to the visitors.³²³

Community engagement in archaeology, conservation of cultural heritage and museum projects can undoubtedly provide opportunities for not only the culture and identity of the Saban community, but to every community around the world, including all Turkish communities, and the communities in Mardin. Through community engagement in such projects, communities’ pride and connection to their own culture, history and heritage can be strengthened. In addition, the local knowledge the communities possess can be utilized for research, and the local manpower can be appropriated as an extra resource. This was, civic participation in such projects would not only be beneficial to the local communities, but also to the research teams.

A similar approach has been taken in the Mardin Museum and the Sabancı City Museum of Mardin, which will be discussed in Chapter 5. However, it is undoubtable that further steps can be taken to incorporate and mobilize the citizens of Mardin, especially the youth and women, in the research, general work of the

³²² *Ibid.*, p. 163.

³²³ *Ibid.*, p. 163.

museum, as well as the design and organization of exhibitions. Community engagement projects in the museum should take a self-reflecting approach, and help the community and individuals find out and visualize how they came to live the way they do today.³²⁴ The museum should place an emphasis on initiating a multi-vocal, bottom-up approach, and equalize the authority for all stakeholders in the museum's research and collection. This can hopefully allow the diverse community of Mardin to "express their own interpretations of [their] history and their own representation of their identity. [This] would provide them with a louder voice, enabling them to assert place and their history within the [national and global] community."³²⁵



³²⁴ *Ibid.*, p. 165.

³²⁵ *Ibid.*, p. 165.

4.1.6 Civic Participation at the Federal, Provincial, Municipal and Corporate Levels: The Example of Southern Ontario, Canada



Figure 4.29: Location of Ontario, Canada (Google Maps).

Cultural resource management projects in Southern Ontario can be developed and completed at different levels of administrations including at the federal, provincial, municipal and corporate levels. Cultural research management studies are mandated and regulated through various legislations and guidelines. Public awareness on native heritage in Southern Ontario was increased by steps such as:

- a) introduction of new government legislations, and revisions to existing legislation to deal with native heritage;
- b) creation of the Archaeology and Heritage Units within the Ontario Ministry of Citizenship and Culture in order to deal with heritage matters at the provincial level;
- c) creation of private cultural resource management firms;
- d) expansion of the Museum of Indian Archeology's facilities and staff, arising in part from external cultural resource management contracts and large mitigation projects;
- e) creation of full time jobs for 2 archaeologists within the Ministry of Transportation and Communications and 1 heritage planner within Ontario Hydro (Ontario Hydro-Electric Power Commission),
- f) inclusion of archeological sites as sensitive areas in municipal plans and on lands controlled by the Niagara Escarpment Commission;

g) appointment of a provincial ministry archaeologist to the Ontario Energy Board's Pipeline Coordinating Committee.³²⁶

At the federal level, Parks Canada and Archeological Survey of Canada prepare cultural resource management contracts. Parks Canada is responsible for administering all aspects of Canada's national parks, monuments and forts. They commission external contracts to complete the necessary work. They also gather an inventory of heritage resources to provide data for park interpretation and management. The Archeological Survey of Canada is a branch of the National Museums of Canada and operates a program called "Archeological Salvage Program" which aims to minimize the loss of archeological resources and information resulting from federal infrastructure construction projects.³²⁷

Archaeological resource assessments in Ontario are regulated by a few legislative acts. The main significance of the Ontario Heritage Act is related to the "Stop Work Order". The Stop Work Order authorizes the Minister of Citizenship and Culture to shut down a construction project for up to 180 days if a significant archaeological or historic site is impacted. Resource assessments are required for all projects that must be reviewed by a public hearing board under the terms of the Environmental Assessment Act.³²⁸

The Environmental Assessment Act states that all "man-made" items are subject to the regulations of the act, and defines the environment as "any building, structure, machine, device or a thing made by man."³²⁹ Therefore, any man-made item is subject to the regulations of the Act, and require assessment before a major construction. This applies to all projects, including those that are undertaken by public bodies, which is defined as provincial ministries, development corporations,

³²⁶ Pearce, 1989, p. 149.

³²⁷ *Ibid.*, p. 147.

³²⁸ *Ibid.*, p. 147.

³²⁹ *Ibid.*, p. 147.

colleges and universities, conservation authorities, and many others. The Archaeological resource assessments carried out under this legislation must prove that there are no heritage sites being impacted. If a heritage site is discovered during the process, the Ontario Heritage Act provides mitigation.³³⁰ Such projects require an environmental assessment, similar to the assessment made by *Çevresel Etki Değerlendirmesi* (Environmental Impact Assessment) in Turkey. However, differently from the *Çevresel Etki Değerlendirmesi*, the assessment incorporates a detailed archaeological resource assessment.

Projects at the municipal level are regulated by the Planning Act. This act states that the “Minister of Municipal Affairs and Housing has regard to matters of provincial interest such as the protection of features of significant natural, architectural, historic or archeological interest.”³³¹ Pearse suggests that any citizen may review the project documents, and initiate an appeal to “have significant archaeological sites considered as being “of provincial interest” and cause the excavation or preservation of such sites before an approval of the plan.”³³² In addition, the Ontario Heritage Act allows municipalities to designate properties as being of historical or archeological significance and ensured that they are conserved. Most projects which are the subject of the Ontario Heritage Act are reviewed by many provincial ministries such as the Regional Archeologists, Archaeology Unit, Ministry of Citizenship and Culture. “The Regional Archaeologists has the authority to request that the proponent undertake an archaeological survey of the are to be developed. To ensure that no archaeological sites are impacted.”³³³ The Regional Archaeologists also provides the list of private cultural resource management consultants.

³³⁰ *Ibid.*, p. 147.

³³¹ *Ibid.*, p. 148.

³³² *Ibid.*, p. 148.

³³³ *Ibid.*, p. 149.

Even though the Ontario Environmental Assessment Act, and the Planning Act does not apply to all development projects, most developers prefer to work with private cultural resource management consultants, exclusively from these Acts. The reason for this is that almost all developers are aware (or persuaded) of the significance of conservation of cultural heritage, and informed that the development could be shut down by the Stop Work Order of the Ontario Heritage Act, and cause a lot of economic damage. Therefore, many developers at the corporate level fund both the initial resource assessment and the resulting mitigation.³³⁴

To conclude, it is clearly seen from the Ontario- Canada example that both national and local authorities must have extensive decision-making rights on cultural heritage, and how cultural heritage sites are managed. Indeed, there has been some steps taken towards increasing the responsibilities of local ministries in Turkey with the law titled The Law for Conservation of Cultural and Natural Properties (*Kültür ve Tabiat Varlıklarını Koruma Kanunu*) no. 2863.³³⁵ This has allowed for the decisions to be made much more quickly and effectively.³³⁶ However, these must be seen as the first steps towards localization of conservation of cultural heritage as there is a lot of room for growth both in the law and the practice of conservation of cultural heritage.

Perhaps, the most interesting part of this Ontario example is that the Museum of Indian Archaeology serves as a cultural resource management consultant to developers. The museum completed around 100 cultural resource management projects that documented more than 500 archaeological sites, and the mitigative excavation of 15 sites.³³⁷ This is a great example of civic participation for two main reasons: the museum is a local organization with local volunteers and seasonal employees; and secondly, the permanent museum staff are specialized in the topic,

³³⁴ Pearce, 1989, p. 149.

³³⁵ T.C. Resmi Gazete, 23.07.1983, 18113.

³³⁶ Madran and Özgönül, 2005, p. 11.

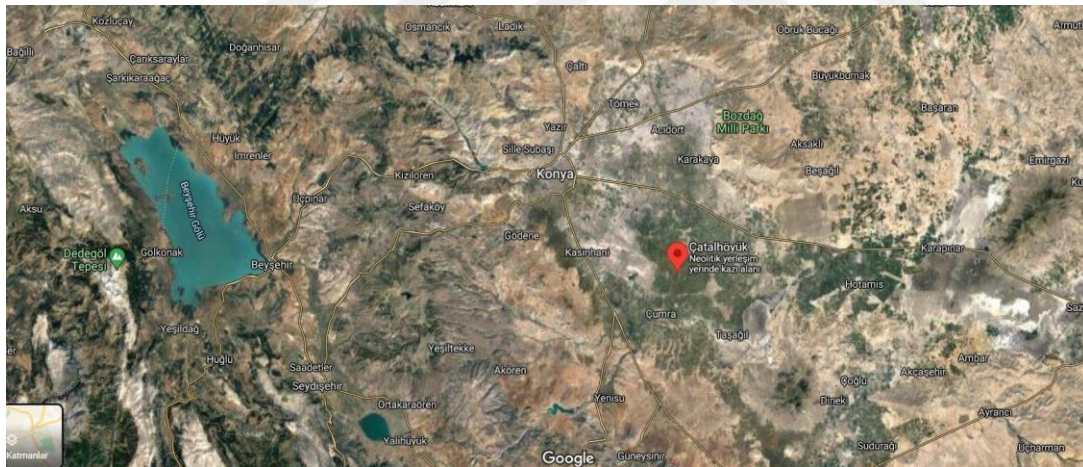
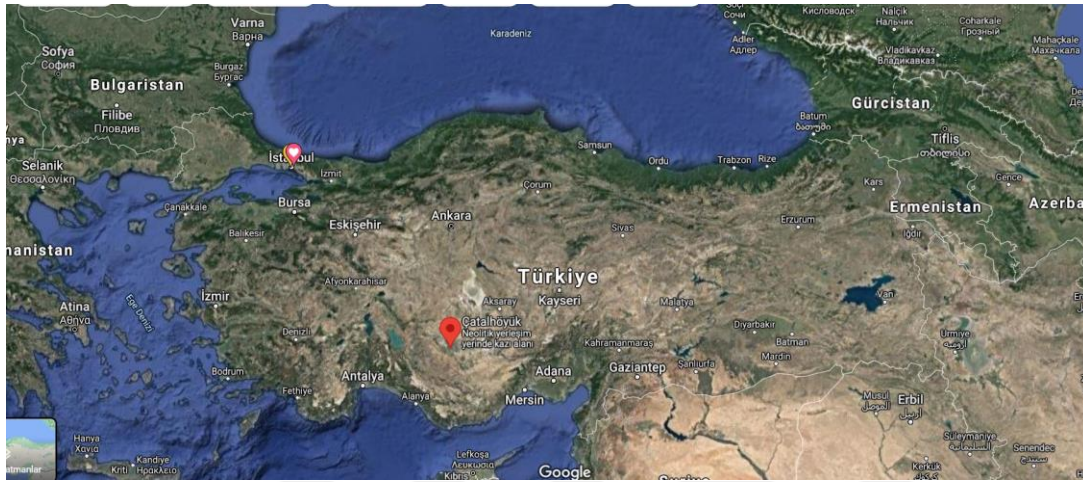
³³⁷ Pearce, 1989, p. 150.

and familiar with the cultural heritage in context. Such arrangements can easily be made in Turkey, especially in Mardin through the Museum of Mardin and Sabancı Mardin City Museum as the staff and volunteers of local museums can serve as cultural consultants to developers who wish to invest in the area. This can not only increase local employment opportunities, but also allow for a better, healthier conversation between the local groups and corporate developers.



4.2 National Examples of Civic participation in the Conservation of Cultural Heritage and Museology

4.2.1 The Role of Scholars When Developing Suitable Participatory Methodologies for the Community: Çatalhöyük Community Based Participatory Research Project, Çatalhöyük, Turkey



Figures 4.30 and 4.31: The location of Çatalhöyük, Turkey (Google Maps).

The Çatalhöyük CBPR was a part of the larger Çatalhöyük Excavations and Research Project which was lead by Rebecca Coombs and Shahina Farid and consulted by Dr. Peter Chowne and Dr. Aylin Orbaşlı. The project has started in 2002 and lasted until 2004. The project was financed by the EU, specifically by the Euro-Med Heritage II program as a part of the “TEMPER” project which included research and excavations in five different sites in four different Mediterranean

countries.³³⁸ TEMPER project was developed with six partners, including organizations from England, Malta, Greece, Turkey and Israel, as apart of the Euromed II (European- Mediterranean Heritage) program between the years 2001-2004. The project aimed to work on issues related to management, economic and social development of prehistoric sites in the Eastern Mediterranean region. One of the main goals of the management plans that were developed as a part of this project were to support regional development.³³⁹ It aims to make the prehistoric cultural heritage of the Mediterranean area more accessible to everyone, including the local community, school children and national and international visitors. The project planned to achieve this goal through promoting knowledge, enhancing human resources and the development of integrated heritage management methodologies.³⁴⁰ General public interests were considered. Orbaşlı points out that as the management plans were being developed, novel and unanticipated contributions to regional development surfaced.³⁴¹

³³⁸ Doughty, 2002.

³³⁹ Doughty and Orbaşlı, 2007.

³⁴⁰ Orbaşlı, 2002, p. 73.

³⁴¹ Orbaşlı, 2014, pp. 58–59.

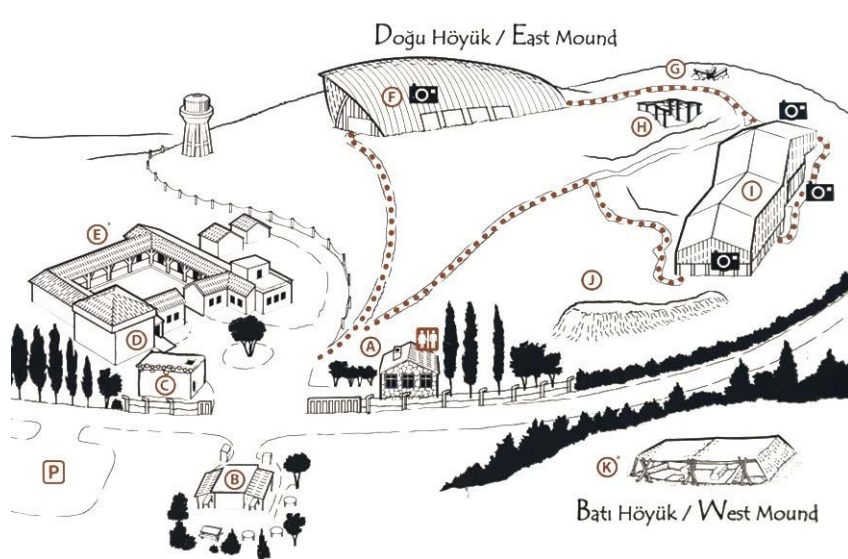


Figure 4.32: The excavation layout of Çatalhöyük (www.rotasenin.com, 2018).



Figure 4.33: The excavation process at Çatalhöyük (Çatalhöyük Research Project).

Çatalhöyük is a 9000 year old village site in rural Turkey (**Figures 4.30 and 4.32**). The aim of the Çatalhöyük Research and Excavation Project was to help the Ministry of Culture of Turkey create a plan for the heritage site. The development plan and research was conducted under the direction of Dr. Aylin Orbaşlı, and the

plan proposed an integrated management strategy for the site on the issues of conservation of cultural heritage, visitor management and the excavation process. Lead by Dr. Ayfer Bartu and İdil Eser, the Economic and Social Foundation developed an educational program for the site.³⁴²



Figure 4.34: Minister of Culture and Tourism of Turkey visits the excavation site (Çatalhöyük Research Project).

The management plan for the Neolithic site of Çatalhöyük was one of the 1st management plans to be completed in Turkey. It later informed and helped improve the successive Turkish legislation. Çatalhöyük became a World Heritage Site in 2012.³⁴³ In order to not digress from the main purpose and topic of this thesis, I will be focusing on the CBPR aspect of this project.

Atalay took part in the CBPR aspect of the project, and she states:

I first experienced the power of CBPR approach on the ground in an archaeological research partnership with a

³⁴² *Ibid.*

³⁴³ Orbaşlı, 2004.

community in Turkey. I came to understand the global applicability of CBPR for archaeology through analyzing clay and studying foodways at Çatalhöyük.... I realized that I had to draw on different knowledge systems, work in a partnership with the community, and create research that was relevant locally...³⁴⁴

Orbaşlı points out that there has been a relation between the economy of the surrounding area of the site and the excavations. There were direct economic contributions that include employment opportunities, the local supply of materials and services and the income generated by the local community through the daily needs of the project team. She also underlines that the economic contribution to the area is much greater than the economic contribution from tourism since touristic visits to the sites are usually hourly, and visitors don't usually eat, shop or accommodate in the area.³⁴⁵ She also adds that the socio-economic strength on the local level increases the next generation's access to education. This has both short and long term positive effects in the community and fosters social sustainability.³⁴⁶

In addition, the project team spent a lot of time with the local community and through social interaction, they were able to identify the social needs of the local community and communicate the needs of the community with local administrations. The interdisciplinary approach of the project team, along with the participation of professionals from various disciplines, such as sociologists and anthropologists, the local needs and socio-economic conditions were determined effectively. The excavation and research teams often acted as messengers between the community and the local administrations. On the side, the team members also applied for sponsorships or organized fundraiser to fund the social needs of the community. For example, books were collected and donated to a local school library in the Küçükköy village. The educational activities organized for school children in the area

³⁴⁴ Atalay, 2012, p. 6.

³⁴⁵ Doughty and Orbaşlı, 2007, p. 52.

³⁴⁶ Orbaşlı, 2014, p. 59.

developed as a part of TEMPER project influenced the sponsors of the excavation to donate second hand computers to the school. ³⁴⁷

Gender, class and other issues of power plays a central role in depriving people from their heritage and that such issues are deeply entwined with archaeology. Local residents of the villages around Çatalhöyük had no cultural connection, and hence, no belonging to the site. Even though the local community was interested and curious about what was going on in the site located close to them, they were somewhat disconnected with their local heritage. However, the project team aimed to develop a project that can be done with, and for the local residents, as they will be the most affected by the excavations and the tourism that will take place in their communities.³⁴⁸ During the project, however, local residents were involved with the site as laborers, and were happy about having an income that working at the site.

³⁴⁷ *Ibid.*, p. 61-62.

³⁴⁸ Atalay, 2012, p. 12.



Figure 4.35: Local residents involved with the site as laborers (Çatalhöyük Research Project).

The project director, Ian Hodder has written about the “multivocality” of the project and developed a “reflexive methodology” throughout the Çatalhöyük project.³⁴⁹ Similarly, social anthropologist Ayfer Bartu has researched the economical and social benefits and other consequences of archaeological excavations at Çatalhöyük on the local residents. Her work underlines the value of involving non-archaeologists in archaeological projects in rural communities: “A methodology that involves communities in the research process and making it participatory gives communities the power to create and share knowledge that is relevant and of use to them. Archaeology can only benefit by embracing these values and methods.”³⁵⁰

³⁴⁹ Strasser and Hodder, 2002, p. 320.

³⁵⁰ Atalay, 2012, p. 7.



Figure 4.36: Children learning to excavate in a designated area (Çatalhöyük Research Project).



Figure 4.37: Prince Charles of the United Kingdom visits the excavation site and the local community (Çatalhöyük Research Project).

The project team aimed to document all the collaborative processes from the earliest planning stages. They hoped to better understand the challenges and issues archaeologists and the local partners faced during their research, and how these issues could be mitigated and solved.³⁵¹ In addition, Atalay used this opportunity to test and understand how CBPR methodologies can allow a more effective means of sharing archaeological knowledge between residents and project authorities. The main aim of the project was developing and conducting the project in full partnership with the community by using the principles and methodology of community based participatory research. The project had a commitment to reciprocity. It addressed the community's goals while providing information to serve the research goal, understanding the effects of CBPR in archaeological sites.

³⁵¹ *Ibid.*, p. 12.

The Çatalhöyük CBPR Project involved working with educators of the community, community leaders, and village residents of six nearby villages, including Küçükköy, Cumra, Karkın, Abditolu, Dedemoğlu and Hayıroğlu, in order to establish working partnerships that make research on Çatalhöyük more accessible and relevant to the local communities³⁵² These villages were specifically chosen as partners due to their proximity to the excavation site. Atalay also points out that she has worked with long-established contacts from previous archaeological work in the region.

Building on Bartu's work, Atalay's aspiration was to team archeologists with community members to develop a set of planned community meetings in order to ensure two-way flow of information about Çatalhöyük. With this method, community members could participate in coming up with research questions and find answers for these research questions in a way that meet community needs. Like Bartu suggests, this would expand the concept of the site, which is a method Bartu advocates for.³⁵³

The project team started the project by making interviews with the residents of the six villages so that she could understand the level of interest of the community members had in archaeology and the roles they might like to take on during the research at the site. But most of the residents pointed out that they know so little about the site to contribute to the partnership. Consequently, the project members followed the community's needs and suggestions and talked to the participants about Çatalhöyük and archaeology in general. They then collectively discussed about what the next steps might be appropriate for them to partner with archaeologists.

With the suggestions of the community members, the project team revised the CBPR methodology of the project. The methodology focused on creating and providing educational materials to the local community that includes newsletters,

³⁵² *Ibid.*, p. 12.

³⁵³ *Ibid.*, p. 13.

information kiosks, site and lab tours, a comic series for children, and an on-site annual community festival. The project team also made an effort to educate local children and adults about the research that is taking place, and how to manage and protect the site.³⁵⁴

However, through regular input and feedback from the local community, the alliance expanded to a much wider range. Community capacity for research and fund raising grew. Local involvement in the protections, management and heritage tourism in Çatalhöyük increased. A travelling archaeological group was trained. A cooperative of women who use the dig house buildings to create handicrafts with archaeological designs were created. These women sold their designs in nearby art and tourist market. Additionally, an internship research training program was created for those who were interested. Finally, a village-based community cultural heritage board was established to participate in regional site planning and management decision making.³⁵⁵

Successful management plans not only aim to conserve the values and significance of the sites, but also ensure the sustainability and help the local community develop a sense of appreciation to the site through participatory and innovative approaches, and hence, leading to the socio-economic benefits of the community.³⁵⁶ The Çatalhöyük Management Plan identifies social and educational needs of the community through participatory processes and research, capacity building organizations and through establishing a relationship between funding of cultural heritage projects and regional development.³⁵⁷ This example clearly shows us that well managed cultural heritage sites are sources of employment, capacity building and social improvement. They have the potential to increase the

³⁵⁴ *Ibid.*, p. 14.

³⁵⁵ *Ibid.*, p. 15.

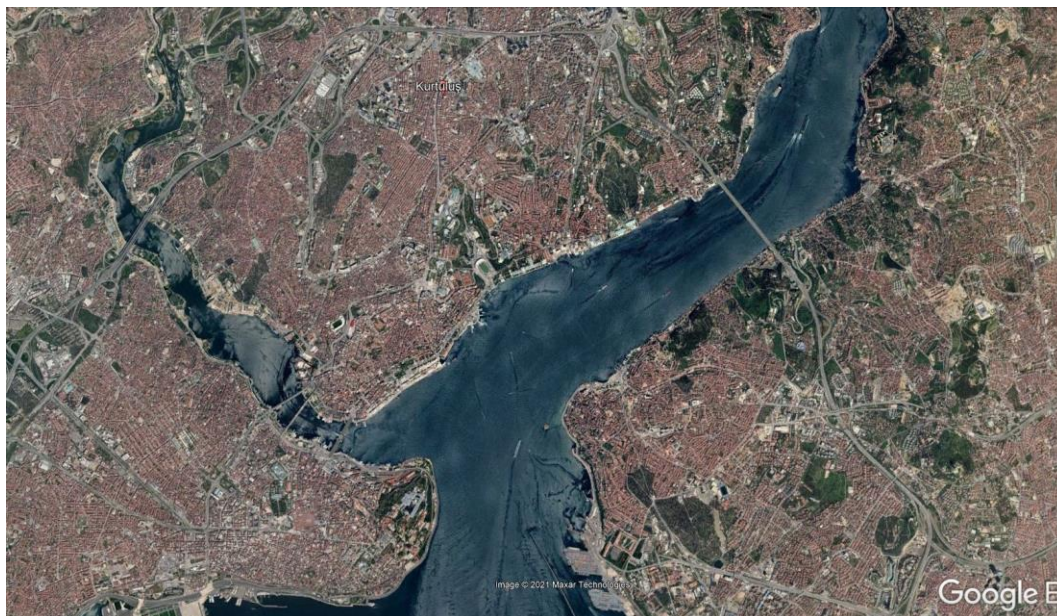
³⁵⁶ Chowne *et al.*, 2007, p. 12.

³⁵⁷ Orbaşlı, 2014, p. 63.

participation of minority groups, women and children to participate in the decision-making processes.

To sum up, this collaborative project did not follow the path the project leaders had planned, and it was off to a slow start. However, the project group took the necessary steps to move the project forward. Undoubtedly, the community did not respond to the CBPR methodologies which the project group have developed as they were not as connected or informed about the site, or archaeology in general. However, the project group managed to adapt to the circumstances. They closely listened to the needs of the community, and discussed what they required from the project group in order to be able to participate efficiently. Thankfully, the local community was responsive, and suggested that they needed to be informed about the excavation, and its significance. In return, the research group revised its CBRP methodology according to the suggestions of the community. This revision proved to be successful in the long term, and the community became much more engaged in the project in many ways. The reason why this project was studied as a part of this thesis was because it is a valuable example showing that sometimes, the local community might not respond the methodologies of a project as expected. In this case, the project does not have to fail. As long as the project team can re-evaluate the needs of a local community and redevelop their methodologies, the project may even lead to even better outcomes than envisioned.

4.2.2 The Role of an NGO and the Local Community in Bringing out Local Knowledge and Cultural Intimacies: KMKD’s Exhibition Project “70TK: From Tatavla to Kurtuluş”



Figures 4.38: The location of Kurtuluş (formerly known as Tatavla) in İstanbul, Turkey (Google Earth).

“70TK: From Tatavla to Kurtuluş” is an exhibition project done by an NGO called KMKD in partnership with Paros Magazine between the years 2015-2018. Along with many other aspirations, KMKD aims to encourage collaboration and interaction between scholars, local administrations, and private institutions and persons to increase resources and know-how in order to establish qualified conservation projects of multicultural heritage across Turkey.³⁵⁸ The “70TK: From Tatavla to Kurtuluş” exhibition displays the dramatic transformation of the Kurtuluş neighborhood in Şişli, İstanbul (**Figures 4.38 and 4.39**), which was formerly known as Tatavla, and the traces of a multicultural lifestyle that went on in the

³⁵⁸ Istanbul Art News, 2017.

neighborhood, such as in religious spaces, schools, public spaces, streets and even homes. Today, remnants of this lifestyle and the urban texture of the area are a part of a collective memory of those who lived and worked here years ago. The exhibition focuses on the last 100 years of Tatavla through historic maps, archival material, on-site research and oral history interviews.

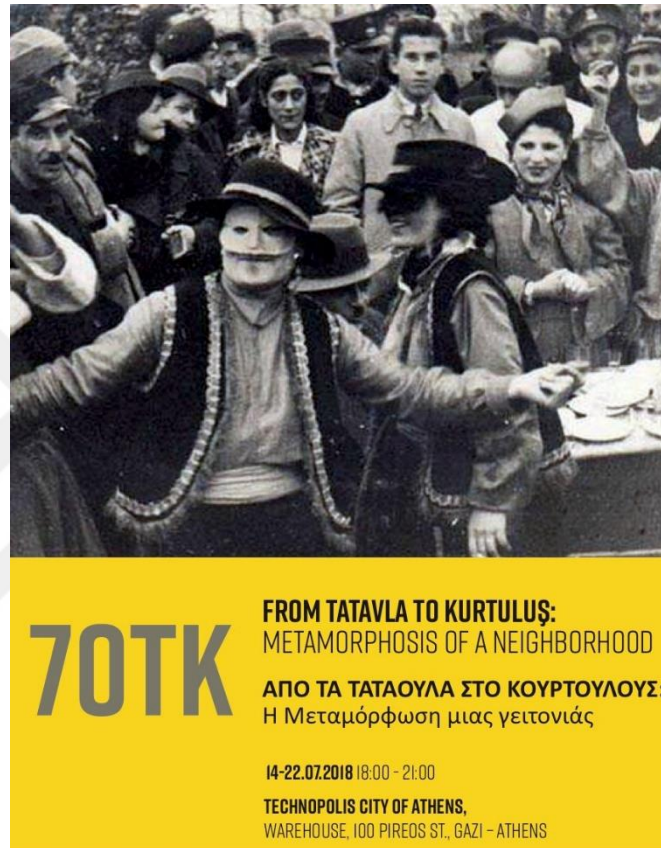


Figure 4.39: Poster of the “70TK: From Tatavla to Kurtuluş” exhibition (ΚΜΚΔ, www.kmkd.org).

This exhibition project is a part of the “Actors of Urban Change” program that hopes to achieve participatory urban development through cultural activities. The project takes place in ten different cities in Europe, and project teams consist of members from NGOS, the public sector and private sector. It aims to utilize culture as a tool or enabler for positive social change. However, analogous to the main

argument of this thesis, the program aims to bring together institutions and professionals from the private sector, NGOs and academia in order to increase collaborations and hence, the potential and resources that are brought to culture related projects.³⁵⁹

Tatavla is a significant location, and a unique spot for such an exhibition since it has always been a place where people and places intersect.³⁶⁰ During the Ottoman Empire and the early years of the Turkish Republic, Tatavla was home to many *millet*s and religious minority groups. It was a place where Greek Orthodox Christians, Jews, Armenians and Muslims lived as neighbors. Consequently, the architectural character and urban texture of the area reflected this diversity. In an interview with Agos Newspaper, the curator of the exhibition Banu Pekol mentions that Tatavla was a miniature version of İstanbul with its diversities:

Sabuncakis established his first flower gardens here, Vakko opened their first fabric printing factory here, Rifat Telgezer who is considered to be a pioneer of circuses in Turkey, would set his circus tent here, the first record company in Turkey; Orpheon Records that was later bought by Columbia Records had their factory here, the Jack the Ripper of İstanbul, named Hrisanthos who has two theatre plays and one novel written about him, also resided here. So many things happened here, yet not one trace of any of them remains, even those from 50 years ago.³⁶¹

However, it is clear that Tatavla's identity, along with its name, have been redefined through micro and macro minority and urban policies.³⁶²

³⁵⁹ *Ibid.*

³⁶⁰ Kazaz, 2017.

³⁶¹ *Ibid.*

³⁶² KMKD, 2017.



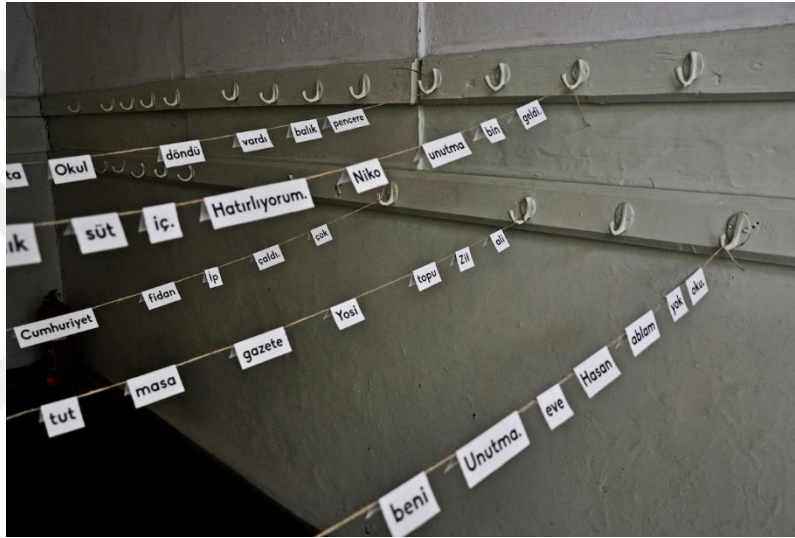
Figure 4.40: The map of Tatavla displayed at the exhibition (KMKD, www.kmkd.org.)

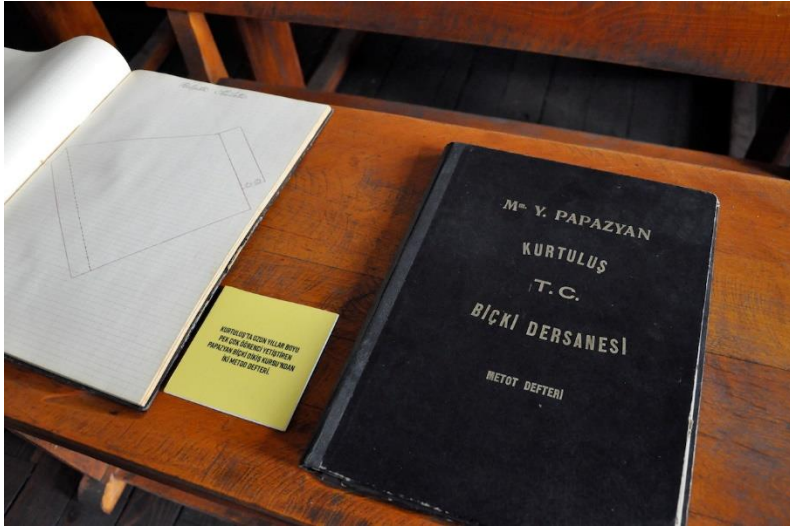


Figure 4.41: A talk during the exhibition opening (KMKD, www.kmkd.org.)

The main aspect of the research for the exhibition, and what makes this project a valuable one to study for this thesis is that former and current residents of

Kurtuluş were tracked down and interviewed. This way, imperative local knowledge and cultural intimacies of the area were documented. The project group identified persons to interview through the network of Paros magazine, and they interviewed those who have lived through the traditions and constantly changing lifestyles of Tativla. Since a significant number of people who lived in Tativla eventually moved to Greece, some interviews were also done with those who live in Athens. Through the initial interviewees, the project team were able to get in contact with even more people who lived or worked in Tativla at a point in their lives. Most of the people they interviewed were over 60 years old. The questions asked to the residents of Tativla focused on the daily social life, changed architectural characteristics and the urban texture of the area. The goal of the project was not only to bring out and document individual memories involving Tativla, but also to figure out where the individual memories intersected with collective memory and the history of the neighborhood. The information gathered through the interviews were supported by archival research that included photography and written material. A “memory map” was created to bring all the information together. Sound mixes that included talks from the interviews were created by Hakan İğiz, under the themes of social life, carnival, architectural transformation, religious holidays and spaces of the neighborhood.







Figures 4.42-4.49: Views from the exhibition (KMKD, www.kmkd.org.)

To conclude, what makes this project fit to study as a part of this thesis is not only that it was led by an NGO, or that the project was completed through a partnership of an NGO (KMKD) and the private sector (Paros Magazine). This project is also a unique example where (current residents of Kurtuluş) and former residents of Tatavla were involved in the project as a significant part of the research process. Even though finding and locating interviewees were not easy for the project team since many residents of Tatavla dispersed around İstanbul and even the globe, the team was aware of the importance of hearing the personal stories and documenting the individual memories of those who lived and worked in the area. The team also was aware that these interviews were the only way to understand and layer the cultural intimacies of the community living in the neighborhood. Interviewing locals in order to gather information about the site might sound like a simple thing to do to many, however, this type of involvement from the local community is usually never encouraged or done in conservation, interpretation or exhibition projects related to cultural heritage. A simple form of community

involvement through interviews to gather and document local knowledge can easily be done in all conservation projects in Mardin and in Turkey.

4.3 Interim Assessment

The Three Peak Sanctuaries project is selected to analyze for this thesis as it is an appropriate example where its strategies could be applied to the case of Mardin that illustrates how the empowerment of the local community through heritage is possible. It shows that the local community is a significant resource to help find appropriate solutions for the area. It also proves that the empowerment of a community can encourage them to take initiative and increase the level of civic participation in the conservation of cultural heritage.

The Lincolnshire Ancaster Roman Project is selected as a project to be analyzed for this thesis as it is a project that was established and executed by the local community, for the local community. The majority of the project was funded by local administrations, businesses and individuals. This example is a critical one that can inform us on how a local community in Mardin, or any other city in Turkey can establish, fund, and run a conservation project as a community.

The Community Archaeology Projects in the Dutch Caribbean Islands were analyzed as a part of this thesis because they attracted the attention of the local youth and integrated local archaeology and conservation in the high school curriculum. Each program in the project is developed specifically for the specific community and the specific context of the island, with some leaning towards anthropology, others towards management, and others towards civil empowerment. Similar projects that attract the young generation and are tailored specifically for the needs of the specific context and community can be developed all around Turkey, but especially in Mardin. One of the most outstanding part of this project is that local students who took part in these projects became so interested in their local archaeology that they turned this interest into their professional career. We see similar examples in Mardin

where young generations that volunteer or work in restoration projects, museums or archaeological research become so interested and invested in the work that they decide to do it professionally in the future. Archeologist Mesut Alp and conservation architect Murat Çağlayan whom I interviewed as a part of the case study of this thesis are examples of this phenomenon.

Even though the Ziibiwing Repatriation Research Project might seem unrelated to the case of Mardin at a first glance, the project is analyzed as a part of this thesis since it is an informative example showing how a conservation project group can become a mediator between the local community and authorities during disputes. They help both sides understand the perspectives of the other and help reach a common understanding. NGOs in Turkey, including those working in Mardin also take this role as a mediator between the local community and authorities. These NGOs also work through and understand the legal, administrative and financial issues administrators face.

The case of the local museum in the Island of Saba in the Dutch Caribbean Islands is studied as a part of this thesis since this example discusses the community-museum relationship in relation to engagement projects, and how they can encourage and allow groups to communicate their own self perception of self-identity, just like in the case of Mardin Museum and Sabancı Mardin City Museum. Community engagement in conservation, museology and archeology can provide opportunities for the culture and identity of the local community. Through engagement in such projects, communities' pride and connection to their own culture, history and heritage can be strengthened. Additionally, local knowledge can be utilized for research.

The example of Southern Ontario is analyzed as a part of this thesis because the this example clearly shows that both national and local authorities must have extensive decision making opportunities on cultural heritage and how cultural heritage sites are managed. Additionally, the example illustrates how a local archeological museum can serve as a cultural resource management consultant to

developers. Such things can be implemented in the case of Mardin. This can not only increase local employment opportunities, but also allow for better, healthier conversation between local groups and corporate developers.

The reason why the Çatalhöyük Community Based Participatory Research Project was studied as a part of this thesis was because it is a valuable example showing that sometimes, the local community might not respond the methodologies of a project as expected. In this case, the project does not have to fail. As long as the project team can re-evaluate the needs of a local community and redevelop their methodologies, the project may even lead to even better outcomes than envisioned.

What makes the “70TK From Tatavla to Kurtuluş” project a worthy one to study is not only that it was lead by an NGO, or that the project was completed through a partnership of an NGO (KMKD) and the private sector (Paros Magazine). This project is also a unique example where (current residents of Kurtuluş) and former residents of Tatavla were involved in the project as a significant part of the research process. The project team was aware that these interviews were the only way to understand and layer the cultural intimacies of the community living in the neighborhood. A simple form of community involvement through interviews to gather and document local knowledge can easily be done in all conservation projects in Mardin and in Turkey.

As seen throughout this chapter, there are multiple examples that successfully incorporate public participation in conservation at different levels such as at federal, provincial, municipal, NGO, corporate and local civilians. However, no example fits the context of Turkey and specifically Mardin perfectly. Each example is unique in its context, success and shortcomings. Therefore, it is important to analyze a few international and national examples, no matter if it is related to the conservation of cultural heritage of minority groups or not, understand why and how each example was successful, what their shortcomings were, and how these advantages be applied to the conservation projects in the context of Turkey.

CHAPTER 5

CASE STUDY: CIVIC PARTICIPATION IN THE CONSERVATION OF MULTICULTURAL HERITAGE IN MARDİN

What makes Mardin such a great fit to discuss civic participation in the conservation of multicultural heritage in Turkey is that the city is ethnically and religiously diverse, perhaps the most diverse city in Turkey. Different groups such as Syriac Christians, Armenians, Keldanis, Kurds, Arabs and many more make up the population of Mardin. Not surprisingly, Mardin's built environment reflects this diversity, with an abundance of Islamic and Christian religious structures and traditional houses.³⁶³ Undoubtedly, these groups have shaped Mardin's urban texture, and cultural heritage throughout history, and shaped it into the city it is today.

Additionally, a significant population of the groups who shaped the built environment of Mardin still lives and participates in the daily life of the city. Mardin is an important city for all Syriac Christians, and this group had a great impact on the cultural heritage on the cultural heritage of the city.³⁶⁴ After Christians settled in Mardin in the 4th century, the area became the spiritual center for this group. Churches and monasteries, along with schools and cemeteries are crucial for the public memory of all Syriac Christians.³⁶⁵ However, the reason why Syriac Christians are a vital group to study civic participation in the conservation of multicultural heritage is because they are perhaps the most active group in conservation of cultural heritage. Many believe that the fact that they are so active

³⁶³ Karaoğlu Köksalan and Serin, 2019, p. 46.

³⁶⁴ Işık and Güneş, 2014, p. 450.

³⁶⁵ Karaoğlu Köksalan and Serin, 2019, p. 46.

in conserving their cultural heritage is due to relatively distinctive status they have as a “minority group” in Turkey, compared to other religious “minority” groups such as Armenians or the Greek Orthodox. Unlike Armenians, Jews, or Greeks, Syriac Christians were not considered an official minority group by the Republic of Turkey until recently. The fact that this group was recognized as a minority group very recently differentiates them socially and politically from other non-Muslim minorities in Turkey.³⁶⁶ However, it is a topic for another thesis, and hence, will not be discussed in this study.

Syriac Christians are quite engaged with their society even if they have migrated to larger cities like Istanbul, or even other counties. Syriac Christians living in Mardin still have an extraordinarily strong presence as well as a strong sense of community. This reflects on their involvement in the process of conservation of their architecture. They are involved in such projects with the guidance of their priests and other religious leaders. Syriac Christians who have migrated to other cities, and even other countries often visit Mardin for religious practice. Many members who are well educated and financially well of regularly donate money and perform acts of service for the well – being of their community and conservation of cultural heritage. Syriac Christians established associations such as, but not limited to *Mezapotamya Kültür ve Dayanışma Derneği*, *Mardinli İş Adamları Derneği* and *Mardinliler Derneği*. They also collaborate with NGOs, apply for grants and funds to develop conservation projects.

The report of a TÜBİTAK Project titled “Mardin: Cultural Heritage and the Re-Production of Space in a Transforming City” (*Mardin: Dönüşen Bir Kentte Kültürel Miras ve Kentsel Mekanın Yeniden Üretimi*), it is mentioned that Mardin has been of academic interest due to its rapid change in the past 10 years. The report points out that there has been many theses written on the economic and political changes the city went through, as well as the issues related to ethnical structure and

³⁶⁶ Erol, 2016, p. 60.

issues of identity. However, the report points out that there has been no research on the contributions of the third sector and the private sector, as well as the input of the EU institutions in the development of Mardin's urban texture.³⁶⁷ This chapter of the thesis aims to take a stab at this topic and start off initial analysis, and hopefully initiate a spark for further research.

5.1 Introduction to the Case Study: General Information on Mardin

Mardin is a city located in the South-East of Turkey, with a surface area of 8.891km², and a population of 838 778 in the year 2019.³⁶⁸ It is located between the Tigris and Euphrates rivers. The cities of Diyarbakır and Batman are located in the North of Mardin, while Siirt is on its North East, Şanlıurfa on its West, Şırnak on its East. Mardin has borders with Syria on its South (**Figure 5.1**). The city consists of ten districts; Derik, Masıdağı, Savur, Midyat, Dargeçit, Kızıltepe, Artuklu, Yeşilli, Ömerli and Nusaybin (**Figure 5.2**).³⁶⁹

³⁶⁷ Baykan *et al.*, 2016, p. 16.

³⁶⁸ Türkiye Nüfusu İl ve İlçelere Göre Nüfus Bilgileri, 2019.

³⁶⁹ Turgut and Geyik, 2018, p. 24.

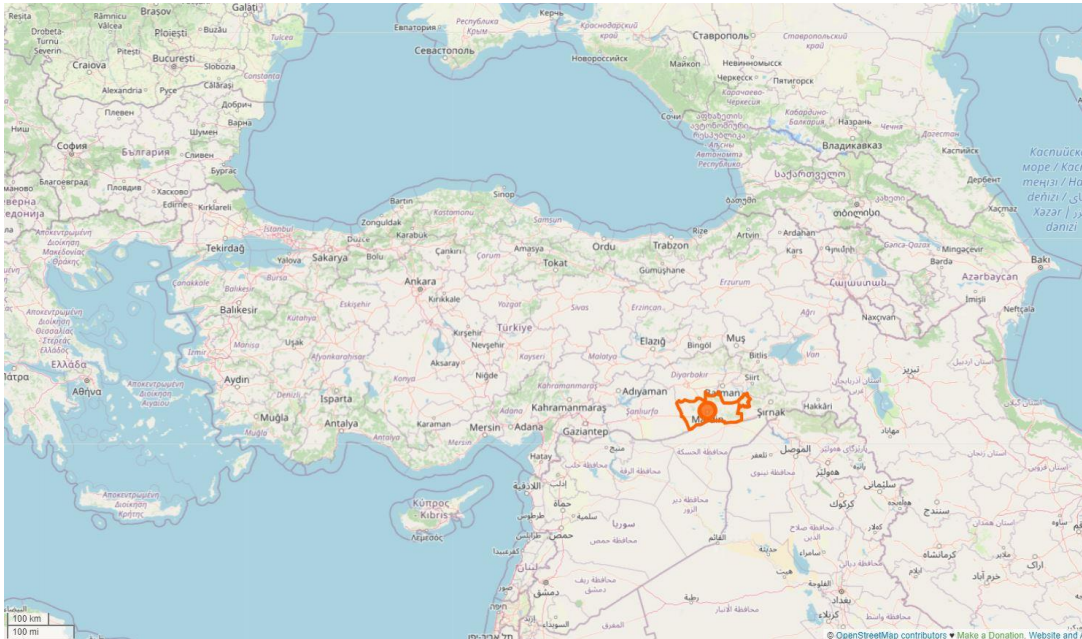


Figure 5.1: The Administrative Boundaries of City of Mardin in Relation to Turkey (Open Street Map).



Figure 5.2. The Administrative Boundaries of Districts of Mardin, (<http://www.mardinya.com/229215-2/>).

5.1.1 Mardin's Multicultural Population

Mardin is known as the junction point where the oldest civilizations were embodied. It is located in the North of the Mesopotamia where cultures and religions met, and influenced each other. The reason why Mardin was established in its current location was because the area was suitable for defending the city. Additionally, the fertile Kiziltepe plain is adjacent to the city, and the city was on and close to important historic trade routes. Mardin has not been only diverse ethnically, with Kurds, Syriacs, Arabs, Turks and Armenians, but also has been diverse in terms of religions, with Christians, Muslims and Jews.³⁷⁰

Throughout history, Syriac Christians, Kurds and Arabs lived as neighbors. These people who have lived together adopted similar ways of living, demeanor, perception of the world and life and traditions, and reflected this diversity on the built environment they shaped.³⁷¹

Mardin, especially the Tur Abdin area is the central area which the Syriac Christian population in Turkey are settled in. Syriac Christians are also known as Syrian Orthodox, West Syrians, Suryoye and Syriacs. The community still speaks a dialect of Aramaic, which they describe as “the language of Jesus”.³⁷²

Mardin, especially the Tur Abdin area is a holy place and culturally significant area for Syriac Christians. Even though there has been population exchanges, the densest city with Syriac Christians is still Mardin. Therefore, there still are many active churches and monasteries.³⁷³ It is known that approximately 2000 Syriac Christians live in Tur Abdin. 1200 of these Syriac Christians live in Midyat, Dargeçit and İdil, and 400 of them live in the city center of Mardin. 3 families live in a village called Dereiçi, and one family lives in Ömerli.³⁷⁴

³⁷⁰ Işık and Güneş, 2014, p. 449.

³⁷¹ Gündüz, 2011, p. 88.

³⁷² Keser Kayaalp, 2016, p. 59.

³⁷³ Işık and Güneş, 2014, p. 450.

³⁷⁴ *Ibid.*, p. 451.

Unfortunately, after the 1980's, many Syriac Christians migrated to larger cities, or other countries. Therefore, the villages which had a dominant Syriac Christian population are now mostly abandoned.³⁷⁵

The main reasons why Syriac Christians left Mardin were economic and security related issues. Syriac Christians who were economically stable moved to Istanbul to grow their business even further. Some Syriac Christians, who were jewelers, became tradesmen in the Kapalıçarşı, and others became active in professional life. Syriac Christians with lower incomes chose to migrate abroad. Many Syriac Christians migrated to Europe in the 1960's when European countries were in the need of workers.³⁷⁶

Kurds are the largest group in Mardin. They are mostly organized as tribes (aşiret). These tribes are sociopolitical units that have unique domestic structures and usually have a unity of land. In Mardin, it is seen that larger tribes have subgroups that are dependent on the larger tribe, such as clans, extended families, and households.³⁷⁷ Some well known Kurdish tribes are Milli, Kika and Dekori tribes.³⁷⁸ Yezidis are another Kurdish group living in Mardin. The Yezidi population also lives in Syria, İnan, Armenia and Georgia. Most of the Yezidis migrated to Europe in 1960's, hence, the population in Yezidi towns in Midyat and Nusaybin decreased dramatically. Yezidis who still live in Mardin live in different towns along with different groups.³⁷⁹

Most of the Sunni Arabs in Turkey live in Mardin. They usually live in Gercüş, Kızıltepe, Midyat, Nusaybin and Savur, along with Kurds. The center of

³⁷⁵ *Ibid.*, p. 451.

³⁷⁶ Işık and Güneş, 2014, p. 451.

³⁷⁷ Yıldız and Erdoğan, 2012, p. 434.

³⁷⁸ *Ibid.*, pp. 430–431.

³⁷⁹ Işık and Güneş, 2014.

Mardin has been losing its Sunni Arab population. According to the statistics of the year 2000, 20 % of Mardin's population consists of Sunni Arabs.³⁸⁰

Mahamis who are a group of Muslim Arabs are another group that lives in Mardin. According to Syriac Christian sources, Mahamis are Syriac Christians who converted to Islam, either due to the disputes between Christians, or due to the pressure to convert to Islam by Muslims.³⁸¹ Over the years, the majority of Mahamis migrated to Lebanon and Beirut, however, some came back to Mardin due to the civil war, and some migrated to Europe.³⁸²

Turks, Armenians, Shemsis, Keldanis and Jews are other ethnic groups living in Mardin. Most of the Turks live in the city center of Mardin. The only Armenian family left in Mardin consist of 12 people, and they also live in the city center of Mardin. Since there are no Armenian churches or religious leaders, the family worships with the Syriac Christian mass, in Syriac Christian churches.³⁸³ Just like the roots of Syriacs, the roots of Keldanis are from Aramis, however they are Catholic Christians.³⁸⁴ Unfortunately, there is not much information on the Jews who lived in Mardin. However, a considerable number of Jewish population existed in Cizre and Midyat.³⁸⁵ It is also mentioned that there were around 200-250 Jewish households.³⁸⁶

It is only normal that such diverse ethnic groups are members of different religions. Syriacs, Armenians and Keldanis form the Christian population of the

³⁸⁰ Günal, 2006, p. 92.

³⁸¹ Işık and Güneş, 2014, p. 451.

³⁸² *Ibid.*, p. 451.

³⁸³ Günal, 2006, pp. 92–93.

³⁸⁴ Işık and Güneş, 2014, p. 542.

³⁸⁵ Yıldırım and Stillman, 2010.

³⁸⁶ Işık and Güneş, 2014, p. 452.

region. Sunni Arabs, Kurds and Turks make up the Muslim population. There are no Jews living in Mardin today. However, there are some Yezidis.^{387 388}

Aramis were the first civilization that brought Christianity to the region in the year 38 AD.³⁸⁹ After Christians dominated Tur Abdin, many monasteries and churches were built in the area, and in the Middle Ages, the area became the center of Syriac Christianity. Most of the Christians in Mardin are Orthodox Christians, and a minority of Christians are Catholics and Protestants.³⁹⁰

A Muslim population started living in the area in the 7th century when the Islamic army occupied the area between the Dicle and Fırat rivers. Syriacs were in good relations with the Arabs, and hence could trade and could be civil servants. Arabs also allowed Syriac Christians to build and repair monasteries and churches. Therefore, the 8th century became the period where the texture of the area was shaped.³⁹¹

Many languages are being spoken in Mardin, and these languages are quite intertwined. It is possible to hear Turkish, Kurdish, Arabic and Syriac being spoken. Arabic is the most common language spoken in the city center of Mardin, but many words from Syriac, Turkish and Kurdish have permeated the language.³⁹² Syriac is commonly spoken in the other areas of Mardin. Syriacs speak a language that is connected to the Turoye language which is a part of the Sami language group. However, their religious rituals are usually done in a language called *Lişano Ktabonoya*, which means “book language” and the documents are written in the West Aram alphabet.³⁹³ Kurds speak the main dialect of Kurdish, which is called

³⁸⁷ The religion of Yezidi can be described as an amalgamation of many religions and cultures. Yezidis believe they are purely related to Adam, and refuse any relation to Eve : (Işık and Güneş, 2014, p. 453).

³⁸⁸ Işık and Güneş, 2014, p. 452.

³⁸⁹ Sarı, 2010, p. 92.

³⁹⁰ Gündüz, 2011, p. 89.

³⁹¹ Günal, 2006, p. 49.

³⁹² Işık and Güneş, 2014, p. 453.

³⁹³ *Ibid.*, p. 453.

Kurmancı dialect. Even though it roots to Iranian languages, Kurdish is completely different from Farsi.³⁹⁴ Yezidis mainly speak Kurdish, however they also speak Turkish and Arabic.³⁹⁵

5.1.2 Mardin's Multicultural Heritage

The city of Mardin embodies an accumulation of many cultures and architectural heritage. The city is a reflection of its population's multiculturalism. Mardin is perhaps one of Turkey's most diverse and multicultural cities with a population that consists of Turks, Arabs, Kurds, Syriac Christians, Armenians and Yezidis. This multiculturalism certainly reflects on the material culture of Mardin, especially on the city's urban texture and architecture. The significant architectural heritage, whether registered or not registered, is mostly located in the city center of Mardin and Savur, the villages in Nusaybin and Kızıltepe, and both in the centers and the villages of Midyat and Dargeçit.³⁹⁶

According to the data of 2005, 3 areas in Mardin are registered as urban conservation areas, 12 are registered as archeological conservation areas, 115 structures are registered as historical and religious buildings, 459 are registered as examples of civic architecture, and other 74 are registered due to other attributes. The majority of the registered structures are located in the historic city center of Mardin (354 registered buildings), which is in the Artuklu district and the Midyat district (253 registered buildings). The registered buildings in these areas make up 91.5% of all the registered buildings in Mardin. Hence, both Artuklu and Midyat districts are declared urban conservation areas.³⁹⁷

³⁹⁴ *Ibid.*, 2014, p. 453.

³⁹⁵ *Ibid.*, 2014, p. 453.

³⁹⁶ Günel, 2005, p. 93.

³⁹⁷ *Ibid.*, p. 96.

The historic city center of Mardin served as the capital city for the Artuklu civilization. Therefore, the urban texture of the area is dominated by Islamic architecture, whereas the Midyat area is a hub for Christian architecture. The Kızıltepe and Nusaybin areas are famous for their prehistoric ruins, especially tumuli **(Figure 5.3)**.³⁹⁸



³⁹⁸ *Ibid.*, p. 96.

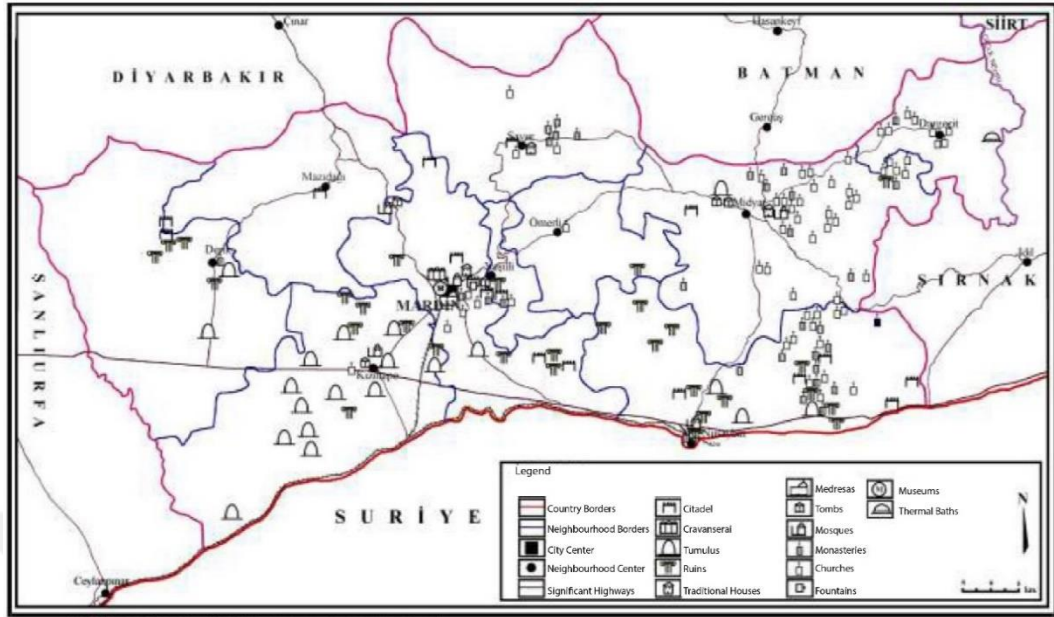


Figure 5.3: Mardin's registered structures as of 2005 (Günel, 2005, p. 96).



Figure 5.4: Conservation areas in the city of Mardin as of 2020 (marked red), (Courtesy of Şanlıurfa Regional Board of Conservation of Cultural Heritage) (Şanlıurfa Kültür Varlıklarını Koruma Bölge Kurulu Müdürlüğü).

The Historical city center of Mardin is located in the Artuklu District. The historical area is 87 hectares and includes the neighborhoods inside the city walls. The historical city is strategically placed on a hill and faces the Mesopotamia plains. The historical city center is also referred to as “Mardin Cultural Landscape Area”

and was declared as an “Urban Conservation Area” in 1985.³⁹⁹ Another historical city in the area is the city of Midyat. Midyat is the center of the historical Tur Abdin area. The second metropolical center for the Syriac Christians in the area is located in Midyat. Midyat is also declared as an urban conservation area. (See **Figure 5.4** for all conservation areas in Mardin.)



³⁹⁹ UNESCO, “Mardin Cultural Landscape,” 2000, APPENDIX A.

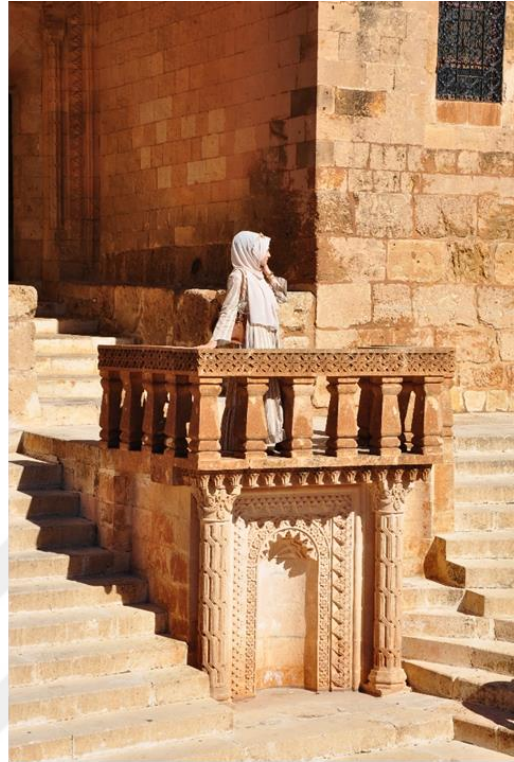
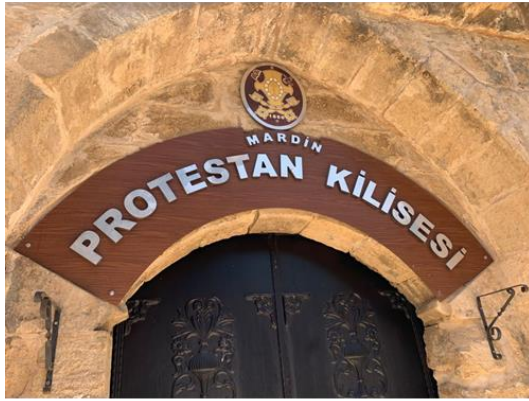


Figure 5.5 (top left): Protestant Church of Mardin, October 2019.

Figure 5.6 (top right): A Muslim woman posing in the Orthodox Syriac Christian monastery, Deyrul Zafaran, October 2019.

Figures 5.7 and 5.8 (bottom left and right): Mardin Great Mosque from the Artuklu period, October 2019.

The city has been nominated for the UNESCO World Heritage List as a “cultural landscape site” due to its rare sociocultural feature and exceptional

medieval town.⁴⁰⁰ Mardin is classified as a cultural landscape site according to criterion (ii), (iii) and (iv). Criteria (ii) states that for a site to be included in the World Heritage List, the site must “exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design.”⁴⁰¹ Criteria (iii) underlines that the site must “to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared” and criteria (iv) points out that the site should be “an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history.”⁴⁰²

Due to its multicultural population, Mardin embodies historical religious buildings of both Islam and Christianity, including mosques, shrines, churches, monasteries, and other religious artifacts (**Figures 5.5- 5.8**). The city has rare architectural and landscape characteristics with unique construction techniques and materials, peculiar neighborhoods, and bazars. The urban texture of Mardin is characterized by its castle, narrow streets, bazars, neighborhoods, traditional houses and religious buildings.

⁴⁰⁰ UNESCO, 2000a.

⁴⁰¹ UNESCO, 2021.

⁴⁰² *Ibid.*



Figures 5.9- 5.12: Urban texture of the historic part of Mardin, June 2021.



Figure 5.13: Urban texture of the historic part of Mardin, June 2021.

This case study will be focusing on the civic participation in the conservation of Syriac Christian heritage, and the Syriac Christians are concentrated in the Tur Abdin area. Tur Abdin's archaeology is usually grouped in three periods; the Late Antique period, the period of the Arab Conquest and the Medieval period. The Late Antique period is before the Arab conquest of the region. It is known from written sources that monasteries were founded in the area in the 4th century, however, the earliest architectural remains of Christian religious structures date back to 6th century. With their sculptural, classical characters, Dayr al-Zafaran monastery, and Mor Gabriel Monastery are the two significant examples of imperial benefactions in Anatolia. The second period of Tur Abdin is defined as the first and a half centuries after the Arab conquest of the region in 640 AD. This period is known as the period where the Syriac Christian architectural language was formed. Monasteries and churches with certain architectural features were built, and most of the architectural vocabulary that is associated with the Syriac Christian community was formed

during this period.⁴⁰³ Mardin and the Tur Abdin area was ruled by the Arab dynasties until the Artuqids came to power in the 12th century. Artuqids were successful constructors and were tolerant to believers of Christianity. The third archaeological period of Tur Abdin is the Medieval period, which is a period where artistic encounters could be found between Islamic and Christian structures. Most of the construction during this period was in the city center of Mardin, and the Tur Abdin area was not affected by this development and remained prevalently Christian.

The city of Mardin is dense regarding religious structures, which are dominantly Islamic and Christian structures. Mardin, Midyat and Nusaybin are densely occupied with Syriac Christian architecture. There are 5 active monasteries that are currently active; the Dayr al-Zafaran Monastery, Mor Gabriel Monastery, Meryem Ana Monastery, Mor Yakup Monastery and Mor Malke Monastery. In addition to the monasteries, there are remarkable churches in the city centers and the surrounding villages. 25 of these churches are actively serving the Syriac Christian community.⁴⁰⁴

Mardin's Islamic architecture is also abundant. For 300 years, between the 12th-15th centuries, Mardin served as the Artuqid principality's capital city, and the Artuqids built many mosques, medreses in the process of Islamization.⁴⁰⁵ The most important medreses out of all are the Sultan Kasım (Kasimiye) Medrese, Zinciriye (Sultan İsa) Medrese and the Şehidiye Medrese. Some outstanding mosques are the Ulucami (the Great Mosque), Melik Mahmut Mosque, Dunaysir Mosque and the Zeynel Abdin Mosque. Artuklu mosques and medreses are significant examples of Turkish Anatolian architecture.⁴⁰⁶

The Mardin Castle, which is also known as "The Eagle's Nest" is strategically constructed on the highest point of the area, in a location that made it

⁴⁰³ Keser Kayaalp, 2016, p. 59.

⁴⁰⁴ Günel, 2005, p. 102.

⁴⁰⁵ *Ibid.*, p. 102.

⁴⁰⁶ *Ibid.*, p. 103.

possible to control the important trade and *kervan* routes around.⁴⁰⁷ Like all castles, it was constructed as a place of defense and shelter against attacks, and had an important role on the establishment and the development of the city. It is known that the castle served many civilizations who settled in and around of Mardin, including the Subartus, Sumerians, Babylonians, Mitannis, Assyrians, Persians, Romans, Byzantines, Ummayyads, Abbasids, Hamdanis, Seljuks, Artuqids, Karakoyunlus, Safavids and Ottomans.⁴⁰⁸

The traditional bazaar in Mardin has an important place in its culture. It is not only a meeting spot for a diverse group of people but is also an important stop for economic generation. It is an exchange point for culture as well as goods. The bazaar of Mardin has become the nucleus of the city. The bazaar was established on a single street, around the lower parts of the Abdülaziz Mosque in the Şar neighborhood. Eventually, the bazaar extended towards the Reyhaniye Mosque, and formed a large trade center in Mardin.⁴⁰⁹

The historical city center of Mardin is dominated by residential architecture. The streets are in organic pattern. Since historically transportation was mainly done by walking, or on animals such as donkeys, horses or camels, the streets are usually very narrow. It is possible to find cul- de sacs, only serving a few houses adjacent to it. "...The platforms that start from the street and end at the entrances of the houses, and the rooms built over the streets by leaving a passage below (*kabaltı / abbara*) give crucial hints on the boundaries of property rights and personal usage (**Figures 5.14-5.15**)."⁴¹⁰

⁴⁰⁷ *Ibid.*, p. 104.

⁴⁰⁸ Turgut and Geyik, 2018, p. 28.

⁴⁰⁹ Alioğlu, 2000, p. 27.

⁴¹⁰ Turgut and Geyik, 2018, p. 29.



Figure 5.14-5.15: Examples of *Kabalti*, October 2019 and June 2021.

Perhaps, the most distinctive part of Mardin's urban texture are the traditional houses. It is certain that geographical factors have affected the architecture of these houses. For example, all historical structures in Mardin were built with a local stone that has a cream/ yellow tint. When first mined, the local stone is soft and can easily be carved. However, with time and exposure to air, the stone hardens, and gains similar attributes to marble. Since the material allows it, the facades of Mardin houses are embellished with carvings.⁴¹¹

Additionally, the houses of Mardin are positioned and oriented according to the natural formation of the limestone landscape. This had a significant role in creating the unique urban texture of Mardin.⁴¹² The fact that the houses are positioned on a slope has created the unique "terraced" design (**Figures 5.16-5.17**). Due to the terracing system, the house above looks over the terrace of the house below.⁴¹³

⁴¹¹ Günal, 2005, p. 105.

⁴¹² *Ibid.*, p. 105.

⁴¹³ *Ibid.*, p. 105.



Figures 5.16 and 5.17: Terraced houses of Mardin, October 2019.

Climate is another factor that has shaped the design of Mardin houses. The summers are long and hot, with the heat lasting from April to October. Therefore, the houses are designed in a way that it emphasizes the use of open areas such as

courtyards, balconies and the roof terraces. Structures that allow shade, such as *eyvan* and porticos (*revak*) are a distinct part of the design. In addition, the walls of the houses are usually thick, around 75 cm to 1m, and the windows and doors are small in order to allow proper insulation.⁴¹⁴

Socio-cultural and socio-economic factors of the people of Mardin have also shaped the design of the houses. Similar to most houses in Islamic cities, Mardin houses are designed in a way that the privacy of the family, especially the women are ensured. For example, the street doors of the houses never open to the interiors directly, but rather to the courtyards. The ground floors of the houses usually do not have window openings facing the streets, and the houses that do have very small windows., and the windows are usually placed higher than the eye level.⁴¹⁵

The houses described above are valuable aspects of Mardin's cultural heritage, however, most of them are neglected and in poor condition. Most of them need extensive maintenance, rehabilitation, restoration, and conservation. Tourism professional Veysi Günal argues that the extensive rehabilitation of the houses in the area can only be ensured with private sponsorships.⁴¹⁶

One plausible fact is that there still are local masons who continue their craft. There are a total of nine cutting and engraving studios in Midyat. 8 are private studios, and 1 is under the district governorship. All conservation and restoration works in the area are done in collaboration with these local studios.⁴¹⁷ KMKD worked with the local masons as a part of their "Koru" project with an aim to encourage aspiring masons to learn about the craft and highlight the significance of the craft for the cultural heritage of Mardin. The Koru project and its role in the civic

⁴¹⁴ *Ibid.*, p. 105.

⁴¹⁵ *Ibid.*, p. 107.

⁴¹⁶ *Ibid.*, p. 107.

⁴¹⁷ *Ibid.*, p. 107.

participation in the conservation of cultural heritage in Mardin will be discussed further in the upcoming sections.

Other crafts which are fundamental for the cultural heritage of Mardin are silversmithing, copper smithing, tin smithing, carpet weaving, wood engraving, stonework and felting. The Syriac Christian community is specialized in silversmithing, and they produce jewelry and objects such as belts, cigarette boxes, cigarette mouthpieces, trays, mirror frames, candy bowls, *tespih* and vases out of silver wires.⁴¹⁸

Mardin cuisine is also an important part of the local culture. The cuisine is remarkably diverse and eclectic since the area is geographically at a crossroads of many cultures, and since the community itself has been very diverse all throughout history. The local dishes and drinks are influenced by Persians, Romans, Turks, Arabs, Syriac Christians, Armenians, Jews and many other ethnic and religious communities. Mardin is perhaps an outdoor museum with its unique historical urban texture and traditional architecture. However, haphazard constructions that violate planning and urbanization principles, unexpected migration and terror in the area risk the integrity, authenticity and conservation of the area.

In the 1930's the area started to urbanize rapidly. There has been interventions to the urban texture with the formation of İstasyon and Yenişehir regions, the formation of new neighborhoods such as the Cumhuriyet and Saraçoğlu, the expansion and construction of new roads such as the 1. Cadde and Yeniyol, and the construction of apartments as well as military and governmental buildings in the late 1950s. Illegal settlements called *gecekondu* started forming in the suburbs. The new constructions did not comply with environmental regulations, and the heights

⁴¹⁸ *Ibid.*, p. 108.

and base areas of the new structures were not compatible with the historical urban fabric.⁴¹⁹

The area underwent an identity change over the years, especially after the events that took place in 1915, as well as the 6-7 September 1955 events. Migration of Mardin's population to large cities in Turkey, especially Istanbul as well as to other countries such as the USA, Switzerland, Germany, France, the Netherlands, Brazil and India increased with the mandatory religious education resulted by the 1980's coup d'état.⁴²⁰

It is certain that Mardin has a unique historical and cultural value with its social, cultural and ethnic diversity, cultural palimpsest and their physical manifestations as architecture and urban texture.

“Mardin also carries the wealth of economic and commercial relations at the intersection of Mesopotamia plains and the Diyarbakir Plateau...It still hosts the commercial activities and the “magnificent bazaars” formed in the context of these activities, as one of the most unique cities of the region of Fertile Crescent...”⁴²¹

However, Mardin's urban texture and nature needs urgent conservation and management actions, and the participation of the local community in the conservation and management process is crucial.

⁴¹⁹ Turgut and Geyik, 2018, p. 33.

⁴²⁰ *Ibid.*, p. 33.

⁴²¹ *Ibid.*, p. 33.

5.2 Different Approaches of Civic Participation in the Conservation of Mardin's Heritage: Syriac Christian Community's Interaction with the State Authorities Regarding the Conservation of Cultural Heritage

The Syriac Christian architecture located in the Tur Abdin area has a symbolic importance to the whole community of Syriac Christians all around the world. The city is a part of the holy landscape, but Tur-Abdin's significance is beyond religion. It extends to having ethnic implications. The architectural and cultural heritage in Tur Abdin defines the roots of Syriac Christians and is essential for their collective identity

Migrations from Mardin and the Tur Abdin area started in the 1950s and drastically increased in the 80s and 90s due to economic factors and issues of security. Theologist Herman Teule suggests that the disappearance of the Syriac Christian community from the Tur Abdin area would mean the extinction of the Syriac Christian identity.⁴²² In 2000, the government of prime minister Bülent Ecevit invited the Syriac Christian community that has migrated back to Turkey, guaranteeing their rights. Even though the expected number of those who would return to Turkey was much greater, around 40 families returned.

With the decreased number of Syriac Christians living in the area, the number of abandoned churches, monasteries and houses have increased. With the efforts of the local community, however, some structures were renovated and maintained in the 1990's. Larger major renovations took place since the year 2005. Syriac Christian heritage has undergone extensive restorations as more than fifty monuments have undergone maintenance and repairs, and many bell towers and annexes have been added to the church and monastery buildings.⁴²³

⁴²² Teule, 2012, p. 56.

⁴²³ Keser Kayaalp, 2016, p. 60.

The Syriac Christians who migrated to large cities such as Istanbul achieved social, economic and educational stability, and continued to visit Tur Abdin. They continued to visit the churches and monasteries and donated a substantial amount of money for the maintenance, repair and restoration of their religious buildings. The Syriac Christian community's involvement and contributions aided the conservation of their heritage and helped their culture thrive in the past 15 years.⁴²⁴ With some exceptions, most of the funding for maintenance and repairs of the buildings were made by the Syriac Christian group. The foundations which were named after the villages from which the members are from, collected a generous amount of funding to repair local churches. In some cases, the money collected was sent to the bishopric of Tur Abdin. The repairs and the maintenance works were collaborative initiatives, and usually remained anonymous. The inscription on the Mor Gabriel monastery, as translated by Sebastian Brock states: "To the glory of God and in honor of the Bearer of God (Mary), and of the saints and Martyrs, this monastery has been restored, renovated and embellished, with monks and nuns, with teachers and students, with buildings and gardens, through the great care of Mor Timotheos Samuel Aktas, bishop of Tur Abdin and abbot of Mor Gabriel, at the expense of the Syrian Orthodox faithful and of Christians in general. This was inscribed as a record in the year 2006. Let everyone who reads this pray for all who have been, and continue to be involved,"⁴²⁵

⁴²⁴ *Ibid.*, p. 60.

⁴²⁵ Brock, 2012, p. 193.

However, in some instances, the names of people who contributed to the repair, maintenance or the restoration of a building, or a part of the structure are recorded on inscriptions. An inscription on a church located in the Dargeçit neighborhood in Mardin reads: “The repairs of the interior and exterior walls of this church was funded with the help of Ibrahim’s son Isa Coskun. May their dead rest in peace. 30.10.2011. (Figure 5.18)”



Figure 5.18: The inscription on the church in Dargeçit documenting the donor who renovated the interior and exterior walls of the church (Keser Kayaalp, 2016, p. 61).

The Mor Gevargis church located in the east of Mardin is an interesting example where the bust of the donator for the restoration of the building is displayed in the courtyard of the church. Additionally, the graves of the benefactor and his wife

are located right below the bust, facing the monastery of Deyrul Zafaran (**Figure 5.19**).⁴²⁶



Figure 5.19: Bust of donor for the restoration of Mor Gevargis Church (Keser Kayaalp, 2016, p. 61).

Most of the restorations done between the years 2000-2019 were of buildings that were abandoned for more than thirty years. However, structures were opened to operation with large celebrations since the opening of the structures drew attention to the “symbolic importance of these restorations which would keep alive the hope that those who have migrated to various countries of Europe might return.”⁴²⁷

Since 2000s, two types of interventions have been done on Syriac Christian religious structures in Mardin. One type of intervention is repairing existing structures, and another one is building bell towers and annexes to function as guest

⁴²⁶ Keser Kayaalp, 2016, p. 61.

⁴²⁷ *Ibid.*, p. 62.

houses, reception halls, dining halls, water tanks, offices and burial chambers to existing historical churches and monasteries. Religious leaders underline that these additions were constructed in order to meet the needs of the local and visiting community. The additions were usually constructed out of concrete and faced with the local cut stone. The facades of the additions are usually ornamented in a traditional way, by local masons living in Mardin and Midyat. These constructions were done by the guidance and control of the head monk of the monastery, or the priest, and were completed by the local workmen and artisans.⁴²⁸

However, the question of whether the interventions are successful is open to debate. In most cases, the materials and the styles of newly constructed annexes are the same as the authentic structures. In addition, mud is sometimes applied to the surface of the stone cladding in order to give it an “old” look, making it impossible for an untrained eye to distinguish between the original structure and the newly constructed annex. Sometimes the quality of the renovations of authentic structures are so poor that the structures rapidly deteriorate in a few years. The underlying reason for unsuccessful restorations is the absence of the community to take care and observe the intervention processes.⁴²⁹

Most of the constructions mentioned above had an official permit from the High Council for the Conservation of Cultural Properties (Kültür Varlıklarını Koruma Yüksek Kurulu) for “simple repairs”. However, most of the interventions done were much more intricate and extensive. Some monks in charge of the repair and renovation works pointed out that they were abashed by the bad conditions of their buildings, and that they felt the need to do more extensive work on their buildings than just “simple repairs”.⁴³⁰ “The reason why the Syriac Christians preferred such an approach is the complexity and usually unapproachable nature of

⁴²⁸ *Ibid.*, p. 62.

⁴²⁹ See also Keser Kayaalp, 2016.

⁴³⁰ *Ibid.*, p. 63.

bureaucracy”, hence extensive interventions such as the construction of bell towers, guest houses and water tanks have taken place under the category of “simple repairs.”⁴³¹ Given this context, mutual trust between the local community of Syriac Christians and the officials has vanished.

During my interview with a local scholar and UNESCO Turkey National Commission Board Member, Murat Çağlayan, he mentioned that the law no. 2863 on Conservation of Cultural and Natural Property (*Kültür ve Tabiat Varlıklarını Koruma Kanunu*)⁴³² has been problematic for the citizens in Mardin who own historical structures, no matter their religious or ethnic identity. He pointed out that a citizen who owns a historical home must have a restoration project completed by an eligible architect and go through a long and intensive permit and licensing process before making a basic repair. This is not only time consuming, but also extremely expensive. At the moment, the public sector provides some funding for the preparation of the restoration project, but very little to no funding is provided at the application and construction phase. Mr. Çağlayan exemplified the situation: “If you want to restore a historical, traditional Mardin house, the restoration process usually starts with the roof. That costs around 30 000TL, which is usually already above the funding provided by the government. The house owner can not restore the rest of his home without more funding from the government given today’s circumstances.” He also pointed out that since a local homeowner cannot afford to complete the restorations of his house, selling it to someone with commercial purposes (for example to someone who wants to turn the building in boutique hotel) he prefers selling it to good amount of money. In some cases, however, the homeowners do not even go through the legal process of intervening with their historical homes, and do the repairs on their own, quietly and illegally.

⁴³¹ *Ibid.*, p. 63.

⁴³² T.C. Resmi Gazete, 23.07.1983, 18113.

Another problem seen in the historical part of Mardin is the ownership of homes. In some cases, there are multiple owners of a house since it was passed down to their current owners through inheritance. In some cases, the inheritors have never been in Mardin, and they do not even know that their house exists. In other cases, the multiple inheritors of the house can not get along, and no decision can be made about the future of the building. In both cases, the houses are abandoned, and left to decay.

Today, we see that most of the traditional houses in the historical center of Mardin are either empty, or turned into cafes, shops, galleries or hotels. This in itself is problematic due to gentrification. However, another problem is that the infrastructure of these structures and the area are usually not suitable for such purposes. When a building is turned into a hotel, the infrastructure of the building must be updated so that there are bathrooms and showers in every room. The ventilation system of the building must be changed. This usually causes unforeseen structural problems, and commonly, a dampness problem.

Given the situation described above, the Syriac Christian community have been criticized for impairing the heritage of humanity through imprecise interventions.⁴³³ Hence, the High Council for the Conservation of Cultural Properties (Kültür Varlıklarını Koruma Yüksek Kurulu) decided to demolish some of the newly added structures after 12 years, but the decision was never executed. The newly added structures are still in place.

A great example of this complicated situation is the developments regarding the newly constructed guest house in the courtyard of the Virgin Mary Church in the İdil neighborhood. In 2005, when the community submitted a project regarding the guesthouse, the Diyarbakır Regional Boards of Conservation (Koruma Bölge Kurulu) suggested that the guest house should be built as a single story and at a

⁴³³ *Ibid.*, p. 63.

different location. After the permits were given to the revised project, the construction was completed according to the first project which was rejected by the council. After realizing that the project was not completed according to the approved project, the Conservation Council decided to demolish the construction. Even though the decision was never executed, it concerned the local Syriac Christian community as well as the community living abroad.⁴³⁴ “According to the state authorities, the fact that these buildings were never demolished, and that the Syriac Christians feel free to do repairs and changes in the buildings is proof of “positive discrimination” towards the Syriac Christians.”⁴³⁵



⁴³⁴ *Ibid.*, p. 64.

⁴³⁵ *Ibid.*, p. 64.



Figure 5.20: The newly constructed guest house in the courtyard of the Virgin Mary Church (Keser Kayaalp, 2016, p. 64).

According to Keser Kayaalp's observations, there has been positive initiations by the state authorities. For example, some villages in the Mardin area has recently been declared conservation area (*koruma alanı*). Archaeological excavations have been started by the Mardin Museum around the Mor Savo and Mos Yaqub churches. However, even though this might seem like a concrete step forward,

some see it as an attack because state authorities have lost credibility and candor in the eyes of the Syriac Christian community in Mardin.⁴³⁶

It is not unexpected that for the Syriac Christian community, “heritage provides a physical representation and reality to the ephemeral and slippery concept of identity.”⁴³⁷ Therefore, not only the structure itself, but the way it is restored and maintained has symbolic meaning. As Munoz Vinas suggests, “it is the act of conservation itself that makes an object part of the cultural heritage, not the cultural heritage that demands conservation” and the ultimate goal of conservation should be conserving the meaning of the structure for the people.⁴³⁸

Therefore, when the council decided to demolish the guest house, the Syriac Christian community did not read this decision as an act to conserve Syriac Christian heritage, but rather an act to stop the community from fulfilling their needs. The director of the Syriac Christian foundation in the İdil neighborhood, Şemon Gözteriş believes that this guest house is essential for the tourism of the area since there are no hotels in the cross proximity. He claims that the council should reconsider its decision, and that the community believes this is a part of the ongoing suppression and pressure all religious minorities have been going through the past years.⁴³⁹ This comment clearly shows that even though the council’s decision to demolish the guesthouse was well intended, and was to conserve the authenticity of the original structure, it may be interpreted differently in the eyes of the group.

In the book chapter he wrote for the book titled *The Slow Disappearance of the Syriacs from Turkey and of the Grounds of the Mor Gabriel Monastery*, international relations and affairs scholar Markus Tozman argues that the Turkish state uses cadastral planning of land and conservation decisions as an instrument of

⁴³⁶ *Ibid.*, p. 64.

⁴³⁷ Smith, 2006, p. 48.

⁴³⁸ Munoz Vinas, 2005, p. 213.

⁴³⁹ Keser Kayaalp, 2016, p. 65.

discrimination.⁴⁴⁰ “In 2000s, new cadastral plans were initiated and this caused serious problems for the Syriac Christians who lost some of their monuments and lands to the State Treasury. The Mor Gabriel case is one of the many examples...”⁴⁴¹ Conservation decisions are usually viewed positively, however, due to the unapproachable nature of bureaucracy, the decision may be viewed as an incursion on the [Syriac Christians’] spiritual foundation.

Tozman suggests that the local citizens who he interviewed interprets conservation decisions as a way for the state to leave the monuments to decay. He points out that it is questionable why the whole village is declared an archaeological site, because now, even a minor repair would require a permit from the General Directorate of Pious Foundations (*Vakıflar Genel Müdürlüğü*).⁴⁴² Indeed, since it is timely and difficult to receive the permits, this step can force the inhabitants of the neighborhood to eventually abandon their houses and village.

A local whom Tozman interviewed suggests that the decisions taken are lacking in empathy and understanding and quotes: “It would be our money we would be spending, so what does the state want? If they got experts to help us, send them, they are welcome! Or send us an official to observe what we are doing but give us permission to do something.”⁴⁴³ It can clearly be understood that the local community is not against the involvement of authorities or professionals, but they certainly demand to have a say in their heritage.

In 2006, two international organizations and foundations, “Friends of St. Lazarus Monastery” and “Cultural Heritage Without Borders” collaborated for the conservation of the Mor Loozor Monastery which has been suffering from looting

⁴⁴⁰ Tozman, 2012, p. 140

⁴⁴¹ *Ibid.*, p. 147.

⁴⁴² *Ibid.*, p. 142.

⁴⁴³ *Ibid.*, p. 150.

and deterioration. The organizations financed the site survey and documentation as well as the two meetings.⁴⁴⁴

The meeting which was held in Midyat in 2013 aimed to bring civil society organizations and village representatives together to address and discuss the future of the Mor Loozor Monastery, with a focus on the theme of “dialogue”. One of the ideas considered was turning the structure into a center for dialogue. However, this idea was found to be too radical and unrealistic given the issues regarding the ownership of the monastery, which today belongs to the State Treasury due to a mistake made on the cadastral plan.”⁴⁴⁵



⁴⁴⁴ Keser Kayaalp, 2016, p. 66.

⁴⁴⁵ *Ibid.*, p. 66.

5.2.1 The Restoration of Deyrul Zafaran Monastery as a European Commission, Instrument for Pre-Accession Assistance Project







Figures 5.21- 5.33: Architectural details of Deyrul Zafaran Monastery after its restoration, October 2019 and June 2021.

Another group of Syriac Christians, especially the community who has been living in İstanbul point out that the architectural heritage should be seen and treated as world heritage. They have been advocating for the need to involve professionals in the conservation process, and the need to adhere to the scientific and universal

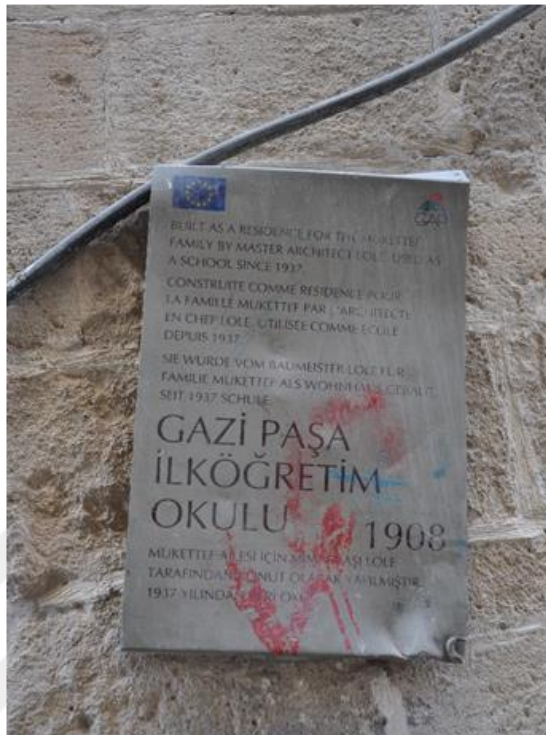
rules of heritage conservation. The Syriac Christian community who migrated to İstanbul has especially been involved in the conservation of the churches and monasteries in the city center of Mardin. Their largest and most significant initiative was the restoration of the Deyrul Zafaran Monastery⁴⁴⁶ Through its IPA program, the European Commission granted the restoration project 620 000 Euros.⁴⁴⁷ However, the Deyrul Zafaran Foundation whose headquarters is in İstanbul funded everything else on the restoration of the monastery that IPA did not fund.

IPA is a European Commission program that provides funding and technical help between the years 2007-2013 for countries who are in the process of becoming a member of the EU. During these years, the total budget of IPA was 11.5 Billion Euros, and Turkey got 4.8 Billion Euros, with 605 Million Euros directly funded to the Turkish Ministry of Environment and Urbanization. The aim of these funds are helping the candidate countries go through the necessary developments and reforms and to prepare the country for the rights and responsibilities that come with being a member country of EU. These funds also help the EU reach its own goals related to sustainable economic development, energy production and sustainability, transportation, environment and climate change. IPA supports and funds institutionalization, collaborations across borders, local development and recovery, rural development and recover, strengthening human capital through education, employment and increased quality of life.⁴⁴⁸ It is possible to see many structures that went through restoration via IPA in Mardin (**Figures 5.34-5.37**).

⁴⁴⁶ Keser Kayaalp, 2016, p. 65.

⁴⁴⁷ *Ibid.*, p. 65.

⁴⁴⁸ Avrupa Birliği ve Dış İlişkiler Genel Müdürlüğü, 2017.



Figures 5.34- 5.37: Different structures that went through restoration via IPA, October 2019 and June 2021.

During my interview with the lead conservation architecture of the project, Nilgün Olgun, she mentioned that the focus of the team from the European Commission that supervised the project was that the project benefited the whole local community. She pointed out that they were expected to first educate, and then work with local artisans and construction workers on the conservation project of the monastery. Through this grant, the European Commission wanted proof of local arts and artisans being supported. She also underlined that through this experience, many local workers and professionals learned to work on such a technical project professionally and perhaps experienced collaborating with a professional team for the first time. Olgun mentioned that Dr. Murat Çağlayan, whom I also interviewed during my research, was one of those professionals.⁴⁴⁹

IPA grant projects require careful and detailed documentation and reporting of monthly progress both during the initial project phase, and the construction phase. The quality of the conservation project as well as the construction phase is closely exemplified by a team from European Commission. Olgun mentioned that sometimes, she and her team were torn between hiring local employees and subcontractors who were not as experienced as an IPA project requires and non-local employees and subcontractors with high technical skill and experience. However, since the European Commission underlined the importance of developing local human capital through education, experience and employment, she and her team preferred hiring local workforce.⁴⁵⁰

Olgun mentioned that during the years 2003-2010, with Turkey's hopes and efforts to become an EU member, the development of the area has increased. The government increased safety regulations, and public and private investment in the area increased. Hence, tourism increased. During that time, regional boards of

⁴⁴⁹ Nilgün Olgun, personal communication, 12.06.2021.

⁴⁵⁰ Nilgün Olgun, personal communication, 12.06.2021.

commissions in the area were established since there was an increased need in the area.⁴⁵¹

Even though the restoration project was done by a highly experienced and successful conservation architect Nilgün Olgun and her team, some local members of the Syriac Christian community living in Mardin were not happy with the result. Some suggested that the stone and brick should have been exposed in the interior of the church instead of being plastered. However, plastering the interior was a conscious, well thought out and deliberate decision. Additionally, the conservators decided to cover the roof with earth, making it impossible for the users to occupy or use it. The architect has been clear about considering the needs of the users of the structure, however, issues mentioned above may create the impression that not enough communication was established between the users and the team of architects working on the restoration.⁴⁵²

⁴⁵¹ Nilgün Olgun, personal communication, 12.06.2021.

⁴⁵² Keser Kayaalp, 2016, p. 66.



Figures 5.38 and 5.39: The restored interior of the church of Deyrul Zafaran Monastery, October 2019.

During my interview with Olgun, she affirmed that the conservation team had some communication issues with the local Syriac Christian community in Mardin, especially religious leaders. She respectfully mentioned that religious leaders are dominant figures that shaped their community's knowledge and opinions. She also pointed out that some of the religious leaders had superfluous and impractical requests from the conservation team, such as placing a large jacuzzi in the monastery. Of course, these requests were not possible according to basic conservation principles. The conservation team had a difficult time communicating why some of their requests were not possible, especially in the context of such a strict and documented context of IPA. However, Olgun underlined that the Syriac Christian community in İstanbul, especially those who were a part of the Deyrul Zafaran Foundation were aware of global conservation principles and tried hard to

become a bridge between the religious leaders in Mardin and the conservation team lead by Olgun to help them find middle ground.⁴⁵³

To sum up, contemporary conservation theory puts people and human values in the center of conservation, and it is more about cultural meaning, values and involvement rather than materiality and methods of conservation. Interaction and interpretation with heritage loads it with meaning. In this given context, conservation should embrace creativity and reproduction of the heritage by communities who attribute to them new meanings, without disregarding global conservation values.⁴⁵⁴ Heritage should not be treated like cult objects as if they are frozen in history, as it “cannot be reduced to a concern with materiality; rather, heritage is more usefully understood as a discourse that frames a set of cultural practices that are concerned with utilizing the past for creating cultural meaning for the present.”⁴⁵⁵

This is relevant to all heritage, especially to heritage which religious and ethnic groups identify themselves with. The state must try its best to adopt a reconciliatory attitude and open itself to collaboration with the locals and groups who wish to conserve the heritage they affiliate themselves with. It must respect community needs and values and adopt a positive, problem solving attitude. Bureaucracy must become approachable so that the intervention decisions on cultural heritage can benefit from a professional eye. This way, heritage can have a potential to become a medium for peace.

In addition, Syriac Christian heritage must not be treated in isolation. Turkish, Kurdish and Arabic communities living with and around the heritage must also be considered and regarded during the participation process. All heritage in the area, no matter which group identifies themselves with it, must be treated the same

⁴⁵³ Nigün Olgun, personal communication, 12.06.2021.

⁴⁵⁴ Keser Kayaalp, 2016, p. 66.

⁴⁵⁵ Smith, 2015, p. 459.

way. If not, the poor state of the heritage of other groups may cause resentment when Syriac Christian heritage flourish.⁴⁵⁶ The state and the local governments should make an extra effort to aid the development of all communities living around the heritage, and let heritage serve as a bridge between different communities.

The state must actively try to understand and respond to the needs of the local community by creating a peaceful atmosphere for a healthy two-way communication. This may be achieved through empowering local authorities by increasing their role and responsibility in the conservation decisions. Like it was seen in the international examples, NGO's, scholars and professionals can support healthy communication between locals and the authorities as they can develop a trusting relation with the locals and can elaborate the needs of the locals to the authorities without losing objectivity. In the bigger picture, state authorities and conservators must consider the value and meaning of a structure for the community, the greater benefit of the society and not limit themselves with the material wellbeing of the building that they are conserving.

⁴⁵⁶ Keser Kayaalp, 2017, p. 145.

5.3. Different Approaches of Civic Participation in the Conservation of Mardin's Heritage: Participation of NGO's

5.3.1. KORU Project

An NGO called the Association for the Protection of Cultural Heritage KMKD has been extensively working in the Mardin area with a focus of conservation of Syriac Christian heritage. KMKD is a civic initiative that was established with an aim to preserve and increase appreciation for religious, civil and military structures built by different groups in Turkey.⁴⁵⁷ The association aims to highlight the importance and urgency of conservation of the heritage built by all communities in Anatolia.⁴⁵⁸ The association's work consists of documentation of cultural heritage, making risk assessments, and implementing necessary interventions for the conservation of cultural heritage which are threatened by destruction. However, its main objective is to engage local and national authorities to create public awareness on the conservation of cultural heritage. In coherence with the topic of this thesis, KMKD underlines the significance of bringing communities together, and strengthening the communication between individuals and institutions.⁴⁵⁹

Among many other projects, KMKD has two projects based in Mardin. The first of these projects is the Capacity Buildings in Cultural Heritage Protection Project (Kültürel Mirasın Korunmasında Kapasite Geliştirme Projesi) (KORU). The KORU project is done in collaboration with the EWH and funded by the Cultural Protection Fund of the British Council. The project is located in two areas: Mardin and Antakya. The three years long KORU project's aim is to advance the skills, instincts, abilities, processes and resources needed to endure, conform and flourish for Mardin's local heritage conservation realm and boost the commitment to cultural

⁴⁵⁷ Kültürel Mirası Koruma Derneği, 2015.

⁴⁵⁸ *Ibid.*

⁴⁵⁹ *Ibid.*

heritage. It aspires to improve the professionals' and locals' skills and expertise on cultural heritage values. The project has a more general ambition to encourage engagement with cultural heritage and diversify the cultural heritage workforce. It intends to establish a platform for leaders of cultural conservation and to empower the cultural heritage sector in Turkey. KORU's scope includes documenting structures, completing an exemplary restoration project which is energy efficient, developing an interest and conservation skills among local communities and helping implement a sustainability program for historical sites.⁴⁶⁰

As a part of the KORU Project, the project team, along with a group of 15 university students identified and documented historic building at risk, and established Turkey's first Buildings at Risk Register (BARR) for the historic centers of Mardin and Antakya (**Figure 5.40**). In order to create this database, the team carried out structural and risk analyses. The database records the ownership status, cadastral information, and information on structural systems, characteristics of facades and courtyards and number of stories of each building. Local risk factors such as climatic causes and user related problems are analyzed. The information about buildings are transferred to the database with an open source QGIS (geographic information systems software) and a mobile application called QField to visualize the BARR. A total of 1076 buildings in 2 cities were recorded.⁴⁶¹

⁴⁶⁰ Kültürel Mirası Koruma Derneği and Edinburgh World Heritage, 2018b.

⁴⁶¹ Güner, 2020, p. 50.



Figure 5.40: Documentation process during BARR (KMKD, 2020).

The project team made a great effort to design and deliver numerous adult trainings and workshops to develop conservation skills among local communities and a wide range of stakeholders. The targeted audience of these trainings and workshops were mainly professionals in practice, including local administrators, local stonemasons, timber craftsmen and carpenters, tour guides, historical monument keepers, local high school and middle school teachers and journalists. According to the Impact Evaluation Report of the KORU project, written by an independent impact evaluator Duygu Güner, this aspect of the KORU project was perhaps the most valuable outcome of the project since it helped develop the know-how and skills of the professionals and artisans who have the most critical role in conservation of cultural heritage.⁴⁶² Indeed, most of these trainings were designed for local craftsmen, stonemasons, monument keepers as well as local administrators and other local staff who have an important role in the conservation of cultural

⁴⁶² *Ibid.*, p. 33.

heritage of Mardin. However, a training that was targeted for local historical homeowners who are untrained in the conservation of cultural heritage was also prepared.



Figures 5.41- 5.43: Workshop for local stonemasons (KMKD, 2020).

The trainings for local authorities took place in Edinburg, and it aimed to help local authorities gain the crucial competence to manage and promote the cultural heritage they are responsible for, for the general prosperity of the local economy and

society.⁴⁶³ Most of the attendees were satisfied with the training they have received, however, they suggested that future trainings should include discussions on local problems and issues.⁴⁶⁴ This request underlines the need for localization in the decision-making process in conservation. Most attendees underlined that the greatest benefit of the training was that it promoted communication between members of KUDEB and other actors in the conservation of cultural heritage (**Figures 5.44 and 5.45**). A KUDEB employee in Mardin stated:

One of the things we are having trouble with is that when we go, people are unaware of things. This shows us our incompetence, our deficiencies. (...) We all wanted such a meeting in the long run. Let such works continue. We could not do it because we did not have the means.⁴⁶⁵

Unfortunately, the project team faced some challenges on getting permits for the training. Even though the permits were granted at first, the governorship (*valilik*) cancelled the permits due to the state of emergency which was declared in 2016 after the failed coup d'état attempt. With persistent efforts, necessary permits were received in the last minute. Güner expresses that it is common for NGOs and their projects to attract suspicion in politically tense areas. This becomes a significant limitation for the project.⁴⁶⁶

Another training was organized for the local tour guides, with an aim to help tour guides acquire skills necessary to promote the cultural heritage during their tours. Güner suggests that the theoretical classes enabled participants to start shaping their own narratives during their tours.⁴⁶⁷ A tour guide who attended the training states:

⁴⁶³ *Ibid.*, p. 59.

⁴⁶⁴ *Ibid.*, p. 61.

⁴⁶⁵ *Ibid.*, p. 61.

⁴⁶⁶ *Ibid.*, p. 61.

⁴⁶⁷ *Ibid.*, p. 63.

I started looking at guiding from a different perspective. I have realized that it's not only about the narration, but how we should protect the monuments and the effect of historical monuments on today's city culture are also important.⁴⁶⁸

The tour guides also stated that they learned new information on Mardin's tangible heritage and on the Mardin Museum. Many pointed out that they have enjoyed the museum manager's presentation. Again, a participant reported:

... for example, until today, I thought I knew about Mardin like the back of my hand. I thought I knew it better than Urfa, but especially the last example, for example Nihat Erdoğan's presentation, showed me areas in Mardin I never saw before. For example, there is a village at the back of Mardin, this is the first time I heard the name of the village. So, we do not even know many of Mardin's tangible cultural assets.⁴⁶⁹

Even though the attendees of the tour guide training were mostly satisfied, some suggested that more information on the intangible heritage of the area could be shared. They also wanted to have discussions on how the local communities of the region who produced and lives with the cultural heritage could be protected and supported.⁴⁷⁰

⁴⁶⁸ *Ibid.*, p. 63.

⁴⁶⁹ *Ibid.*, p. 64.

⁴⁷⁰ *Ibid.*, p. 66.



Figures 5.44- 5.45: Trainings for local authorities (KMKD, 2020).

Another training with theoretical courses and applied practices was organized for local stonemasons and carpenters (**Figures 4.43- 5.43**). It must be

mentioned that the attendees were professionals of 15 years of experience, and some of them helped organize and taught the classes. They pointed out that the training affirmed that they were already doing their job properly, and that it contributed to their self-confidence, assuring that they were doing their job correctly.⁴⁷¹ At the end of the training, the attendees stated that they were especially happy about seeing different stone and architectural examples from Edinburgh. They were impressed that there is a center where artisans and construction workers can get practical training in Edinburgh, and added that they needed a similar, permanent space in Mardin where aspiring and professional workers can learn and practice skills.⁴⁷²

An issue discussed during this training was the fact that some local carpenters and stonemasons who were employed by the Mardin Museum lost their jobs when the museum director was dismissed. Some of these workers were later employed by private companies, however, some are still unemployed.⁴⁷³

Another training was organized for historical monument keepers who are not only from Mardin and Antakya, but from all around Turkey. The training brought together keepers of different religious historical buildings including the Italian Synagogue, Büyükada Synagogue, Süleymaniye Library, Çanakkale Synagogue, and the Boyacıköy Armenian Church. Güner points out that the training created an effective setting for the attendees to learn from each other and share their professional experiences. Most attendees stated that the information shared on the security of historical monuments, and its maintenance were the most helpful.⁴⁷⁴

In her report, Güner makes an interesting observation. She suggests that some heritage maintenance staff are doing this job as a profession with an only intention of making a living. However, some of the monument keepers are emotionally connected to the structures for personal reasons and cared for them with different intentions. This

⁴⁷¹ *Ibid.*, p. 68.

⁴⁷² *Ibid.*, p. 68.

⁴⁷³ *Ibid.*, p. 69.

⁴⁷⁴ *Ibid.*, p. 72.

was especially the case for non-Muslim monument keepers who were taking care of structures which are a part of their identity. She underlines that the different profiles and intentions of the attendees altered the potency and success of the training given that the responsibilities and authority of all attendees were ranging. Of course, this could not be foreseen by the project team or the training organizers. However, Güner suggests that the future trainings must take these two distinct profiles into consideration.⁴⁷⁵

The aim of the Historical Home Residents Adult Training was to inform local historical homeowners to understand their duties and rights as an owner of a cultural heritage, the liabilities of living in historical houses, the potential risks and common problems of historical houses, basic principles for historical house repairs, the categories and permit processes of possible interventions, annual maintenance needs of historical houses and the common energy problems, and energy efficient solutions to these problems.⁴⁷⁶

Another striking aspect of the project was informing professionals and historical homeowners on how to find funding and grants for the restoration of the buildings. The project team prepared an extensive guide for different audiences. However, the topic frequently came up during other trainings. For example, a participant of the Historical Home Residents Adult Training's participant quotes:

I also learned that I could get support from the government, before I had my house restored. In 2012 I had the restoration of my house, and I paid all of it out of my own pocket. (...) But yesterday Miss Banu said that it didn't need to be that way and I could have benefitted from the government support. (...) Why is it useful now? My brother has a similar house. At least I can enlighten him about it now. This was a win for me. Also, the information I got about how to solve the insulation problems was an advantage for me. Thank you to all the trainers as well. They were very interested.⁴⁷⁷

⁴⁷⁵ *Ibid.*, p. 72.

⁴⁷⁶ Kültürel Mirası Koruma Derneği and Edinburgh World Heritage, 2018a.

⁴⁷⁷ Güner, 2020, p. 31.

Even though Arnstein argues that “informing” is a form of “degree of tokenism” in her theory of Ladder of Civic Participation, the trainings designed by the project team proved to be a relatively successful attempts of interacting with the local community.⁴⁷⁸ These trainings were successful attempts because they were not designed as one-way information sessions. Rather, they embodied interactive, participative methods. The trainings were led as discussion sessions. But most importantly, most of these trainings were conducted on site, in a hands-on manner. For example, after a discussion session, the attendees of the Historical Home Residents Adult Training visited their own homes as a group, along with local KUDEB authorities and the professionals leading the training. This way, the attendees found a chance to ask questions specific to the issues of their houses related to permits and bureaucratic procedures to the KUDEB authorities and technical questions to conservation specialists leading the training. Güner states that the visit was the best learning method for the house residents.⁴⁷⁹ Nonetheless, perhaps a bigger achievement was accomplished with this training. This training became a way to bring in different stakeholders in the same room and share their prospective problems. Justifiably, many homeowners were worried about the troublesome aspects of bureaucracy. Most believed that authorities were unapproachable. However, in the friendly environment of this training, all sides were able to share their issues. This has certainly helped remove the walls between the locals and the authorities, allowing for a more transparent, collaborative conservation process.

However, Güner also points out that the impact of the training towards historic home residents were lower than expected since the educational background of some house residents was very limited.⁴⁸⁰ She also states that some participants found it very difficult to attend 3-day trainings and follow the written material.⁴⁸¹

⁴⁷⁸ Arnstein, 1969, p. 217.

⁴⁷⁹ Güner, 2020, p. 47.

⁴⁸⁰ *Ibid.*, p. 47.

⁴⁸¹ *Ibid.*, p. 47.

However, as discussed in the Çatalhöyük Community Based Participatory Research Project (Çatalhöyük CRBP) example in Chapter 4 of this thesis, the most important, and perhaps the most difficult aspect of developing civic participation programs for local communities is making sure the programs are planned for the needs and the peculiar attributes of the community. It is difficult to comprehend and plan for these peculiarities of a local community without spending a significant amount of time with the community. Therefore, it is difficult for the project groups to foresee such issues and develop their project methodologies accordingly. However, like we have seen in the Çatalhöyük example, scholars and project teams must be flexible and responsive enough to change their methodologies in the middle of the project in order to reach the community and achieve their project goals.

The project team also hosted two one weeklong summer camps for university students who are studying architecture, history of architecture, conservation, museology, archaeology and urban planning or related topics. One of the summer camps was hosted in Mardin in 2018, and had an intensive, hands on program on architectural conservation, crafts, furniture, book and painting conservation and the interpretation of cultural heritage. The camp included theoretical presentations and practical workshops, and was designed to offer university students an alternative, more hands-on ways of learning about heritage, interpreting and practice in the field. The camp activities highlighted the necessity if being interactive and participative when interpreting cultural heritage. It also underlined the importance of considering sustainability of traditional craftsmanship and the different values of heritage during the conservation process.⁴⁸² Güner states that there were more than 400 applications for the 25 available openings for the camp and suggests that the high number of applications indicate that more of these programs for university students are needed.⁴⁸³ Güner also points out that these summer camps had an unexpected impact

⁴⁸² *Ibid.*, p. 34.

⁴⁸³ *Ibid.*, p. 34.

on participating students: “Students increased their self-confidence, their ability if self-expression and they built strong relationships among each other... Many of them stated that they wanted to continue their education in the field of conservation.”⁴⁸⁴

38 of the students who attended the summer camps later attended the Heritage Leadership School in Edinburg in December 2019 (**Figures 5.46 and 5.47**).⁴⁸⁵ The classes aimed to attract those who are hoping to advance in the field of cultural heritage and who have the motivation to take leadership positions in the realm of conservation of cultural heritage at the local level.⁴⁸⁶ Güner points out that the students worked in groups and had experimental, interactive learning opportunities about how a leader should behave and communicate. The students filled out a survey about their experiences after the course was completed, and many stated that they felt like effective, active leader citizens who know how they can contribute as leaders of cultural heritage preservation.⁴⁸⁷ Just like we have seen in the example of the Community Archaeology Projects in the Caribbean Islands mentioned in Chapter 4, including the youth in activities related to conservation can be extremely fruitful. In

⁴⁸⁴ *Ibid.*, p. 36.

⁴⁸⁵ *Ibid.*, p. 54.

⁴⁸⁶ *Ibid.*, p. 55.

⁴⁸⁷ *Ibid.*, p. 56.

the long term, it might encourage the future's professionals to choose this path as a profession, and further serve the community and conservation of the local heritage.



Figures 5.46- 5.47: Heritage Leadership Camps (KMKD, 2020).

As a part of the KORU Project, a historical Mardin house named Tamirevi was restored and turned into an exhibition and workshop space (Figures 5.48- 5.51). The purpose of this part of the project was to create an exemplary holistic, energy efficient restoration project. Güner points out that the project hopes to disseminate

the efforts done for the Tamirevi restoration project as a good example in cultural management governance and in academia, both at the national and international level.⁴⁸⁸ The project team believed that the Tamirevi project would strengthen their project's outcome of increasing awareness and capacity building in the field of cultural heritage conservation.⁴⁸⁹ Güner also points out that the Tamirevi project has the power to overcome the prejudice that historic structures cannot be energy efficient. Most historic structures in Mardin are not being restored properly with energy efficiency in mind. Therefore, the project aimed to raise awareness and correct the misconception practitioners and professionals had.⁴⁹⁰ Tamirevi is the first energy efficient restoration project, and it was the product of a joint effort of local stonemasons, energy efficiency experts from Scotland, conservation architects, mechanical and electrical engineers, and technicians.⁴⁹¹ The energy efficiency performance of Tamirevi has been increased from the category of B to an A, and its emission category was increased from a C to an A. Throughout the restoration of the buildings, more than 20 hard-hat tours were organized for the local community. Tour participants included students, teachers, families, journalist, scholars, tourists, and most importantly, inhabitants of the neighborhood.⁴⁹² Evaluator Güner reports that the methods, techniques and materials used in Tamirevi were shared with all interested contractors and architects working on conservation and restoration projects in the area who are facing similar challenges. Hence, the construction

⁴⁸⁸ *Ibid.*, p. 24.

⁴⁸⁹ Kültürel Mirası Koruma Derneği and Edinburgh World Heritage, 2018d.

⁴⁹⁰ Güner, 2020, p. 27.

⁴⁹¹ *Ibid.*, p. 24.

⁴⁹² *Ibid.*, p. 24.

techniques and materials became widespread in the region. Historic homeowners implemented similar techniques in their homes.⁴⁹³



Figures 5.48- 5.51: Tamirevi and its construction process (KMKD, 2020).

The project team faced certain bureaucratic issues throughout the restoration of Tamirevi. It was agreed upon that the management of Tamirevi would be the responsibility of the Mardin Museum. However, the bureaucratic process of signing protocols with the Ministry of Culture and Tourism proved to be too complicated and take too long. To make things easier, a management protocol was signed between the owner of the tenement and the museum director Nihat Erdogan's private company. Güner adds; "The museum director, Nihat Erdogan, known as an exemplary director with his creative and participatory works in Mardin was suspended for alleged irregularity in October 2019. Meanwhile, trustees were

⁴⁹³ *Ibid.*, p. 26.

appointed to the administration of the Mardin Museum. The new director stopped many activities.”⁴⁹⁴

Along with their adult trainings, Tamirevi Exhibition and summer camps, the KORU Project team also published guides and handbooks in English and in Turkish on the specific issues commonly faced in these two areas including a Manifesto of Energy Efficient in Historical Structures, a Children’s Activity Kit as a part of the Tamirevi Exhibition, an Architectural Preservation Terms Glossary, Movable Heritage Conservation Terms Glossary, a Handbook of Types of Stone Deteriorations, the Tamirevi Conservation Statement, a handbook on Types of Deterioration in Wooden Building Elements for local timber masters, a handbook on Finding Funds for the Restoration of Historic Buildings for locals, a handbook on Rock Formations for Stonemasons, a Historic Structures’ Maintenance Calendar that acts as a guide for local historical building owners, an Energy Efficiency Handbook, a guide in writing effective news pieces about cultural heritage for journalists titled Cultural Heritage Journalism, a guide on How to Cope with Treasure Hunting, a guide for middle school and high school teachers that teach cultural heritage protection as a part of their curriculum and a Mardin Craftsmen Map.⁴⁹⁵

Throughout the KORU project, both KMKD and EWH collaborated with several institutions and organizations in Mardin. Some local institutions which the team collaborated includes the Mardin Museum, Governorship of Mardin, Mardin Municipality, Mardin Artuklu University, Mardin Municipal Conservation Bureau, Syriac Catholic Church and the Sabancı Museum.⁴⁹⁶ Some individuals, organizations and institutions located in Istanbul include the National Timber Association (Ulusal Ahşap Birliği), Ahmet Demirel Conservation and Architecture Office, Söz Danışmanlık (consulting), consultant İdil Bilgin, the Süleymaniye Library,

⁴⁹⁴ Güner, 2020, p. 26.

⁴⁹⁵ Kültürel Mirası Koruma Derneği and Edinburgh World Heritage, 2018c.

⁴⁹⁶ Güner, 2020, p. 94.

Büyükada Synagogua, Italian Synagogue, Boyacıköy Yertis Magants Armenian Church and the Istanbul Municipality Timber Conservation Workshop.⁴⁹⁷ However, team members admitted that some organizations were easier and more eager to work with than others.⁴⁹⁸

According to the Impact Evaluation Report of the KORU project, written by an independent impact evaluator Duygu Güner, the project's most important outcome of engaging people from different backgrounds and professions with conservation of cultural heritage was achieved. According to the author, local authorities in Mardin and Antakya, tour guides, journalists who are active in the region, schoolteachers working in the region, historic home residents in Mardin were engaged in the local cultural heritage. It is clearly seen that the project also enabled different stakeholders to meet and engage with each other, allowing for future collaborations. She also suggests that the summer camps and the training in Edinburgh for university students were quite successful as they increased their willingness to work professionally in the realm of conservation of cultural heritage in the future. She further suggests that the KORU project had an indirect impact on local children's and residents' awareness on the region's cultural heritage.⁴⁹⁹

Through the Impact Evaluation Report, it is understood that both KMKD and EWH gained invaluable experience, increased their capacity to run large, scaled projects and extended their national and international stakeholder network.⁵⁰⁰ A EWH team member, Krzysztof J Chuchra, explained why KORU was such a challenge for their team:

Despite having a broad experience in managing international projects I must admit that KORU was particularly challenging due to its size and geopolitical context. Moreover, there was a lot of

⁴⁹⁷ *Ibid.*, pp. 95–96.

⁴⁹⁸ *Ibid.*, p. 96.

⁴⁹⁹ *Ibid.*, p. 73.

⁵⁰⁰ *Ibid.*, p. 90.

uncertainty and risk involved from the beginning to the very end, which required forward planning, trust in people making the project partnership and agile delivery. After three years, I learned that one project is not enough to understand Turkey's complex history, dynamic cultural life, its ever-changing society and opportunities arising from the pace of economic growth. Undoubtedly, Turkey's rich heritage can benefit from some of the best conservation skills and knowledge, but the real challenge lies in grasping the potential for innovation in the heritage sector. Given that, it feels that Turkey will have to make more decisive steps to free the creative spirit of collaboration through decentralization at the regional level and investment in the third sector.⁵⁰¹

A KMKD team member Banu Pekol stated they have faced slightly different challenges:

This project was a learning experience for me, especially for working with international partners for such a long duration with so many different work packages. I was able to consolidate my knowledge on capacity building and heritage interpretation. Also, this was my first experience in managing a team of this size, and I believe this was very useful. Also, due to the many (political) mishaps that befell KMKD, I was able to get experience in risk management during the project. Overall, I believe having completed this project with success is one of my greatest professional accomplishments so far.⁵⁰²

Even though this thesis is not directly related to politics, we must accept that politics is a part of our reality and daily life. Therefore, it is unrealistic to think that any project, especially a civil initiated non-profit project located in a politically tense area has not been affected by politics. During the first year of the KORU project, KMKD's founding member Osman Kavala was accused of alleged crimes such as

⁵⁰¹ *Ibid.*, p. 90.

⁵⁰² *Ibid.*, p. 91.

organizing the Gezi Protects, and was imprisoned. The team members of KMKD were highly affected throughout this process. “Increasing repressive attitude of the government and its organizations affected the project. The first adult trainings in Mardin were under the risk of cancelation by the governorate...”⁵⁰³ In addition, the director of the Mardin Museum was suspended, and a trustee was appointed. With this development, the Mardin Museum decided not to continue its work related to Tamirevi. Even though Tamirevi still hosts exhibitions and artists, it is not serving under the museum.⁵⁰⁴ Perhaps, many bureaucratic challenges the project team and the association face could be related to these political developments.

Related to this issue, Güner recommends that the funding organizations could get more involved with the project in order to gain and ensure the trust of governmental authorities. She states: “The existing high level pression an civil society in Turkey and the suspicious attitude and behavior that the governmental institutions adopt towards these, decrease the impact of the third sector activities... The visibility of the funder and official visits to local authorities could help avoid suspicion towards civil society activities in the area and maximize the impact of the project.”⁵⁰⁵ It is undeniable that a social transformation is needed to develop a culture of participation in societies, and to develop the government’s trust in the third sector’s motives. However, like Güner suggests, the funders of the civil society can be more transparent and visit governmental institutions to communicate better could be the first step to solve this problem.⁵⁰⁶

⁵⁰³ *Ibid.*, p. 91.

⁵⁰⁴ *Ibid.*, p. 92.

⁵⁰⁵ *Ibid.*, p. 98.

⁵⁰⁶ *Ibid.*, p. 101.

5.3.2 Conservation of Syriac Christian Architectural and Intangible Heritage Project

KMKD is also currently working on a project titled the Conservation of Syriac Christian Architectural and Intangible Heritage, which is being funded by the U.S. Ambassadors Fund for Cultural Preservation. The project has not been completed, and the evaluation report has not been written. The project website is currently being built. Therefore, the information gathered on this project is limited to the interviews I conducted with the project team members of KMKD. The aim of the project is to help conserve the tangible and intangible heritage of the Syriac Christian community in the Tur Abdin area. This aim is achieved in three different steps. The first is the documentation of the architectural heritage in the area and evaluating the risk factors that threaten the structures. The second is the documentation of the intangible heritage, and the third is introducing and promoting the heritage and the culture of the Syriac Christian community in order to ensure the continuity of the culture.⁵⁰⁷

An inventory of all Syriac Christian buildings were created with the help of written sources and the help of local stakeholders. Three site visits and analyses were made in order to carefully document all the structures and to create a “Structure and Risk Evaluation Report”. The team who created the report included 20 international professionals, including architects, art historians, architectural historians, archeologists, and historians. The team and the evaluators were in collaboration with the local authorities of the villages, the gendarmerie, the metropolitan bishop of Deyrul Zafaran and Midyat as well as numerous church communities. A total of 60 structures were documented and evaluated. The reports will be published as a book, both in English and Turkish.⁵⁰⁸

⁵⁰⁷ Başak Emir, personal communication, 18.05.2020.

⁵⁰⁸ Başak Emir, personal communication, 18.05.2020.

In May 25-26 2019, a two day international workshop was organized for the documentation of intangible heritage of the Syriac Christian community. The workshop was interactive and multidisciplinary. A team of 8 professionals focused on categorizing the elements of intangible heritage, identifying the problems related to the continuity and the sustainability of the heritage and had discussions on how to manage and deal with the issues related to continuity. The outcomes of the workshop will be published in three books. These publications will be open resources and will be published in the official project website in late June 2020.⁵⁰⁹

In order to effectively introduce and promote the Syriac Christian heritage and culture the project team is preparing children's books both in Turkish and Syriac. These books will also be open resources and will be published in the official project website.

During the interview, project team member and leader Başak Emir suggested that the project team depended on their local coordinator, Eliyo Eliyo who is a Syriac archaeologist who is familiar with the area and the culture. Emir emphasized that his, and his community's help throughout the project were indispensable. Emir also underlined that the team members informally interviewed many locals and members of the diaspora who came to Mardin to visit.

The team members believe that the project went smoothly, without much problem with their collaborations with the local stakeholders. They state that they had a healthy communication with the stakeholders, and that they have received feedback. This has made the coordination process much easier. However, the lockdowns due to the political events in the southeast of Turkey as well as the arrest of Osman Kavala, the founding member of KMKD, caused some mishaps in the beginning of the project.^{510 511}

⁵⁰⁹ Başak Emir, personal communication, 18.05.2020.

⁵¹⁰ Diken, 2017, and Usta, 2017.

⁵¹¹ Başak Emir, personal communication, 18.05.2020.

To conclude, the KORU Project which was led by the KMKD and EWH is perhaps one of the most comprehensive civic participation projects in the realm of conservation in the cultural heritage, not just in Turkey, but also globally. The project clearly targets local professionals and rising professionals instead of the general local public. However, it is important to understand that civic participation projects can have different project goals and targeted audiences.

Like the KORU project, the Conservation of Syriac Christian Architectural and Intangible Heritage Project is proving to be a rewarding civic participation project in the realm of conservation of cultural heritage. The project is not classified as a civic participation project only because it is initiated and coordinated by an NGO, but also because it enables and empowers local authorities as well as the local community. The communication and coordination between stakeholders proves the imminent success of the finalized project. A more detailed evaluation of the project can only be done after the project is finalized and the resources on the project are made available.

5.4 Different Approaches to Civic Participation in the Conservation of Mardin's Heritage: The Empowerment and the Participation of the Local Community Through the Programs of the Mardin Museum

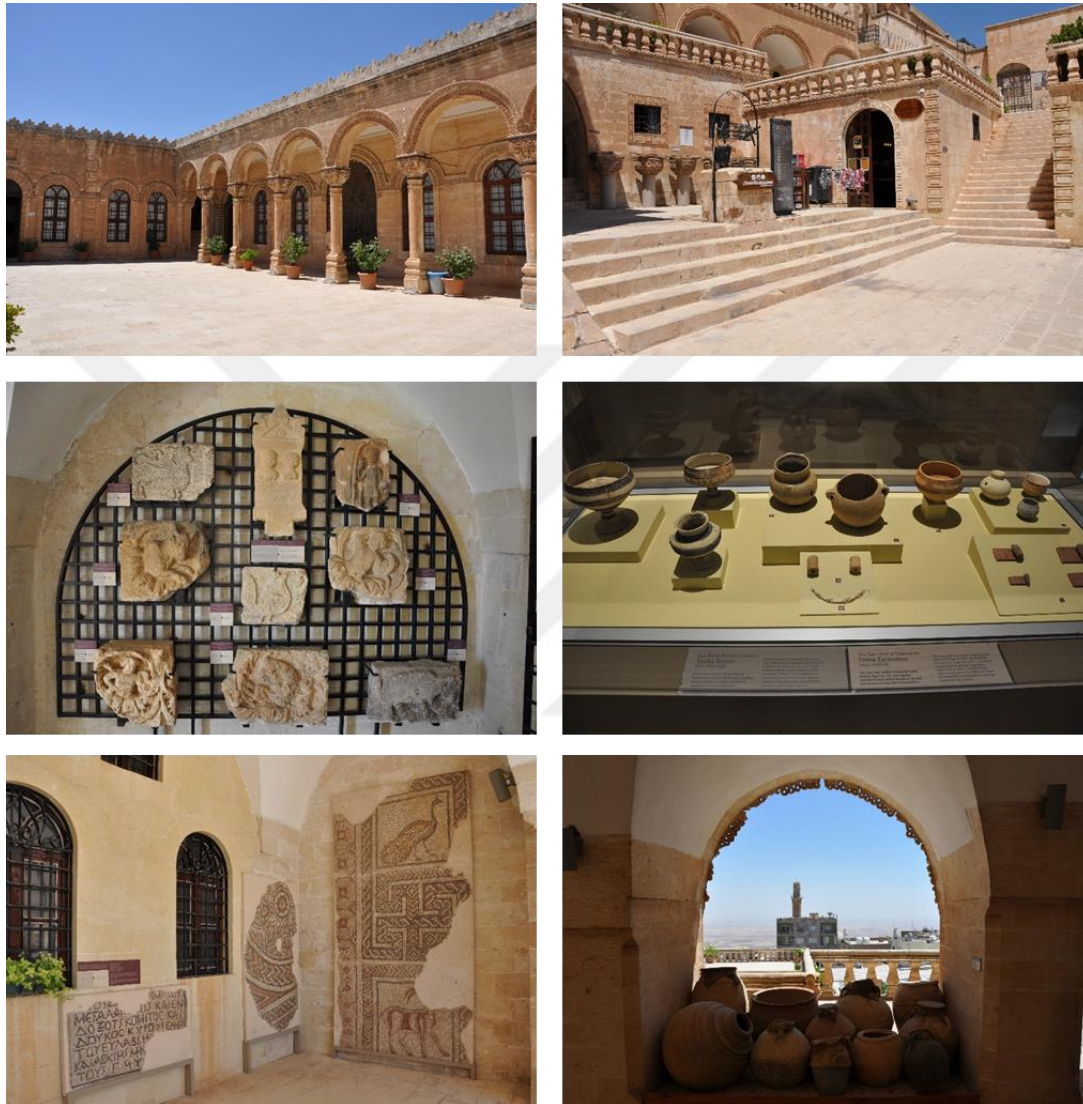


Figure 5.52- 5.57: The exterior and the object displayed in the Mardin Museum, June 2021.

Over the years, the Mardin Museum has developed from being a space where historical artifacts were placed and exhibited, to an institution where individuals, families, different societies, including children, women, the elderly and persons with disabilities were integrated into the community through opportunities of learning, education, socializing. The museum became an institution of education that

empowered the local community by uniting them with art and history through deliberately designed programs. In the recent years, it became an institution that should be an example to all museum practices in Turkey with its contemporary approach to museology.⁵¹²

This thesis will examine the works done by the museum under the leadership of the former director, Nihat Erdoğan. Remarkable work has been done during this period considering the civic participation of the local community in the museum and its activities.⁵¹³ Under the leadership of Erdoğan, the museum organized numerous events that gathered the people of Mardin as well as tourists and art and history lovers together.⁵¹⁴ With all the events organized in the museum and all around Mardin, Mardin became an “open air museum”.⁵¹⁵ The festivals were actively participated by the local community, and the efforts of the museum helped the touristic promotion of the city.⁵¹⁶ Unfortunately, no such work has been done by the museum after a trustee was appointed to replace Erdoğan.

The former director of the Mardin Museum, Erdoğan, who was suspended and replaced by a trustee in 2019 defines a museum as a person’s and a society’s memory.⁵¹⁷ He continues: “Museums are like door opening to the sources of the past and brings the memories of the past to today. Therefore, a visit to a museum is like a trip to the past.”⁵¹⁸ He also states that the museum continues its work in order to help raise a community that is aware of the values of cultural heritage and respects it. He points out that museums should be the dynamic center of societal change,

⁵¹² T.C. Kültür ve Turizm Bakanlığı, n.d.

⁵¹³ Banu Pekol, personal communication, 13.02.2020

⁵¹⁴ www.arkeolojikh Haber.com, 2019.

⁵¹⁵ *Ibid.*

⁵¹⁶ *Ibid.*

⁵¹⁷ Doğan, 2017, p. 9.

⁵¹⁸ *Ibid.*, p. 9.

therefore they continue to work with the principle that museums are for the people, and not for the objects they house.⁵¹⁹

During the period of Erdoğan, the museum organized events and workshops that strengthens the connection between the visitor to the objects that are being exhibited. Erdoğan adds: “It is important for us that children gain the habit of visiting museums from a young age and actually enjoy them, learn from them, find a part of themselves in the exhibitions and see the objects exhibited as a resource to comprehend the past. This way, cultural heritage can penetrate into the society and the society can become aware of the value of cultural heritage.”⁵²⁰ Therefore, most of the museum’s activities targeted children. The activities that integrate play and games to the museum exhibition made the exhibition more accessible to children, as children learn best through play. The children’s activities were combined with drama and storytelling. Erdoğan strongly believes that children can develop their imagination, creativity, aesthetic perception, attention to detail and skills of looking and seeing, comparing, associating, classifying, abstracting and questioning through these games.⁵²¹

⁵¹⁹ Doğan, 2017, p. 5.

⁵²⁰ Türkiye Arkeologlar Derneği, 2016.

⁵²¹ Doğan, 2017, p. 1.



Figure 5.58: Children playing educational games in the terrace of the Mardin Museum, Mardin Museum (T.C. Kültür ve Turizm Bakanlığı website).

The museum also integrated activities with traditional games as these games have a significant role in the development of children's character, demeanor, and social skills (**Figure 5.58**). Erdoğan suggests that traditional games are a part of the community's intangible heritage and that it must be documented just like any other intangible heritage. Hence, the museum researched local traditional games by interviewing the local elderly about the games they used to play as kids. The oral history was then documented. Eventually, the museum organized an activity where visiting children listened to the stories about the games and drew scenes from the games. Children then played these games in the museum and its garden with the supervision of the educators.⁵²²

⁵²² Doğan, 2017, p. 3.

Erdoğan suggests that the Mardin Museum is really an institution of education that helps the community and all individuals to develop. Even though there was a great emphasis on the children, the museum also aimed to reach out to women, elderly and persons with disabilities. The museum intended to become accessible to all, so that everyone can have access to the world heritage that is displayed. Therefore, the activities were not only limited within the museum, but were also organized in local schools, coffee shops, playgrounds, parks, kindergartens, dorms as well as in surrounding villages, cities and refugee camps.⁵²³

As a part of the World Persons With Disabilities Day, the museum organized events with the purpose of raising awareness on the needs of persons with disabilities in public spaces. The organizing staff set up a discussion session open to public to brainstorm what types of activities could be organized for the people with disabilities fully experience the museum. The project opened a discussion on how to better design and equip the city's public spaces for disabled members of the community.⁵²⁴ The museum then organized activities and workshops specifically for this visitor type.⁵²⁵ This way, the museum not only served as a space of exhibition, but also became a sanctuary for education, discussion, and collaboration to find solutions to the problems the community faces. These activities were completed with the collaboration of local administrations, NGOs, private businesses, and individuals in order to extend the scope of the event beyond the museum space, to the public areas all around the city.

In a statement published on their official Facebook page, the museum suggested that the institution strongly believes in the importance of organizing events in the light of the suggestions of the locals.⁵²⁶ Erdoğan states: "We believe that the scope and the limits of our museum should be decided on together with our

⁵²³ Doğan, 2017, p. 2.

⁵²⁴ Mardin Müzesi Facebook Page, 2016.

⁵²⁵ www.arkeolojikhaber.com, 2019.

⁵²⁶ Mardin Müzesi Facebook Page, 2016.

community.”⁵²⁷ The museum underlined that it is devoted to the practices of contemporary museology, and that the participation of the locals and visitors when organizing events is essential. It also stated that the museum is an institution where the community can find long term solutions to local issues through discussion and transparency.⁵²⁸ The institution also devoted itself to supporting independent initiatives that were for the greater good of the community.⁵²⁹ Parallel to this mission, the museum’s slogan became “Museums can change lives.”⁵³⁰

According to the interview done with Erdoğan by Doğan, an average of 100 people attend the museum activities every day during the weekdays. However, this number increases to 4000 on the weekends.⁵³¹ The activities mainly focus on building a connection between the visitor and the objects displayed in the museum and try to teach children what museums are, what is inside museums, who works in museums, what do archaeologists, historians, artists, art historians, anthropologists and curators do. Some activities include giving children museum tours along with telling stories related to the objects.⁵³² This way, the information learned in the museum is remembered for a longer period of time. Erdoğan points out that the museum is not only designed for the one-time visitor (tourists) only, but mainly for local multiple-time visitors. Therefore, some activities are sequential.⁵³³

An outstanding project done by the museum was the “Müzeler Yaşamları Değiştirebilir” (Museums Can Change Lives) which was a TÜBİTAK (The Scientific and Technological Research Council of Turkey) (Türkiye Bilimsel ve Teknolojik Araştırma Kurumu) project. As a part of this project, local and visiting children and adults attended conservation activities in the conservation laboratory in

⁵²⁷ Doğan, 2017, p. 3.

⁵²⁸ *Ibid.*, p. 3.

⁵²⁹ www.arkeolojikh Haber.com, 2019.

⁵³⁰ Doğan, 2017, p. 3.

⁵³¹ *Ibid.*, p. 3.

⁵³² *Ibid.*, p. 3.

⁵³³ *Ibid.*, p. 3.

the museum, street activities, lectures, conferences, exhibitions, concerts, shows and workshops. More than 50 000 students attended the project. Analogous to the vision of the museum, this project aimed to help children develop critical and creative thinking, abstraction and questioning skills and help them become egalitarian members of the society who value diversity and respect differences.⁵³⁴ This project received a Europa Nostra European Cultural Heritage Jury Award in 2016 for successfully promoting conservation, education, research, quantification and raising awareness.⁵³⁵



Figure 5.59 and 5.60: Events that took place at the Mardin Museum during the Museums Can Change Lives Project, Mardin Museum (T.C. Kültür ve Turizm Bakanlığı website).

The Mardin Museum also encouraged civic participation and boosted the empowerment of the local community by taking part in the SODES (Social Support Program) (Sosyal Destek Programı) Project. SODES is a program that aims to increase the capital in the disadvantaged areas of Turkey, support social integration by responding to issues such as poverty, immigration and unemployment.⁵³⁶ One of the most significant components of the project are the “culture and art” components, and museums have a critical role in this aspect. SODES projects are designed and

⁵³⁴ Türkiye Arkeologlar Derneği, 2016.

⁵³⁵ *Ibid.*

⁵³⁶ T.C. Bilim Sanayi ve Teknoloji Bakanlığı, 2017.

applied in the local scale, and local administrations play an important role for the coordination of the projects.⁵³⁷ SODES projects that fall under the “culture and arts” category develop cultural and artistic activities, especially targeting children and youth in order to direct them to develop positive skillsets and good habits.⁵³⁸ As a part of the SODES program, the Mardin Museum developed its unused parking lot into an Archaeopark (**Figures 5.61- 5.65**). Many activities and trainings on cultural heritage and museology were organized. Approximately 150 000 children and youth attended the activities.⁵³⁹ This project proved to be a great way to integrate children, youth, their parents as well as visiting tourists with the local heritage.



Figures 5.61 - 5.65: Archeopark at the Mardin Museum (Turkish Archaeologists Association, 2014).

⁵³⁷ *Ibid.*

⁵³⁸ *Ibid.*

⁵³⁹ www.arkeolojiker.com, 2019.

With the organization of the Mardin Museum, the Bilali Festival started to be celebrated again after many years, in its original location.⁵⁴⁰ The Bilali Festival is a cultural tradition of the Mesopotamian geography that was established 8000 years ago. It used to be celebrated in the Bilali village in Mardin (**Figures 5.66-5.67**). The festival marks the beginning of the harvest season and it has been a local tradition all throughout history. Today, with the initiative of the museum, locals from surrounding villages attend the celebrations, fly kites, sing, dance and pray for a productive season.⁵⁴¹ The museum initiated the restart of the festival since the festival itself is intangible heritage, and because the museum aims to document and help the longevity and sustainability of the local intangible heritage. The former museum director Erdoğan states; “In this geography, villages gather before harvest season, eat and pray. This tradition was established when the people of this geography started agriculture. Our aim when bringing back this festival is conserving and ensuring the continuity of this tradition.”⁵⁴² He adds that with the celebrations, intangible heritage and the rituals of the area are continued, with the organizational help of the locals. This way, the continuity of this tradition is ensured. In addition, the touristic promotion of the area is supported with the festival.



Figures 5.66 and 5.67: Events at the Bilali Festival (İhlas Haber Ajansı, 2019).

There were many other projects and activities organized by the museum that aimed to encourage civic participation in culture and conservation. Thousands of

⁵⁴⁰ www.arkeolojikhaber.com, 2019.

⁵⁴¹ İhlas Haber Ajansı, 2019.

⁵⁴² *Ibid.*

children took part in the Uçan Halı Music Festival and spent time in the museum and took part in music workshops and concerts which promoted local music. Many professionals, including artists, poets, scholars, and writers were invited to the museum to give lectures, for conferences and discussions on contemporary art (Figures 5.68-5.71). A comprehensive study of verbal history was completed by interviewing locals, not only in Mardin but also in surrounding cities such as Siirt, Şırnak and Batman. An archive of the documented information was created in the museum and is open for researchers.⁵⁴³

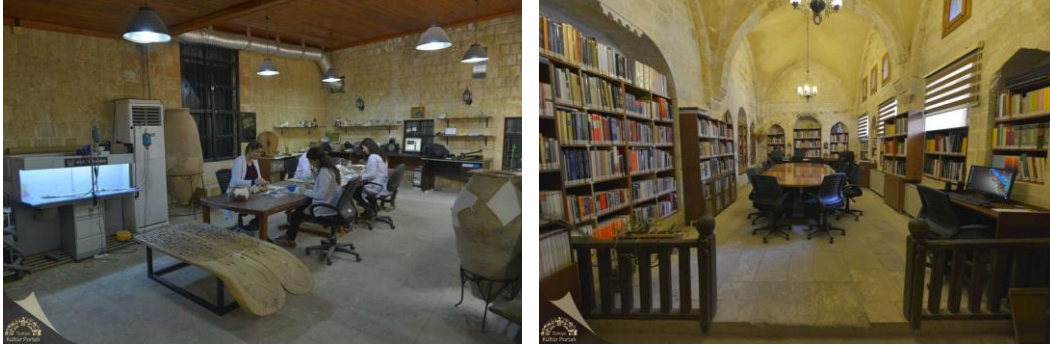


Figures 5.68-5.71: Events at the Uçan Halı Music Festival (Sincar, 2018).

The abandoned traditional building next to the museum was restored and turned into a multipurpose building with a library on museology and local archaeology, workshop areas, a photography studio, an art gallery, and administrative offices (Figures 5.72 and 5.73). Locals and visitors are encouraged to visit and spend time in the facilities of the museum. In addition, a conservation

⁵⁴³ www.arkeolojikhaber.com, 2019.

and material analysis lab was established in the museum. Approximately 45 thousand artifacts in the museum were analyzed and restored in this lab.⁵⁴⁴



Figures 5.72- 5.73: Conservation and Analysis Lab in the Mardin Museum, Mardin Museum (T.C. Kültür ve Turizm Bakanlığı website).

Many other museum education programs, separate from the SODES project and the Müzeler Yaşamları Değiştirebilir (Museums Can Change Lives) project, were organized. More than thirty educational workshops were designed, developed with local teachers and integrated to the school curriculum of the students. As a part of the museum's educational program, courses on reed flute, *ebru* art, mother of pearl engraving, sawing, and ceramics for adults were established. Many locals, especially women attended these courses, and the time they have spent in the museum strengthened their relationship with not just the community, but also with the institution.⁵⁴⁵

The museum also established an awareness program to identify and further train local artisans such as stonemasons and carpenters in order to ensure the continuity of their professions. It collaborated with KMKD to organize training for the local artisans. These local artisans were honored with an award ceremony and an event that celebrates them.⁵⁴⁶

⁵⁴⁴ *Ibid.*

⁵⁴⁵ *Ibid.*

⁵⁴⁶ Doğan, 2017, p. 5.

The museum collaborated with many institutions such as local universities, special education centers, teachers, students, parents as well as NGOs, disadvantaged groups, multiple social service institutions while organizing and designing events. The activities in the museum were designed and conducted by professional education staff and hundreds of volunteers. Project budgets and employment of staff was determined with the collaboration of GAP Bölge Kalkınma İdaresi Başkanlığı (Southeastern Anatolia Project Regional Development Administration), Dicle Kalkınma Ajansı (Dicle Development Agency), and most projects were funded by these institutions.⁵⁴⁷

To sum up, like we have seen in the international examples, both the integration of the local children and youth, and the integration of the locals with cultural heritage through local museums can have tremendous positive outcomes. The Mardin Museum has developed many successful programs to help introduce culture, cultural heritage, and art to the local youth, but also to the rest of the locals, including immigrants and disadvantaged groups. It has invaluable efforts to identify, document and conserve both tangible and intangible local heritage. The museum collaborated with different stakeholders to design, develop, organize and fund such projects. It has set an example to all Turkish museums by embodying a contemporary understanding of museology by pushing the limits of what a museum “should” and “can” be. Hopefully, such efforts will be continued by the appointed trustee and the next museum director.

⁵⁴⁷ *Ibid.*, p. 5.

5.5 Different Approaches to Civic Participation in the Conservation of Mardin's Heritage: Sabancı Mardin City Museum as an Example of Civic-Public- Local-NGO and Private Partnership



Figure 5.74: Sabancı Mardin City Museum entrance and garden, June 2021.

The establishment of Sabancı Mardin City Museum is a success story of a civic-public- local-NGO and private partnership model. Since its establishment in 2006, the museum has become the symbol of a start of a transformation, preservation and development in the Mardin area. The museum explores and displays the historical urban development of the city, its culture, and the unique lifestyle it embodies.⁵⁴⁸ Many of the ethnographic objects in the museum were donated by the locals of Mardin and MAREV (**Figure 5.75**). A jeweler, Metin Ezilmes, who donated objects left from his family to the museum says:

⁵⁴⁸ Türkiye Tanıtma Platformu, n.d.

I am a collector. We assembled items of ethnographic interest for the Sakıp Sabancı Mardin City Museum. I personally donated items that I had inherited from my father; this was an honor for me and made me proud. Our past was being immortalized while we were still living. We saw cross-sections of peoples' lives in those items. We received iron locks and iron keys; in them we saw the refinement and integrity of their artisans. Those lovely birds, doves, verses, crosses carved in stone...Traces left behind by those tunnels, stones and carvings describe the city best. There are embroideries and inscriptions that were left behind in houses. You have the opportunity to discover the inner selves of Mardin's resident. Looking at rich motifs knitted inside a prayer niche, we can witness pieces of art made by people with a hope for tomorrow.⁵⁴⁹



⁵⁴⁹ Yavuz, 2012, p. 69.



Figure 5.75: Religious objects donated to the museum by MAREV, June 2021.

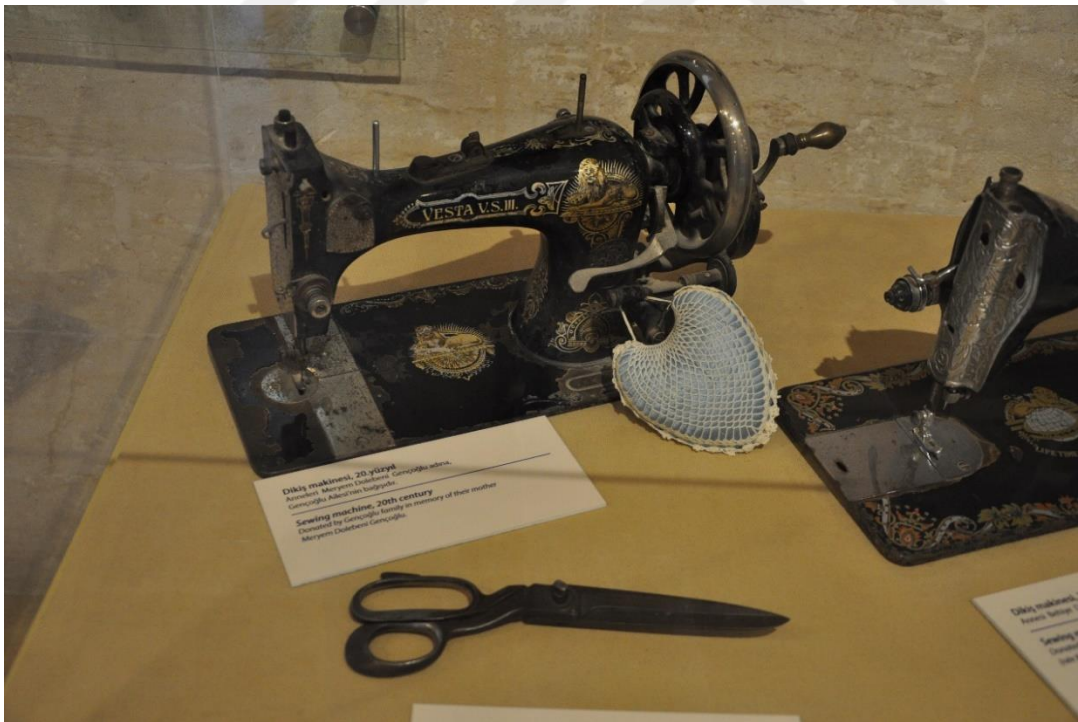


Figure 5.76: Objects donated to the museum by the families of those who owned the objects, June 2021.

During my interview with Murat Çağlayan, who is a local scholar at Mardin Artuklu University, Department of Architecture and UNESCO Turkey National Commission Board Member, he mentioned that a local family he knows donated their late grandfather's old car to the museum as it was one of the first cars with a plate with Mardin's area code, 47. A temporary show titled "A Tale of Cars from Mardin" was opened in 2019 and told visitors the story of the Chevrolet car that was operated by Yahya Muin Özyardımcı as a commercial taxi in the area. (Figure 5.78)⁵⁵⁰ The car is still exhibited in the entrance of the museum (Figure 5.77). Çağlayan also stated that he grew up in the garden of the museum, way before the building was made a museum and that the museum has so many people's memories in it.⁵⁵¹



Figure 5.77: The Chevrolet car, which was the first car with a plate with Mardin's area code, 47, displayed at the entrance of the museum, June 2021.

⁵⁵⁰ Sakıp Sabancı Mardin Kent Müzesi, 2019.

⁵⁵¹ Murat Çağlayan, personal communication, 27.05.2021.



Figure 5.78: Yahya Muin Özyardımcı and his family with his Chevrolet car, which was the first car with a plate with Mardin's area code, 47 (Sakıp Sabancı Mardin Kent Müzesi, 2019).

One of the ways of which the museum welcomes the locals into a space that can sometimes make visitors like an outsider was by creating familiar spaces. The fact that the locals donated the objects to the museum made them feel like they belonged to a space that may traditionally feel unwelcoming. A teacher who took her students to the museum, Nurcan Çubukoğlu writes:

When the museum first opened, people were afraid to go there. They thought, "Oh no, they won't let us in; we won't be allowed to enter." There was a fear and sense of distance, because a museum was a very foreign concept to them; it was not something they could immediately accept. When we decided to visit the museum with children, we faced questions from the parents: "Will they permit them to enter? How much will the entrance fee be?" A museum seemed unapproachable to them. But they don't think that anymore. Their anxieties have disappeared. No one feels shy any more passing in front of the museum's doors; now

they took ownership of the museum. The parents were affected by what their children described; they wanted to visit the museum, because the children went home and told their parents about what they had seen there. The families were curious and told me that they wanted to see the museum. They asked me, "Teacher, we would like to visit the museum, can you help us? They were very touched by what they saw there. They learned much about Mardin that they hadn't known before. You don't feel nervous when you visit the museum. The personnel does not intimidate you by saying things like "Don't do this, don't do that."⁵⁵²

A student who visited the museum, Zuhre Dirim, also mentions that she felt at home in the museum since the objects on display were familiar to her:

The moment I entered the museum I felt at home; I would have been tempted to go to sleep in the bedroom if it hadn't been for all the people there. It was exactly the same; you know the primitive stone we have? That's what the museum is built with. It gives the space kind of a yellowish atmosphere. Even if you turn on a white light, it projects a yellow light. It's like that in my grandmother's house; it's exactly the same atmosphere as my grandmother's house. There is a beautifully made mill for grinding flour, just like a real one. When you see these things, it takes you back in time. The wax sculptures are exactly like real people (**Figure 5.79**). Look, my grandfather – there is my grandfather sitting there. The sculptures are so realistic...⁵⁵³

⁵⁵² Yavuz, 2012, p. 93.

⁵⁵³ *Ibid.*, p. 71.



Figure 5.79: A setup with wax sculptures showing the daily domestic lives of women of Mardin, with traditional furniture donated by locals, June 2021.

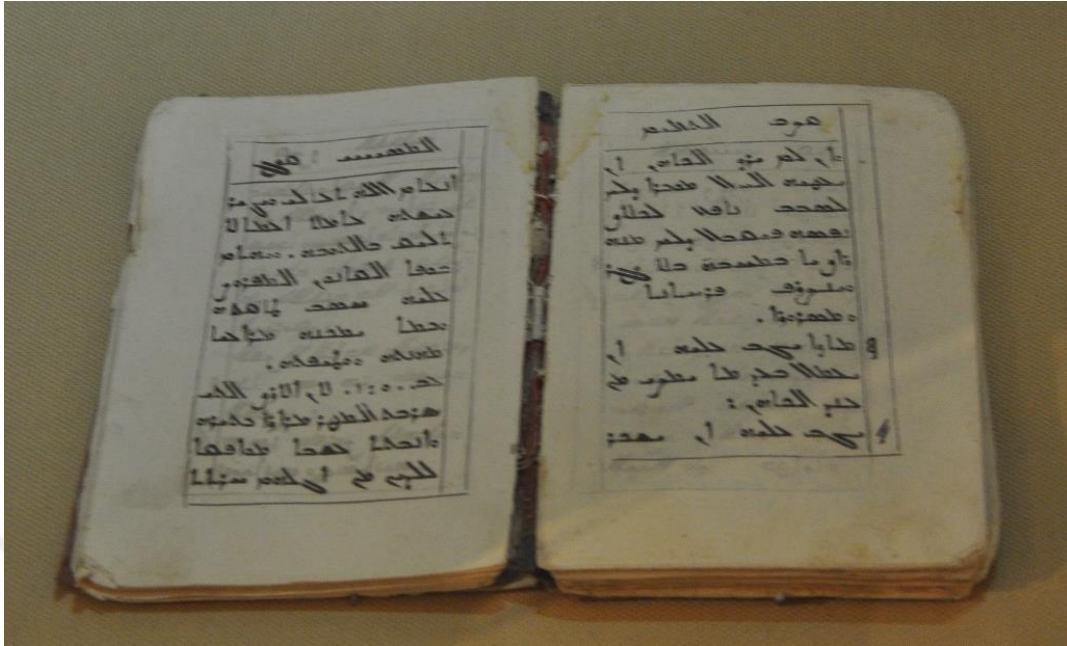


Figure 5.80: A book printed by the first printing press of Anatolia that was gifted to Deyrul Zafaran Monastery, June 2021.

One of the most interesting ethnographic objects in the museum is the first printing press of Anatolia (not currently displayed in the museum), which was brought to Mardin by the Syriac Christian Patriarch Moran Mor İğnatiyos from England in the year 1889 and was gifted to the Deyrulzafaran Monastery (**Figure**

5.80). The museum also displays two books printed by this printing press.⁵⁵⁴ The museum reflects the multicultural nature of Mardin and its people since it houses objects from various different ethnic and religious groups. The tombstones of Muslims, Syriac Christians and Armenians found in Mardin are displayed. Traditional handcrafts, jewelry, copper smithery, weaving, soapmaking, stone carving, different objects used in the home and local attire of Mardin are also exhibited. It also houses artworks of well-known Turkish artists like Abidin Dino and Ara Güler. The Dilek Sabancı Art Gallery has a studio space specifically allocated for classes and studio classes for the children and youth of Mardin and aims to become a space where the young people of Mardin can find and explore their talents and interests. The workshops encouraged children and youth to feel and become not just visitors of the museum, but also the owners of it, to stake a claim of it.⁵⁵⁵ Zuhre Dirim who attended one of the workshops in the museum noted:

We have families here who are in difficult financial circumstances but who have very talented children. These families would like to send their children to courses, but are unable to because of the costs. But at the museum, we are able to attend these workshops without paying a fee. From this aspect, there has been social progress. The result was people working to improve themselves with training, being able to achieve their goals.⁵⁵⁶

⁵⁵⁴ Türkiye Tanıtma Platformu, n.d.

⁵⁵⁵ Yavuz, 2012, p. 94.

⁵⁵⁶ *Ibid.*, p. 97.



Figures 5.81 and 5.82: Theater workshops taking place in the museum, June 2021.

During my interview with one of the curators of the museum, Bige Ökten, she pointed out that what separates a museum from an art gallery is the educational mission the institution undertakes. She also talked about the previous show held by the museum; “From Document to Fiction, From Workshop to Museum- Photographs of Mardin.” This show had an educational mission. Professional and well-known

photographers Ahmet Elhan and Murat Germen were invited to Mardin and held photography workshops with local photographers. Local photographers received feedback and criticism from these professional photographers not only on photography, but also on photographic production and exhibition. The subject of the photographs was the city of Mardin itself. The show and a photography book were the final product of this workshop (Figures 5.83-5.86). This way, the city, its people and unique culture was documented and exhibited, but the local photographers also got a chance to work with professional artists, experienced setting up an exhibition with well-known curators, got their art exhibited both in Mardin and İstanbul, and made income through prints they sold in the museum giftshops.



Figures 5.83-5.86: Images from the “From Document to Fiction, From Workshop to Museum- Photographs of Mardin” show photography book, June 2021.

Before its restoration, the building of the museum was an army barracks constructed in the late 1800s in the ancient city of Mardin. The structure was commissioned during the reign of Sultan Abdulhamid II by the Governor of Diyarbakır and was designed by architect Sarkis Elyas Lole of Armenian origin. The building served as Military Induction Office of the Gendarmerie Headquarters, Gendarmerie Post, and then as a tax office between the years 1991-2003.⁵⁵⁷ It has been empty since then. As mentioned by Murat Çağlayan during our interview, scrap collectors and treasure hunters damaged the building heavily while it was empty.⁵⁵⁸



Figure 5.87: The museum building and its garden area, June 2021.

In the 1990s ÇEKÜL started a project called Urban Ateliers (*Kent Atölyeleri*). The aim of the project was establishing cultural archives and urban repositories in Anatolian cities that are rapidly losing their authenticity. Before Mardin, Urban Ateliers projects were completed in Erzincan, Kastamonu, Bursa, İzmir, Edirne and

⁵⁵⁷ Sakıp Sabancı Mardin Kent Müzesi, n.d.

⁵⁵⁸ Murat Çağlayan, personal communication, 27.05.2021.

Diyarbakır. In the year 2000, ÇEKÜL prepared a report that underlined the historical and cultural value of the army barrack in Mardin which was later turned into the Sabancı Mardin City Museum and suggested that it needed urgent and intensive repair and restoration. ÇEKÜL then included the building in its Urban Ateliers project, and the project in Mardin proved to be much more extensive compared to the Urban Atelier projects in other Anatolian cities. Even before this project, ÇEKÜL had executed multiple successful projects through public-local and private models. Hence, for the Urban Ateliers project in Mardin, ÇEKÜL partnered up with Historic Cities Union (Tarihi Kentler Birliği).

The governor of Mardin of the years 2000-2006, Temel Koçaklar, vivaciously got involved in the project, and prepared an action plan for the city of Mardin with the help of Prof. Dr. Metin Sözen. They started looking for an appropriate spot for the planned museum both in the new center and the historic center of Mardin. Hearing about the project, the governor of İstanbul of the time, who was originally from Mardin wanted to contribute to the project. He meets with Turkish business person Sakıp Sabancı and tells him about the project, and Sabancı agrees to help fund the project and says: “There is good news coming from Anatolia, and it is our responsibility to help good things happen.”⁵⁵⁹ With the Sabancı family getting involved in the project, the museum became a public-local-NGO and private partnership. What makes this model such a strong one is that each stakeholder brings a different value the other is not capable of. These sectors can not always provide every resource a project needs to be successful. These resources include, but are not limited to capital, land or property, know-how, infrastructure, influence on public knowledge and governmental power for regulatory approval. The strengths of a conservation and restoration project with a multiple stakeholder project includes potential for better conservation, design and infrastructure solutions, faster project completion, reduced risks of project since risks are analyzed and shared by multiple

⁵⁵⁹ ÇEKÜL, 2009.

perspectives and stakeholders, reduced costs and reduced taxation, higher quality standards met, and investment efficiency increased. However, projects with such a model could also create a leeway for corruption if not completed transparently and fairly. What turned this project into a civic-public-local-NGO and private partnership was the fact that local civilians of Mardin donated ethnographic objects that belonged to their families to the museum for the purposes of display. The stakeholders of the project included citizens of Mardin (civil stakeholders), Mardin Governorship and Mardin Municipality (local stakeholders), ÇEKÜL and MAREV (NGO stakeholders), Sabancı Family and Sabancı Foundation (Private Stakeholders).

The complete project included different parts, and the Sabancı Mardin City Museum was only a part of this project. The project also included an open air exhibition space, Mardin Historical Library, Mardin Artuklu University Faculty of Architecture and Engineering Building (**Figure 5.88 and 5.89**), Mardin International Center for Environment and Culture. All these programs were deliberately designed and created to represent the urban identity of Mardin, and hence, all the stakeholders were eager and willing to contribute to the project.



Figure 5.88: Mardin Artuklu University, Faculty of Architecture and Engineering, June 2021.



Figure 5.89: The entrance of Mardin Artuklu University, Faculty of Architecture and Engineering, June 2021.

The initiation of the project took some time due to issues related ownership of the museum building. The governorship of Mardin had the preliminary conservation and design projects of the structure and the surrounding area done, and the necessary permits were taken from Diyarbakır Regional Board of Conservation (Diyarbakır Koruma Bölge Kurulu). However, Sakıp Sabancı passed away during

this process, and his death caused financial stagnation. Fortunately, the Sabancı family saw this project as the last will of Sakıp Sabancı, and agreed to continue funding it. As a next step, the Sabancı foundation, Dilek Sabancı and Prof. Dr. Metin Sözen developed an initial project for the museum. The restoration project is completed by architect Metin Keskin. The fieldwork of the restoration project is lead by ÇEKÜL board member Nüvit Bayar. The newly appointed governor of Mardin, Mehmet Kılıçlar supports the projects and introduces new stakeholders to the project team. With the leadership and suggestions of Prof. Dr. Metin Sözen, shareholders divided and shared different responsibilities of the project.

As a part of the overall project, it was decided that some of the unqualified structures around the museum building should be demolished in order to conserve the historical texture of the area. The qualified historical structures were to be conserved, restored or repaired. It was decided that the old government office (*hükümet konağı*) should be conserved and restored and used as the Architecture and Engineering Faculty of Mardin Artuklu University. It was also decided that the area needs a purposeful, well designed public plaza (**Figure 5.90**). (During my visit, however, the plaza did not serve as a pleasant public space, but rather an inept open space where cars parked.) ÇEKÜL and MAREV collaborate to create a road and traffic map and present it to the governorship of Mardin. Finally, an elaborative schedule for the project was created. For efficiency purposes, all stakeholders took different parts of the project, and competed them analogously.⁵⁶⁰

⁵⁶⁰ ÇEKÜL, 2009.



Figure 5.90: The plaza area in front of the museum, June 2021.

To conclude, Sabancı Mardin City Museum has become a symbol of conservation, development and transformation of Mardin. The restoration project of the museum building served as an example and a precedent to all following conservation projects. The locals of Mardin has given ethnographic objects that has been a part of their and their families' lives over generations, and this connection they have with the museum strengthens their ties with it as well as their own community. However, perhaps the most applaudable side of the project is not only the pioneering museology, but also its development model that includes multiple stakeholders, including civic, public, local, NGO and private stakeholders. It is a wonderful example illustrating that when done strategically and ethically, a project model with multiple stakeholders has a potential for a better outcome since different stakeholders can add different values through a wide range of resources.

5.6. Interim Assessment

Mardin is a unique city to discuss civic participation in the conservation of multicultural heritage in Turkey is that the city is ethnically and religiously diverse, perhaps the most diverse city in Turkey. Different groups such as Syriac Christians, Armenians, Keldanis, Kurds, Arabs and many more make up the population of Mardin. Not surprisingly, Mardin's urban texture reflects this diversity, with an abundance of Islamic and Christian religious structures and traditional houses. A significant population of the groups who shaped the built environment of Mardin still lives and participates in the daily life of the city. IPA, which is a European Commission program that provides funding and technical help for countries who are in the process of becoming a member of the EU, has funded many conservation and restoration projects in Mardin.

An issue related to Mardin's heritage is related to ownership. In some cases, there are multiple owners of a house since it was passed down to their current owners through inheritance. In some cases, the inheritors have never been in Mardin, and they do not even know that their house exists. In other cases, the multiple inheritors of the house can not get along, and no decision can be made about the future of the building. In both cases, the houses are abandoned, and left to decay. Today, we see that most of the traditional houses in the historical center of Mardin are either empty, or turned into cafes, shops, galleries or hotels.

The law no. 2863 on Conservation of Cultural and Natural Property Number 2863 (*Kültür ve Tabiat Varlıklarını Koruma Kanunu*)⁵⁶¹ has been problematic for the citizens in Mardin who own historical structures, no matter their religious or ethnic identity. A citizen who owns a historical home must have a restoration project completed by an eligible architect and go through a long and intensive permit and licensing process before making a basic repair. This is not only time consuming, but

⁵⁶¹ T.C. Resmi Gazete, 23.07.1983, 18113.

also extremely expensive. At the moment, the public sector provides some funding for the preparation of the restoration project, but very little to no funding is provided at the application and construction phase. In some cases, the homeowners do not even go through the legal process of intervening with their historical homes, and do the repairs on their own, quietly and illegally.

Syriac Christians argue that this difficult process of bureaucracy is used as a means to oppress them. However, authorities suggest that the same bureaucratic process is applicable to all citizens of Turkey, and aims to protect and conserve our collective heritage. No matter what, it is clear that clear and fair communication is needed in order to continue forward.

Contemporary conservation theory puts people and human values in the center of conservation, and it is more about cultural meaning, values and involvement rather than materiality and methods of conservation. Interaction and interpretation with heritage loads it with meaning. In this given context, conservation should embrace creativity and reproduction of the heritage by communities who attribute to them new meanings, without disregarding global conservation values.

The state must actively try to understand and respond to the needs of the local community by creating a peaceful atmosphere for a healthy two-way communication. This may be achieved through empowering local authorities by increasing their role and responsibility in the conservation decisions. Like it was seen in the international examples, NGO's, scholars and professionals can support healthy communication between locals and the authorities as they can develop a trusting relation with the locals and can elaborate the needs of the locals to the authorities without losing objectivity.

NGOs play a large role in the conservation and interpretation of cultural heritage in Mardin. KMKD is one of them. The KORU Project which was led by the KMKD and EWH is perhaps one of the most comprehensive civic participation projects in the realm of conservation in the cultural heritage, not just in Turkey, but also globally. The project clearly targets local professionals and rising professionals

instead of the general local public. However, it is important to understand that civic participation projects can have different project goals and targeted audiences.

Like the KORU project, the Conservation of Syriac Christian Architectural and Intangible Heritage Project is proving to be a rewarding civic participation project in the realm of conservation of cultural heritage. The project is not classified as a civic participation project only because it is initiated and coordinated by an NGO, but also because it enables and empowers local authorities as well as the local community. The communication and coordination between stakeholders proves the imminent success of the finalized project.

Both the Mardin Museum and the Sabancı Mardin City Museum are valuable institutions that have found creative ways to have the locals interact with their own heritage, and the museum itself. Over the years, the Mardin Museum has developed from being a space where historical artifacts were placed and exhibited, to an institution where individuals, families, different societies, including children, women, the elderly and persons with disabilities were integrated into the community through opportunities of learning, education, socializing. The museum became an institution of education that empowered the local community by uniting them with art and history through deliberately designed programs. In the recent years, it became an institution that should be an example to all museum practices in Turkey with its contemporary approach to museology. Like we have seen in the international examples, both the integration of the local children and youth, and the integration of the locals with cultural heritage through local museums can have tremendous positive outcomes. The Mardin Museum has developed many successful programs to help introduce culture, cultural heritage, and art to the local youth, but also to the rest of the locals, including immigrants and disadvantaged groups. It has invaluable efforts to identify, document and conserve both tangible and intangible local heritage. The museum collaborated with different stakeholders to design, develop, organize and fund such projects.

Sabancı Mardin City Museum has become a symbol of conservation, development and transformation of Mardin. The restoration project of the museum building served as an example and a precedent to all following conservation projects. The locals of Mardin has given ethnographic objects that has been a part of their and their families' lives over generations, and this connection they have with the museum strengthens their ties with it as well as their own community. However, perhaps the most applaudable side of the project is not only the pioneering museology, but also its development model that includes multiple stakeholders, including civic, public, local, NGO and private stakeholders. It is a wonderful example illustrating that when done strategically and ethically, a project model with multiple stakeholders has a potential for a better outcome since different stakeholders can add different values through a wide range of resources.



CHAPTER 6

CONCLUSION

6.1 Concluding Remarks

Social kinships are ingrained into a community's built environment and our surroundings are reciprocally involved in the historical, political, and ideological dialogues concerning social relations.⁵⁶² Cultural heritage and spaces that create our surroundings shape our culture. Throughout this thesis, the urban texture is comprehended as a "cultural landscape which is continuously being reproduced through culture, politics and everyday life that continuously responds to the transformations of culture."⁵⁶³ This thesis is structured around the idea that urban textures str not frozen in time, or carved in stone, but rather are symbolic cultural landscapes that is historically aggregated, culturally composed political artifacts whose forms are dynamic, and meanings constantly negotiated.

In the light of thinkers such as Benjamin, Lefebvre, Boym, Hosagrhar, Bhabha, Said, Hall, Lowenthal and Harrison, this research accepts and bases its argument on the fact that the built environments are perceived and interpreted differently by administrators, regulative bodies, locals and people and groups who identify the heritage with their identities, memories and themselves. It is only normal that each regulative body and group will have a different attitude and action towards the conservation of cultural heritage. Therefore, it is at most significant importance that all bodies and groups are actively participating in the decision-making process of conservation of cultural heritage.

⁵⁶² Isaac, 1982, p. 19.

⁵⁶³ Ojalvo, 2016, p.32.

Multiculturalism became a highly debated in the 21st century with the rise of globalization. Some international documents, charters, resolutions, and declarations such as, but not limited to the International Charter for the Conservation of Monuments and Sites (the Venice Charter), the European Charter of the Architectural Heritage, the Burra Charter and the Nara Document referenced the conservation of multicultural heritage in order to address the related issues. These documents are significant ones that provide direction, and structure for good practice for the conservation and enrichment of the historic environment. One common fact about these documents is that they claim cultural diversity is itself a part of the common heritage of humanity.

Governments, through heritage policies and management approaches, impact what and how cultural heritage is conserved, interpreted, and displayed. Sufficient civic participation is the only way to establish an impartial conservation process. Public participation is described as “the process by which people, especially disadvantaged people, can exercise influence over policy formulation, design alternatives, investment choices, management, and monitoring of development interventions in communities.”⁵⁶⁴ Civic participation is a significant part of integrated conservation. Evidence suggests that involving stakeholders in such projects result in better and more holistic decisions.

Arnstein suggests simplifying civic participation into eight typologies and arranges these typologies in a ladder form with each bar corresponding to the extent of citizens’ power in determining an outcome. Arnstein’s ladder of public participation types is of course a simplification of a highly complicated matter. She refers to the limitations of this model, and underlines that the typology does not include an analysis of the most significant roadblocks to achieving genuine levels of participation.⁵⁶⁵

⁵⁶⁴ The World Bank, 1992.

⁵⁶⁵ Arnstein, 1969, p. 217.

Supporters of civic participation view it as a basic human right. They underline that participation can help increase trust in governments, and in the legitimacy, credibility and acceptability of risk management decisions. Some also point out that public participation increases rather than decreases conflict between agencies and the public. They also argue that it increases the time and cost of making and implementing policy decisions. Though elongates the time and requires more effort, effective civic participation allows for a more equitable conservation process. It is necessary when conserving multicultural heritage in plural societies like Turkey.

After the 1950s, the shifting perspectives on conservation was reflected on international documents, charters, resolutions, recommendations, and declarations, such as, but not limited to, the Hauge Recommendation, the Vienna Recommendation, the Venice Charter, Norms of Quito and the Burra Charter. Almost all documents mentioned above reference the need to reorganize the administrative and managerial aspects of conservation by including the local administrations and the public in the process.

To fully understand how civic involvement in the conservation of cultural heritage in Turkey has developed over time, the Turkish institutions and laws that are related to conservation of cultural heritage should be studied. With the establishment of the Turkish Republic, conservation of cultural heritage was regulated in a centralized manner. But after 2004, local governments started to have a role as decision makers in the conservation of cultural heritage. The decisions are still inspected and approved by centralized governmental institutions. Conservation decisions are state regulated, with limited civic participation in the decision making or implementing process.

Making sure that effective civic participation in conservation projects is a challenge, not only in the context of Turkey, but globally. In each case, different local complexities and cultural intimacies come into play. It is unrealistic to expect that one formula could be applicable to all international conservation projects. But, studying international conservation projects with adequate civic participation aspects

could help us have a general understanding what approaches and methodologies work in specific contexts, and what does not. There are multiple international examples that successfully incorporate public participation in conservation at different levels such as at federal, provincial, municipal, NGO, corporate and local civilians. However, no example fits the context of Turkey and specifically Mardin perfectly. Each example is unique in its context, success, and shortcomings.

Mardin is a unique city to discuss civic participation in the conservation of multicultural heritage in Turkey is that the city is ethnically and religiously diverse, perhaps the most diverse city in Turkey. Mardin's urban texture reflects this diversity, with a series of Islamic, Christian and Jewish religious structures and traditional houses. A significant population of the communities who shaped the built environment of Mardin still lives and participates in the daily life of the city. Since the 2000s, IPA, which is a European Commission program that provides funding and technical help for countries who are in the process of becoming a member of the EU, has funded many conservation and restoration projects in Mardin.

6.2 Considerations of Civic Participation in the Conservation of Multicultural Heritage in the Context of Mardin and Turkey

6.2.1 Considerations for the Context of Mardin

During the research process and site visits to Mardin, it was realized that a lot of positive developments regarding civic participation in the conservation of cultural heritage has happened and is still happening in Mardin. This abundance of considerable developments was why Mardin was chosen as a case study for this thesis. Studying both the positive advancements as well as aspects that still need development, a model for adequate and efficient civic participation in culture-related projects can be established.

First and foremost, it is at utmost importance that local administrators, including municipal leaders, and all state officials in Mardin are elected through

democratic methods. It is usually not possible for appointed trustees (*kayyum*) to know the needs, and sincerely prioritize the wellbeing of the local community. Therefore, the right and the obligation of elected state officials to practice until they are removed from the office through democratic methods is strongly supported. Secondly, it is also advised that local administrations have increased responsibilities and obligations to make local decisions. This way, the needs and problems of the local community could be better recognized and solved.

The local administrations, and anyone working in the public or private sector related to culture, archaeology, museums or conservation in Mardin should be exposed to a basic education on universal principles of conservation, but also be reminded that conservation is beyond materiality or methods of conservation, and people and human values must be the center of conservation of cultural heritage. Expectedly and naturally, state institutions cannot always allocate enough budget, know-how or manpower to fulfill the needs of the city. Therefore, collaborations of NGOs and the private sector with local administrations to expediate cultural developments in Mardin should be encouraged through fiscal and other methods. Local administrators, religious leaders, scholars, NGOs and local entrepreneurs should be trained and encouraged to apply for various national and international funds to help fund the cultural projects they aspire to realize.

NGOs like KMKD should be applauded for their valuable work on educating local administrations, artisans, school teachers and the local community, and should be encouraged to continue their work. They should be supported through fiscal incentives as well as through appreciation of the local society. Religious leaders who are responsible of conserving their group's cultural heritage should be included in these trainings, and should be made aware of the universal principles of conservation. Through Mardin's public and private museums as well as youth centers, the young population of Mardin should be exposed to the values of their local cultural heritage, and encouraged to pursue a culture-related career, and practice in Mardin. In order to encourage young professionals to stay and work in Mardin, local public and

private institutions must be innovative, well-paying, efficiently using technology, and open to giving their young employees opportunities.

Local museums in Mardin should continue prioritizing the local community through their activities, events as well as in their collections. They should continue to organize events where the local community, especially the youth feel welcome. The programs and collections of these museums should help bring out, interpret, and display cultural intimacies.

Mardin is full of multicultural heritage that is not obvious to an untrained eye. The synagogue and the Jewish Fountain is a clear example of this. Even though this might seem like an overly simplified solution, well organized and curated panels that give information on such structures, along with historical photographs that show their change over time should be placed all over the city. This will not only be helpful to increase local awareness, but it will also be informative for visitors. For this to happen, an intensive research and documentation on the architectural heritage of Mardin should be made.

As mentioned in the case study, there are several junction points, squares or open spaces with potentials not fully realized. It is advised that these culturally, historically or socially significant spaces for the old city of Mardin should be reconsidered and reorganized with proper spatial organization, pedestrian and vehicle traffic organization, lighting, and other landscape elements including greenery that provides shelter during harsh weather in order to fulfill the potential they poses. The local community should be encouraged to spend time in these areas with well-designed seating elements. Such areas in the city should be accentuated with well-designed direction signs.

Even though these considerations are made specifically in the context of Mardin, similar models to encourage the interaction of the local community as well as the participation of local administrations and institutions, scholars, NGOs and the private sector could be applied in multicultural Eastern Mediterranean cities, including, but not limited to Antakya, İzmir, İznik, Beirut or Thessaloniki. However,

a similar research has to be done, and specific considerations should be developed for each specific city as each context is highly unique. The case of Mardin can only be a guiding example for a model that will be developed for such cities.

6.2.2 General Considerations for the Context of Turkey

As underlined previously, the case of Mardin is unique, and it does not always reflect general trends that apply to Turkey most of the time. However, during the research process of this thesis, some circumstances, gaps, needs and areas that need development that applies to Turkey as a general became obvious. Therefore, it is worth mentioning general considerations of civic participation in the conservation of multicultural heritage in the context of Turkey as well. The budget allocated for the conservation of cultural heritage in the public sector is understandably limited, and the increasing population and the negative economic developments have been hindering the efforts of increasing the budget for conservation. Currently, the majority of the responsibility, especially the financial responsibility of conservation of cultural heritage in Turkey, is on the Ministry of Culture and Tourism. Given these factors, it is unrealistic and futile to expect the public sector to take complete responsibility of conservation of multicultural heritage in an equitable manner. Adequate and efficient civic participation is the only way to establish an equitable conservation process. Civic participation in the conservation of cultural heritage, is essential for a more equitable process of conservation. Conservation of cultural heritage should not only be the responsibility of one ministry, but the general society. The fact that the third sector, academia, the private sector and professional chambers are not included as main elements of responsibility in the conservation of cultural heritage is a large loss of potential and qualified manpower. In the light of the research completed for this thesis, it is recommended that both the responsibilities and the authority for management, funding and decision making on conservation should be divided between these stakeholders. These stakeholders should initiate creative ways for generating funding for conservation projects. The money generated for each conservation project should remain in that project to ensure its sustainability.

Over the years, the third sector and the private sector showed willingness and availability to help fund or provide other resources, such as, but not limited to, know-how or infrastructure in order to alleviate the burden on the public sector. Considering the lacking financial circumstances as well as the limited adequacy of the manpower and know-how in the public sector, the help from the third sector, private sector, academia and the professional chambers should be welcome with elation. However, at the moment, there are no efficient legal strategies to organize such partnerships in a planned manner. In the light of a series of analyses throughout this thesis, it is concluded that all Turkish legal regulations should be reviewed and updated to allow for planned and organized partnerships between the public sector, local administrations, the third sector, the private sector, academia and professional chambers while keeping in mind the universal principles of conservation, scientific criteria and research. This way, civil society initiatives and effective funding initiatives could be organized in a manner which seeks the general welfare of the public as a whole, and not just the benefit of one group, individual or the private sector.

The current legal regulations are not efficient in making sure that abundance of cultural sites are conserved, made into a permanent part of the local daily life and culture of the community, without ignoring the universal principles of conservation. Cultural sites should be regarded as places that are embedded in a culture of the local community rather than merely places of observation from a distance. The regulations should be updated in a manner that encourages “conservation through use” in daily life, by making sure that the conservation and use balance is sensitively established.⁵⁶⁶ It is at utmost importance that archaeological and conservation sites are considered with their surroundings and the local community that lives with them and associates itself with them. However, cultural heritage should not be sacrificed or seen as a financial generator for use or tourism, and a balance between use and

⁵⁶⁶ Aygün, 2011, p. 201.

conservation should be established, considering the universal principles of conservation. To establish a sustainable, retainable, and balanced conservation processes, NGOs and professional chambers should legally be considered as responsible and authoritative stakeholders in the conservation process. With split responsibilities and interdisciplinary approach to cultural heritage with multiple stakeholders, a balanced problem-solving can be established. The laws should encourage “conservation with the community” rather than “conservation despite the community.”⁵⁶⁷ Legal regulations and long-term strategic planning are key to establish these goals.

Undoubtedly, internalization and adaptation of the site by the local community comes with education. The main goal of general conservation education should be teaching and helping the citizens to internalize the idea that conservation is the responsibility of the general society and every member of the society. At the moment, the national education system does not include a basic conservation education in K-12 education. On the contrary, a general perception of the society towards conservation is that conservation is based on prohibitions and heavy financial penalties. Instead of making the conservation process look complex and difficulty to deal with, the society should be encouraged to see the intrinsic values of cultural heritage. This type of an education on conservation can help increase awareness, sensitivity, and consciousness in the general public. Museums and other public and private institutions related to culture can play a critical role in these educational programs. These institutions can not only provide space for these programs, but the qualified members of these institutions can help develop the material and curriculum of such educational programs.

To conclude, in the light of the research completed for this thesis, it is suggested that policies regarding the conservation of cultural heritage should prioritize continuous, sustainable, and balanced long term strategic planning that not

⁵⁶⁷ *Ibid.*, p. 203.

only considers the site, but also its surroundings, especially the community that lives with it and identifies itself with it. It should include multiple stakeholders including the local community, local administrations, scholars, the third and private sector and the professional chambers in the administrative, managerial, planning and application processes related to conservation of cultural heritage. The legal regulations should be updated to encourage and organize strategic partnerships between the stakeholders mentioned above. The public sector should develop ways to encourage public-private partnerships and NGOs and the private sector to help fund conservation projects through incentives, tax abatements, profit sharing partnership, build (conserve)-operate-transfer methods and other methods, without undermining the universal principles of conservation. Administrations and management teams of sites should prioritize keeping the money funded through a conservation project in the project to ensure long term sustainability of the project. Education programs that help the general society understand the intrinsic value of cultural heritage and encourage respect, awareness, sensitivity, and consciousness towards cultural heritage and should be developed in partnership with public and private institutions related to culture, such as but not limited to museums and youth centers. These educational programs should be a permanent and constantly developing part of the Turkish national education system. The educational and awareness programs related to conservation should highlight the social values of cultural heritage rather than representing it as a complex topic that is highly regulated. All these suggestions should be done in a manner that considers the wellbeing of the general society rather than a single individual, group or ideology. Most importantly, they should be done in the light of universal conservation principles that respect and follow scientific research and criteria.

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APPENDICES

A. Mardin's Classification as a UNESCO World Heritage Site

Mardin Cultural Landscape:

Date of Submission: 25/02/2000

Criteria: [\(ii\)\(iii\)\(iv\)](#)

Category: Cultural

Submitted by: Ministry of Culture

Coordinates: 37°19' N - 40°44' E Mardin is located on the south east of Turkey where Deyrulzafaran is 7 km from Mardin.

Ref.: 1406

Themes: Cultural landscapes

Description: Mardin is a city in a rocky region in southeastern Anatolia. The city is mainly medieval in origin and is situated on the slopes of a rocky hill, crowned by a fortress built on its citadel. This barren stoney region around Diyarbakır and Mardin stretches as far as Sanliurfa and Gaziantep. The city as a whole with its traditional stone, religious and vernacular architecture and its terraced urban pattern is the best preserved example of Anatolian soil. Deyrulzafaran Monastery is one of the living religious center of Syriandacobites in Mardin, an impressive architectural complex in the Mesopotamian plain.

B. Architectural Preservation Terms Glossary by KMKD

Temel Mimari Koruma Terimleri Sözlüğü



Kültürel Mirasın Korunması İçin
Kapasite Geliştirilmesi Projesi

1. derece tarihi eser: Birinci grup yapı olarak tescil edilmiş yapılar, 660 sayılı Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu İlke Kararına göre, toplumun ortak dini, sosyal, ekonomik ve kültürel gereksinimlerini karşılayan, yapıldıkları dönemin mimari ve sanat anlayışını yansıtan, simgesel, anı ve estetik değerleriyle korunması gereken yapılar olarak tanımlanmaktadır. Birinci grup yapılarda ek ve değişiklik yapmak çoğunlukla mümkün değildir.

2. derece tarihi eser: İkinci grup yapılar kent ve çevre kimliğine katkıda bulunan, giderek yok olan geleneksel ve yöresel yaşam biçimini yansıtan yapılardır. İkinci grup yapılarda yapının cephesine yansıtılmayan değişiklikler yapılmasına izin verilmektedir.

Abbara: Bir yapının bitişik sokağı aşır yan parselle birleşirken sokağın üstünü örterek oluşturduğu geçiş mekanları. Kabaltı olarak da bilinen bu geçişler, Mardin'de kentsel dokunun en önemli parçalarıdır. Abbaralar aynı zamanda yazın serinlik ve gölge de sağlar.

Arkeolojik sit: Yeraltında veya yerüstünde, su altında veya su üstünde antik bir yerleşmenin veya eski bir medeniyetin kalıntılarının bulunduğu bilinen veya meydana çıkarılan korunması gerekli alanlar.

Bağdadi: Ağaç direkleri üzerine çakılmış çatalara veya kamışlara sıva vurularak yapılan (duvar veya tavan).

Basit Onarım: Yapıların; ahşap, madenî, pişmiş toprak, taş vb. çürüyen ya da bozularak eksilen mimari öğelerinin, özgün biçimlerine uygun olarak aynı malzeme ile değiştirilmesi, bozulan iç ve dış svaların, kaplamaların, renk ve malzeme uyumu sağlanarak, özgün biçimlerine uygun olarak yenilenmesi.

Bozulma: İklimsel, biyolojik, doğal ve insan-kaynaklı etkenler sebebiyle yaşanan malzeme sorunları ve buna bağlı olarak gerçekleşen değişim.

Bütüncüllük (integrity): Tarihi alanlarda yapı çevre ile sosyal çevrenin beraberliği.

Bütünleme: Bir bölümü hasar görmüş veya yok olmuş yapı ve öğeleri ilk tasarımlarındaki bütünlüğe kavuşturacak şekilde geleneksel ya da çağdaş malzeme kullanarak tamamlama işlemi.

Bütünlük: Bir yapının tarihi, mimari ve sanatsal özelliklerinin tamamının birlikliliği.

Çürüme: Bir malzemedeki organik ve kimyasal bileşenlerin bozulması.

Deformasyon: Bir cismin ya da strüktürün biçiminin bozulması.

Esaslı Onarım: Yapının rölöveye dayanan restitüsyon ve/veya restorasyon projeleri ile diğer ilgili belgelerin içerikleri ve ölççekleri koruma kurulunca belirlenen müdahaleler.

Eyvan: Bir tarafı dışarıya açık olan oda, ayvan.

Güçlendirme/sağlamlaştırma (konsolidasyon): Bir yapının taşıyıcı sistemini, malzemelerini veya üzerinde bulunduğu zemini yerinde güçlendirerek, yapısal sağlamlığını artırmak.

Harç: Kâgir duvarlar ile iç ve dış svaların yapımında kullanılan ve mineral esaslı bir bağlayıcı, harç kumu, su ve gerektiğinde ilave edilen katkı maddelerinin uygun oranlardaki karışımı ile oluşturulan bir yapı malzemesi.

Horasan harcı: Kırılmış-öğütülmüş tuğla, kiremit, çömlek vb. pişmiş kil kökenli "agrega" malzemelerin kireç ve su (bazen de kum) ile karıştırılmasıyla elde edilen ve eskiden çimento yerine kullanılan dayanıklı bir örgü harcı.

Kagir: Taş ve tuğladan yapılmış yığma yapı ya da yapı elemanı.

Kemer: İki sütun veya iki ayak arasındaki bir açmanın üstünü örtmek için uçları bu sütun veya ayaklara oturmak üzere yay şeklinde yapılan ahşap, maden ya da kâgir yapı parçası.

Kentsel koruma: Tarihi çevrenin korunması ve sürdürülebilirliğini amaçlayan yöntemler.

Kentsel sit: Mimari, mahalli, tarihsel, estetik ve sanat özelliği bulunan ve bir arada bulunmaları sebebiyle teker teker taşıdıkları kıymetten daha fazla kıymeti olan, kültürel ve tabii çevre elementlerinin (yapılar, bahçeler, bitki örtüleri, yerleşim dokuları, duvarlar) birlikte bulunduğu alanlar.

Korozyon: Kimyasal aşınma

Koruma Kurulu: Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu'nun kısa adı.



Koruma Uygulama ve Denetim Büroları (KUDEB): İl Özel İdareleri, Büyükşehir Belediyeleri ve Bakanlıkça izin verilen belediyeler bünyesinde, korunması gerekli taşınmaz kültür varlıklarıyla ilgili işlemleri ve uygulamaları yürütmek, denetimlerini yapmak üzere koruma, uygulama ve denetim büroları.

Koruma Yönetim Planı: Kültürel-doğal varlıkların ve sit alanlarının; özgün yapılarına uygun olarak akılcı, sürdürülebilir ve bütüncül bir anlayışla, ilgili tüm paydaşlarıyla birlikte korunmasını, varlığın üstün evrensel değeri yanında gelişiminin ve canlılığının muhafaza edilmesini, bunlar arasında bir denge kurulmasını ve gelecek kuşaklara aktarılmasını sağlayan bir "yol haritası"dır.

Koruma/konservasyon: Bir yapının mevcut durum ve şeklinin olduğu gibi korunması.

Köşk: Açık alanlarda, genellikle yazın kullanılan yerden yüksek oturma ve dinlenme mekanı, taht.

Kültürel Miras: Anıtlar, yapı toplulukları ve sitle, Türkiye'nin de kabul ettiği Dünya Kültürel Ve Doğal Mirasın Korunması Sözleşmesi'ne göre kültürel miras sayılırlar. Anıtlar: Tarih, sanat veya bilim açısından istisnai evrensel değerlerdeki mimari eserler, heykel ve resim alanındaki şaheserler, arkeolojik nitelikte eleman veya yapılar, kitabeler, mağaralar ve eleman birleşimleri. Yapı toplulukları: Mimarileri, uyumlulukları veya arazi üzerindeki yerleri nedeniyle tarih, sanat veya bilim açısından istisnai evrensel değere sahip ayrı veya birleşik yapı toplulukları. Sitle: Tarihsel, estetik, etnolojik veya antropolojik bakımlardan istisnai evrensel değeri olan insan ürünü eserler veya doğa ve insanın ortak eserleri ve arkeolojik sitleleri kapsayan alanlar.

Kültürel Peyzaj: Doğa ve insan birlikteliğinin ürünü olan kültür varlıkları.

Muhdes: Özgün olmayan, sonradan eklenmiş.

Önleyici müdahale: Çürüme ve bozulma sürecini azaltmak veya yavaşlatmak amacı ile yapılan müdahaleler.

Özgünlük: Gerçek, orijinal olma durumu. Kültürel miras söz konusu olduğunda bu yapının malzemeleri, tasarımı, süslemeleri, konumu ve çevresi ile ilgilidir. Çağdaş koruma yaklaşımında, bir yapının zaman içerisinde geçirdiği dönüşümler de o yapının özgünlüğünün bir parçasıdır.

Rekonstrüksiyon: Bir yapının kopyasını yaparak onu yeniden inşa etmek.

Restitüsyon: Bir tarihi yapının tarih içerisinde geçirdiği evrelerin (ilk tasarımını ve belli bir tarihteki durumunu) arşiv kayıtlarından, yapıdaki izlerden ve başka kaynaklardan yararlanılarak plan, kesit, görünüş ve aksonometrik çizimler ya da maketlerle anlatımı.

Restorasyon projesi: Tarihi bir yapının gelecekteki kullanımını öngören mimari proje.

Restorasyon: Tarihi bir yapının geleceğe aktarılması için yapılan uygulamalar.

Risk: Kültürel mirasın önem veya değerine karşı muhtemel olumsuz etkiler.

Rölöve: Var olan bir yapının bütün boyutlarını ölçerek plan, kesit ve görünüşünü yeniden çıkarma.

Sit Alanı: Tarih öncesinden günümüze kadar gelen çeşitli medeniyetlerin ürünü olup, yaşadıkları devirlerin sosyal, ekonomik, mimari ve benzeri özelliklerini yansıtan kent ve kent kalıntıları, kültür varlıklarının yoğun olarak bulunduğu sosyal yaşama konu olmuş veya önemli tarihi hadiselerin cereyan ettiği yerler ve tespiti yapılmış tabiat özellikleri ile korunması gerekli alanlardır.

Sürdürülebilir Gelişim: Gelecek nesillerin ihtiyaçlarına ulaşmasını engellemeyecek şekilde, mevcut neslin ihtiyaçlarını karşılayan gelişim.

Şehir formu: Bir şehrin görsel kimliğini oluşturan kentsel şekiller, mimari özellikler, açık alanlar ve yeşil alanların tümünün düzeni.

Tamir: Bir yapı veya onun dokusunu iyileştirmek adına yapılan gerekli müdahaleler.

Taşınmaz kültür varlıkları: Tarih öncesi ve tarihi devirlere ait bilim, kültür, din ve güzel sanatlarla ilgili bulunan yer üstünde, yer altında veya su altındaki korunması gerekli taşınmaz varlıklar.

Taşınmaz tabiat varlıkları: Jeolojik devirlerle, tarih öncesi ve tarihi devirlere ait olup, ender bulunmaları veya özellikleri ve güzellikleri bakımından korunması gerekli yer üstünde, yer altında veya su altında bulunan taşınmazlar.

Tescil: Taşınmaz kültür ve tabiat varlıklarından korunması gerekli olanlarının koruma kurulu kararıyla belirlenmesi.

Tuzlanma: Gözenekli malzemelerin içerdiği tuzların suyla birlikte yüzeye taşınması ve suyun buharlaşması sırasında yüzeyde tuz kristallerinin oluşması.

U-değeri: Bir yapının içinden dışına ısı transfer edildikçe, yapının dokusundaki her katmanın ısısal direncinin hesabı.

Yeniden işlevlendirme: Bir yapının tarihi, kültürel veya mimari değerlerini yansıtan özellikleri ve/veya bölümlerini koruyarak, onarım ve ekler vasıtasıyla bu yapıya uygun, özgün işlevinden farklı bir işlev vermek.

REYHAN ŞERBETİ / REYHAN (PURPLE BASIL) SHERBET

- 1 demet reyhan
- 1/2 kupa mor yeşil baskil
- Yarım su bardağı şeker
- 1/2 kupa şeker
- 1,5 çay kaşığı limon tuzu
- 1,5 çay kaşığı limon tuzu
- 4 tane kuru karabiber
- 4 elove
- 2 adet püskül tarhun
- 2 çinamon çubuğu
- 6 su bardağı kaynar su
- 6 kupa kaynar su



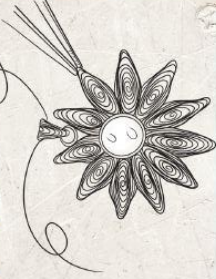
Reyhan yıkayıp süzün. Bir tenekeye şeker, limon tuzunu, karabiberi ve püskül tarhun koyun. Sonra reyhanları ilave ederek sıcak suyu ekleyin. Şeker eriyene kadar karıştırın ve bir süre kaynatmasını bekleyin. Soğuyan şerbeti süzerek bir şişeye koyun ve buzdolabına kaldırın, buz ile servis yapın.

Wash the basil and let it dry. Add the sugar, lemon extract, cloves, and cinnamon sticks in a saucepan. Add the basil and the boiling water. Stir in the sugar until it melts and let simmer for a while. Bottle the sherbet when it cools down and place it in the fridge. Serve with ice.

TELKÂRI / FİLİQRÉE

İnce, oluğu tellerin birbirlerine değip örülmesi ve üzerlerine kaktüslerle oryantal desenlerin yapılmasıdır. MÖ 3000'ere kadar görülmektedir. İlk ortaya aksı yerli Mezopotamya olarak tabiiye edilmiş bu sanat, sonrasında diğer medeniyetlerde de ısrarla edilmiştir. İnce bir el işi gerektiren telkârî sanatıyla çok eşifli ürün ortaya çıkarılmaktadır. Tak, kemer, şifare ağzı, bütin, korse ve repeler bunlardan bazılarıdır.

This art of intertwining and soldering very fine threads dates back to the 4th century BCE. It is believed that the craft first appeared in Mesopotamia, but it was later adopted by other civilizations as well. Through the delicate handwork required for filigree, it is possible to craft highly varied products. Examples are jewellery, belts, equestrian holders, hangers and trays.



ZANAAT / CRAFTSMANSHIP

Öğrenimle birlikte deneyim, beceri ve ustalık gerektiren iş.

Bu haritayı, tarihi Mardin'in kültürel zenginliğini yansıtan ve geleneksel zanaatların halen yaşadığı yerleri size tanıtmak için hazırladık. Haritada konuların bucağımız zanaatkarların atölye veya dükkanlarını ziyaret ederek, onlardan yaptıkları işlerin inceliklerini, felsefesini ve hikayesini öğenebilirsiniz. Bu zanaatkarlardan alıveriş yapıp, hediye olarak veya Mardin'ini destek olarak, hediye olarak alabilirsiniz.

An occupation that requires experience, skill, and mastery as well as education to execute.

We have prepared this map to introduce the places where traditional crafts, which represent the cultural riches of historic Mardin, are still practised. By visiting the ateliers and shops on this map, you can get acquainted with the story, philosophy and subtlety of their arts. By shopping at these locations, you can acquire an authentic Mardin souvenir, as well as support the future of these intangible values at risk.

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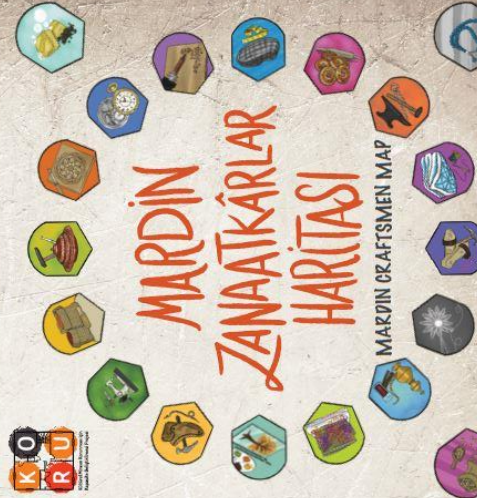
AHŞAP DAĞLAMA / PYROGRAPHY

Bir dekorasyon sanatı olan ahşap dağlama (pirogravür) dekoratif motifler, gravürler ve yazı eşifleri ortaya çıkarılmak üzere ahşap malzeme üzerine yazı ve desenler oluşturarak gerçekleştirilir. Bu özel zanaatın tarihi, Mısır, Afrika ve Çin medeniyetlerinin gelişimine dayanmaktadır. Daha sonrasında bu sanata İtalya'dan rastlanmaktadır. Geleneksel Mardin evlerinde, özellikle de ahşap pençere ve dolap kapaklarında ahşap dağlama motifleri görmek mümkündür.

An art of wood decoration, pyrography is performed by branding different types of wood to create decorative motifs, gravures and writings. The history of this special craft dates to the ancient civilizations of Egypt, Africa and China. It was widely performed in Italy in a later period. One can come across the motifs of pyrography inside traditional Mardin houses, especially on the wooden windows and cabinet doors.



KORU
KORU PROJESİ



MARDİN ZANAATKÂRLAR HARTİSİ

MARDİN CRAFTSMEN MAP