

ISTANBUL TECHNICAL UNIVERSITY ★ INSTITUTE OF SOCIAL SCIENCES

**SUSTAINABILITY OF TRADITIONAL DANCES AND MUSIC
A MODEL FOR DOMANIÇ, TURKEY**

Ph.D. THESIS

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Department of Musicology and Music Theory

Musicology and Music Theory Programme

JUNE 2015

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLER ENSTİTÜSÜ

**GELENEKSEL OYUN VE MÜZİKLERİN SÜRDÜRÜLEBİLİRLİĞİ
TÜRKİYE DOMANIÇ MODELİ**

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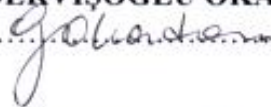
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To my father, Hüseyin Muslu,

to my husband, Terry Gardner, for his constant guidance, support, patience, and love,

to the people of Domaniç.

FOREWORD

At the beginning of my PhD studies, my work in the field of event management, drew me towards the Business Faculty of Istanbul Technical University. On the recommendation of my faculty advisor, I enrolled in an organizational behaviour course, and this proved to be of great benefit as it helped me to determine this study's overall direction. I would like to thank the teacher of this course, Dr. İdil Vedia Evcimen, for her inspirational suggestion of working towards “sustainability”, as this was perfectly suited to the Domaniç case study. I would like to thank my teacher and mentor, Prof. Songül Karahasanoğlu for her many insights and indispensable advice, and I would also like to extend my gratitude to Prof. Nihal Ötken for her support and Assoc. Prof. Dr. Gökçe Dervişoğlu Okandan for her invaluable help in making the connection between ethnomusicology and cultural policy.

Applied ethnomusicology and cultural sustainability are new fields in Turkey, which necessitated the finding of external resources. In this, I received a great deal of direction and help from distinguished ethnomusicologist Tim Rice, who was most generous with his time and knowledge and to whom I extend my most sincere thanks.

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The very first lines of this study were written in England, where I transcribed the data I had obtained through the fieldwork and also found material for my research into sustainability. I would like to sincerely thank my in-laws, Terry and Sylvia Maria Gardner for their help and support.

My first fieldwork was conducted in 1998 with the help of my father, Hüseyin Muslu. He took me to the villages and introduced me to local people who still cared about their traditional culture. Returning to the region 15 years later for the fieldwork for this study was a completely different challenge and a fascinating experience. It is also one which would not have been possible without the generous help and hospitality of Gülsüm and Kadir Öztürk as well as their sons Anıl and Aytaç. I was also very kindly assisted by Selime Muslu and Nurten İpek and received a great deal of help and information from many of the local people, in particular Osman and Mehmet Demiröz, Ahmet Gezer, Ramazan and Kadriye Öztürk, Nezaket Özdemir, Kadir Erkan, Sevim Gürbüz Coşkun and Nil Bal and the nomad women of Erikli-Akkaya. I would also like to thank the Mayor of Domaniç, Sahvet Ertürk, for his support for the projects that resulted from this study.

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May 22, 2015

Olcay MUSLU GARDNER

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ABBREVIATIONS

CoE	: Council of Europe (Avrupa Konseyi)
EU	: European Union (Birleşmiş Milletler)
ITU	: İstanbul Technical University (İstanbul Teknik Üniversitesi)
ICH	: Intangible Cultural Heritage
IKSV	: İstanbul Foundation for Culture and Arts (İstanbul Kültür Sanat Vakfı)
LCA(s)	: Local Coordination Authorities (Yerel Koordinasyon Otoriteleri)
LV(s)	: Local Villagers (Yerel Köylüler)
MoCT	: Ministry of Culture and Tourism (Kültür ve Turizm Bakanlığı)
MoNE	: Ministry of National Education (Milli Eğitim Bakanlığı)
MoYS	: Ministry of Youth and Sport (Gençlik ve Spor Bakanlığı)
MoD	: Ministry of Development
NCA(s)	: National Coordination Authorities (Milli Koordinasyon Otoriteleri)
ND(s)	: Nomadic Dances (Yörük Oyunları)
NGO(s)	: Non Governmental Organizations (Sivil Toplum Örgütleri)
NU(s)	: Nostalgic Urbanites (Nostaljik Kentliler)
SD(s)	: Settler's Dances (Yerleşiklerin Oyunları)
TB(s)	: Tradition Bearers (Gelenek Taşıyıcıları)
UN	: United Nations (Birleşmiş Milletler)
UNESCO	: United Nations Educational Scientific and Cultural Organization (Birleşmiş Milletler Eğitim Bilim ve Kültür Kurumu)
YG	: Young Generation (Genç Jenerasyon)

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SYMBOL LIST

GUIDE TO PRONUNCIATION OF TURKISH TERMS

<u>Turkish Letter</u>	<u>English Equivalent</u>	<u>Sound in English</u>
a	ah	father, Bach
b	b	b
c	dj	jam, jazz
ç	ch	church, chime
d	d	d
e	ey, ay	met, stay
f	f	f
g	g (hard)	get, bigot
ğ	(lengthens preceding vowel)	
h	h	hat, aha
ı	uh, ih	circus, rated
i	ih, ee	pit, meet
j	zh	measure, bi jou
k	k	k
l	l	lila
m	m	m
n	n	n
o	oh, aw	note, law
ö	(rounded)	Ger: schön
p	p	p
r	r (single flap)	
s	s	s
ş	sh	shine, shoe
t	t	t
u	oo	moon, croon
ü	(rounded)	Ger: über Fr: tu

v	v, w	ever, tower
y	y	y
z	z	

Where the English equivalent is the same, or nearly the same, no example is given in the list above.

SUSTAINABILITY OF TRADITIONAL DANCES AND MUSIC A MODEL FOR DOMANIÇ, TURKEY

SUMMARY

Culture in the 21st century has acquired a new, strategically important place in politics: it is now integrated in national and regional development plans, and strategic alliances with other sectors are formed. Since the adoption of the 2003 UNESCO convention, intangible cultural heritage has been the subject of significant academic interest. Disappearing music and dance cultures have become central to the work of many ethnomusicologists who have been aware of the connections between their field and other disciplines such as those dealing with policy and sustainability. Determining and documenting cultural practices represents the first step in the safeguarding and sustaining of intangible cultural values. The second step is to define cultural policy and to find a means of integrating it into local areas by adhering to the adage that culture can never be confined to policy, but policy has always been at the heart of culture.

However, writing a cultural policy for Turkey has never been an easy nor a short undertaking. The country's international commitments through its agreements with EU member countries and organizations such as UNESCO and the Council of Europe are also vital components of cultural sustainability, and these further increase Turkey's responsibilities.

Turkey has a long historical background and a rich cultural heritage. In Domaniç, which is located in the north Aegean side of Turkey there are countless examples which should be examined and safeguarded, and the local traditional dances and their accompanying music are an important part of this heritage.

Historically valuable places like Domaniç are complex living entities in a state of continuous change which has resulted in a layered cultural structure. In recent times, population exchanges in favour of larger metropolitan areas and continuing gender discrimination has exacerbated the non-continuity of important aspects of cultural heritage, and has had a particularly severe effect on the local dance and music traditions, which are currently in danger of disappearing. Therefore, their sustainability necessitates an understanding of their complex formation and transformation processes and the reasons behind their non-continuity.

This study is based on over two years of multi-site field research which involved the recording of directed/non-directed in-depth interviews with local villagers who represented diverse social, ethnic, religious, and regional backgrounds. The primary techniques for data collection, "participant observation" and "unstructured interviews", are generally used in ethnographic field research for the better understanding of contexts. In addition to these stages, active/passive observations and multi-sided interviews were used for the compilation of the traditional dances

and music of Domaniç.

A combination of research methodology was employed because of the complexity and inter-disciplinarity of the subject comprise of the literature research, fieldwork and archiving. Due to the complicated nature of the study a cross-disciplinary research was conducted. The qualitative works in the field led to gender studies because of the social structure and the historical and cultural richness of the region. In addition, the necessity of understanding cultural policy to be able to develop a model for cultural sustainability was crucial. Examining the proposed solutions for the disappearing cultures in the applied ethnomusicology formed the last theoretical approach. Accordingly, this study is organized in four themes:

1. The ethnographic descriptions of the traditional dance and the analysis of the accompanied music culture with a gender approach as well as the social history of the region.
2. A theoretical understanding of social sustainability and cultural policies, and their relation to intangible cultural values.
3. The parameters and the actors which take role in the sustainability of the traditional dance and music of Domaniç; and a suggested cultural sustainability model for Domaniç.
4. The conducted projects in Domaniç and İstanbul.

Through the documentation of the traditional music and dances and the realization of several projects that included local villagers, government agencies and institutions, the general community's interest in their cultural practices was raised. The validity and credibility of the suggested model was crosschecked against the conducted projects. It can be said that some of the dances and music could be revived and re-activated after these projects.

The aim of this study is to provide a critical examination of intangible cultural heritage practices and a model in which the interrelated parameters of cultural sustainability can be seen. The suggested cultural sustainability model aimed at the sustaining of male and female dance and music culture in Domaniç was built based on the data obtained from the fieldwork, the evaluation of the past and the recent works on the cultural policy and applied ethnomusicology, and the outcomes of the conducted projects.

In the case of the disappearing dance and music culture of Domaniç, it was discovered that there are both governmental and civil stakeholders which perceive the problems in different ways. Their ideas and opinions are often incompatible, and it is possible that they are unaware of each other's existence, or that they ignore each other's work. These issues are caused by the different priority ranking in their systems, and because of this, many suggestions, reports, conventions, projects, funds, investments in the world of culture remain limited to their own areas in spite of the efforts toward sustaining cultural heritage. Even though the components of intangible cultural heritage (Local, Public and Private) have a nested relationship with one another, a need for a formal mediator for each of them is inevitable to ensure meaningful collaboration.

The model dimensions and their interrelationship with each other can be seen in every region of Turkey, and may also be true for other countries that suffer from the same problems. The steps in the model are given from the general to specific, and the internal structures and the functions of each dimensions are reflected in the context of strategic national and international agreements, conventions and regulations, and

on the basis of cultural policies that focus on intangible cultural heritage and ethnographical study (ethnomusicology).

It is hoped that the model suggested by this study, which may be the first model example in the area of cultural sustainability, will advance and further the studies in the field of applied ethnomusicology, cultural sustainability, cultural policy and be an inspiration for future research as it is open to adaptation to suit individual requirements and variables. Additionally, it is hoped that the discussion towards a model presented here may further the debate and raise questions that may be answered in future studies.

GELENEKSEL OYUN VE MÜZİKLERİN SÜRDÜRÜLEBİLİRLİĞİ TÜRKİYE DOMANIÇ MODELİ

ÖZET

21. yüzyılda kültür, politikada yeni, stratejik öneme sahip bir yer edinmiştir: Artık ulusal ve bölgesel kalkınma planlarına entegre edilmiştir ve diğer sektörler ile bu konuda stratejik işbirlikleri kurulmaktadır. 2003 UNESCO sözleşmesi kabulünden bu yana, somut olmayan kültürel miras, akademik dünyanın ilgisini önemli derecede çekmiştir. Kaybolan müzik ve dans kültürleri, kendi uzmanlık alanları ile politika ve sürdürülebilirlik gibi diğer disiplinler arasındaki bağlantının farkında olan pek çok etnomüzikoloğun çalışmalarının merkezi haline gelmiştir. Kültürel uygulamaları belirlemek ve belgelemek, somut olmayan kültürel mirasın korunması ve sürdürülebilmesi için ilk adımdır. “Kültür; asla politika ile sınırlı olamaz ancak politika daima kültürün merkezi olmuştur” ifadesini dikkate alarak kültür politikalarını belirlemek ve bu politikaları yerel alanlara entegre etmenin yolunu bulmak, atılan ikinci adımı teşkil etmektedir.

Ancak, Türkiye için kültür politikası yazmak, ne kolay ne de kısa süreli bir girişim olmuştur. Avrupa Birliği üyesi ülkeleri, UNESCO ve Avrupa Konseyi gibi organizasyonlar ile yapılan antlaşmalar ve uluslar arası taahhütler, Türkiye’nin kültürel sürdürülebilirlik alanında sahip olduğu önemli unsurlardır ve bu unsurlar ileriye yönelik Türkiye’nin sorumluluklarını arttırmaktadır.

Türkiye, köklü bir tarihsel geçmişe ve zengin kültürel mirasa sahiptir. Türkiye’nin kuzey Ege bölgesinde bulunan Domaniç’te, incelenmesi ve korunması gereken sayısız kültürel miras örnekleri bulunmaktadır. Yerel oyunlar ve oyunlara eşlik eden müzikler de bu mirasın önemli bir parçasıdır.

Domaniç gibi tarihsel ve kültürel değeri olan yerler, çok katmanlı, sürekli bir değişimle karşılaşan, karmaşık ve dinamik bir yapıya sahiptirler. Son zamanlarda, büyük metropollere doğru olan nüfus değişimi ve devam eden toplumsal cinsiyet ayrımcılığı, kültürel mirasın önemli unsurlarının devam etmemesinde büyük rol oynamış ve özellikle de günümüzde yok olma tehlikesi ile karşı karşıya olan, yerel oyun ve müzik gelenekleri üzerinde çok ciddi etkisi olmuştur. Bu nedenle, bölgenin kültürel pratiklerinin sürdürülebilirliği konusu, bu pratiklerin oluşum ve dönüşüm süreçlerini, devam ettirilememelerinin arkasındaki sebepleri anlamamızı gerekli kılmaktadır.

Bu çalışma; iki yıldan fazla süren alan araştırmasına ve farklı sosyal, etnik, dini ve bölgesel geçmişini temsil eden yerel halk ile, dolaylı ya da direkt olarak derinlemesine yapılan görüşmelere dayanmaktadır. Veri toplamada başlıca teknik olan “katılımcı gözlem” ve “yapılandırılmamış röportajlar”; bağlamın daha iyi anlaşılabilmesi adına etnografik alan araştırmasında kullanılmıştır. Bu aşamalara ilave olarak, Domaniç yöresine ait geleneksel oyun ve müziklerin derleme çalışması, aktif ve pasif gözlemler ile çok yönlü röportajlar ile yürütülmüştür.

Araştırmanın metodolojisinde literatür araştırması, alan araştırması ve arşiv çalışmasından oluşan bir yöntem kullanılmış, çalışmanın karmaşık yapısı nedeniyle, disiplinlerarası bir araştırma yürütülmüştür. Alandaki nitel çalışmalar, bölgenin sosyal, kültürel ve tarihsel yapısı nedeniyle toplumsal cinsiyet yaklaşımını gerekli kılmıştır. İlave olarak, bir kültürel sürdürülebilirlik modeli geliştirebilmesi için kültür politikalarını anlama gerekliliği ön plana çıkmıştır. Yok olmakta olan kültürler için uygulamalı etnomüzikoloji alanında önerilen çözümlerin incelenmesi, çalışmanın son teorik yaklaşımını oluşturmaktadır. Buna göre çalışma; dört tema etrafında şekillenmektedir:

1. Geleneksel oyunların ve onlara eşlik eden müzik kültürünün toplumsal cinsiyet yaklaşımı ve bölgenin sosyal tarihi bağlamında incelenmesi.
2. Sürdürülebilirlik ve kültür politikaları ile ilgili teorik bir yaklaşım ve bunların somut olmayan kültürel miras ile olan ilişkileri.
3. Geleneksel oyun ve müziklerin sürdürülebilirliğinde rol oynayan parametreler ve aktörler, Domaniç için kültürel sürdürülebilirlik model önerisi.
4. Domaniç ve İstanbul'da yürütülen projeler.

Bölgeye ait geleneksel oyun ve müziklerin dokümantasyon çalışması süresinde, yerel halkın, kamu görevlilerinin ve enstitülerin çalışma boyunca hem gerçekleştirilen projelere hem de araştırma sürecine dahil edilmesi ile yöreye ait geleneksel oyun ve müzik mirasına olan ilgi arttırılmıştır.

Çalışmanın amacı; somut olmayan kültürel miras pratikleri üzerine, hem kavramsal hem de pratik düzeylerde eleştirel bir değerlendirme sunmak ve kültürel sürdürülebilirlik uygulamaları ve uygulamalı etnomüzikolojik yaklaşımlarını Domaniç bölgesindeki geleneksel oyunlar ve eşlik müziklerinde kullanarak, üretilen kültür politikaları da göz önünde bulundurularak bir model önermektir. Önerilen kültürel sürdürülebilirlik modeli, alan çalışmasından elde edilen veriler, geçmiş ve güncel kültür politikaları, uygulamalı etnomüzikoloji ve yürütülen projelerin çıktıları göz önünde bulundurularak geliştirilmiştir.

Kaybolmak üzere olan geleneksel oyun ve müzikler bağlamındaki çalışmamız sırasında, sorunları farklı şekillerde algılayan, hem resmi hem de sivil paydaşlar olduğu saptanmıştır. Paydaşların bu sorunları genellikle sistemlerindeki farklı öncelik sıralamalarından kaynaklanmaktadır ve bu nedenle kültür dünyasında pekçok öneri, rapor, sözleşme, proje, ödenek ve yatırım, kültürel miras konusunda gösterilen çabalara rağmen, kendi alanlarında sınırlı kalmaktadır. Somut olmayan kültürel mirasın unsurları (Yerel, Kamusal ve Özel) bir diğeri ile içiçe geçmiş bir ilişkiye sahip olsa bile, anlamlı bir işbirliği sağlamak için, herbiri için resmi bir aracı birim kurulması ihtiyacı kaçınılmazdır.

Modelin boyutları ve bu boyutların karşılıklı ilişkileri, Türkiye'nin herbir bölgesinde görülebilmektedir ve ayrıca aynı problemten muzdarip diğer ülkeler için de bu boyutlar önem taşıyabilir. Model içerisindeki adımlar genelden özele doğrudur ve herbir boyutun iç yapıları, alt başlıkları ve işlevleri, ulusal ve uluslar arası stratejik antlaşmalar, sözleşmeler ve düzenlemeler bağlamında, ilave olarak etnografik çalışma (etnomüzikoloji) ve somut olmayan kültürel miras konusuna odaklanan kültür politikaları temelinde yansıtılmaktadır.

Çalışmamız ile sunulan modelin, uygulamalı etnomüzikoloji, kültürel sürdürülebilirlik ve kültür politikaları alanındaki çalışmaları geliştireceği ve ileriye taşıyacağı, farklı bireysel gereksinimlere ve değişkenlere uyum sağlamaya açık olduğu için gelecekteki araştırmalar için de ilham olacağı umut edilmektedir. İlave olarak, bu çalışma ile önerilen modele yönelik bir tartışmanın, daha geniş ve derin bir tartışma alanını beraberinde getirmesi ve gelecek çalışmalarda cevaplarını bulacak soruların önünü açması umut edilmektedir.

1. INTRODUCTION

This study began in 1998, when I conducted a field study of the wedding rituals of the Domaniç area for my undergraduate thesis. In the intervening years between that study and this, my family connections with the region meant that I continued to keep in contact with the local inhabitants, and repeated visits for special occasions and holidays allowed me to perceive changes in the area's culture that may not have been apparent to those living there.

In addition, my 13 years as a professional dancer (1993-2006), and my later work as an event coordinator for seven years have given me a sensitivity to cultural shifts or changes in traditional practices. This sensitivity alerted me to the cultural crisis in Domaniç where even the traditions I had observed in 1998 seemed, at least in part, to be on the verge of extinction. As this is a place where I have strong family ties, it was possible for me to gain access to people and their traditions that would normally be closed to "outsiders", in addition, being female also allowed me to interview and interact with the women of the region – something that would be extremely problematic, if not impossible, for a male researcher.

Given that cultural sustainability and intangible cultural heritage have become more important for the recognition of cultures in crisis. It seemed fitting that I should return to Domaniç armed with the knowledge and experience I had gained and attempt to either find a means to preserve, or at least document, the traditional dances and music of the region before they are lost.

By studying the international literature and the national governmental, financial and legal applications; conducting an exhaustive fieldwork that includes interviews (in some cases with the last remaining people who can remember traditional practices) as well as video and audio recordings; carrying out projects to introduce Domaniç culture to the wider world; and preparing a model to, hopefully, act as a guide for both the Domaniç case and other similarly at-risk cultural practices. This study is the first to offer such an in-depth analysis for an area of rural Turkey.

Over the history of dance and music, forms and genres have emerged, transformed, and disappeared. During this process, communities have been faced with challenges in dealing with these changes, and sustainability studies in social sciences have gained momentum in response. In this sense, and as stated by Fahy and Rau (2013), how people make sense of their social and physical environment, and how they acquire knowledge has become a part of social-scientific sustainability research (p.8). In addition, the significance of the cultural dimension of sustainability and studies into the identification and documentation of intangible values has increased. In particular, the post-1940's period witnessed the creation of a large dance and music sector in Turkey which occurred due to the compiling of traditional dances and music as well as the organization of national dance and music competitions and stage shows. Together, these factors contributed towards an atmosphere in which traditional dance and music could be considered sustainable. Öztürkmen (2009) drew attention to developments in that period by stating:

Around the 1970s in Turkey, there was a demand for folk dances and the supply to the market, which was determined by the same demand, was settled through events such as student ceremonies, festivals and special day celebrations. Folk dance competitions emerged as a platform where this demand and supply was more explicit. (pp.250-251)

Today, the safeguarding of practices within cultural environments mainly focuses on preserving and continuing “cultural identity”. In this respect, both tangible and intangible values are embodied within the components of cultural, technological and economic interactions, local administrations and cultural politics. In addition, cultural organizations, tourism, education and the transmission of cultural expressions have also gained significance.

When discussing cultural sustainability, it is important to remember that every culture is unique in terms of its location and value-system, and that these must be acknowledged, respected and maintained. The Council of Europe (2005) stated, “Promoting respect for the integrity of the cultural heritage by ensuring that decisions about change include an understanding of the cultural values involved” (Article 9). This is widely regarded as one of the ways that cultural practices can be sustained.

Since its inception, ethnomusicologists have been aware of the connections between their field and other disciplines such as anthropology, sociology, ethnography,

ethnochoreology and cultural sustainability. Ethnomusicology's identity as an academic discipline is intimately connected to the fieldwork which acts as a central element within it, both in terms of practice (the writing down in the field of participant observation) and text (the writing up of field notes) (Shepherd, 2011, p.2). In short, fieldwork does more than serve as a method for organizing ethnographic data; it also enables certain forms of knowledge, authorizes certain questions, and legitimizes particular analytic methods thus disabling, de-authorizing, and de-legitimizing other voices. Titon stated in an interview with Fenn (2003) that the primary objectives for ethnomusicologists are research and the production of knowledge for the academic world; and that long-term fieldwork brings reciprocal relationships and friendships (p.121). The fieldwork that was conducted in Domaniç, Turkey for this study can be counted as an example of this.

Within the Domaniç region, there are countless examples of cultural heritage which should be examined and safeguarded, but which are currently waiting for new studies to be made. The local traditional dances and their accompanying music are an important part of this cultural heritage. It is widely believed that the Domaniç province is where the Ottoman State was first established, as it was where the founders of the Ottoman Empire, as well as nomadic Turcomen, settled.

The reasons for choosing Domaniç as a case study are the importance of its history, its physical and cultural environment and its rapidly vanishing intangible cultural heritage. The traditional dances and accompanying music of this culture are an intangible cultural and historical value of the area, and as such deserve scholarly attention.

1.1 Definition of the problem

Domaniç is an important region not only because of its cultural richness but also because it was the founding place of the Ottoman State, and mention of it can be found in Ottoman history resources, chronicles, travelogues and biographies. The gradually decreasing population of today's Domaniç, the separately structured social life patterns of its men and women, and the restrictions imposed on the women through the legitimised gendered roles have put the region's traditional female dance culture in danger of vanishing. This necessitates an effort to understand their complex formation and transformation in order to develop methods to sustain them.

Historic places are complex living entities in a state of continuous change which has resulted in a layered cultural structure. Therefore, their sustainability necessitates an understanding of their complex formation and transformation processes. As a cultural entity, traditional dance and music is formed by intangible features, the meanings expressed by them, and the values attributed to them. In fact, understanding and documenting intangible values helps to explain the variability of cultural expressions and allows their hidden meanings to be read through familiarity with their cultural context. Since the adoption of the 2003 UNESCO convention, intangible heritage has been the subject of significant academic interest. This is not only due to its emergence in the context of UNESCO, but also its broader impact on actual cultural practices and practitioners (Alivizatou, 2012, p.17). Determining and documenting cultural practices represents the first step in safeguarding and sustaining intangible cultural values. The second step is to define cultural policy and find a means of integrating it into local areas. Culture in the 21st century has acquired a new, strategically important place in politics: it is now integrated in national and regional development plans, and strategic alliances with other sectors have been formed (Council of Europe, 2013, p.5). With regard to intangible values, there are still difficulties concerning the terminology and methodology used for analysis despite contributions from social anthropology, ethnology, geography, history, architecture and sociology.

This study concentrates on understanding which actors play a part in cultural sustainability and cultural politics. The 2013 national report of the Ministry of Culture and Tourism provides a great deal of information regarding state structures, as well as the transformation process that intangible cultural values are undergoing, both locally and globally. The main question of the study is how to sustain the traditional dances and accompanying music of Domaniç. In this respect, its main focus is on the development of a model to meet this specific goal which might possibly be of use in other locations.

1.2 Aim and scope of the study

Ethnomusicology embraces the study of all musical activities including song, dance and instrumentation in both the local and the global context. Although concerned primarily with living music, recent studies have also investigated music history

(Blum, Bohlman and Neuman, 1991). Ethnomusicology has fieldwork as an integral part of its methodology, and is also a discipline that first examined music “in culture” and then “as culture”, but which presents both culture and fieldwork as problematic areas rather than as givens (Merriam, 1964). Anthropology and other social science disciplines have also shaped ethnomusicology’s history; in some cases, underpinning traditional areas of research; in others, laying the groundwork for distinctive, new directions.

Folk-music research, for example, retained a large measure of its importance, but was redeployed from philological and textual to ethnographic and contextual approaches. In the USA, Charles Seeger and Bruno Nettl theorized new approaches during the 1950s and 1960s. Kaeppler (2000) noted that the anthropological study of dance and movement can lead to a better understanding of the culture at-large (p.116). From the 1980s on, however, the academic study of dance within the context of culture increasingly gained ground in the West due to the influence of a number of anthropologists in the USA who were interested in human movement studies. Academicians also began to note the work of ethnochoreologists in Europe who had been involved in field research and studies of dance since the 1960s. Dance, and the role that it played, together with the meaning that it embodied within diverse societies around the world, gradually became a significant field of research and study. Scholars within multi-disciplinary fields of study including anthropology, ethnochoreology, ethnomusicology, dance ethnology, sociology, philosophy, cultural studies, cultural geography and feminist scholarship argued for the significance of dance and the body as a way of illuminating and understanding issues relating to human movement, culture, and humanity (Foley, 2012, p.143).

The reason for the selection of Domaniç as a case study is the non-continuity within the area’s living culture due to population exchanges which have been taking place since the 1960s. As previously mentioned, it is worth noting that the traditional dance and music practices of the area are in danger of vanishing. Although it has been affected by greater migration and gender discrimination in recent years, and its population has noticeably decreased, its traditional characteristics, cultural forms and authenticity still remain in some of the villages due to the region’s introverted nature and its physical remoteness. At the same time, there has been a lack of local studies in the area, despite the 2003 UNESCO Convention in which it was stated that local

studies needed to be developed by each country to identify all intangible aspects in a national context, and that UNESCO emphasizes the importance of local studies carried out by state countries (Article 11). Therefore, to understand and document the traditional dance and music culture of the Domaniç region, the appropriate theoretical methodology should be applied.

The aim of this study is to provide a critical examination of intangible cultural heritage practices on both conceptual and practical levels, including multi-sited fieldwork, and to offer a cultural policy development model by applying cultural sustainability by applying ethnomusicological approaches to the traditional dances and accompanying music of Domaniç.

Additionally, the unique aspect of this study is its aim to help to close a significant gap in the literature by offering an accessible and comprehensive account of current trends in the theory and practice of social-scientific sustainability research. It provides a reference for the folkloric tradition of the Domaniç province, and suggests ways that this can be sustained by applying cultural policy methods as well as applied ethnomusicological approaches. It is a record of a culture that is currently disappearing, and will therefore be a source for future researchers, and provides a model to sustain the traditional dances and accompanying musical practices of the Domaniç area.

1.3 The study area

Domaniç is a district of Kütahya and is located in western Anatolia in the north Aegean side of Turkey and has a history that goes back to 5500-3500 B.C.E. In the 13th century CE, it was settled by the nomadic Karakeçili tribe of the Kayı clan. The area is an important part of Ottoman history, and according to Gibbons (1968):

As Ertoğrul, with about four hundred men, was marching into Rum, Sultan Alaeddin was engaged in a fight with some of his enemies. As they came near, they found that the Tartars were on the point of beating Sultan Alaeddin. Ertoğrul had several hundred excellent companions with him and they beat the Tartars. When the Sultan saw this he came to meet Ertoğrul. Whereupon Alaeddin gave him a splendid robe of honour and many gifts for his companions. Then he gave to the people of Ertoğrul a country by name Sugut for winter and the mountain range of Dumanij for summer residence. Osman was born at Sugut. Then was Karadja Hissar, like Biledjik, not yet captured, but was subject to Sultan Alaeddin. These were three districts. (p.22)

İnalçık (2009) denoted that the social history of Turkey and its origins can be found in Anatolia's political, cultural and demographic development in the 13th and 14th centuries (pp.11-14). Such valuable information can be obtained through resources such as *Yazıcızâde Ali Tevârih-i Âl-i Selçuk* (Bakı, 2009, pp.6, 29-31); the travelogue of Evliya Çelebi (Kahraman, 2011, pp.12-15); *Hüdavendigâr Livası Tahrir Defteri* (Ottoman records of Hüdavendigâr Sub-province) (Barkan and Meriçli, 1988, p.180); *Mevlâna Mehmet Neşri CİHANNÜMÂ* 6th part (Öztürk, 2008a, p. 33); *Oruç Beğ History* (Öztürk, 2008b, p.7); *Sufi circles in Ottoman principality and the problem of Abdalan-ı Rum* (1300-1389) (Ocak, 1996, p.54); and Charles Texier's *Minor Asia* (Trans. A. Suat) (Texier, 2002, pp.92-93).

A better understanding the region's social and historical background became possible through writers such as Paul Wittek (2013), Shaw (1976), İnalçık (2003, 2009, 2014), Köprülü (1988), Ocak (1996), Öcal (1987), and Uzunçarşılı (n.d.). Uzunçarşılı (n.d.) noted that according to the information obtained from the historical resources, the family who established the Ottoman State was from the Kayı clan of Oguz Turcomen, and mentioned that:

There is something that is certain that a part of the Kayı clan who lived in the western part of Ankara in the 13th century, later occupied the district of Söğüt and Domaniç. The head of Kayı clan which comprised of 400 tents people, was Ertuğrul Bey, at the second half of the 14th century. (p.99).

Stanford Shaw (1976) in his *History of the Ottoman Empire and Modern Turkey* refers to Domaniç thus:

In return for Ertuğrul's services, according to legend, the Seljuk sultan gave Ertuğrul lands in the marches of western Anatolia, two small districts, Söğüt and Domaniç, in northern Phrygis on the boarders of the Byzantine province of Bithnia. When Ertuğrul died (c.1280), this domination and his leadership of his portion of the Kayı tribe passed to his son Osman. (p.13)

Domaniç has 32 villages, and at the turn of the millennium, its population was 19,560, but by 2013, this had dropped to 15,901 (Turkish Statistical Institute, 2014). In some villages, the population had decreased by as much as 50%. Migration is the main problem in the region due to the high level of unemployment. Limited education opportunities of the region can also be shown as a reason of out-migration. Fevzi Coşgun (n.d.), who put a great effort into the region's development with his numerous services and activities and in his book *Domaniç'te Zaman*, elaborated the social, cultural, managerial, geographical and historical features as well as the area's

floral and arboreal beauty. He stated, “the majority of the community pays great respect to the Islamic veil” (p.76). Despite its introverted societal structure, which tends to preserve traditions, the transformation of the local life can be seen. In particular, folkloric practices both control and organize many social relationships in Domaniç, and the local people’s relationships and roles in their own communities are often shaped by these folkloric traditions.

However, the region’s traditional dance and music practices have rapidly decreased in recent years; for instance; the Folklore Studies Center and Folk Dance Association, which used to be quite active, closed in 2013. Folkloric customs are no longer as widespread, and the traditional and ritualistic dance practices have almost disappeared.

1.4 Methodology

The inventorying of intangible cultural practices is still ambiguous. In order to achieve the best possible understanding on such an abstract and complex topic as intangible values, this study uses a combined methodology, including both qualitative and analytic approaches, and case study as research strategies. Such an approach allows the conceptual role of each intangible value component to be examined according to its physical expressions in the present study of the Domaniç case. Recording is central to ethnomusicology because music only becomes “hard data” when it is performed (as cited in Fargion, 2009, p.79). According to Fargion, “continuation is facilitated through a range of activities including: research, fieldwork to gather data and knowledge, and archiving. These activities create an environment in which performance of tradition can continue to thrive” (2009, p.76). In this respect, to explore the components of Domaniç province’s intangible cultural heritage (the traditional dance and music) on-site, ethnographic field research and the documentation techniques were used. The combination of research methodology was employed because of the complexity and inter-disciplinarity of the subject as follows:

1.4.1 Literature review

The literature research of this study consisted of five different components:

- 1- social history of the region,
- 2- gender theories,
- 3- ethnographic studies in dance and music,
- 4- national and international cultural policies, reports and conventions with regard to the intangible cultural heritage,
- 5- sustainability studies in the social sciences within the scope of applied ethnomusicology.

To explore the region's folkloric components (traditional dance and music), ethnographic research and documentation techniques were used. According to Sims and Stephens (2011), ethnography is the process of studying and learning about groups of people, as well as the written record of those observations. It is through ethnographic research and the descriptions of their findings in the field that folklorists share their ideas (p.206). In addition to the examination of published books, articles, dissertations and documentaries, an archival study was also conducted in Turkey and the United Kingdom. Additionally, participation in several international symposiums and panels both in the United Kingdom and Turkey provided additional knowledge and guidance. National and international conventions, reports and reviews of cultural policy and intangible cultural heritage were also studied, as were websites and audio/visual materials. The traditional dances were described and categorized, and the accompanying music of the traditional dances was compiled and notated.

1.4.2 Fieldwork

In ethnomusicology, elaborative analysis and interpretation of data depends on fieldwork. However, there is no fixed field-methodology due to its reliance on the individual capabilities of the researcher; it is an area that everybody has to learn and experience by themselves. Regarding fieldwork, Nettl (2005) stated, "it is the most personal side of the profession, a private matter, and only with difficulty do we let others in on what we said and heard, and how we felt" (p.136). Finding ways to

interact with people from different cultures and evaluate their values is a challenge. So it is possible to say that using the correct methods for a study is as important as the quality of the researcher. The primary techniques for data collection, “participant observation” and “unstructured interviews”, are generally used in ethnographic field research for the better understanding of contexts. Çobanoğlu (2012), indicated that field study consists of three basic stages: “planning”, “compiling”, and “evaluating” (p.66). In addition to these stages, active/passive observations and multi-sided interviews were used for the compilation of the traditional dances and music of Domaniç. Fieldwork has its own unique epistemological vision that requires specific notions such as “insiders” and “outsiders”. As Rice (2008) indicated;

The field emerges as the place where data are collected to test theories. It is a bounded place filled with insiders who share views about music, musical practices, and a host of other things. It is the place where we outsiders must go to encounter these insiders and their culture, and explain to other outsiders the relationship between music and culture posited by our theories. (p.46)

A better understanding of the traditional dances of the Domaniç region requires a more thorough and academic analysis of local customs and culture, and the ethnographic study of contemporary practices. At the beginning of the nineteenth century, the earliest period for which most primary sources exist, the traditional music and dances of Domaniç were a component of specific cultural practices, but the surviving sources do not contain sufficient detail for them to be used in academic study.

Later, folklore enthusiasts compiled and carried these local dance and music practices to urban areas such as Bursa and İstanbul. After the 1980s, when traditions of all types underwent a large-scale revival, the local cultural practices of Domaniç were transformed from an exclusively local cultural activity to one which became a part of a nationally distributed recreation (Buckland, 2006a, p.202). They were performed mostly at folk dance competitions, folklore festivals, formal ceremonies, school demonstrations and celebrations until the early 1990s, when folk dance practices and music studies in Domaniç began to wane.

This proved to be a serious issue for the cultural heritage of Domaniç. The previous revivalist actions and voluntary activities, which included the work of the Domaniç Tourism and Folklore Research Association (DOTUFAD), and the entrepreneurial

efforts of the Domaniç Folk Dance Group, both nationally and internationally, came to an end. The absence of such support caused a reduction in music and dance activities with the result that many of the traditional practices are in danger of being lost. Although there are still some local people, administrators and revivalists who have an interest in intangible culture, there have not been any further attempts to reconstruct the area's dance culture. It was towards the end of this period, in 1998, that I started my first fieldwork: "Wedding Ceremonies in Domaniç". Prior to this, I had studied folk dances for my undergraduate degree, and this study was conducted as a graduation dissertation.

Despite the cessation of revivalist activities, it was a time when people could still experience and maintain their original customs at weddings, and could engage with and demonstrate their dance customs. Although I often visited family members in Domaniç, I returned with a view to advancing the academic knowledge of the area as an established dance scholar towards the end of 2012. Through my connections, I had maintained an interest in local issues and debates, local events and the folkloric state of Domaniç, and had noticed the non-continuity of the living culture that had come about mainly due to population exchanges and gender discrimination. This has had an effect on the traditional dance and music practices of the area, which are now in danger of vanishing.

As I tried to participate in some of the female traditional dances, I noticed that the society had changed. Compared to my first study, watching the female dances or listening to their local melodies was something that could no longer be so easily achieved. Some of the local villagers were not willing to share information regarding their traditional dances or music, and women especially were reticent to perform. In addition, they also demonstrated a strong belief that such an act would conflict with their religious teachings. Not being able to see the female dances or hear traditional songs easily from the older women, who know the originals better than the younger generation and who are more socially introverted, would count as one of the limitations of this study. Some of the men were also unwilling to share information due to their being misrepresented in the past, and decisions on how to limit the scope of my research were influenced by the attitude of some revivalist folklorists who remain eager to safeguard the traditional dance and music culture of Domaniç, the development of the current cultural policy studies, and the support of the local

government administration. After several attempts to convince the locals of my sincerity and my credentials, it transpired that my half insider profile and academic approach proved to be more helpful than my experience in the dance world as a performer.

The inhabitants considered me as “other” and also “not other” on several counts. First, as “other” for my attempt to record their social practices, and also due to the way I speak, talk, and my gender. Second, as “not other” due to my strong family ties to Domaniç. There was a willingness to believe in my good intentions, and a respect for my study subject which enabled this work to continue. After I was able to begin, my fieldwork agenda included details such as the age of the inhabitants, their social status, occupation and gender, as well as the constituent features of performance such as costume, music, instrumentation, repertoire, and the contexts of the performances.

Being both an insider and an outsider enabled both a subjective and an objective analysis of the culture. Knowing and understanding the local dialect is another vital aspect of this method. During the interviews, asking the questions in a correct way and understanding the answers clearly, pre-study of the local area’s dialect was important (Ekici, 2007, p.62). Therefore, the sayings, proverbs and tones of voice which are unique to the area were studied beforehand. The documentation from the fieldwork includes not only audio but also visual recordings.

During the course of this study, it became clear that maintaining the intangible music and dance heritage of the Domaniç area depends upon compiling and safeguarding the traditional music and dances, identifying the main influences and stakeholders, and creating projects to promote local culture and involve the local community.

The fieldwork was conducted primarily in central Domaniç (known locally as Domaniç village), the villages of Domur, Erikli, Muratlı, and the adjacent counties of Çukurca and Ilıcaksu¹ over two years. More than 100 local residents were interviewed in detail, usually on tape and voice recorder, and sometimes on video camera in open-ended conversations lasting approximately one or two hours each.

¹ The reason these villages were chosen is due to their mutual social structure and cultural practices. These villages are compact clusters of houses, separated by at least a twenty minutes to one hour’s walk. The inhabitants know each other’s affairs intimately and see each other frequently.

Follow-up visits were conducted whenever possible. The interviewees ranged from 10 to 90 years-old, and represented diverse social, ethnic, religious, and regional backgrounds. Many of the interviewees live in central Domaniç, but interviews with numerous individuals in many of the smaller villages and towns were also conducted to increase the geographical extent and demographic variety of the study. The recordings, especially those with local women, were made on the condition that they would not be shared on any social media platform and would not be used except for academic purposes. Only the permitted video and visual materials have been submitted with this study.

1.4.3 Archiving

Archiving is an indispensable element of cultural sustainability efforts and constitutes one of the main processes of scholarly work. The archival foundation of this study is constructed on the foundation of the data obtained from the interviews and recordings, as well as the collaborative projects within the local community, regional management and civil societies. Documentation is one of the main purposes for safeguarding intangible cultural heritage, as mentioned in the UNESCO 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* (p.3). Pettan (2008) stated that many folk music researchers have included archiving as part of their approach towards the protection of their national heritage (p.86). Today, there is a great deal of attention given to archiving due to its importance in the field of applied ethnomusicology and cultural sustainability. This study provides a scholarly archive by creating scientific data from the compilation, notation and analysis of the traditional dances and music of Domaniç, by applying the formulas of current trends in cultural sustainability and cultural policy, and by suggesting a new sustainability model for the regions' dance and music traditions.

1.5 Theoretical review

Due to the complicated nature of the study, a cross-disciplinary research method was required as the region's social structure and historical and cultural richness drew the qualitative works in the field to gender studies. In addition, to be able to develop a model for the area of cultural sustainability, an understanding cultural policy proved to be crucial. Examining the proposed solutions for the disappearing cultures in the

applied ethnomusicology became the final theoretical approach used within the study.

1.5.1 Gender approach

Gender is a central analytic concept of today's world. It draws attention to the perceived differences between men and women, and both individual and social factors are needed for a complete understanding of gender. A detailed description of gender is given as:

A social construction of male/female identity which is distinguished from sex. It is both a set of ideas (a way of thinking about relations, of influencing behaviour, a set of symbols) and a principle of social organization. (Grimshaw, 1977, p.353)

On many occasions in the social life of Domaniç's inhabitants, one can easily see that there is gender discrimination. This issue continues to have a great impact on the dance and music practices in the region, and requires them to be analyzed through a gender-oriented theoretical approach. The effect of gender on research has been mentioned by many scholars from various disciplines; as Nettl (2005) stated, in many cultures men are the people who live a more or less public life and are thus responsible for dealing with the outside world. Fieldworkers may often encounter difficulty in attracting female participants (p.410).

Gender has been characterized as biological determinism, and sexual difference (Salih and Butler, 2004, p.29; Kardam², 2005, p.3); as social roles, recognition, and prestige (Kessler and McKenna, 1978, pp.11, 12; Cowan³, 1990, p.135; Ortner, 1996, p. 48; Onbaşı, 2013, pp. 75-91); as relationships in music and dance, and as notions

² Regarding the feminist approaches in gender issue Kardam notes that feminists emphasize power as an aspect of agency: women are not powerless, and can be empowered through struggle. By employing a constructivist perspective, feminist scholars have examined how global material changes may become opportunities for the introduction of new definitions and new interpretations for women's movements as active agents.

³ In his fieldwork among the Sohoians, he stated that the dance-event is not only a site for collective pleasures but one where individuals compete for social recognition and prestige, and he follows this with an acutely "practical consciousness" of their own gender codes, they recognize that it is men who are likely to be the ones competing most loudly.

of power and control (Koskoff, 1989, pp.4, 10; Ergur⁴, 2009, p.68; Nettl, 2005, p.404; Tripp, 2002, p.414; Bourdieu⁵, 2001, p.21; Shepherd⁶, 1990, p.154; Stokes, 1994, p.22); as binary oppositions such as masculine and feminine (Scott, 1986, p.1067; Spiller, 2010, p.23); as codes in music (McClary⁷, 2002, pp.9-12; Merriam, 1964, p.249); as boundaries (as cited in Butler⁸, 2004, p.105); as the relationship between dance and sex (Hanna, 1988, p.47); and as human rights and equality (Prime Ministry General Directorate on the Status of Women, 2008, p.9; Müftüler Baç, 2012). However, the challenges in gender discrimination today still remain. Not only in Domaniç, but also around the world. The issue is how to determine the ways these challenges are reflected in the traditional dance and music practices of Domaniç, and the first step in discovering this is through an analysis of the area's social structure.

1.5.2 Cultural policy and cultural sustainability

Policies that refer to formal plans, principles, regulations and strategies are formulated by collectives or organisations to reach their long-term goals. Since

⁴ Ergur denoted that being invisible is one of the features that men demand from women. The universal role of the women keeps its status in many areas as well as artistic productions such as music and dance granting of time and space.

⁵ Among the numerous significant points that Bourdieu made is "If the sexual relation appears as a social relation of domination, this is because it is constructed through the fundamental principle of division between the active male and the passive female and because this principle creates, organizes, expresses and directs desire – male desire as the desire for possession, eroticized domination, and female desire as the desire for masculine domination, as eroticized subordination or even, in the limiting case, as the eroticized recognition of domination".

⁶ Shepherd discussed the attributed roles of men and women in society along with the informative examples and stated, "Social relatedness implies negotiability of political power. Yet as reflections of the male desire to control the world, women themselves must be controlled and manipulated. This is accomplished by means of their isolation and objectification".

⁷ McClary drew attention to the gendered metaphorical examples of musicians's such as Will Apel, Edward T. Cone, Georg Andreas Sorge and Schoenberg in *Feminine Endings: A Material Girl in Bluebeard's Castle*.

⁸ Regarding the boundaries of gender, theorist Judith Butler gave place to Mary Douglas's thoughts (from *Purity and Danger*) in her work and gave weight to Douglas' suggestion that the very contours of "the body" are established through markings that seek to establish specific codes of cultural coherence. Any discourse that establishes the boundaries of the body serves the purpose of instating and naturalizing certain taboos regarding the appropriate limits, postures, and modes of exchange that define what it is that constitutes bodies.

culture encompasses all human relationships, culture and policy are closely interrelated. The term “cultural policy” concerns subjects such as culture, art, creativity, cultural industries, and cultural heritage. It aims to achieve democratization and liberate people as well as to create a community which does not fear to describe and explain itself. Cultural policies should provide an anticipatory response to persistent problems as well as to new needs, and are determined by not only the authorities and artists but also the preferences of the people.

The national and international reports, conventions and reviews over the cultural policy and social culture of Turkey, prepared and formed by states and organizations both nationally and internationally, provide crucial guidance. As Ada (2013) indicated, these reports can be categorized as national reports, experts’ reports and civil reports (p.140). The first cultural policy research at the academic level started at the İstanbul Bilgi University Culture Policy Centre in Turkey which together with the British Council, organized the “Art Management New Challenges: Arts Council Model” conference in 2014. New approaches, new problems and the direction of the cultural sector and its policies, as well as England’s Arts Council model and the new Arts Council model for Turkey were discussed on January 30, 2014. In addition, the centre organizes important forums, conferences and panels with the collaboration of institutions, academicians, unions, and ministries and creates an atmosphere within which the issues of Turkey’s and the world’s cultural policy can be shared at a multi-national level.

The research and studies into cultural policy and cultural sustainability conducted by the Ministry of Culture and Tourism was followed by numerous plans and reports.

The Ministry of Culture Tourism’s *2015-2019 Term Second Strategic Plan*, the Ministry of Development’s *2014-2018 Tenth Development Plan*, the Ministry of Culture and Tourism’s *Cultural Policy Report*, and *Turkey’s Tourism Strategy 2023 Action Plan (2007-2013)*, and the Ministry of National Education’s *Turkey’s National Education Statistics Formal Education 2013/2014* can be shown as preliminary national reports which were of great use for this study.

The purpose defined in the *2015-2019 Term Second Strategic Plan* is to contribute to global culture by ensuring the sustainable conservation of cultural heritage (MoCT, 2013b, p. 12). The *2014-2018 Tenth Development Plan* drew attention to the

importance of including the private sector. Turkish Law 4848 refers to the organization and duties of the Ministry of Culture and Tourism and presents Turkey's cultural policy, principles and priorities. The aim of the law is:

to regulate the principles regarding the foundation, organization and duties of the Ministry of Culture and Tourism in order to maintain, develop, spread, promote, evaluate and adopt the cultural values, prevent the damaging and destroying of cultural properties, making use of the country's each and every facility that is convenient for tourism so as to contribute to the country economy in a positive way, take the necessary precautions to develop, market, encourage and support tourism, lead public institutions and organizations related with culture and tourism and cooperate with these institutions, develop the communication with the local authorities, non-governmental organizations and private sector and cooperate with them. (MoCT, 2013a, p.10)

Additionally, the reports of the European Union, the United Nations, the Council of Europe, and UNESCO conventions comprised the international-level resources and studies. With globalization, societies experience rapid socio-cultural changes and their intangible cultural heritage elements become in danger of degradation and extinction. UNESCO accepted the *Convention on Safeguarding of Intangible Cultural Heritage* in 2003 and stated that "intangible cultural heritage", is manifested in oral traditions and expressions, including language as a vehicle of the intangible cultural heritage, performing arts, social practices, rituals and festive events, knowledge and practices concerning nature and the universe, traditional craftsmanship (UNESCO 2003, Article 2). Additionally it corresponds to "applications, representations, statements, information, competences that communities, groups and in some cases individuals define as a part of their cultural heritage, and tools, gadgets and cultural locations related to these" (MoCT, 2013a, p.29).

Turkey played an active role in the preparation process of the convention to protect intangible cultural heritage in 2006. Studies have been carried out along two main axes in Turkey for the protection of intangible cultural heritage at the national level:

- 1- Turkish National Inventory of Intangible Cultural Heritage,
- 2- Living Human Treasures (YİH) (MoCT, 2013a, p.31).

Within the field of sustainability, culture is often discussed in terms of cultural capital, which goes beyond arts and heritage to encompass diverse traditions, values, place, and social history "Cultural sustainability is about maintaining links with the

past, whilst recognising that heritage is about much more than preserving materiality or even ‘keeping the past alive’” (Dessein, Soini, Fairclough and Horlings, 2015, p.39).

Tangible and intangible cultural capital is what is inherited from past generations and what will be passed on to future ones. Overall, it leads to better quality of life and better self-knowledge (Creative City Network of Canada, 2007, p.2).

The critical state of many elements of cultural heritage has been recognized internationally (for example, UNESCO 2003), and Turkey became the 45th country to accept the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* on March 27, 2006. The Research and Training General Directorate of the Ministry of Culture and Tourism of Turkey and Gazi University continue to conduct projects to fulfil this promise by transferring cultural and historical documents to an electronic environment to provide an accessible Folklore Archive which was established in 1966 in Ankara, by establishing the Intangible Cultural Heritage Administration Branch Directorate in 2007, and by preparing intangible cultural heritage inventories (Oğuz, 2010, p.10). It is helpful to consider cultural sustainability in relation to this wider context. Intangible cultural heritage, as determined and defined by the convention, has been studied by folklorists, ethnomusicologists and anthropologists, and is generally included within the field of “folklore”.

Grant (2013) mapped out this wider context in *Music Sustainability*, which clearly reflected the multi-disciplinarity of cultural sustainability. Lomax (1980) emphasized the rapid extinction of traditions despite the efforts of folklorists and musicologists, and drew attention to the danger of disappearing cultures in the late 1970s (p.22). He suggested that “the only way to halt this degradation of man’s culture is to commit ourselves to the principle of cultural equity, as we have committed ourselves to the principles of political, social, and economic justice” (p.23). However, the continued danger to cultural heritage suggests that this warning has, for the most part, gone unheeded and that far from halting the demise of individual cultures, even more now find themselves at risk.

Professor of ethnomusicology Titon (2011) stated that as traditional cultures vanished, the discourse passed through preservation, conservation and safeguarding,

and finally arrived at sustainability (para.2). Due to the fact that there are many cases of at-risk dance and music cultures, work on cultural sustainability must overcome the intangible nature of such areas and provide data that can be of some use in their preservation. Any work towards sustainability must therefore be equally pro-active if it is to be successful.

1.5.3 Applied ethnomusicology

Applied Ethnomusicology is an approach which uses musical knowledge and understanding in practice to change a situation. Its historical development stretches from public sector activities in the early 20th century to the establishment of the International Council of Traditional Music in 2008 in Ljubljana. It has become essential both in academia and in the wider world. In his article, “A Few Notions about Philosophy and Strategy in Applied Ethnomusicology,” ethnomusicologist Daniel Sheehy (1992) suggested four theoretical areas to consider in relation to Applied Ethnomusicology.

They are: purpose, strategy, techniques, and evaluation. Additionally, he proposed the following strategies to address specific problems:

- 1- developing new “frames” for musical performance,
- 2- “feeding back” musical models to the communities that created them,
- 3- providing community members access to strategic models and conservation techniques,
- 4- developing broad, structural solutions to broad problems. (pp.324-331)

Today, there are better technologies, techniques and methods for the preservation of culture. However, Charles Seeger emphasized the oral tradition because he knew that as society changed, changes in that society’s folk music were inevitable;

As one solution, through writing and speaking he agitated for changes in the educational system to give greater importance to oral tradition in the teaching of folk music. On another front, he made suggestions for a unified, coordinated approach to encouraging the practice of music in oral tradition. (as cited in Sheehy, 1992, p.330)

Applied projects can involve the process of creating new frames which result in new-found meanings. For instance, the Smithsonian’s Festival of American Folklife in the 1970s became a role model of an applied works in the world of ethnomusicology under the leadership of Ralph Rinzler and Bess Hawes.

As stated by Titon, the American Folklore Society (AFS) was far ahead of the Society for Ethnomusicology (SEM) in its commitment to organized applied work (Fenn, 2003, p.123). The Society for Ethnomusicology (SEM) Applied Ethnomusicology study group (co-chairs Jeff Todd Titon, Mark Puryear and Katie Van Buren) has focused largely on Africa-related topics, including music and HIV/AIDS in Kenya as well as music and health in general. In the field of applied ethnomusicology, academic studies have also been carried out by the International Council for Traditional Music (ICTM). *Applied Ethnomusicology: Historical and Contemporary Approaches*, edited by Klisala Harrison, Eliabeth Mackinlay and Svanibor Pettan (2010), can be shown as a good example of the group's study. ICTM and its members study and help to disseminate, preserve, and practice the traditional musics and dance of the world's peoples, as arts and as essential cultural domains.

A pioneer in applied ethnomusicology and academic ethnomusicology, Anthony Seeger (2006) discussed the issue of applied ethnomusicology in his *Lost Lineages and Neglected Peers: Ethnomusicologists outside Academia* and focused on the actions people might undertake in the applied ethnomusicology area. He divided applied activities into three types, according to the kinds of knowledge required:

- 1) activities where intensive knowledge of a certain musical tradition enables us to be particularly effective;
- 2) activities where a very good knowledge of the researcher's own society and the music industry is necessary in addition to intensive knowledge of a certain musical tradition for us to be effective
- 3) activities where knowledge both of local communities and of the wider social context in which that community lives is essential. (p.222)

The activities suggested by Seeger assume that the applied projects will not be effective unless both the community and the researchers have adequate musical knowledge. In fact, one of the main issues of these applied studies is to provide that knowledge.

Svanibor Pettan, the chair of the Ethnomusicology Program and the Inter-Music Center at the University of Ljubljana, worked on the cultural identity and the musical activities of Bosnian refugees in Norway. Pettan (2010) stated that one of applied ethnomusicology projects "Azra" gained public (media) attention and support for the refugee cause, and has since been performed at various public gatherings, and fund-raising concerts (p.123). His later project with Romani musicians, "Kosovo Roma"

provided data for the public domain. Another fruitful approach came from the study of Ursula Hemetek (2006), who used a strategy of empowerment for the Austrian Roma and developed new frames in her work “Applied Ethnomusicology in the Process of the Political Recognition of a Minority: Case Study of the Austrian Roma”.

Another contribution came from Shippers (2010) whose “Soundfuture Project Model”⁹ brought a new approach to this field and his five key domains which consist of a “system of learning of music, musicians and communities, contexts and constructs, infrastructure and regulations and media and the music industry” (p.156).

Discussions and suggestions over sustainability of music and dance cultures in the world have been made by many such scholars. Although the determined parameters’ have been proved to be functional for some communities and their model suggestions can be of great use for cases of other vanishing cultures, the variables within cultural sustainability studies can only be determined by conducting regional fieldwork.

1.6 Limitations

Having no adequate or precise data on issues such as the state budget, quantitative work or resources allocated to culture, represent the main restrictions of the study. It should be also mentioned that even though the Turkish Statistical Institute (TÜİK) provides statistics on population, education and gender topics, it does not provide sufficient information for this field of study. Not knowing the percentage of the MoCT budget allocated to the culture of the study area complicates any attempt to reach rational conclusions regarding the roles and responsibilities of the private sector, state government, and local administration (Special Provincial Administrations and Municipalities).

In addition, the unwilling attitude of the local, regional and national administrators from both public and private institutions toward sharing quantitative information made the process of reaching reliable results difficult, particularly as the data remains

⁹ The project looks at the dynamics of musical traditions, considers how they might be re-positioned in the modern world, highlights some of the challenges for music cultures in the current global environment, such as changing values and attitudes, and political and market forces and generates practical tools to assist communities in forging their own musical futures.

far from being accessible and transparent. However, the introverted social structure of the community of Domaniç was perhaps the largest obstacle, especially during the course of the fieldwork.

1.7 Organization of the study

This study is organized according to the following four sections:

- 1- The ethnographic descriptions of the traditional dance and the analysis of the accompanied music culture with a gender approach as well as the social history of the region,
- 2- A theoretical understanding of social sustainability and cultural policies, and their relation to intangible cultural values,
- 3- The parameters and the actors which take role in the sustainability of the traditional dance and music of Domaniç; and the development of a sustainability model,
- 4- The conducted projects in Domaniç and İstanbul.

The issues related to the first section are: the development of a documentation technique to explain the integrity of intangible cultural values such as traditional dance and accompanying music practices; the categorizing and definition of dance practice elements of the region within their cultural context according to ethnographic principals; and the transcription and evaluation of the accompanying music. The issues related to the second section are: how social sustainability relates to cultural policies; and how cultural aspects can be associated with the intangible practices such as music and dance, both theoretically and methodologically. Concerning the third section, the research issues are: to discover the factors which affect the transformation process of dance and music in Domaniç and which ones can be sustained within the given cultural situation; and to develop a model to allow the traditional dances and accompanying musical practices of the Domaniç area to be sustained. Finally, the research issue for the fourth section consists of projects conducted both within and also outside the region.

2. CASE STUDY - THE DOMANIÇ PROVINCE OF KUTAHYA, TURKEY

Turkey is a country that can be divided into two distinct halves. On one side, there are the large population centres of Istanbul, Ankara, Izmir, Antalya and Bursa which offer a more cosmopolitan lifestyle that is not too far removed from the cities of other countries that are also making the transition from the traditional to the modern; on the other, there are the small villages in rural districts which are still very closely wedded to the value systems of the past.

Located in western Anatolia on the north Aegean side of Turkey, Domaniç is a district of the city of Kütahya. It is located between the Aegean and southern Marmara districts and became the 6th county of Kütahya on April 1, 1960 (Coşgun, n.d., p.45). The region is bounded in the north by İnegöl (Bursa), in the east by Bozüyük (Bilecik), in the south by Tavşanlı (Kütahya), and in the west by Keles (Bursa) (See Figure 2.1). Although it is only a few hours from Bursa, Kütahya, Eskişehir and Bilecik, its mountainous topography makes Domaniç relatively remote. The roads leading down to the highway are extremely treacherous, especially in winter or when the region's foggy nature is in full effect, and their overall poor condition prevents people from regularly commuting outside the region.



Figure 2.1 : Map of Turkey Showing Location of Domaniç (Google Maps, 2015).

2.1 Historical background

Domaniç has a 5000 year history, but its written past coincides with that of the Ottoman Empire. İnalçık (2009) stated that its origins should be looked for in Anatolia's political, cultural and demographic developments in the 13th and 14th centuries (pp.11-14). These developments can be followed through the numerous chronicles, biographical and hagiographic resources, and archival documents such as the *Ottoman Tahrir Defterleri* (Ottoman records of population, land, and income sources), *Yazıcızâde Ali Tevârih-i Âl-i Selçuk* [Oğuznâme-Seljuk History] (Bakı, 2009, pp.6, 29-31); the travelogue of Evliya Çelebi (Kahraman, 2011, pp.12-15), *Hüdavendigâr Livası Tahrir Defteri* [Ottoman records of the Hüdavendigâr Sub-province] (Barkan and Meriçli, 1988, p.180), *Mevlâna Mehmet Neşri CİHANNÜMÂ*, part 6 (Öztürk, 2008a, p.33), *Oruç Beğ History* (Öztürk, 2008b, p.7); *Sufi circles in Ottoman principality and the problem of Abdalan-ı Rum* (1300-1389) (Ocak, 1996, p.54); and in Charles Texier's *Minor Asia* (Trans.A. Suat) (Texier, 2002, pp.92-93).

Domaniç's name varies in these documents, and according to their transcriptions is recorded as: Tûmânîc, Tûmâniyç, Tumâlic, Tomalic, Domalıç and Domaliç. Domaniç is actually derived from *domalıç* which means *tümsekli, kambur, fırlak* [protuberance, rounded, and projecting] (Eren, 1976, p. 237; Tuğlacı, 1971, p.622). When considering the transformation of Ottoman letters especially “t” and “d” changes, Babacan, Sakin and Avşar (2013) stated that during the historical development of the Turkish language, there was a change from the letter “t” to the letter “d” at the beginning of words, for instance *til/dil; tiş/diş; tağ/dağ* (p.29). Dinçel (2010) also presented his historical findings regarding Domaniç's various names in *Domaniç'in Adı ve Anlamı* [The Name and Meaning of Domaniç] (para.2). To add to the confusion, a common story in the area regarding the name “Domaniç” is that when the *Kayı* clan settled the area, they described it as a foggy land. Fog in Turkish is “*duman*” and *duman içi* means “in the fog”. So, it is widely believed that Domaniç comes from *duman içi* because of the area's foggy nature.

Domaniç county was given as a summer plateau to the Oğuz Turkoman *Kayı* clan by the Seljuk leader, Alâeddin Keykûbat in the 13th century. Akdağ (1995) indicated that during Ottoman times, Domaniç was known as “Hisar” and had 40 villages

(p.60). The name “Domaniç” began to be used after the land was given to the Kayı clan and some of the oldest local villagers still refer to Domaniç as “Asar”.

The Ottoman Empire used a system of regional divisions. Sezen (2006) showed these divisions (during the reign of Sultan Murat II) as being the province (*eyalet* or *vilayet*), sub-province (*sanjak*), judicial district (*kaza*), and sub-district (*nahiye*) which was a subdivision of the *sanjak* and is referred to as the basic administrative district, governed by a *kadı* after the *Tanzimat Reform*¹⁰ (see Table 2.1). Sezen also emphasized the systematic changes of sub-provinces to larger provinces in 1864. The sub-district organization (*nahiye teşkilâtı*) was also added to the administrative units in 1870 (p. 236). These divisions made up the structure of Ottoman regional government, and are still reflected in modern Turkey.

Table 2.1 : Old Names of Domaniç

Administrative Unit İdari Birim	Ottoman Name Osmanlıca Adı	Status Unvan	Connected Sub-District, Judicial District, Sanjak, Province or City Bağlı Olduğu Nahiye, Kaza, Sancak, Eyâlet veya Vilâyet
HİSAR	حصار	Judicial District -Kaza Merkezi (1960)	Domaniç→Kütahya
DOMANIÇ (Hisar)	طومان بیج	Judicial District-Kaza (1530) Sub-District-Nahiye (1865) Sub-District-Kaza (1960)	Hudavendigâr→Anadolu eyâleti→ İnegöl→Ertuğrul→Huda- vendigâr vilâyeti→Kütahya

As can be seen from the map in Figure 2, villages such as Domur, Durabey, Ilıcaksu, Tıraz, Çakıl, Çiftlik, Berçin and Aksu are within walking distance of central Domaniç.

¹⁰ *Tanzimat* refers to the reorganization of Ottoman Empire. It was a period of reformation that began in 1839 and ended with the First Constitutional Era in 1876.

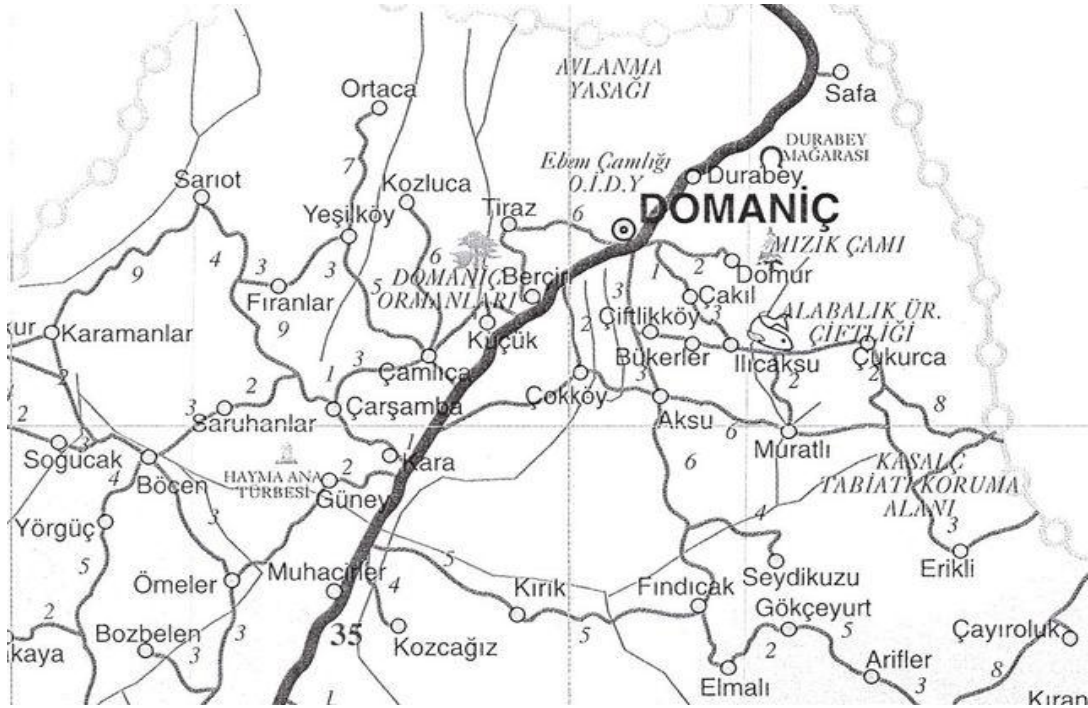


Figure 2.2 : Domaniç and the Surrounding Area (Dinçel, 2010).

Today, Domaniç has 32 villages, and two municipalities: central Domaniç and Çukurca, which is the oldest settlement area of Domaniç. Before the 2014 election, Çukurca was combined with the neighbouring village of Ilıcaksu and became a county (*ilçe*). Regarding Çukurca's history we can find information in traveller's notes, and Evliya Çelebi also gives detailed information in his travelogue: "We saved our lives when we reached this secure place with our servants..." (Kahraman, 2011, p.15).

The distance of the villages to the central town and Kütahya city is shown in Table 2.2 with the latitude, longitude and altitude of each village.

Table 2.2 : Geographical Statistics of Domaniç Villages (Yerel, 2014).

Geographical Information of Domaniç District Villages:					
Village Name:	Distance to the City Center	Distance to the District Center	Altitude	Latitude	Longitude
AKSU	95 km	5 km	795 m	39.7607918	29.6197529
BERÇİN	86 km	4 km	930 m	39.7888412	29.5712414
BÖÇEN	100 km	21 km	640 m	39.7307701	29.4368057
BÜKERLER	95 km	5 km	810 m	39.7710838	29.6332512
ÇAKIL	93 km	3 km			
ÇAMLICA	85 km	8 km	840 m	39.7681351	29.5398273
ÇARŞAMBA	91 km	12 km	784 m	39.7483826	29.4972477
ÇİFTLİK	94 km	4 km			
ÇOKKÖY	88 km	4 km	805 m	39.7638855	29.593441
DOMUR	93 km	3 km	850 m	39.801445	29.6362267
DURABEY	92 km	2 km	950 m	39.8190346	29.6287518
ERİKLİ	108 km	18 km			
FINDICAK	104 km	14 km	1070m	39.6971207	29.6468868
FIRANLAR	96 km	17 km	1040m	39.78862	29.4805565
GÜNEY	78 km	15 km	680 m	39.7294044	29.4927845
ILICAKSU	95 km	5 km			
KARAKÖY	79 km	12 km			
KARAMANLAR	107 km	28 km	630 m	39.7657661	29.384306
KIRIK	80 km	25 km	720 m	39.7000923	29.5694351
KOZCAĞIZ	74 km	16 km	940 m	39.6884384	29.533247
KOZLUCA	90 km	12 km			
KÜÇÜKKÖY	83 km	8 km	813 m	39.7665634	29.5494576

Table 2.2 (continued): Geographical Statistics of Domaniç Villages (Yerel, 2014).

MUHACİRLER	70 km	20 km	690 m	39.6813507	29.5038395
MURATLI	98 km	7 km	900 m	39.758606	29.6684608
ORTACA	100 km	20 km	1140m	39.8298416	29.5046158
SAFA	101 km	11 km	1230m	39.852375	29.6712151
SARIOT	103 km	24 km	1000m	39.8036346	29.4408474
SARUHANLAR	97 km	18 km	700 m	39.7425499	29.456543
SEYDİKUZU	104 km	14 km	930 m	39.7174835	29.6711044
SOĞUCAK	103 km	24 km	700 m	39.7385864	29.3923264
TIRAZ	96 km	6 km	1110m	39.8115578	29.5637455
YEŞİLKÖY	92 km	13 km	820 m	39.7905312	29.5035553

The fieldwork for this study was conducted primarily in central Domaniç, Domur, Erikli, and Muratlı over two years (see Figure 2.2). The adjacent counties of Çukurca and Ilıcaksu were also included¹¹.

2.2 Socio-economic structure

Any cultural evaluation of a value system is made possible through an understanding of the social relationships that operate within it. In societies such as Domaniç (which has a rather insular nature due to both its physical isolation and its long-standing traditions), within which women and men even experience some degree of segregation in their ordinary daily lives – not to mention on public occasions such as wedding entertainments, charity events and festivals – a study of social relationships through gender-oriented analyses becomes crucial. In social studies, gender refers to the shared meanings ascribed to men and women and the process of social

¹¹ The reason these villages were chosen is due to their mutual social structure and cultural practices. These villages are compact clusters of houses, separated by at least twenty minutes to four hour's walk. The inhabitants know each other's affairs intimately and see each other frequently.

organisation and classification. Scott (1986) stated that it is a primary way of signifying relationships of power, as well as a constitutive element of social relationships which are based on the perceived differences between the sexes (p.1067). These perceived differences vary widely from society to society and from group to group within societies. As Kardam (2005) noted:

Many feminist scholars, along the same lines, define gender as an analytic category, like race, class, and ethnicity, whose meaning is socially constructed. To adopt gender as an analytic category means to focus on the social and the cultural construction of sexual difference. (p.62)

These relationships are usually arranged through the rolls ascribed to men and women, including domestic and public work, and can have a direct bearing on issues such as education level and employment opportunities. The role of gender cannot be underestimated, but it must be clear exactly what is meant by the term. Unlike sex, which is defined by biology, the definition of gender is the result of constructs and ideologies within cultures (as cited in Nettl, 2005, p.405). Gender, therefore, becomes an issue of division between the male and the female, each with its own place and responsibilities. According to Wood and Ridgeway (2010), both individual and social factors are needed for a complete understanding of gender. Most sociologists recognize that gendered social structures work through influences on individual men and women. The meanings of maleness and femaleness are embedded within the broader structures of society” (pp.334-335). In this way, gender becomes a matter of assigning roles to individuals by the society at large.

Such a division naturally creates oppositions such as up/down, above/below, in front/behind (Bourdieu, 2001, p.7). These oppositions correspond to social acts such as inside/outside, slow/fast, open/closed, covered/uncovered, active/passive, and the practices of male and female dances of Domaniç are practiced accordingly; the indoor dances of females and outdoor dances of males are a typical example and reflect the wider society in which men are able to conduct their social activities outside in the village square or coffee house, whereas women are more likely to be restricted to closed areas, such as a neighbour’s house. Any deviation from this social structure, especially by women, is considered to be *ayıp* (shameful). As one of the local villagers stated, “It would be *ayıp* to sing or dance in front of the men. This is the way it is” (E. İpek, personal communication, October 5, 2013). This concept is

widespread in the region and closely reflects Koskoff (1989), who indicated that in many societies, both men and women have accepted and internalised these ideas (domestic, public, cooperative, individualistic etc.), and that the resulting behaviour is often described simply as “the way it is” (p.10). Naturally, any discussion of gender leads to the further topic of gender equality. In Turkey, this issue, both in terms of legal changes and societal awareness, goes back to the early days of the Turkish Republic (Müftüler Baç, 2012, p.4). It can also be found in the *Prime Ministry General Directorate on the Status of Women* (2008).

However, as women’s domestic (indoor) life, cycle and their exclusion from mutual public activity continues, their traditional practices become increasingly at odds with developments in areas such as social and gender equality. In this way, it can be considered that Domaniç has a collection of cultures that interact and occasionally oppose one another: male/female; outdoor/indoor; traditional/modern, and that it is this interaction that has produced the social structures reflected in its dance and music culture.

The issue of gender in Domaniç is perhaps best illustrated by looking at the comparative educational opportunities for girls and boys. Universal education has always been an important principle of the Turkish Republic. The 1982 Constitution stated that “Primary education is compulsory for all citizens of both sexes.” However, the participation in education at the lower grades falls well short of this statutory requirement, particularly for girls (International Bank for Reconstruction and Development, 1993, pp.63,65). As can be seen in Table 2.3, girls outnumber boys at the primary school level, but this situation is sharply reversed at all other educational levels, especially after secondary school because many girls are withdrawn from school as they reach puberty, effectively halting their formal education.

Table 2.3 : Population Rates According to Education and Sex (TÜİK, 2013)

Population rates according to education and sex (ages 6+) -2013: Kutahya-Domaniç			
Educational Attainment	Total	Male	Female
Illiterate	736	101	635
Literate, No Diploma	2110	886	1224
Primary School Graduates	4607	1897	2710
Primary and Secondary School Graduates	1845	1079	766
Secondary School Graduates	306	258	48
High School Graduates	958	781	177
University or Vocational School Graduates	238	169	69
Master Degree Holder	9	8	1
Doctorate Degree Holder	4	1	3
Unknown	27	16	11
Total	10,570	5196	5374

This imbalance naturally affects girls' prospects and abilities to determine their own futures. According to the 1993 International Bank for Reconstruction and Development report, education has a much greater effect on the number of women than men in the labor force as it allows them to be more financially independent and therefore able to play a more significant role in society at large.

With such a reduction in their opportunities, many girls are unable to leave and become subject to the area's traditional values. It is true however, that there are some other facts in play besides the gender issue. There is one kindergarten, 4 primary schools, 7 secondary schools, 4 high schools, and 1 public education center in the region. Since there are no vocational schools or universities in the Domaniç region, the younger generation are obliged to receive the necessary education from other

towns or cities. The closest vocational school is the Domaniç Vocational School in Kütahya, which is administered under the auspices of Dumlupınar University.

For those who choose to live and work there, Domaniç has a limited scope to provide employment. The men can often find jobs in forestry (mainly in the wooded northern and eastern areas), or as beekeepers, carpenters and drivers (Coşgun, n.d., p.12). Many go to different towns, mostly to İnegöl¹², to earn money as labourers or drivers for a couple of days a week, and thanks to this external source of income, the village households can maintain their financial status. Traditional agricultural activity has declined as the local people have come to consider that large-scale farming generates less revenue than selling small surpluses of butter, double cream (*kaymak*), yoghurt, cheese and milk in nearby towns and to passing tourists. “In particular, young men who do not wish to work in either farming or animal husbandry work in the factories; they seek easy and guaranteed money” (İ. Aydin, personal communication, May 5, 2014).

In addition, a lack of business investment by either governmental establishments or the private sector since the 1990s has caused the economic condition of Domaniç province to worsen; and this, together with the availability of job opportunities in İnegöl, Bursa, Eskişehir and İstanbul, has lead increasing numbers from successive generations to migrate away from the region.

For their part, most of the women of Domaniç raise and occasionally sell local products such as rosehip (*kuşburnu*), tomatos, peppers, chick peas, runner beans, breads, *tarhana*¹³ and *yufka*¹⁴. As Gülsüm Öztürk¹⁵ stated:

¹² İnegöl is one of the biggest industrial towns in the Marmara region. It is at the junction of Bursa, Eskişehir, Ankara roads. Domaniç is 45 km. from İnegöl.

¹³ *Tarhana* is popular soup in Turkey. It is a mixture of red and green peppers, chick peas, yogurt, flour, and spices left left to dry after being kneaded. All women prepare *tarhana* before winter. It is one of the biggest cultural activities.

¹⁴ *Yufka* is a thin pastry.

¹⁵ Gülsüm Öztürk and her husband Kadir Öztürk were the main source of the fieldwork. Please see appendix C7.

Plowing, seeding, harvesting the crops which involves scything, gathering, binding and carrying the crops from the field to the village, and threshing and storing them are the jobs that we do every season. Sometimes we are called to help with each other's crops, and we call it *meci* in our region. Women work with the women. Men work with the men, unless the husband and wife or the household members handle their own jobs by themselves. (personal communication, June 14, 2014)

Due to the regions' climate, general agricultural work does not last long. One of the villagers stated that "The dew falls more quickly in Domaniç than in other regions of Turkey. The work has to be done in 6 months; usually between April and October" (N. İpek, personal communication, April 29, 2014). Women are expected to participate in the production process while continuing to bear responsibility for the well-being of the household.

However, female participation in the labor market in rural areas decreased from 50.7 percent in 1988 to 33 percent in 2006 (see Figure 3). This decrease is explained by the fact that as men (husbands or fathers) become more educated and move away from agricultural employment and into more highly paid employment or the service industry there is a resulting shift in family activities away from subsistence agriculture, which has caused a withdrawal of women from the labor force (International Bank for Reconstruction and Development¹⁶, 2009, pp.x-xi).

¹⁶ This is a joint World Bank and State Planning Organization of Turkey Report which aims to investigate the reasons why labor force participation of females in Turkey is low relative to European Union (EU) and Organization for Economic Co-Operation and Development (OECD) averages and why it has been decreasing. This report intends to contribute to policy framework to promote female's participation into labor force.

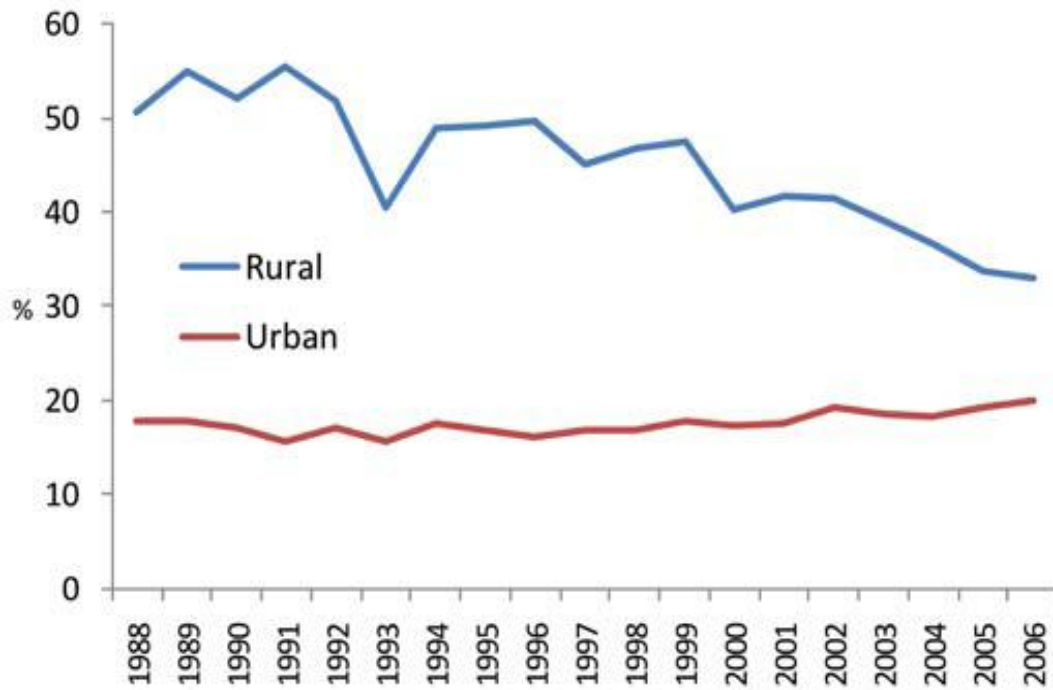


Figure 2.3 : Female Labor Force Participation Rates by Strata, 1988-2006

As illustrated in Table 2.3 and Figure 2.3, education and work seriously affect emigration from the region. The interviewees in this study frequently pointed out that the younger generation are leaving Domaniç to receive a better education or to find work, and the population rates are changing accordingly.

Domaniç and its associated villages have a total population of 15,901 with Central Domaniç having a population of 4731 according to the most recent report of the Turkish Statistics Institute. The area's estimated 1980 population was 20,278 (TÜİK, 2014) (see Table 2.4). The decreasing population rate between 1980 and 2013 is quite noteworthy. Many people have migrated to nearby villages such as İnegöl and Tunçbilek, and to cities such as Kütahya, Bursa and Eskişehir. Especially over the last 15 years, outward migration has noticeably increased.

Table 2.4 : Domaniç Central Borough and Village Populations (TÜİK, 2014)

DOMANIÇ MERKEZ BELDE VE KÖY NÜFUSLARI

		1965	1970	1975	1980	1985	1990	2000	2007	2008	2009	2010	2011	2012	2013
1	DOMANIÇ MERKEZ	1.466	2.062	2.729	2.847	3.530	3.966	4.673	4.931	4.874	4.758	4.755	4.641	4.620	4.731
2	ÇUKURCA BELDESİ ILICA KSU	1.286 822	1.305 850	1.984 869	1.901 930	1699 958	1764 991	1583 875	2.507	2.512	2.425	2.369	2.342	2289	2319
3	AKSU KÖYÜ	562	708	599	664	617	438	383	307	296	285	278	269	250	231
4	BERÇİN KÖYÜ	375	389	448	474	482	458	324	217	211	214	227	233	236	229
5	BÖÇEN KÖYÜ	191	214	203	261	291	299	262	155	180	165	151	154	157	162
6	BÜKERLER KÖYÜ	302	340	343	372	394	419	335	266	265	250	267	265	248	233
7	ÇAKIL KÖYÜ	183	178	249	212	247	226	186	133	144	144	140	123	119	129
8	ÇAMLICA KÖYÜ	765	784	869	945	1.012	1.019	810	577	543	557	561	547	568	528
9	ÇARŞAMBA KÖYÜ	520	517	582	616	627	656	499	361	338	319	334	321	315	304
10	ÇİFTLİK KÖYÜ	185	218	198	198	191	191	164	148	142	147	129	135	128	133
11	ÇOKKÖY	833	921	1.094	1.172	1.280	1.276	1.040	845	771	742	712	683	662	629
12	DOMUR KÖYÜ	453	502	494	586	497	509	371	321	306	312	314	307	299	278
13	DURABEY KÖYÜ	392	412	421	460	530	487	502	459	461	480	464	456	447	454
14	ERİKLİ KÖYÜ	347	365	272	318	308	285	183	136	130	121	128	125	112	106
15	FINDICAK KÖYÜ	232	193	190	180	163	157	117	115	116	114	109	111	113	107
16	FIRANLAR KÖYÜ	262	252	273	355	327	341	355	387	380	372	365	358	333	320
17	GÜNEY KÖYÜ	380	392	443	530	592	598	496	408	376	372	354	347	339	309
18	KARAKÖY	727	759	826	958	1.040	1.085	1.062	998	1.031	1.014	1.020	943	926	889
19	KARAMANLAR KÖYÜ	234	295	299	319	365	328	241	174	159	150	145	140	132	121
20	KIRIK KÖYÜ	418	437	457	385	334	326	211	182	178	168	151	138	140	132
21	KOZCAĞIZ KÖYÜ	509	515	557	552	577	343	182	157	136	132	120	125	121	115
22	KOZLUCA KÖYÜ	162	178	170	181	172	175	148	140	133	131	122	123	116	114
23	KÜÇÜKKÖY	376	403	409	439	402	449	425	359	335	314	297	308	323	314
24	MUHACİRLER KÖYÜ						245	180	167	155	156	153	152	146	151
25	MURATLI KÖYÜ	561	605	615	734	825	906	944	968	970	985	994	985	960	924
26	ORTACA KÖYÜ	188	177	185	188	209	200	198	183	191	188	188	172	179	174
27	SAFA KÖYÜ	237	207	238	206	236	258	222	160	160	192	191	184	176	155
28	SARIOT KÖYÜ	1.000	999	1.079	1.116	1.215	1.244	889	652	621	590	608	564	558	531
29	SARUHANLAR KÖYÜ	800	890	969	1.038	1.072	1.072	768	683	588	526	551	498	453	456
30	SEYDİKUZU KÖYÜ	111	110	87	59	44	38	22	19	21	18	18	12	12	11
31	SOĞUCAK KÖYÜ	136	146	165	180	185	233	145	130	118	104	94	85	77	74
32	TIRAZ KÖYÜ	236	247	279	298	326	324	294	287	263	266	272	266	266	261
33	YEŞİL KÖY	467	526	560	604	668	643	471	328	325	323	332	313	284	277
MERKEZ TOPLAMI		1.466	2.062	2.729	2.847	3.530	3.966	4.673	4.931	4.874	4.758	4.755	4.641	4.620	4.731
KÖY BELDE TOPLAMI		14.252	15.034	16.426	17.431	17.885	17.983	14.887	12.929	12.555	12.276	12.158	11.784	11.484	11.170
GENEL TOPLAM		15.718	17.096	19.155	20.278	21.415	21.949	19.560	17.860	17.429	17.034	16.913	16.425	16.104	15.901

As shown in the table above, only one village, Muratlı, has recorded an increasing population. According to the former *muhtar* (village registrar), there are two main reasons for this, “One of them is the regular income of the inhabitants from the stone masonry which goes back to the 14th century. This keeps the local people going. Secondly, there are strong family bonds and traditional values” (N. Arslan, personal communication, May 12, 2013).

Naturally, as members of the younger generation move away, first for education and later for work and marriage, the older ones who are left are those most likely to follow a traditional way of life. However, these individuals are faced with some difficulties in terms of the gender-oriented social structure.

Legitimised gender orders normally bring some restrictions, and whether these restrictions are applied by men or women, cultural practices such as music and traditional dances are affected. Thus, the older female generation, who are the custodians of their own traditional heritage, are the ones who are the most effected by these restrictions. Such thoughts as the previously alluded to “women should not sing or dance in front of men”, become accepted and even “women should not engaged with music and dance at all” becomes something that is considered normal, even desirable.

2.3 Traditional dances and accompanying music of Domaniç-Turkey

Traditional dance studies started with one of the first initiations of the folk music compilation movements which were conducted by the Dârül-Elhân delegation in Turkey in 1926. Dârül-Elhân was the first formal music school of the Ottoman State, and was founded in 1917 (Öztürkmen, 2009, p.224; Atnur, 2010, pp.729-796).

During the fourth trip of the folklore delegation, information regarding traditional dances and musical instruments were compiled in addition to almost 300 folk songs from the provinces of Trabzon, Rize, Gümüşhane, Bayburt, Erzurum and Erzincan (Bartok, 1991, p.237; Gazimihal, 2006, pp.143-167; Hınçer, 1993, p.7; Şenel, 1999, p.108; Ülkütaşır, 1972, pp.33-34). Folk dance *bayramlar* (celebrations), the establishment of folklore institutes, the folk dance competitions organized by Yapı Kredi Bank, numerous research projects and revitalisation efforts for folk music and dances greatly contributed to this field of study. These included the first initiatives for traditional dances (Öner, 1958, pp.1686-1688; Baykurt, 1958, pp.1692-1694; Tecer, 1958, pp.1695-1696; Yönetken, 1957, pp.1521-1522) and the establishment of and competitions for Turkish folk dances (Hınçer, 1954, pp. 945-946; Öztelli, 1966, pp. 4272-4274; Kaynardağ, 1975, p.12). Additionally it is worth mentioning that the first article on dance in Turkey: *Raks*. According to Öztelli (1959) it was written by Rıza Tevfik in 1900 and was published in Doctor Besim Ömer’s medical journal *Nev-sâl-i Âfiyet – Salnâme-i Tıbbî* (p.1897).

The first attempt at a revival of dance in Domaniç was the compilation works of the traditional women dances with the leadership of the former deputy manager of Domaniç High School, Ertuğrul Arıkan, in the 1980's, and he stated:

Our local musicians, Osman Demiröz, Mehmet Demiröz, Abdullah Öztürk and Mehmet Uluartun could not listen to the music inside the houses because the women would not sing in front of a man. So the musicians listened to the songs outside the room or through the window. This is the reason I took couple of female students with me to the villages. The students watched the village women's dances and listened to their verses and songs and could stay in the same room with them. They showed what they had seen to me after they came out. I tried to compile all the dance movement figures from the inhabitants by trying not to change them too much. When we went to the villages first time we realised that dance figures did not match with the music. We had to return to those villages again and again until we believed that we had correctly understood them. (personal communication, April 20, 2014)

However, this approach, though necessary given the practicalities of the situation, is also subject to issues of gender in that the musicians who were available to learn and play the songs were male, but the only members of the research group who could watch, participate and attempt to learn the traditional practices first-hand were female students, there due to their gender.

Such a division also throws up the question of to what degree male and female research relationships are affected by gendered thoughts (as cited in Back, 1993, p.224; Nettl, 2005, p.410; Morvaridi, 1992, p.569). Arıkan's statement above clearly proves the point that men cannot easily access the social world of the women of the area, and this is another challenge that researchers have to face.

It is clear that the primary classification of the traditional village dances in Domaniç is one of gender, which clearly makes an attempt to distinguish the dances performed only by men from those performed only by women (with one notable exception). The male dances are referred to as *Domaniç Havası* (Domaniç Style).

With regard to the traditional dances of the women, they are classified as *Düz Oyun/Düz Ayak*¹⁷ (Plain dance/Straight foot), *Sekme*, (Hopping), *Titreme* (Shaking), *Erkek Oyunu* (Men Dance), and *İlimon Ektim Taşa* (I Sowed the Stone with Lemon-Hard Hopping Style).

¹⁷ *Düz Oyun* is seen in places such as Bursa and Bilecik within the Marmara region.

The female dances are performed by two different groups which have different cultural backgrounds¹⁸. The first category is “villagers with a local background”, and the second, “villagers with a nomadic background” are those who have lived in Erikli and its four *mahalle* (neighbourhoods) Akkaya, Karaburun, Göcemen and Kozcağız (which has only fifteen households), for several generations yet still maintain their nomadic lifestyle.

These villages are situated on highland pastoral areas and are culturally rich due to their remoteness. However, even though the same remoteness is valid for men, there is no variation in their dance practices.

The opportunities for less segregated dancing in Domaniç are few and far between, but there is one type of event which allows at least some limited interaction between men and women of all ages: a *düğün*¹⁹ (wedding). As Hanna (1988) noted, dances are used to celebrate marriages in many parts of the world within the guiding tenets of religion and attitudes toward gender (p.47). These tenets provide a means by which local people can sustain their traditions. A wedding, however, offers several opportunities for gathering and merry-making during the single-gender parties given at the bride’s and bridegroom’s houses.

On the night of the wedding (which is usually held on the second day of the ceremonies and which used to start on Thursday and finish on Monday morning but today usually starts on Friday and ends on Saturday evening)²⁰ the men dance outside, generally in an outdoor area close to the bride’s houses as the women watch. This tradition provides an opportunity for the young men and women of the town to

¹⁸ There are different ethnic groups such as the Muhacirler (from Bulgaria), Alevis, Circassians and Kurds who settled in different villages in the area at least a century ago. During the fieldwork, there was no evidence of cultural discrimination between the groups based on their cultural background, since they have lived together for a long time, but they usually make a distinction between each other as *Manav* (settlers) and *Yörük* (nomads). *Manav* literally means “green-grocer” in Turkish.

¹⁹ *Düğün* ordinarily refers to a wedding and is also used for circumcision (sünnet); it basically means a festivity.

²⁰ The reason for the shortening of the weddings is because the young couples usually work outside Domaniç and they can only have couple of days off from their jobs. Those who are not working and who live in Domaniç choose to have two days of celebrations due to the financial burden.

see and be seen, and if there are some couples who are attracted to each other, the men have an opportunity to display their dancing skills²¹.

As a woman from Domur village expressed it, “*Yeni aşklar köylerdeki düğünlerde doğar*” (new loves are born at village weddings) (T. Keskin, personal communication, April 5, 2013). During the event itself, the system of rising to dance is based on both gender and age with the younger and unmarried men dancing first.

The eldest of the town who are experienced in traditional village dances wait until the younger show their skills. There is a strict hierarchy among the age group based on their status and ages. Then our eldest rise to dance and show how our customs are supposed to be performed. (K. Erkan, personal communication, October 5, 2014)

There is a strict hierarchy for both men and women according to age, experience, and status. With no formal record, it is necessary for the dances themselves to be passed down by word-of-mouth, or through demonstration. In Domaniç, cultural expressions are transmitted by the tradition of master and apprentice, and this is largely oral or practical. However, Bronner (2007) pointed out that this tradition is often underappreciated in academic circles by stating that there is a “... basic mistrust of folk materials is part of a general ambivalence about the materials of oral tradition, the materials of the folk. On the one hand, the folk and their products were celebrated as a national treasure of the past; on the other hand, the folk were wrongly identified with the illiterate in a literate society” (p.56).

As Stokes (1994) stated, the ritualistic setting of a wedding, and the displays of masculine and feminine dance, allows interactions which are not normally permissible within the society (p.22). However, in Domaniç, the women only dance after the men have departed, or retreat to dance in the bride’s house. Opinions such as; men should not dance with women, and that applauding men after their dance or music performances is *ayıp* (shameful) have come to be accepted and have even

²¹ During the henna nights (at which village women dance) of the weddings in which I participated in Muratlı, central Domaniç and Çukurca in the last two years, I witnessed that the mothers of the town choose appropriate girls for their sons at these occasions. Whether or not their sons approve of their choice is beside the point. When a young girl rises to dance, the mothers watch the girls and try to choose their favourite bride candidates. Also there is the opposite side of the story; if a girl is already in a relationship with the son of a woman present, she will deliberately dance to win the appreciation of that particular woman.

become normalized. In this way, public dancing is something allowed only to men as women become passive, and largely silent, spectators.

Another classification of gender is based on the division of the accompanying musical instruments. In Domaniç, the instruments which accompany the female dances are not so many. Although there is no question that musical instruments have also been affected by the gender discrimination, approaches such as that of Sachs have become rather dated. He notes that “The player’s sex and the form of his or her instrument, or at least its interpretation, depend on one on another” (as cited in Merriam 1964, p.4).

The same description was made by Basso (1989), and was based on his own field experience in Kalapalo of Central Brazil; “musical performance is associated symbolically with gender identity and expresses ideas of feeling about members of the sex” (p.163). In this way, an instrument’s attributed significance is that of a symbol based on sex, but how these symbolisms been interpreted and by which level of general classifications are usually functions that occur within the limits of individual cultures.

For the women of Domaniç, playing a *bakraç*²² (copper pail or pitcher with a handle) to accompany their singing has been approved according to the mores of the general society due to its usage as a kitchen tool (as a milk, yoghurt or water bucket) (see Figure 2.4).

²² For *bakraç* (copper pail) playing; two women are required: one to hold the *bakraç* and one to play it. They usually sing traditional songs along with the guests.



Figure 2.4 : Local Women Playing *Bakraç* in Domaniç (Copyright 2014, by O. Muslu Gardner).

When they can not find an old copper pail, they play a basic tray or pan, but any practical tool from the kitchen can be used to accompany their dances; their main limitations are drawn by the in-door setting.

With regard to the accompanying instruments for male dances, Halil Bedi Yönetken (1966) drew attention to the use of the *keman* (violin) in Domaniç in the 1930s, by stating: “*Kemanı kemençe gibi çalıyorlar*” (they play violin like a bowed lute). He indicated that the violin is played vertically at the knee, rather than its common western usage (p.113). Unlike traditional folk instruments such as *davul* (bass drum), and *zurna* (reed pipe or keyless shawm), the *keman* (violin) is not a common instrument in the region. However, it was mentioned in interviews with some of the older villagers which were conducted for this study. According to one of the folk dance enthusiasts Yahya Kocağa:

The *keman* or *kemâne* (violin), *maşa* (pair of tongs), and *dümbelek* (small pottery kettle drums) were the accompanying instruments for local dances in the 1950s. After the violin performer passed away, the instrument vanished since no one else was trained to play it. Because the *maşa* and *dümbelek* are indoor musical instruments, they lost their function for

outdoor weddings. Then the *davul*²³ (bass drum) and *zurna* (reed pipe or keyless shawm) began to accompany the dances until 1990s. It is almost impossible to find any *davul* and *zurna* performers in our region now. They have all either passed away or are not willing to perform anymore since they can not make a living out of it as they used to do. The *saz* or *bağlama* (a long-necked, large bowled stringed instrument) and *org* (keyboard) are the accompanying instruments of the dances today. (personal communication, May 9, 2014)

Gazimihal (1955) drew attention to the rapidly decreasing number of *zurna* and *davul* players in Turkey in 1955. He pointed out that losing the *zurna* players and their repertoire meant losing the quality of the traditional dances (p.1205). His foresight from sixty years ago became a reality in Domaniç at the beginning of the year 2000. Some villagers share the opinion of Gazimihal, regarding the effect the loss of the *zurna* and *davul* had on the dances. Local villager and folklore enthusiast Kadir Erkan stated that after the *saz* and *org* emerged, the dances changed, and this caused the older men who knew the traditional dances to give up dancing. It would be best to explain with his own words: “*oyunların ruhu kayboldu*” (the soul of the dances was lost) (K. Erkan, personal communication, December 9, 2013). Since then, as shown in Figure 2.5, the only remaining traditional *davul* and *zurna* are the ones displayed in the Domaniç Culture House.



Figure 2.5 : *Davul* and *Zurna* Displayed in the Domaniç Culture House (Copyright 2014, O. Muslu Gardner).

²³ The *davul* is carried on a strap over the shoulder and held in front. It is beaten with a wooden mallet on the side and a thin drumstick on the other. For right-handed people the thin one is used with the left hand, the larger one with the right.

However there are opposing points of view within the region. According to an interview I conducted with a group of men and women (all of whom were over 40 years old), some stated that they enjoy dancing with the *saz* and *org*, and some stated that it is because of these instruments that they do not rise to dance. More recently, the *saz* and *org* have been used to accompany the dances of both women and men.

Both groups dance with *tahta kaşıklar*²⁴. Metin And (1976) gave a perfect description on how to place the wooden spoons in the hands and how they are used during the dances:

The villagers carry a pair of varnished wooden spoons in each hand during their dances, one of which is inserted between thumb and forefinger and the other between the middle and ring finger-in this position they are clicked like castanets. The dancer uses very small steps in a confined space while undulating the lower part of their body. (p. 160)

Men used to play *zil* (finger cymbals) while they were dancing, but these are not used now because nobody knows how to play them properly (İ. Özdemir, personal communication, August 29, 2013).

With today's technological developments and communication systems, people's requirements for devices, instruments and goods have both changed and transformed. For example; the drum and the reed pipe, in addition to their role in entertainment, were also used to communicate over long distances, but this tradition has naturally long since vanished. This has also contributed to the loss of instruments that are primarily played by men, whereas those of women, being items from the home, are still available for use. It is therefore possible to say that the gender discrimination practiced in Domaniç (even though it is not always acknowledged by the local people) has also had an effect on the availability of live music. Using household items such as tongs, soup spoons, and tray and copper pails as instruments is convenient for women since they can easily be obtained for entertainment during their gatherings. Koskoff (1989) indicated that in many cases, women's musical practices and motivations are often linked to the role they play in society (p.4). For example, the women's duties in the kitchen coincide with their playing the *bakraç*,

²⁴ Please see appendix B1 and B2.

whereas men's more active presence in the society offers them more freedom in their musical choices. Merriam (1964) supported the idea that music reflects the gender distinctions present in all societies, and that it also symbolizes male-female roles (p.247). The bass drum, for example, symbolizes the male figure because its big, heavy nature compliments his big, strong, and loud role in society. The copper pail is also a percussion instrument; however, it symbolizes the female figure, because of its smaller, simpler and quieter nature.

The differences between the masculine and the feminine are therefore established according to the perception of their relative strength or weakness. In *Sounds of Power*, Doubleday (2008) examined the relationship between people and the musical instruments and what she states that some instruments are more acutely and obviously gendered than others, and in some cases gendered meanings can not be detected immediately since their meaning can be hidden (p.6).

Although there is no question about music's functional role, especially in many traditional Domaniç weddings, it is possible to make gender-oriented distinctions according to their accompanying *türküler* (folk songs).

As And (1964) stated, *türküler*, identified in this instance as *kırık havalar* (a cover term for their measured and rhythmic melodies), carry historical, social, economical, and most importantly, cultural messages from person to person, group to group and especially between the sexes²⁵ (p.15). *Kırık havalar* literally means "broken melodies" and is described in detail by Arseven (1992), Markoff (1986), and Reinhard and Reinhart (2007).

This is the point where the lyrics of the music become more important. Local *türküler* are formed from three to four line verses, and are mostly based on syllabic prosody (Uyguner, 1954, p.1041). The syllabic prosody, and the lyrics of *türküler*, play a leading role in local dance performances, as explained by local musician, Mehmet Demiröz:

²⁵ The local *türküler* are mostly about the daily occupations, tragic occasions, rivalry between the men and the women, love stories, or unrequited longing.

The rhythm, measure, and melody change coincides with the dance steps. All the movement sets can be remembered by the lyrics or the refrains of the *türkü*, and most of the village men know the lyrics of the dance songs. The dance movements such as turning, meeting in the circle or kneeling down are determined by these refrains and by the lyrics of the song. Most of the time, they are tips for the following movements. That's why we do not get confused regarding the dance figures. (personal communication, September 4, 2014)

Regarding the structure of *kırık havalar* or *türkülü oyunlar* (dances with folk songs) Gazimihal (2006) indicated that a syllable falls on every note for most *türküler* (p.184). The first syllable tends to fall on the first note of a semiquaver note group. This structure enables the dance performances to be remembered as well. Kurt and Ursula Reinhard visited Turkey sixteen times between 1955 and 1983 to study Turkish folk music and pointed out the general characteristics of the *oyun türküleri* (dance songs):

Generally they don't have a specific scheme. These motifs are placed in a large structure along with the sequential chords and other components, which resembles a walking harmony. A part of the song can be repeated over and over. Words are divided in an elaborate way. Small links are used, for instance; a quaver that is heard in a single syllable is divided into two hexadecimal notes by benefiting from the transition and auxiliary notes. (Reinhard and Reinhard, 2007, pp. 21- 49)

At this point it is important to recall that folk melodies change according to individual performances. As Bartok (1975) once stated with regard to the notating of folk music: "It can never be said that the particular folk song is the same as its transcription. The only thing that can be said is that was the state of the melody when it was notated" (p.4). The notational work of this study was based on the performances of local bağlama players Osman and Mehmet Demiröz²⁶. The musical measures are given along with the first strophes of the *türkü* lyrics in the text and the whole transcription of the accompanying *türküler* are shown in Appendices A1 and A2, and the TRT versions are shown in Appendix A3. The *türküler* were notated according to the widely used *bozuk*. The literal meaning of *bozuk* is "broken" or "destroyed", but in this case it refers to the tuning used most frequently in urban areas of Turkey today (Markoff, 1986, p. 89). The *bozuk düzeni* (*bozuk* tuning) is

²⁶ They both have a *yöresel tavır* (regional style) in their musical performances, and have no knowledge of scales or modes.

Sol, Re, La (G, D, A)²⁷, and the first strophe of the lyrics are given both in Turkish and English. The recordings of the accompanying music can be found in DVD Folder C, Files 1 and 2.

2.3.1 Male dances and accompanying music

There have been many features connected with male dances, such as the reference to the establishment of Ottoman Empire. As previously stated, Domaniç was given as a summer plateau by the Anatolian Seljuk ruler Alâeaddin Keykubât I (1221-1237) to the Ottoman leader, Ertuğrul (the father of Osman, the founder of the Ottoman Empire) in return for his services (Gibbons, 1968, p. 22; Goffman, 2002, p. 37; Kinross, 1977, pp. 23-24; Köprülü, 1988, p.3; İnalçık, 2014, pp.114, 138; Öcal, 1987, p. 80; Uzunçarşılı, n.d., p. 99; Uzunçarşılı, 1982, p. 103). Shaw (1976) noted:

... Ertuğrul brought some 400 followers into the service of the Seljuks of Rum against both the Byzantines and the Mongols as the latter began pressing through Iraq into eastern Anatolia. The Seljuk sultan gave Ertuğrul two districts, Söğüt and Domaniç. When Ertuğrul died (c. 1280), the leadership of the *Kayı* tribe passed to his son Osman. (p. 13)

The *Kayı* clan was the core clan of the Ottoman dynasty which was pushed into Anatolia by the Mongolian expansion in Central Asia and the *Karakeçili* (Blackgoat) tribe was part of the *Kayı* clan. In Uzunçarşılı's notes *Kayı* means strong, firm, powerful (n.d., pp. 37, 94-100).

The origin of the dances is conjectural, but according to the local people their Ottoman historical heritage has been passed down to the inhabitants of Domaniç for hundreds of years.

Ertuğrul Gâzi and Osman Gâzi are the ancestors of the Turkish people, and it is claimed that many inhabitants of Domaniç are descended from the *Karakeçili* (Blackgoat tribe) tribe of the *Kayı* clan (Dinçel, 2011, p. 9).

It is widely claimed in the region that the traditional dance, *Domaniç Havası*²⁸ (Domaniç Style), originated from this era; and the dances are commonly referred to as being a continuation of the Ottoman *Kayı* clan tradition.

²⁷ The courses of strings as follows: La-A (top), Re-D (middle), Sol-G (bottom). Musical symbols: b²: lower a pitch by 2 commas, b³: lower a pitch by 3 commas, #³: raise a pitch by 3 commas.

The prevailing circular dance form and dance organization of male dances still continues in many village weddings. One of the reasons for this is that it allows easy repetition. Butler (2004) stated that social rituals, including those relating to gender require repeated performance to ensure that they are constantly re-experienced (p.114). The repetitious nature of the dances at weddings enables men to remember or learn the *Demaniç Havası*. Every group of men (from the youngest to the oldest) wears similar clothing, and dances until the end of the wedding. The men's traditional dress consisted of pair of pants, a shirt made of wool, a pair of woolen long knee socks, leather sandals, a hat and a head cloth to tie around the head. This style was suitable for the tough weather conditions, but when the lifestyle and the climate changed they began to wear modern clothes. Men sometimes wear these traditional clothes at festivals as a means of revitalizing their past, but not many have them (see; Chapter 5, pp. 140, 142, and 152). Through their dress, their attitudes and stylizations, and the artistic nature of their movements, they create the illusion of a gendered collective self.

Young men, as active members of society, have a function in sustaining traditional male dances. They are usually invited to the weddings to provide some energy and entertainment even though they may not be related to the host family. They make a significant contribution to that process by motivating the others to join their dance circle. It is best described by one of the wedding hosts, "*delikanlılar düğünlerimizi şenlendirir*" (the young lads bring joy to our weddings). Cowan (1990) draws attention to dance as a means of establishing social recognition and prestige in the dances of the Sohoians in which social standing can be decided, with men being the ones most likely to dominate the proceedings (p. 135). In this way, the public dance display fulfils two distinct functions: as pure entertainment and encouragement, and as a means of establishing social status.

The teaching of the traditional male dances to the younger men in an outdoor environment is the third reason of this continuation. One of the young men of the village related the following anecdote.

²⁸ *Hava*; literally means "air", but in the cultural sense of meaning is "style" in Turkish folk music.

When I was a teenager, the *abilerimiz* (elder men) took us to *Ebe Çamlığı*²⁹ to teach the *Domaniç Havası*. I and my friends learned the dances thanks to them. Although they were quite intimidating and hard on us, we enjoyed the practice and performance. I have never forgotten the dances; they made feel cool. (İ. İpek, personal communication, October 26, 2014)

There is no information about who compiled the male dances of Domaniç, nor about who choreographed them. As Bakka (1991) implied, no dance can really stay stable due to their changing rules (p.219). This view is supported by the former male dance instructor Yahya Kocağa who stated “although the dances’ circular form has been kept, it is normal that some changes will occur regarding the dance steps and nuances” (personal communication, April 7, 2014).

There are two male dances which are performed one after another. The first, *Domaniç Havası*, is slower than the second dance, *Çiftetelli*. They are both performed and known as *Domaniç Havası* in the region.

Domaniç Havası – Domaniç style and accompanying music

Domaniç Havası is performed by four to fifty men, and most often uses a circular form. The circular dance form encourages the other villagers to join in to dance whether they know the dance or not. Since the men usually dance in the evenings in the out-side (the entertainment starts at around 19:00 or 20:00 and continues until midnight), they set a fire at the centre of the circle to keep the crowd warm, and to provide illumination and a more mystical atmosphere.

With the fire and the dance’s masculine steps, *Domaniç Havası* is a dance that is used to showcase typical male qualities. In this way, it closely matches Hanna’s (1988) claim that dance can be a means of establishing or reinforcing a particular gender identity (p. 47). The men of Domaniç, therefore, seem to be establishing or re-establishing their gender role through their dance.

The circle begins by turning anti-clockwise. The dancers then go towards and away from the centre before returning to the circle and repeating the movements

²⁹ *Ebe Çamlığı*, is a forestry area of Domaniç. It is a very popular pinery area and the inhabitants use it for family picnics and public festivals. Its history goes back to Osman Gazi’s grand mother, Hayme Ana, who supposedly used to help in delivering babies in that forest (indeed, its name loosely translates as “The Midwife Pinery”).

clockwise. This pattern is repeated every two music bars until the circle gradually slows and the dancers sink to their heels or by stop in place at the end of the accompanying music.

The steps are many and varied, and there are complex co-ordinated rhythms of hands and feet which demand considerable skill. The dance movements can be codified into seven different sections: “walk in a circle”, “turn on the spot”, “meet in the middle”, “stamp with the left foot”, “return to the circle”, “walk in the opposite direction”, and “kneel down”. The rhythmic structure of the dance is 9/8 time with each step taking two beats of the rhythmic patterns with the ending established on the final three quavers.

The dancers may also employ wooden spoons as castanets to emphasise the rhythm of their steps. The men usually do not give verbal tips to each other, but there is always one leader that the others follow. Local musician Mehmet Demiröz, who has been performing *Domaniç Havası* since he was a little boy stated:

If the group turns you turn, if they kneel you kneel. Everyone follows the best dancing figure. When I was a little boy I used to carry the best performer’s jacket at his side, so I could learn the steps. I learned everything through that. Now my grandson is doing the same in Domaniç. (personal communication, June 6, 2014)

The harmony between the group members enables them to synchronise their performances, and is illustrated by their shouts of “*haydaa!*” This shouting can be also used as a cue to turn on the spot or meet in the middle.

The key elements of *Domaniç Havası* are the circle, with its constant changes of direction, the movement towards and away from the centre, the synchronised steps, constant upper body movements, and occasional shouting. The loud music of the *elektro-saz* and *org* (formerly *davul* and *zurna*) and an ever-enlarging group and the light of a central fire allow the dance’s male characteristics to become even more overt, especially as the group maintain their pace through constant repetition until they are exhausted. Such ritualistic displays reinforce the societal position of the men, and also fosters a sense of shared accomplishment and brotherhood³⁰.

³⁰ Please refer to DVD Folder A, Files 1 and 2 for *Domaniç Havası* performances, and for photographs see Appendix C 5, C 6.

Accompanying song “Çayır Değil Çimen Değil”

The most well known accompanying folk song of *Domaniç Havası* is “Çayır Değil Çimen Değil”³¹ (Neither Grass Nor Meadow) (see Figure 2.6).

Çayır Değil Çimen Değil

Compilation date: May 9, 2014

Artists: Osman DEMİRÖZ, Mehmet DEMİRÖZ

Region: Kütahya-Domaniç

Compiled by: Olcay MUSLU GARDNER

Notated by: Şendoğan KARADELİ

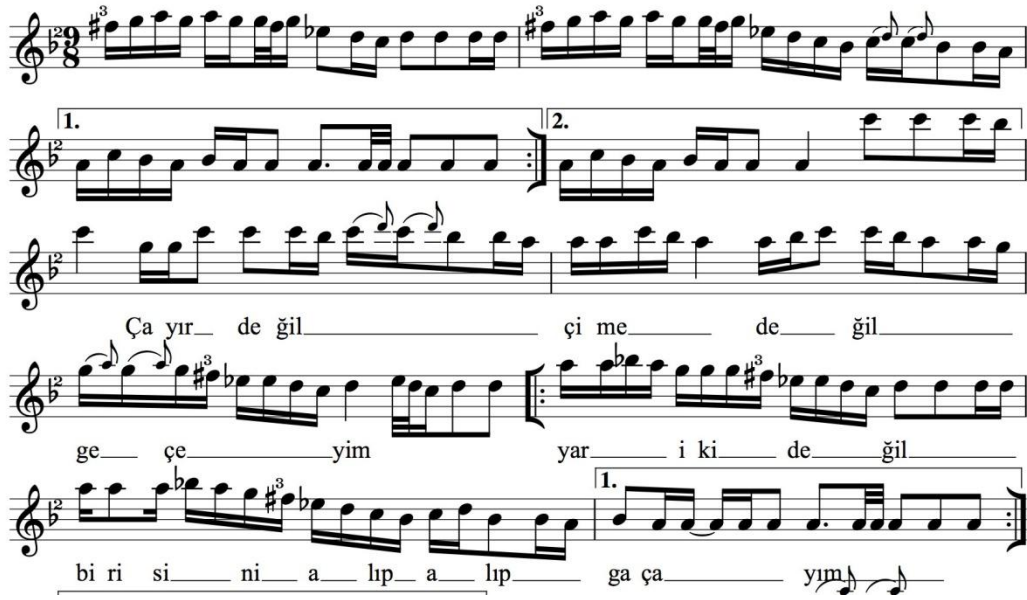


Figure 2.6 : Notation of “Çayır Değil Çimen Değil”.

The first strophe of this *türkü* is as follows:

Çayır değil çimen değil	It is not a meadow, it is not grass
Bıçeyim,	That I mow,
Yar, iki değil, birisini alıp alıp,	Love, by taking not two but one
Kaçayım	I escape

³¹ For the whole notation see Appendix A 1.1 and for an alternative version see Appendix A 3.1.

The lyrics are based on the relationships between women and men. The piece's tonal sequence uses Si^{b2} , Mi^b , $Fa^\#$ (B^b , E^b , $F^\#$) in it and shares this feature with the *Karcıġar maqam* (mode) (See Figure 2.7). Turkish folk music and *maqam* styles are often comparable even though they are applied to different musical genres (Kutluġ, n.d., pp.186-189; Markoff, 1986, pp.98-99; Tanrıkorur, 1992, pp.383-384; Yavuzoġlu, 2011, pp.109-110).

The structure of the piece like this in Turkish folk music coincides with the *Kerem ayaġı* (*Kerem* mode). As Ataman (2009) indicated, this scale resembles the A minor scale and Dorian mode (p.68).

The transitional notes of the scale is Mi natural (E natural) and F natural (F natural) in this piece. When E^b added to the basic *Kerem* scale, it is called *Düz Kerem*. “Çayır Deġil Çimen Deġil” folk song has the *Düz Kerem* characteristics (B^2 and E^b) of the *Kerem* mode.

Karcıġar Scale



Figure 2.7 : Karcıġar Scale (Kutluġ, n.d., p. 186).

A chromatic pentachord is built on the fifth degree of the scale and resembles the lower tetrachord of the *Hicaz maqam* (Signell cited in Markoff, 1986, p. 99). The entire form of the scale can be identified as *Karcıġar*, and the musical progression of “Çayır Deġil Çimen Deġil” is descending.

Çiftetelli³² – Çiftetelli dance style and accompanying music

In today's performing style there is no set form or motif, as everyone can dance together or individually, and there is also no specific accompanying music. This form has a celebratory nature and can be easily performed since its practical steps can be managed by almost everybody. This dance is often performed as a final part of the

³² The literal meaning is “doubled wired” or “with two wires” but *çiftetelli* in this sense is the style of dance which requires at least two people.

entertainment and performing it after the *Domaniç Havası* has come to be expected by everyone in the region. Although it does not have specific set motifs, an observation of the latest wedding performances (2013-2014) reveals some identifying features: arms held aloft, stepping back and forward and leading with steps on the right heel, leaning in, quick turns, and so forth (DVD Folder A, File 3).

This dance starts with the dancers “kneeling or sitting on the heels”. The most traditional form of the dance is rising slowly while playing *zil* (finger cymbals) *Çiftetelli* is danced in pairs, face to face, and has steps that are lead with the right heel with both arms open and raised. The *Çiftetelli* dance is an improvised dance style which utilises a 2/4 rhythmic structure. The well known accompanying folk song is “Atalım Mı” (see Figure 2.8).

Accompanying song “Atalım Mı”

Atalım Mı

Compilation day: May 9, 2014

Artist: Osman DEMİRÖZ, Mehmet DEMİRÖZ

Region: Kütahya-Domaniç

Compiled by: Olcay MUSLU GARDNER

Notated by: Şendoğan KARADELİ

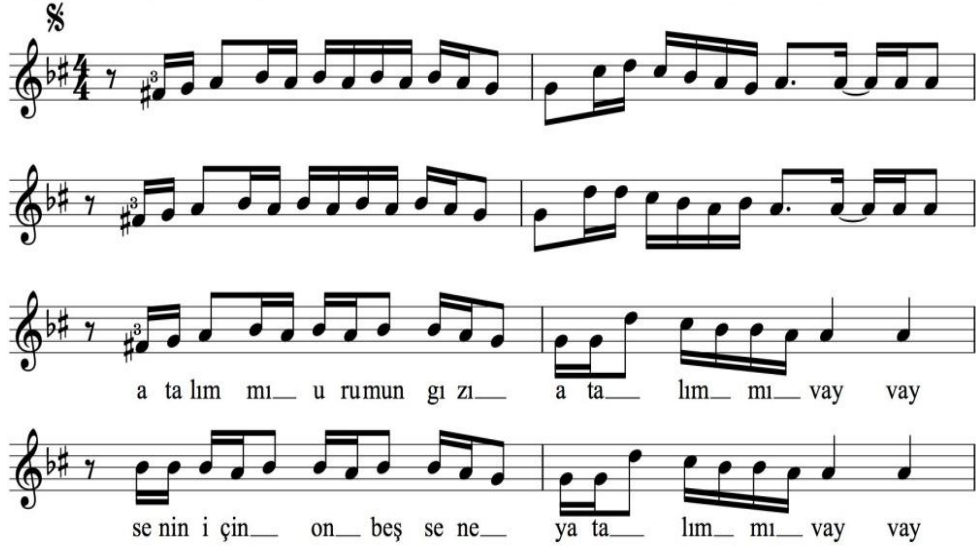


Figure 2.8 : Notation of “Atalım Mı”.

The first strophe of the Atalım Mı³³ is as follows:

³³

For the whole notation see Appendix A 1.2.

Atalım mı urumun gızı Atalım Mı vay vay

Should I get rid of the Rum (Greek) girl,
Should I get rid of her, vay vay?

Senin için on beş sene yatalım mı vay vay

Should I do fifteen years for you?

Atamazsın sen yatamazsın sen

You can't get rid of me; you couldn't do
the time

Benim için bir gün bile yatamazsın sen

You couldn't do one day for me

Because this song is an old folk song which has never before been transcribed, its lyric is subject to speculation. The lyric of this *türkü* is known by every group, and because of its easy melodic structure it can be easily accompanied.

The interval of the folk song is located between A (La) and D (Re) notes and uses the *Garip*³⁴ Scale which is one of the most popular modes in Turkish folk music.

It shares the similar feature with the classical *Hicaz maqam*. Its tonal sequence uses Si^b, Do[#] (B^b, C[#]). (see Figure 2.9).

Hicaz Scale



Figure 2.9 : Hicaz Scale (Kutluğ, n.d., p.176).

The highest note of the song is E (Mi) and there is no use of the tonic. The characteristic of the scale is F[#] leading note but one octave below. The musical progression of “Atalım Mı” is ascending.

Kemâne Havası – Violin style and accompanying music³⁵

This dance is the forgotten dance style of the region; only the older members of the community could describe or demonstrate it. Since there are no written or visual resources regarding the origin of this dance, the only information on this subject comes from interviews and the workshops conducted in the area. It is performed by

³⁴ The literal meaning is “odd” or “strange”. Additionally, the mode of the person living or working away from home.

³⁵ Please refer to DVD Folder A, File 4 for *Kemane Havası* performance.

two men face to face. The direction of the dance is usually anti clock wise with movements on the spot followed by crossing patterns.

İzzet Özdemir, described *Kemane Havası* as having a faster rhythm and different turns to *Domaniç Havası*, and that it was challenging and enjoyable to dance the complicated steps, especially on the ice (personal communication, May 5, 2014).

The dance movements can be codified into three sections such as “dancing on the spot”, “kneeling down”, and “turning on the spot”. The rhythmic structure of the dance is 9/8 time, with each step taking two beats of the rhythmic patterns with the ending established on the final three quavers.

According to the villagers the old order of the dance sequences with this dance was *Domaniç Havası*, *Kemâne Havası* and *Çiftetelli*, or from the slowest to the fastest. The villagers used to gather in a meeting rooms or community places to share their cultural heritage such as folk music and dance and their anecdotes with each other. As Titon (1992) indicated, the performance in face-to-face communication means that folk music reflects the informally shared experience of a folk group closely linked by factors such as occupation, neighbourhood, religious affiliation, age and sex (p.168). Local folklorist Ahmet Gezer stated that *Kemane Havası* used to be performed where older people gathered:

It allowed us to refresh our memories of music and traditional dance practices through the narratives of the villagers. Taking part in verbal duelling rhymes, singing traditional songs, dancing, playing instruments and telling stories were things we used to do. (personal communication, September 5, 2014)

Men used to perform this particular style with the accompaniment from the violin, the little drum and the copper pail. The violin was played on the lap of the musician. Local musician and folk dancer Mehmet Demiröz described the dance as follows: “*Kemane Havası* used to be performed just after the *Domaniç Havası* and was usually performed by four people. Its hopping and kneeling movements are different. More importantly, it was faster than the *Domaniç Havası*” (personal communication, October 24, 2014).

In a way, the community-gathering tradition was a gateway to cultural sustainability. This specific dance style lives in the memory of elder villagers for now, but not as living culture in *Domaniç*.

Accompanying song “Atımı Bağladım da Ben Bir Meşeye”³⁶

The accompanying *türkü* is “Atımı Bağladım da Ben Bir Meşeye” (I Tied My Horse to an Oak Tree) as can be seen in Figure 2.10.

Atımı Bağladım

Compilation date: May 9, 2014

Artists: Osman DEMİRÖZ, Mehmet DEMİRÖZ

Region: Kütahya-Domaniç

Compiled by: Olcay MUSLU GARDNER

Notated by: Şendoğan KARADELİ



Figure 2.10 : Notation of “Atımı Bağladım da Ben Bir Meşeye”.

The first strophe of the *türkü* as follows:

Atımı bağladım da ben bir meşeye
Meşeye de meşeye

Benden çok çok selam da söyle

Adı güzel Ayşe'ye de Ayşe'ye

I tied my horse to an oak tree,
To an oak tree, to an oak tree,
Send many greetings from me,
To Ayşe with the
beautiful name, to Ayşe³⁷.

³⁶ For the whole notation see Appendix A 1.3 and for an alternative version see Appendix A 3.2.

³⁷ Ayşe is a female name.

The structure of the *türkü* shares an identical characteristic with “Çıkma Dışarlara” (*Karcığar* mode) (see Figure 2.7). Its tonal sequence uses Si^{b2} , Mi^b , $Fa^\#$ (B^b , E^b , $F^\#$), and it shares this feature with the *Düz Kerem* scale. The transitional notes of the scale are Mi natural (E natural) and F natural (F natural). The musical progression of “Atımı Bağladım da Ben bir Meşeye” is also descending.

As Mehmet Demiröz stated above, the lyrics of the *türküler* (folk songs) of Domaniç usually contain female names or are about women, such as “Atımı Bağladım da Ben bir Meşeye”, “Çayır Değil Çimen Değil” and “Atalım Mı”. Although “Atımı Bağladım da Ben bir Meşeye” is not known by many people in Domaniç since it is no longer widely performed, the older men sometimes sing it during their gatherings.

The dance folk songs have a 9/4, 4/4, or 9/8 rhythmic structure, and the rhythmic element is provided by the male performers using wooden spoons at specially designated points. Before the *Domaniç Havası* dance begins, the musicians generally set the mood with a prelude (*açış*). At this point, the participants rise, walk around the area, and eventually take their places. The overall musical form uses a scale that is similar to the *Yanık Kerem* mode which can be identified with the *Karcığar maqam* and the *Nikriz* mode. All the basic movements of the three *türküler* are descending.

“Çayır Değil Çimen Değil” has many local variations in nearby regions such as Bilecik, Kütahya, Eskişehir, Bursa and Balıkesir. Prominent folk music artist Taşkın Doğanışık stated, “We come across the same *türküler* in different areas, and they are known as variant *türkü*. The lyrics can be different but the melodies are mostly the same” (personal communication, November 22, 2014).

The musical modes of the folk songs that accompany the male dances avoid monotony and repetition by favouring more complex structures. Based on the fieldwork findings the chance of the male dances to survive are listed in Table 2.5.

Table 2.5 : Male Dance Styles and Music Chance of Survival

It can be said that <i>Domanıç Havası</i> and <i>Çiftetelli</i>	Style	Settlers	Nomads	Accompanying Songs	Chance of Survival
	Domanıç Havası	√	√	Çayır Değil Çimen Değil	Yes
	Çiftetelli	√	√	Atalım Mı	Yes
	Kemane Havası			Atımı Bağladım Ben Bir Meşeye	No

li styles have the potential for survival, while the *Kemane Havası* dance style does not. The *Kemane Havası* dance style is no longer performed by the general public, and there is a widely-held opinion that this dance style has completely vanished. However, there are 5 or 6 local villagers who will perform it by special request (as for this study). For the *Domanıç Havası* and *Çiftetelli* dance styles, it is possible to state that they have a high potential for survival, both within or out of the community, for the reasons discussed above.

2.3.2 Female dances and accompanying music

Whereas the male dances of Domanıç at least have a strong sense of tradition to assist any research into their origins, analysing the female dances of the area from a historical perspective is much more challenging.

However, given the age of some of the interviewees, and their recollections of the practices of their elders, it is possible to claim that the female dances of Domanıç have at least some connection to the Ottoman period, but given the tradition of relying on oral history among the locals it is difficult to say how much may have been changed or even lost completely.

When the villagers are asked how they learned the local dances, a common statement is “*analarımızdan ninelerimizden böyle gördük*” (this is how we saw our mothers and grandmothers do it). However, and as Buckland (2006b) stated, “The collective memory consolidates an agreed interpretation of what happened or what is valued. The human body is both recipient and manifestation of a local history that claims authenticity through its mode of transmission” (p.16). It is therefore reasonable to claim that such practices are equally capable of passing down adapted movements as they are of ones that would be regarded as the true versions.

The most proudly spoken phrase “*biz Hayme Ana’nın torunlarıyız*” (we are the grandchildren of Hayme Ana) has echoes in every part of the women’s lives in Domaniç as well as in their music and dance traditions.

Hayme Ana³⁸ is revered as the most respected female leader of the Kayı clan (she was the mother of Ertuğrul Gâzi and the grandmother of Osman Gâzi). She became especially important after the death of her husband, Gündüz Alp, during their migration to Anatolia. She is also known as someone who helped to shape the future of the nascent Ottoman dynasty (Böğürler, 2011; Dinçel, 2011, pp.27-30, Öcal, 1987, pp.34-35, Senemoğlu, 1958, p.18; Urfalı, 2004, p.11;). Although the inhabitants of Domaniç make frequent references to Hayme Ana, she represents a time when women and men were far more equal. Goodwin (1997) stated that women actively took part not only in the social life but also on the battlefield with their men; “Even under Islam, women of strong character remained all but the equals of their husband: and sometimes more” (p.31).

With reference to *Aşıkpaşazade History*, Şapolyo (1964) indicated that there were four different military classes in Ertuğrul Gâzi’s army. The first one was the Ahiyanı Rum which consisted of regiments of Ahi, the second one was the Gazıyanı Rum, who were Turkmen settled in Eagean Region and was also known as Efe or Zeybek, the third one was the Baciyanı Rum who were the military forces composed of

³⁸ Hayme Ana means the mother of the tent. She is also known and remembered as the “Mother of the State” especially in many formal regional ceremonies and organisations. She ruled the nomadic clan until it began to grow into the Ottoman Empire.

women. They established women's lodges and engaged with *tasavvuf* (mysticism). The fourth group was the Abdalanı Rum who were the military forces which included the Sufi sect (p. 213). Ottoman women took part in every aspect of social, economic, military and political life, such as the *Bacıyan-i Rum Teşkilâtı* (Anatolian Women's Organization). Aksoy (1999) indicated that the oldest document and records that proves women performed music dates from the 16th century (p.789). Beşiroğlu (2009) also made an important point regarding the musical and dance lives of Ottoman women, stating that *Raks* (dans) played a very important role in traditional Ottoman music, and that music and dance were complementary to each other (p 7). The women of Domaniç today are more segregated and excluded from social life, and this can be most often seen in their dance and music practices.

The traditional female dances take place both in out-door and in-door areas. However the only out-door occasion is the *kına gecesi* (henna night) which is held in the secluded garden of a house before many spectators (all women).

The most important of the gatherings is the *kına gecesi*. Here the *kına* (henna) assumes a magical significance, blessing the wedding and the married life with protection against the evil eye. They put the henna inside of both bride's and the groom's hands and tie them with a piece of cloth then the couple continue their dancing with their families, relatives, neighbours and friends. Only the groom can dance in the crowd with the females. After the women finish, the young men of the village start to dance. (And, 1976, p. 29)

Today, the dancers are accompanied by the same instruments as the men (pre-recorded *elektro-bağlama* and *org* or a couple of male musicians at a discreet distance). Gatherings such as wedding celebrations are indoor occasions during which the women dance among themselves in places such as halls or village houses. During these performances, the dancers are surrounded by a dense crowd and are accompanied by *bakraç* players. One woman holds a *bakraç* (copper pail), while another plays and sings traditional songs. There is a strong bond between the performances of the players as a motivational medium of rising to dance.

To emphasize the importance of the instrument, a middle aged woman from Domaniç stated that “What makes you dance is the *dumbek* (percussion). Unless the *dumbek* sounds good, you can not be in a mood for dancing” (H. Hanım, personal communication, August 8, 2014).

On such occasions, the women usually wear a long skirt, *şalvar* (baggy trousers) with a long-sleeved blouse or shirt for daily life as well as cultural occasions. Most of the women in Domaniç wear a headscarf but this is not strictly applied by the young girls of the region. The traditional way of dressing can not be seen in women's entertainment, however the women who still have traditional colourful, multilayered, beautifully embroidered woollen clothes wear them during local festivals out of nostalgia and as a symbol of their cultural background³⁹.

During the event itself, there is always a person who is responsible for calling individuals to dance during the in-door occasions. However, this process usually is not very easy because of the women's introverted and unwilling attitude. Some say "I don't know how to dance" even though they know how to very well; and others will say that it is *günah* (against God's will and a sin) and not to rise to dance. One of the villagers stated that she feels comfortable only among her close relatives.

No matter how much they want to perform their traditional practices, they feel pressurised because of the gendered-attributed roles⁴⁰.

There are many restrictions on women in Domaniç, but these are not only because of the male domination but also because of the female inter-relationship control mechanism that creates obligations, moral rules, and boundaries among them. Gender boundaries mark the beginning of many other restrictions as they often seem "natural" (as cited in Stokes, 1994, p.22). The women of Domaniç are therefore under two different sets of restrictions: those imposed by the wider society and also those imposed by their own group.

For dancing, no woman accepts a partner who is not her peer in terms of age, marital status or dance experience. There is a strict hierarchy among the women, and this sometimes become a serious issue when they are even very politely asked to dance.

³⁹ See p. 151, Appendix C 1 for photographs of traditional female dress.

⁴⁰ I was with a woman from Çukurca village. When I was alone with her, she sang many beautiful verses and traditional songs. Towards the evening, her husband came and I asked her to sing the songs again, but she did not want to sing. Her sons and their wives arrived and stated that they would like to perform their songs and dances, but only in another room. So we held our little event in there. The woman's husband and his grandson showed all their traditional dances. They were not shy about dancing when the women were in the room.

For instance a 60 year-old woman who is experienced and good at traditional dances, expects to dance with a woman who is close to her age and who has the same level of ability, or, put another way: “*Toylar toylar ile, gocamışlar gocamışlar ile oynar*” (“novices dance with novices; elders dance with elders”) (C. Gezer, personal communication, September 2, 2014).

Of course, such an internally restrictive system can only succeed in creating an ever-smaller number of dance participants and any attempt to preserve these traditional dances will eventually require some external influence. One obvious candidate is education. The teaching of the traditional female dances through the Domaniç Public Center’s folk dance courses is a revitalisation initiative in the wake of the closure of the Domaniç Tourism and Folklore Research Center Association (DOTUFAD), under the auspices of which, the first local female dance team was founded. This team participated in various folklore festivals, competitions, and ceremonies as a cultural representative of Domaniç in Turkey and Europe (at the International Folk Dance Festival in Italy in 1987) with contributions from volunteers such as Yahya Kocağa, Kadir Erkan, Mehmet Yılmaz, Mehmet Sarı, and Mehmet and Osman Demiröz. One of the first dance instructors, Nezaket Özdemir, stated that all the girls who learned the traditional dances had to leave dance team in later years: they either married or moved away. The Domaniç Tourism and Folklore Research association was disbanded in the late 1990s (personal communication, August 29, 2014).

However, there is an additional problem: gender discrimination created by the families. During an interview with Hatice Aykan who, a folk dance teacher of female students in Domaniç, she stressed the little girls’ withdrawal from the dance classes and the breakdown of the groups is due to this reason⁴¹

When a girl reaches 12 years-old, some families withdraw their daughters citing their age and the accepted moral code. So when the number of the students decreases, we can no longer conduct classes and it spoils all my dance programmes. (personal communication, October 5, 2014)

⁴¹ The girl students in Karaköy Primary School stated that they love dancing and they are looking forward to participating in weekend classes. For photograph, please see Appendix C 8.

Since there is no other convenient way of passing the traditional dance and music to the younger generation, sustaining these endangered female dances becomes a serious issue.

Faced with such problems, it is no great surprise that the female dance culture of Domaniç is experiencing something of a crisis caused by both a segregated society that restricts the practice of female dancing in general, and the unwillingness of the older practitioners to share their knowledge or even allow their daughters and grand-daughters to attend dance classes in particular. It also stems from changing preferences for wedding celebrations, which are held in rented halls rather than gardens, and that has influenced the dances and music of the region. In addition, there is a divergence between the older generation, who preserve the traditions (including dance and music customs), and the young generation, who are strongly engaged with today's developments (including world music trends and dance styles, and more particularly with the advances in women's rights) and this divergence creates societal boundaries between two almost mutually exclusive worlds.

Exacerbating this already perilous state, it must be recalled that the female dances of Domaniç are performed by two different groups which have different cultural backgrounds⁴², thereby reducing their potential for survival even further. The first category is comprised of villagers with a local background (referred to as "settlers" with their dances referred to as SD); and the second is comprised of villagers with a nomadic background (referred to as "nomads" with their dances referred to as ND); both categories dance the *Düz Ayak/Oyun* (Plain or Flat Foot), *Sekme* (Hopping), and *Erkek Oyunu* (Man Dance) styles, whereas the *Tingildek/Titreme* (Shaking) and the mostly forgotten *İlimon Ektim Taşa* (I Sowed the Stone with Lemon) styles belong only to the nomads.

The settlers⁴³ perform their dances with a low energy, shy manner, and closed usage of limbs. They generally avoid dancing due to their strong affiliations with the

⁴² It is important to express that this division is made only for showing the dance styles' differences for our study. The division is not reflected explicitly among the local people.

⁴³ The settlers are also called *manavlar* (green-grocers) in the region. For photograph of local women, see Appendix C 4.

religious communities that have been established in Domaniç.

According to Varlı (2012), the restricted position of the woman is conditioned by such affiliations (p.49). However, there are some women who value the traditional practices and make an effort to create opportunities to retain their dance and musical practices. One of them is Zehra Ovalı who lives in central Domaniç. She is part of a large female group which has come together to pray, chat and serve traditional foods on a monthly basis for at least 26 years. She agreed to organize some singing and dancing after their praying session for this study. Luckily, since she makes traditional costumes for little female dolls as a cultural symbol of Domaniç, her reference supply of original costumes meant that some of the participants could dress up in the old style.

The other members⁴⁴ of the group also enjoyed remembering and performing their old traditional songs and dances (on condition that they would not be shared on any social media) even though they approached me with suspicion at first. Out of 15 women, only four of them could perform the dances. Not because they did not want to, but because either they could not remember or were not in good health. (The women were mostly over 50 years old). However, the most problematic issue was their not being able to remember the lyrics of the accompanying songs, and that caused them to lose their motivation to dance. Nevertheless, they kept trying until they remembered. This was something I observed frequently in the house gatherings and Yurdagül Bakkal, who plays an active role in Domaniç's social and political life as a leader of the district council for the Justice and Development Party (AKP), stated:

When I participated in women house gatherings I witnessed that many women were so bored of doing the same things. One of them suggested that they sing their folk songs, and the others liked the idea. I noticed that women need this kind of entertainment in their lives. (personal communication, May 9, 2014)

The settler women are unwilling to dance not only because of the men's presence but also because of their own restrictions, and their inclusion to dance relies on kinship or close friendships.

⁴⁴ The other women mostly moved into the center of Domaniç from nearby villages such as Çukurca, Muratlı, Saruhanlı and Domur and have lived in central Domaniç for a long time.

The local people from a nomadic background conduct their dance practices differently than other villagers in terms of their attitudes, freedom of movement, and energy, and they also have a wider variety of music and dance practices. However, there are not many of them who still know the traditional dances, and those considered the most knowledgeable are the inhabitants of a hamlet called Erikli-Akkaya. The isolated nature of the hamlet and the difficulty in convincing the women to show their cultural practices is something that requires explanation. Even though they do not continue with their house entertainment any more, and are not willing to demonstrate their music and dancing, they agreed to organize a women's day for this study.

Ten women came together to demonstrate their traditional dances with the accompaniment of the *bakraç* (again on condition that they would not be shared on any social media). Many inhabitants of Domaniç expressed the opinion that the people of Akkaya are the last generation who still know their traditional practices (most of the women are over 60 years-old).

However, they are generally unwilling to demonstrate their dances because of their health issues, religious views or shyness. Their dances can not or could not be observed by many people, not even at the most traditional nomadic wedding ceremonies⁴⁵.

Both the female settler and nomadic dances fit the traditional view of the female gender role as extrapolated to dance movements.

Ötken (2011) noted these in descriptions such as “extremely soft, gentle, and understated” (p.271). In Domaniç, female dances can also be characterized as refined, restrained, slow, subtle, and softly flowing movements. Arms are held close to the body, and the gaze is kept low. Sachs analysed these characteristics as: “The more a people is marked by planter culture, the more closed is its dance; the more completely it is totemistic and patriarchal, the more it will make use of the leap” (Sachs, 1965, p.33).

⁴⁵ In May, 2014, Meryem Bozkurt the owner of the house, invited her neighbours and relatives. I was convinced that if I had not had close ties to their relatives, it would not have been possible to conduct this study because they would not have agreed to perform for an outsider. For a photograph of nomad women, see Appendix C 3.

Even in their dance performances, their opportunity for expression is limited to such things as giving cues to each other during their performances by whispering or communicating by eye contact to pass to another dance motif for the the instructions such as “turn”, “kneel”, “pass” or “stay” to help one another. In particular, they make a special effort not to smile during the dance performances. Douglas suggests that such actions may come from the imposition of codes of conduct in a given culture and that certain actions and exchanges become a type of natural taboo over time (as cited in Butler, 2004, p.105). From these examples, it is clear that the dances are a reflection of the gender attitudes prevalent within the region and that one can only be discussed with reference to the other.

2.3.2.1 Düz Oyun – Plain dance style and accompanying music (SD & ND)

This is a dance style of both settlers and nomads in the region. It is performed by two or occasionally four people. The performers stand facing each other at a distance of a metre and sometimes dance at an oblique of around 15 degrees. The direction of the movements usually consists of side to side, forward to backward.

The dance steps are made on the soles of the feet and the arms are held open to the sides and the movements can be codified as: “dance on the spot”, “come together-move apart”, “turn on the spot”, “change places”, “kneel down”⁴⁶ (not so often) and “hop”. This pattern continues until the end of the song. However, the space for dancing is limited by the size of the room.

If there are more than four women and the gatherings happen outside (such as those for a henna night celebration) the performers form a line and use the same performance sections and motifs which are repeated every two bars until the end of the song (DVD Folder B, File 1).

The dance style has a 9/8 rhythmic structure with the ending established on the final three quavers. There is no energy change during the dance performance (from slow to fast or from fast to slow). When hopping sections added to *Düz Oyun*, the settlers call the dance *Sekme* (Hopping) whereas the *Sekme* dance is performed differently by

⁴⁶ According to the interviewees, kneeling or fully bending the knees is usually performed by the middle aged or the older women. This can be considered as the final figure of the dance.

the nomads. The duration of this dance style can be determined by the musicians or the performers.

Accompanying song “Yumalak Fadimem”⁴⁷

The well known accompanying folk song of the dance is “Yumalak Fadimem” (see Figure 2.11).

Yumalak Fadimem

Compilation Date: May 9, 2014

Artist: Osman DEMİRÖZ, Mehmet DEMİRÖZ

Region: Kütahya - Domanıç

Compiled by: Olcay MUSLU GARDNER

Notated by: Şendoğan KARADELİ

Ar mu dum dal da kal dı

yu ma lak fa di mem gö züm yol lar

da kal dı yı kıl la sı

gay fe de ok ka lı fa di mem

ya ri ey len di kal dı

Figure 2.11 : Notation of “Yumalak Fadimem”.

⁴⁷

For the whole notation see Appendices A 2.1.

The first strophes are as follows:

Armudum dalda kaldı Yumalak Fadimem⁴⁸
Gözlerim yolda kaldı
Yıkılası gayfede okkalı Fadimem
Yarim eğlendi kaldı

My pear stayed on the branch, My curvy Fadime
My eyes are fixed upon the road.
In this damn café Fadime
My dear had fun

The lyric of this *türkü* is known by every age group, and because of its easy melodic structure it can be easily accompanied. It shares the similar feature with the classical *Hicaz maqam* (see Figure 2.12) and uses the *Garip* scale.

Hicaz Scale



Figure 2.12 : Hicaz Scale (Kutluğ, n.d., p. 176).

The tonal sequence of the scale is Si^b (B^b), Do[#] (C[#]) and the musical progression of the scale is between five notes: La, Si, Do, Re, Mi (A, B, C, D, E). The basic movement of the melodies is ascending-descending. As can be seen above, the root note is La (A).

2.3.2.2 Sekme - Hopping style and accompanying music (SD & ND)

This dance is performed by two to four people, and it is a dance style of both settlers and nomads. The performers stand obliquely facing each other. The direction of the dance is usually forward to backward. The sections of this dance are: “hop on the spot”, “turn on the spot”, “hop forward and backward” (come closer together and move apart), and “swap places”. These patterns continue until the end of the song or until one of them drops out. They move their arms up and down. The high energy level stays the same from start to finish.

The high energy encourages the women to make high motivational screams and also energizes the spectators. Unlike the general female attitude, the nomad women express their emotions freely in this dance through laughter and loud shouting (DVD

⁴⁸ Fadime is a female name.

Folder B, File 2). The performers compete with each other and make their best efforts during this dance. The spirit of the dance is best summarised by one of the villagers: “whoever wins” (H. Efe, personal communication, June 4, 2014). The created rivalry is supported by the cheering of the spectators as well. It has a 9/8 rhythmic structure with each step taking two beats of the rhythmic patterns with the ending established on the final three quavers.

Accompanying Song “Yörük Ali”⁴⁹

The most popular accompanying folk song is “Yörük Ali” (Nomad Ali) (see Figure 2.13)

Yörük Ali

Compilation date: May 9, 2014
 Artist: Osman DEMİRÖZ, Mehmet DEMİRÖZ
 Region: Kütahya-Domaniç

Compiled by: Olcay MUSLU GARDNER
 Notated by: Şendoğan KARADELİ

Yörük A li nin ev__ le ri yı kı la sı her__ ye ri yı kı la sı her__ ye ri
 Al mış mu ha cir kı__ zı nı sı va tır sın her__ ye ri sı va tır sın her__ ye ri

Figure 2.13 : Notation of “Yörük Ali”.

The first strophes are as follows:

Yörük Ali'nin evleri
 Yıkılası her yeri
 Aman Yörük Ali
 Canım Yörük Ali

The houses of the nomad Ali,
 Will all be demolished,
 Oh nomad Ali,
 Dear nomad Ali,

⁴⁹

For the whole notation see Appendix A 2.3.

Alamazsın sen beni
Verem⁵⁰ ederim seni

You can't take me,
I'll make you ill.

The original name of the accompanying *türkü* was stated as being “Kürt Ali”⁵¹ (Kurdish Ali) by the nomad villagers, but the name evolved to “Yörük Ali” over time.

The piece shares the similar feature with the classical *Hicaz maqam* (see Figure 12) and uses the *Garip* scale.

The tonal sequence of the scale is Si^b (B^b), Do[#] (C[#]) and the musical progression of the scale is between five notes: La, Si, Do, Re, Mi (A, B, C, D, E). The basic movement of the melodies is descending. The *türkü* starts with the note Do (C) and ends with La (A).

2.3.2.3 Erkek oyunu⁵² - Male dance (SD & ND)

Unlike the feminine stereotype of women, the nomads and settlers both demonstrate the opposite role by performing the men's dance, *Domaniç Havası* (Domaniç Style), in exactly the same way as the men (contrary to the opinions of many of the male interviewees). Kessler and McKenna (1978) denoted that a gender role is a set of expectations about which behaviour is appropriate (p.11). However, as with the other dances, this one is performed by women in front of other women (notwithstanding any men who may be watching surreptitiously) and thereby could be considered more or less exempt from any expectations other than those that the women apply to themselves.

However, Yönetken's (1958) statements can also be given as an example of how such a display may be received if it were made more public: “It would not be appropriate for women to dance men's dances, or for men to dance women's dances. It is abnormal and unbearable to see such a thing” (p.1704). This rather dated view

⁵⁰ The literal meaning is tuberculosis but in this song it has a metaphoric meaning.

⁵¹ *Kürt* means Kurdish and Ali is a male name. The narrative of “Kürt Ali” as the original name of the dance has been expressed by couple of local villagers. They said that when the nomads arrived in Anatolia they settled in the south-eastern region of Turkey, and most likely lived close to a city called Urfa. Later they moved to the Domaniç region. The name of the dance supposedly stems from this, but it can not be verified by academic resources.

⁵² For the analysis of *Erkek Oyunu* music see pp.52-54 and for the video see DVD Folder B, File 5.

can be discussed in many different perspectives, however unlike the opinion of Yönetken, and maybe that of many others, the *Erkek Oyunu* style continues to be performed in the outside gardens of houses in the region by groups of between eight to twenty women, regardless of their settler or nomad background.

During the performance, they make a circle, which begins to turn anti-clockwise. The dancers then move towards and away from the centre before returning to the circle and repeating the movements in the clockwise direction. The patterns are repeated, and the direction of movement alternates every two bars until the circle gradually slows and the dancers sink to their heels or by stop in place at the end of the accompanying music.

The steps are many and varied, and there are complex co-ordinated rhythms of hand and foot which demand considerable skill. As with the men's performance, the dance movements for the women's version can be codified into seven different sections: "walk in a circle", "turn on the spot", "meet in the middle", "stamp with the left foot", "return to the circle", "walk in the opposite direction", and "kneel down". The rhythmic structure of the dance is 9/8 time with each step taking two beats of the rhythmic patterns with the ending established on the final three quavers. Again, as with the men's version, the women may also employ wooden spoons for emphasis.

According to the interviewees, this dance style is performed after the more traditionally female dances as a final entertainment, mostly at the henna nights. It is a popular choice as its circular form allows the inclusion of many dancers. A nomad woman stated that after watching the men of the villages dance, the women used to perform the *Erkek Oyunu* with their traditional clothes in a private garden (M. Bozkurt, personal communication, July 29, 2014). It was also stated that the women of Domaniç performed this dance after the first folk dance team studies, which brought some kind of demonstrative features such as stage shows (N. Özdemir, personal communication, July 30, 2014; Z. Keskin, personal communication, November 12, 2013). Based on the field observations, it can be easily stated that *Erkek Oyunu* is becoming more widely practiced than exclusively female dances and uses the same accompanying music as the *Domaniç Havası* (see Figure 7).

2.3.2.4 *Tingildek/Titrete/Tingirdek* – Shoulder shaking style and accompanying music (ND)

The *Tingildek* style is performed by two to six nomad women and uses a meter of 2/4. The performers stand obliquely facing each other. It is a vivid and faster dance compare to the *Düz Oyun* style. The more typically male attributes of strength and seriousness are reflected in the body poses and the attitudes with the body positions such as the high level of open arms, lifted shoulders, and the head tilted sideways in this dance. The performers stand facing each other at a distance of around a meter. The direction of the movements usually consists of side to side, forward to backward and there is close body contact such as shoulder to shoulder, back to back along with flowing movements (DVD Folder B, File 3). The difference of the dance was emphasized by Selime Muslu⁵³ as follows:

We use all the available space according to the room's capacity by following each other's movements. There is a leading role in this dance which periodically changes from one performer to the other one according to the level of performer's skill. (personal communication, November 5, 2014)

This dance can be codified into sections such as “shaking the shoulder”, “rotating the arms”, “moving around the space in pairs”.

The main and the only step of the dance can be best described as rising up on the right foot by taking force from the left leg and dropping to the left foot and always leading with the right foot heel. This pattern is continuously repeated.

Accompanying Song “Birini de Yavrum Birini”⁵⁴

The well known accompanying song of this dance is “Birini de Yavrum Birini” (One of Them Dear One of Them) (see Figure 2.14).

⁵³ Selime Efe Muslu is 60 years old and is from Erikli Akkaya. During the revival period of the Domaniç traditional dances, she gave lessons to the locals in the Domaniç Public Education center in the early 1980's. Because of her health problems, she can no longer demonstrate the dances but she makes a special effort to demonstrate the traditional verses and songs every time she is asked by researchers or during regional festivals.

⁵⁴ For the whole notation see Appendix A 2.4 and for an alternative version see Appendix A 3.7; A 3.8.

Birini de Yavrum Birini

Compilation Date: May 9, 2014

Artists: Osman Demiröz, Mehmet Demiröz

Region: Kütahya-Domaniç

Compiled by: Olcay Muslu GARDNER

Notated by: Şendoğan KARADELİ

Bi ri ni de yav rum bi ri ni har ma na ser dim ki li mi a man
Ü çü nü de yav rum ü çü nü yay la da gör düm gö çü nü a man

ta kıl ver de zil ler in bi ri ni dö nü ver de mey dan sen in dir a man
ta kıl ver de zil le rin bi ri ni dö nü ver de mey dan se nin dir a man

Figure 2.14 : Notation of “Birini de Yavrum Birini”.

The first strophes are as follows:

Birini de yavrum birini

One of them, my dear, one of them

Harmana serdim kilimi aman

I laid the rug upon the harvest, oh,

Takıl ver de zillerin birini

Put on one of the cymbals,

Dönüver de meydan senindir aman

Turn, the space is yours, oh.

The folk song is similar to the the classical *Rast maqam* as can be seen in Figure 2.15, and uses the *Müstezat* scale which has F[#] in its tonal sequence.

Rast Dizisi

RAST 4 lüsü RAST 5 lisi

Figure 2.15 : Rast Scale (Kutluğ, n.d., p.160).

The *türkü* starts on its tonic note Si (B) and ends on its root note Sol (G). The melodic progression of the *türkü* is descending and it has a five-note tonal interval.

2.3.2.5. İlimon⁵⁵ Ektim Taşa – Hard hopping style and accompanying music (ND)

This dance is an almost forgotten style in the region and is performed by two to four nomad women. It has a 4/4 rhythmic structure. There is only one figure in this dance which is hopping from one sole to the other by extending one leg to the front in turn. The direction of the dance is forward and backward, coming together and moving apart in pairs.

The sections of this dance are: “hop from one foot to the other”, “turn on the spot”, “hop forward and backward”, and “swap places”. These patterns continue until the end of the song or the performers get tired (DVD Folder B, File 4).

This style of dance is not known by the many inhabitants of Domaniç, although its popularity continues among some of the Akkaya nomads. It is becoming less common as it is no longer performed at any village weddings.

Accompanying song “İlimon Ektim Taşa”⁵⁶

Its accompanying song is “İlimon Ektim Taşa” (I Sowed The Stone with Lemon) (see Figure 2.16).

İlimon Ektim Taşa

Compilation Date: May 7, 2014

Artists: Osman Demiröz, Mehmet Demiröz

Region: Kütahya-Domaniç

Compiled by: Olcay MUSLU GARDNER

Notated by: Şendoğan KARADELİ

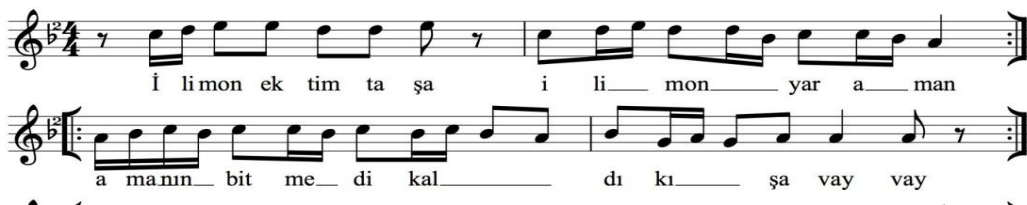


Figure 2.16 : Notation of “İlimon Ektim Taşa”.

⁵⁵ İlimon means lemon but in fact it is written like “limon” in Turkish language. “İlimon” is the local dialect version.

⁵⁶ For the whole notation see Appendix A 2.5 and for an alternative version see Appendix A3.9; A 3.10.

The first strophes are as follows:

İlimon ekdim taşa
İlimon yar aman
Amanın bitmedi
Kaldı kışa vay vay

I sowed lemons upon the stoney ground,
Lemon darling, oh,
Oh, it didn't grow,
I'll wait until next winter, oh, oh.

Neither the *türkü* nor the dance is living in the region any more. This *türkü* shares similar characteristic with the *Hüseyni maqam* as shown in Figure 2.17 and uses the *Yahyalı Kerem* scale.

Hüseyni Dizisi



Figure 2.17 : *Hüseyni* Scale (Kutluğ, n.d., p. 170).

It uses the classical *Hüseyni maqam* intervals from A to E. The melodic progression of this *türkü* is between six notes (including G) and is descending. The *türkü* starts on Do (C) and ends upon La (A). The fundamental principle of all the female accompanying folk songs that were used in this study has five notes tonal intervals. Apart from the first folk song “Yumalak Fadimem”, the rest of the songs use a descending melodic progression.

Just like the male folk songs, these are also about the relationships between men and women such as “Yörük Ali” and “Yumalak Fadimem”. In addition, the “Yumalak Fadimem”, “Yörük Ali”, and “Erkek Oyunu” *türküleri* use a meter of 9/8 with the order of 2+2+2+3. “Birini de Yavrum Birini” has a meter of 2/4, and “İlimon Ektim Taşa” has a meter of 4/4.

The rhythmic element is provided by the female performers playing wooden spoons at specially designated points.

The overall musical form can be identified with the *Hicaz*, *Rast*, and *Hüseyni maqam* and it uses *Garip*, *Müstezat* and *Yahyalı Kerem* scales. As folk music artist Şendoğan

Karadeli stated, “Birini de Yavrum Birini” is also well known in the city of İnebolu and it has a special *bağlama* performing style (personal communication, December 3, 2014). “İlimon Ektim Taşa” can be regarded as an *Orta Anadolu* (Middle Anatolia) *türkü*sü as well. The common features of these folk songs can be found within their renditions.

It can be said that the musical modes of the folk songs that accompany the female dances make more use of monotony and repetition and have more minimal structures within narrow tonal intervals.

It is clear that there is a strict distinction between male and the female music in terms of their structures. While the male dances’ folk songs use compound modes such as the *Yanık Kerem* (*Karcığar maqam*), the folk songs that accompany female dances use the basic modes of classical Turkish music such as the *Hicaz*, *Rast* and *Hüseyni*, which use tonal intervals within five notes. It may be a cliché with regard to a gendered approach, but when there is a comparison made between the music that accompanies female and male dances, there is an obvious dichotomy of weak-strong; simple-complex; plain-varied; and narrow-wide.

All the female dance cycles begin with slow dances and the tempo gradually increases from *Düz Oyun* to *Tingildek/Titre*me and *Sekme*, and finally *Erkek Oyunu*. The names of the dances refer to the movement themselves and the nature of the dance style (in *Sekme* they hop, and in *Tingildek* they shake). One can not be surprised by the descriptive notions of the dance’s names, codes, motifs, structures, or that their refined, restrained, and subtle movements match the attributed roles of women. The notable exception, naturally, is *Erkek Oyunu*, in which the women dance in exactly the same way as the men. Based on the field observations, it is possible to state that the only dance style has a high possibility of survival in the region is *Erkek Oyunu*. The *Titreme*, *Sekme* and *İlimon Ektim Taşa* dance styles and accompanying *türkü*ler are at risk of vanishing (see Table 2.6).

Table 2.6 : Female Dance Styles and Music Chance of Survival

Style	Settlers	Nomads	Accompanying Songs	Chance of Survival
Düz Oyun	√	√	Yumalak Fadimem	No
Tingildek/Titre me		√	Birini de Yavrum Birini	No
Sekme	√	√	Yörük Ali	No
İlimon Ektim Taşa		√	İlimon Ektim Taşa	No
Erkek Oyunu	√	√	Çıkma Dışarlara	Yes

The *Erkek Oyunu* style is becoming more widely practiced than exclusively female dances, and unfortunately may be the only “female” dance to have a guaranteed future as it is inclusive, energetic and, thanks to the social mores of the area, regularly and publically demonstrated (by men) at most festivals and celebrations.

The chance to learn traditional dance is high for men as they make a valued contribution to wedding celebrations and make the effort to pass their skills to the next generation. Men are much more involved in public life than women in Domaniç, in line with Douglas’ comment that men and male groups are identified with structure, order, and social organization (as cited in Ortner 1996, p.48). The social organization, especially for dance, provides a system by which men are able to sustain their traditions even though there are no available courses or associations. More importantly, the male traditional dances are something that men of all ages enjoy performing.

For the new generation of women and girls, there is no environment in which they may see their traditional village dances, and the chance for them to learn is not high as Domaniç has so many strict religious and gendered rules. As Ortner (1996) noted, exclusively male practices are regarded as being beneficial to the entire society, whereas those of women are merely considered to be fit for themselves (p.48). The perfect answer to that can be attributed to Delaney, who indicated a potentially fruitful approach in which she holds the view that in general, people see what they

are trained to see. She supported this by referring to what Boas claimed long ago: “the seeing eye is the organ of tradition” (as cited in Delaney, 1991, p.30).

The viewpoint mentioned above might allow an understanding of the cultural setting in which the male dances are conducted in public, albeit including women as spectators, whereas the women’s ceremonies are held in private. However, those who defend women’s rights should not forget that women are not always united against societal mores. As stated, many of the relevant discourses of the women in Domaniç are based on the notion of *ayıp* (shameful) or *günah* (sin), and these generate the most striking restrictions without their adherents seeming to realise that they also have tremendous social and cultural consequences.

It is possible that this is a reflection of the older generation’s desire to maintain their influence through the status quo, in accordance with the analysis of Tripp (2002, p.414). In Domaniç, many of the younger generation (especially the young women and girls) are not interested in the traditional dance and music in the same way as their parents and grandparents. Kardam (2005) pointed out that as Turkey is a mixture of differing attitudes to gender (religious, legal, political, financial), and that as these are not always in harmony, any international efforts will have a profound effect on the national discourse (p.32). Although the Turkish constitution guarantees equality between women and men, and it has laws in accordance with its international agreements such as the United Nations Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW), the European Social Charter, and the Convention on the Rights of the Child, decisions and recommendations of institutions such as the International Labour Organisation (ILO), the Organisation for Economic Co-operation and Development (OECD), the Organisation for Security and Co-operation in Europe (OSCE), the Cairo Conference on World Population and Development Action Plan, the 4th World Conference on Women Action Plan and the Beijing Declaration, and the EU directives on equality between women and men (Prime Ministry General Directorate on the Status of Women, 2008, pp.13-14). In addition, “Turkey’s National Action Plan Gender Equality” report was implemented by the General Directorate on the Status of Women and the Ministry of Social Affairs and Employment of the Netherlands with the financial assistance of the European Commission. How these opposing norms can allow gender equality and provide sustainable culture remains an issue.

3. CULTURAL SUSTAINABILITY AND CULTURAL POLICY DIMENSIONS RELATED TO INTANGIBLE CULTURAL HERITAGE

There are fundamental values, world views and conflicts of interest involved in the promoting of or the lobbying for certain kinds of development in the name of sustainability. Sustainability has been often discussed in relation to development, planning, economics and the environment. Dervişoğlu (2009) stated that “sustainability” is frequently mentioned in the business world in a strategic context, and forms both a platform for the formation of cultural policies and also creates self-sufficient institutions (p.43). Over the last several years, there has been an increased interest in exploring culture and sustainability. However, research on sustainability demands cross-disciplinary cooperation between the social sciences.

Sustainability is an issue for those elements of a system that are most at risk of disappearing, and in cultural terms, this can also include music and dance. Titon (2011) stated:

As traditional cultures have become displaced or even in some cases gone extinct, or as they modernize and discard their older layers of music, various musical resources, such as instruments, genres, and the knowledge associated with them also have disappeared. This endangerment discourse moved from preservation to conservation to safeguarding to sustainability, gradually acknowledging the dynamism in living traditions. (para. 2)

Due to the fact that there are many cases of at risk dance and music culture, work into cultural sustainability must overcome the intangible nature of such areas and provide data that can be of some use in their preservation. As Anthony Seeger stated:

The problem is it's not really an even playing field: it's not as though these (musical cultures) are just disappearing, they are “being disappeared”; there's an active process in the disappearance of many traditions around the world. Some of them are being disappeared by majority groups that want to eliminate the differences of minority groups within their nations; others are being disappeared by missionaries or religious groups of various kinds who find music offensive and want to eliminate it. Others are being disappeared by copyright legislation. (as cited in Shippers, 2010, p.152)

From this evidence, it is clear that there is an existential threat to music and dance culture, and that in many cases there has been a deliberate attempt to eliminate cultural practices. Any work towards sustainability must therefore be equally proactive if it is to be successful.

Disappearing music and dance cultures has become the central focus of many ethnomusicologists. More recently, there has been a shift and focus on the ideas behind *Applied Ethnomusicology*, in which the requirements and issues of those within the culture govern the type and shape of any projects or attempts to improve the sustainability of its music (Grant, 2013, p.6). Furthermore, Harrison and Pettan (2010) claimed, “It is the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts” (p.1). To give an example of one such attempt, the International Council for Traditional Music (ICTM) Applied Ethnomusicology study group⁵⁷ conducted work on this area through meetings, projects, publications and correspondence. As Hofman (2010) stated, “cultures are not homogeneous wholes, but consisted from the narratives and symbolizations of their members, and their complex social and significative practices. Therefore, the applied approach can better comprehend the complexity and richness of social reality itself” (p. 25). However, identifying obstacles is the first step towards to cultural sustainability.

On this matter, Common (1995) stated that emphasizing current and prospective threats to sustainability is more important than preparing the blueprint for a sustainable system (p.6). Understanding the roles of the arbiters of power regarding cultural policy and the systems of government operating within the culture area is required when attempting to discover the reasons for any obstacles to cultural sustainability. Furthermore, the identification of stakeholders and their roles is also an issue that requires resolution before any attempt to construct a model can be made.

⁵⁷ The ICTM Applied Ethnomusicology talking circle was held in Vienna, Austria in 2007.

3.1 Cultural Policy in Turkey

The notion of “cultural policy” emerged during UNESCO meetings in the 1960’s, and was coined by René Maheu (1905-1975), UNESCO’s general manager between 1965 and 1974. The policy’s intended aim was to enrich the lives of all citizens in many different ways and to protect and enhance the rights of citizens to freedom of expression and access to information and resources, and it is founded on the 1948 Declaration of Human Rights (Topuz, 1998, p.8). The Universal Declaration of Human Rights, which was adopted by the UN General Assembly on 10 December 1948, was the result of the experience of the Second World War. The Commission, in its first session early in 1947, authorized its members to formulate what it termed, “a preliminary draft International Bill of Human Rights”. Later, the work was taken over by a formal drafting committee, consisting of members of the Commission from eight states, selected with due regard for geographical distribution (United Nations General Assembly, 1948, para.1).

According to this declaration: “Everyone has the right to participate in the cultural life of the community freely to enjoy the arts and to share in scientific advancement, and its benefits” (United Nations General Assembly, 1948, Article 27). Today, ongoing debates and academic investigations have revealed that the basic problem is still the uneven application of human rights. Regional, economical, cultural, and educational differences and discrimination between continents, borders, centres, groups and sexes have been shown to be some of the fundamental reasons for this. In addition, the right to education, the right to work and right to culture have become among the most serious matters of our time. According to Maheu, the right to culture can only be given through the cultural policy tool (Topuz, 1998, p.9). The idea of providing this right is the primary foundation of cultural policy studies.

Culture can never be confined to policy, but policy has always been at the heart of culture. Policy has played an essential role in the governmental system of Turkey, but writing a cultural policy for Turkey was neither an easy nor a short undertaking. Regarding the long process of Turkey’s having written cultural policy, Aziz Nesin (1990) emphasized its importance as follows:

None of the governments during the history of the Republic, could have a written cultural policy. During the last period of CHP (Republican People’s Party) government, for the first, and unfortunately last, time, although the cultural policy was organized (held) with the

support of the Grand Committee of Culture, a concerted cultural policy could not be offered to the public because of the fall of the CHP. As far as I know the current government of Turkey does not have a written cultural policy. I must indicate that Turkey should have a written cultural policy. (p. 255)

Clarity about which values (equality, justice, liberty, democracy, difference, and radicalism) would be included within Turkish cultural policy has been a fundamental issue throughout its history. The first governmental step towards a cultural policy was taken with the establishment of the Culture Ministry in 1971. The Culture Ministry was merged with Tourism Ministry in 1982 and Talât Sait Halman⁵⁸ became the first Culture Minister of the Turkish Republic.

Barker (2000) drew attention to questions regarding which policy work will lead to political and social values, and what the “targets” are (p.370). İnce, Öncü and Ada’s analysis of the requirements of cultural policies may provide some answers. They indicated that “the development of cultural policies should be conducted as a collective process in which diverse social segments are in dialogue with each other” (2011, p.192). In this way, involving other stakeholders such as the private sector, civic entrepreneurs, non-governmental organizations (NGOs), culture and art education institutions in state and local governmental cultural policy-making will help to develop the cultural strategies of Turkey.

By including public authorities and their responsibilities towards cultural development through policy in his opening speech at the 1970 Venice Conference, René Maheu not only drew attention to the importance of the cultural policies from a universal perspective, but also stimulated more creative work for future conferences (UNESCO, 1970, p.7). This was the first inter-governmental conference to include cultural policy and recommended that member states (which include Turkey) encourage by legislation and other means the establishment and development of national and international foundations for cultural purposes (UNESCO, 1970,

⁵⁸ Professor Halman (1931-2014) served as Culture Minister between 1971 and 1972. He taught at Columbia University, Princeton University, the University of Pennsylvania and New York University. From 1980 to 1982, he was Turkey’s first Ambassador for Cultural Affairs. From 1991 to 1995 he was a member of UNESCO’s Executive Board. He was a distinguished poet, translator, and cultural historian.

Resolution 12). It was followed by the 1972 Helsinki Conference, which was the first regional conference.

The Intergovernmental Conference on Cultural Policies for Development reaffirmed the fundamental principles of the Final Declaration adopted by the World Conference on Cultural Policies in Mexico on 6 August 1982, the *Mexico City Declaration on Cultural Policies*, and stressed that culture could be classified as the “distinctive spiritual, material, intellectual and emotional features that characterise a society or social group”, and included arts, lifestyles and human rights (UNESCO, 1998b, para.2). The 1998 Stockholm conference held between 30 March and 2 April 1998, also had an effective impact on bringing cultural development to the forefront (UNESCO, 1998a). The Stockholm Action Plan recognized the following principles (out of 12):

- 1- Sustainable development and the flourishing of culture are interdependent.
- 2- One of the chief aims of human development is the social and cultural fulfilment of the individual.
- 3- Access to and participation in cultural life being a fundamental right of individuals in all communities, governments have a duty to create conditions for the full exercise of this right in accordance with Article 27 of the Universal Declaration of Human Rights.
- 4- The essential aims of cultural policy are to establish objectives, create structures and secure adequate resources in order to create an environment conducive to human fulfilment (UNESCO, 1998a, p.13).

A better understanding of Turkey’s cultural strategies in governmental and non-governmental systems is made possible through looking at Turkey’s cultural policy history and the stakeholders that must be integrated into governmental level policy work.

It is possible to state that the cultural policy of Turkey started with the establishment of the Turkish Republic in 1923. Between the 1920’s and 1950’s, formations such as the Ministry of Education (1924), the Turkish Historical Society (1931), and the Turkish Language Institute (1932) played a fundamental role in the shaping of Turkish cultural policies. The establishment of these institutions directly related to Turkish Constitution Article 134: In accordance with promoting and expanding Atatürk’s ideology, Atatürk’s principles and reforms, Atatürk’s spiritual patronage, support and supervision of the president, being bound to the Presidency; being

composed of the Atatürk Research Centre, the Turkish Language Institute, the Turkish Historical Society and the Atatürk Cultural Centre, the “Atatürk Culture, Language and History Institute” was established as a legal entity. The financial benefits for the Turkish Language Institute and the Turkish Historical Society were assigned according to Atatürk’s wishes. The organizations, bodies, operating procedures and personal matters of the Atatürk Cultural Language and Historical Institution are regulated by law.

The second period of cultural policy during the Republic (1938-1950) started with the İnönü government, and the extreme nationalism of the earlier period lost much of its effect as Westernization became more dominant (as cited in Ata Ögüt, 2009, p.47). The directives of the cultural policies changed with the introduction of a multi-party political system, which led to the political polarization of Turkey in the 1950-1980’s. The most important development of that era was the foundation of the Turkish Ministry of Culture (which has undergone many name changes). The units running the culture services were connected to the Under secretariats of Culture in 1965. With the establishment of the Ministry of Culture in 1972, these units were taken into the Ministry. In 1977 the Ministry of Culture merged with the Ministry of National Education to form the Ministry of National Education and Culture. In the same year, these two Ministries were again separated. In 1982 the Ministry of Tourism and Representation was merged with the Ministry of Culture to form the Ministry of Culture and Tourism. These two ministries were separated in 1989. On the 29th of April 2003, the Ministry of Culture and Tourism was again created by Law number 4848 (MoCT, 2010).

Regarding this issue, Talât Sait Halman stated that culture and tourism should be two separate ministerial departments because “Culture is mostly an art. Tourism is mostly an industry. Having both of them together may harm culture” (İnce & Ada, 2009, p.32). Despite the conflict over the Culture Ministry’s merger with the Tourism department, it currently functions as the Ministry of Culture and Tourism (MoCT) in the current (as of May 2015) AKP (Justice and Development Party) government; its organization and duties were published in the Official Gazette on 29/04/2003 Number 25093 (MoCT, 2013a, p.12).

From 1980, the role of the state in cultural matters has changed from one of investor to one of regulator as private institutions, mostly large holding companies and banks

have increased their interest in the sector through sponsorship or direct investment in cultural facilities. In addition, small galleries have become more widespread, especially in the larger metropolitan areas, and foreign auction houses have also established themselves to take advantage of the increased interest in the visual arts. However, and despite the metropolitan authorities assuming the responsibilities to invest in cultural centres and facilities that were previously the purview of the state, public involvement remains low and the activity within the cultural sector has not achieved widespread recognition.

3.2 The Turkish Arts Council (TÜSAK): The New On-Going Cultural Policy Model of Turkey

The most crucial discussions about the main orientation of the cultural policies in Turkey occurred during the 2000s. The MoCT, which consists of central, provincial, and non-governmental organizations, has been preparing to bring a new law to the parliament for the last couple of years with the TÜSAK (The Turkish Arts Council) draft bill. However, this has caused many arguments within the arts community in Turkey due to the fundamental changes that the draft bill offered.

Some related news and comments reflecting the views expressed are as follows:

Artists contend that the draft law, affecting the Turkish Arts Institution (TÜSAK), would result in the closure of 55 state institutions and turn artists into unqualified or subcontracted workers. It would also give authority to 11 people to be appointed to TÜSAK by the cabinet, which would have added powers to make wide-ranging decisions affecting national arts institutions (“Artists Protest Draft Law in Turkish Parliament with Mozart”, 2013, December 9).

The Editor-in-Chief of *Andante* music magazine, Serhan Bali, pointed out the possible hidden intentions of the draft bill:

So all of the state symphony orchestras, state opera-ballet-dance companies, state theatre companies, state choirs, the majority of which have been operating in the country for over 50 years, will be closed from the time this law is accepted in the parliament by AKP MPs who comprise the majority. (Bali, 2014, para.3)

In response to these discussions, Assistant undersecretary of the MoCT, Nihat Gül, stated that:

Art cannot be restricted to only government agencies in a country with a population of 77 million. This would be unfair to both art and artist. The purpose of this draft is to support agencies and individuals which have an active role in the field of art outside of states. TÜSAK is not an executive agency that gives directions to the cultural policies and manages them. It will continue to work within the ministry. There is an obligation to remove State Theatres and Opera and Ballet legislation to reconstruct the system. This regulation does not interfere with ongoing activities of our art institutions. (Ünal and Durmaz, 2014, para.3-13)

Academic studies have been used in state projects to construct and implement national policy. İstanbul Bilgi University, İKSV (İstanbul Foundation for Culture and Arts). The İKSV is an establishment that has organized cultural and arts activities on an international scale since 1973. It proposed a draft article on the right to take part in, access, and contribute to cultural life, based on United Nations principles and in line with the works of the Commission on Constitutional Consensus of Turkish Grand National Assembly (İstanbul Foundation of Culture and Arts, 2013, para.1). Experts in the field have also contributed to the literature regarding Turkey's new cultural policy with numerous published works, conferences, reports, and theses. However, Ada (2013) claimed that the exclusion of civic culture and private organizations from the draft bill (governmental level) process will give rise to the emergence of national, expert and civil reports across three different platforms (p.140). Cultural policy expert Gökçe Dervişoğlu Okandan (2015) stated that Turkey's cultural policy research has been conducted at the ministerial level, independent reviewer level and civil society level for the last couple of years, but that any attempt at the ramification of the subject seems only to delay the process (personal communication, January 30, 2015).

The Turkish Art Council (TÜSAK) draft bill has proved to be controversial in the cultural sector. The law has not yet been ratified, but it will obviously continue to provoke controversy. As “culture” can be regarded as an issue that affects the whole society, there is an argument to be made that cultural initiatives require the participation of both the government and also private, or corporate, entities to guarantee that there is adequate funding and technical support. A healthy culture is dependent on openness toward different social groups by allowing freedom of expression and initiative without interference from political interests.

3.3 Intangible Cultural Heritage

Research in human rights; the right to have access to culture, and issues regarding sustainable development and cultural diversity have driven experts from all over the world to find better solutions for a better future. According to the 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage*, these objectives require policy-makers to be more holistic in their approach. The emergence of intangible cultural heritage stems from work into programs for “safeguarding cultural assets” (later termed “tangible cultural heritage”) carried out by UNESCO. According to the Convention:

Each State party of the Convention, to which Turkey became a party in 1983, recognizes that the duty of ensuring the identification, protection, conservation, presentation, and transmission to future generations of the cultural and natural heritage and situated on its territory, belongs primarily to that State. It will do all it can to this end, to the utmost of its own resources and, where appropriate, with any international assistance and co-operation, in particular, financial, artistic, scientific and technical, which it may be able to obtain. (UNESCO, 1972, Article 4)

It can be said that the *Convention for the Protection of the World Cultural and Natural Heritage* (accepted at the seventeenth UNESCO session in Paris on November 16, 1972) paved the way for these intangible cultural heritage programmes⁵⁹.

The safeguarding of tangible and intangible cultural values, as well as the shaping, governing, and monitoring of cultural policies with an international dimension have therefore become crucial. ICH was underscored as a fundamental base of cultural diversity and sustainable development in UNESCO’s *Recommendation on the Safeguarding of Traditional Culture and Folklore* of 1989, in the UNESCO *Universal Declaration on Cultural Diversity* of 2001, and in the *Istanbul Declaration* of 2002 adopted by the Third Round Table of Ministers of Culture (UNESCO, 2003, para. 3). The 1989 Convention aspires to the protection of culture with the following:

⁵⁹

Please refer to DVD File E, Folder 1 for the UNESCO 2003 Convention.

Reaffirming the very high priority attached to the preservation and enhancement of the physical and non-physical cultural heritage, particularly in most disadvantaged regions; and recalling that it is incumbent on the Organization to promote the application of all the international standard-setting instruments adopted by the General Conference with the aim of safeguarding the cultural heritage. (UNESCO, 1989, p.28)

The Turkish National Commission of UNESCO Chairman, Professor Oğuz (2007) pointed out that the second important Convention for the emergence of ICH is the 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*⁶⁰ which established its principles mainly on the UNESCO *Universal Declaration on Cultural Diversity* of 2001 (p.8). According to the 2005 convention:

Taking into account the importance of the vitality of cultures, including for persons belonging to minorities and indigenous peoples, as manifested in their freedom to create, disseminate and distribute their traditional cultural expressions and to have access thereto, so as to benefit them for their own development. (UNESCO, 2005, p.2)

The aforementioned convention has drawn attention to cultures in areas where the former conventions fell short. İlhan (1998) stated that the documents, standard projects and programs that were created under the leadership of the European Union, United Nations and UNESCO have brought a new dimension to cultural policies and a new multi-sectoral approach to culture (p.56). After the 1972a conference, not only tangible but also intangible values were considered seriously and the traditional meaning of heritage was revised to advise that “Any cultural policy should take into account all the elements that shape cultural life: creation, preservation of the heritage and dissemination” and to safeguard these through legislation (UNESCO 1998a, Article 14).

The Convention for the Safeguarding of the Intangible Cultural Heritage was signed during the 32nd UNESCO General Conference of the UNESCO on October 17, 2003. Its definition of the ICH according to the UNESCO 2003 Convention reads as follows:

...the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural

⁶⁰ Please refer to DVD File E, Folder 2 for the UNESCO 2005 Convention.

heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. (UNESCO, 2003, Article 2)

From this, it is clear that the protection of Intangible Cultural Heritage requires a high level of interdependence between the diverse elements at work. As the report notes, “achieving these broad objectives requires holistic approaches to policies”. Turkey became an official party to the convention on March 27, 2006⁶¹. One of the duties of the member states with regard to ICH is defined as⁶²,

“researching, compiling, archiving, promotion, registering of intangible cultural heritage, building new detection and registration boards, [providing] coordination among the national and international agencies in this matter, [and] developing cooperation” (UNESCO, 2003, Article 1).

Oğuz (2013) stated that following the acceptance of *the Convention for the Safeguarding of Intangible Cultural Heritage* in 2003, the Turkish National Commission for UNESCO took a leading role in the implementation of fieldwork projects. In addition, it has also taken action to ensure regional cooperation and improve dialogue between communities, contributed to the identification and inventory of Intangible Cultural Heritage through fieldwork, and has also supported the application of the most recent conservation methods (p.14)⁶³.

There have been studies on music sustainability within the aforementioned conventions internationally. UNESCO’s first summit was held in Istanbul on “Music as a Metaphor of Cultural-Dialogue in South-East Europe”.

⁶¹ The Directorate General of Research and Training of Ministry of Culture and Tourism is the authorized government body for Intangible Cultural Heritage. The UNESCO Turkey National Committee, which consists of the Directorate General of Research and Training of Culture and Tourism, relevant non-governmental organizations (NGO), academicians, and the bearers of tradition) created a National Inventory of Intangible Cultural Heritage and a National Inventory of Living Human Treasures.

⁶² Accepted in accordance with Law 4848 on 16 April, 2003 by the Republic of Turkey Ministry of Culture and Tourism. The amendment regarding the same article is Law 5225, applied on July 14, 2004.

⁶³ The Turkish Folklore Research and Application Centre (TFRAC) of Gazi University established the Gazi University Museum for Intangible Cultural Heritage with the support of Altındağ Municipality in 2013 in Ankara, Hamamönü, held the “10 Heritage sites for 10 Years” exhibition to coincide with the 10th Anniversary of the Convention for the Safeguarding of Intangible Heritage in 2012.

According to UNESCO (2010) “the main goal of the summit was to reinforce the critical role of culture as the cornerstone of mutual understanding in the region” (para.2).

The summit was followed by international projects which were conducted with the collaboration of the Turkish National Commission for UNESCO and the Bulgarian National Commission for UNESCO “Musical Forms and Traditional Cultures of the Peoples Living in the Turkey-Bulgaria Border Communities”. The next was conducted with the collaboration of the Turkish National Commission for UNESCO, TÜRKSOY (The International Organization of Turkic Culture) and Kazakh institutions, and it is called the “Turkey- Kazakhstan Common Musical Culture” (see: Oğuz, 2013a, pp.15-17).

The ICH convention stimulates the collaborative works inside and outside of the government. It provides cultural continuity with the participation and motivation of communities and individuals.

3.4 Model Discussions on Cultural Sustainability

Advocating the use of ethnomusicological, and ethnochoreological knowledge, both within and beyond academic contexts, with regard to traditional dance and music studies is an inevitable requirement for accurate results. This knowledge, combined with multi-disciplinary perspective, has been used to sustain endangered music and dance culture. As a result of these, different formulas of the sustainability have been offered.

For instance, Sheehy (1992) who is the director of the Smithsonian Center for Folklife and Cultural Heritage emphasized four areas: purpose, strategy, technique and evaluation. He detailed the first two areas:

The results of applied work depend directly on the guiding purpose and the quality of thought behind it. The ways to solve a particular problem means strategy and strategy has four qualities such as developing new “frames” for musical performance, “feeding back” musical models to the communities that created them, providing community members access to strategic models and conservation techniques, and developing broad, structural solutions to broad problems. (pp.325-331)

However every applied project needs new model settings within the given culture and they require new frames and approaches. Jon Hawkes (2001) emphasized the

necessity for reinforcing policy and practice to safeguard and enhance the tangible and intangible cultural heritage. His list consisted of fourteen articles, and he pointed out the importance of keeping the international commitment with UNESCO conventions, strengthening efficiency in the cultural sector through training schemes for national specialists, cultural administrators and managers, and providing equal opportunities for women in these fields; co-operation between governments, the business sector and other civil society organizations in the field of culture; and strengthening the study, inventory, registration and cataloguing of heritage, including oral traditions (pp.52-53).

Titon (2009) suggested looking at the subject from an ecological perspective and stated: “If we are willing to entertain the idea that music cultures behave as ecosystems, then from ecology we can discern four broad principles: diversity, limits to growth, connectedness, and stewardship”⁶⁴ (p.119). With contributions from different approaches, some positive effects have been directed inside the musical communities.

Sachs (1999) detailed the criteria of partial sustainability in his “Social Sustainability and Whole Development” as being; from a cultural perspective, change within continuity (balance between respect for tradition and innovation), the capacity for autonomous design of a “national project”: self-reliance, endogeneity (as opposed to servile copying of alien models) and self-confidence can be combined with an opening up to the world (pp.25-37). This is important from a cultural, national political, and international political perspective.

Harrison and Pettan (2010) stated that the International Council for Traditional Music (ICTM) Study Group on Applied Ethnomusicology listed the six influences on sustainability:

- 1- the availability of and accessibility to effective systems of transmission (both formal and informal);
- 2- the creation of appropriate support structures for education, performance, production, funding and organisational support;

⁶⁴

Titon proposed those four for discussion at the ABET workshop on music and sustainability.

- 3- the implementation of laws and regulations conducive to music
- 4- the development of a sense of ownership, agency, pride and prestige
- 5- the minimisation of the negative effects of extra-musical factors such as poverty, war, ethnic tensions and violence; and,
- 6- the comprehensive understanding of actors, stakeholders and forces that influence sustainability. (pp.1-7)

On the other hand, Hofman's (2010) approach, which was based on the Yugoslavian example, suggested that the dimensions of sustainability can be set through:

- 1- the development of artistic activities (by referring to scholarly work from Yugoslavia)
- 2- the concept of volunteerism (amateurism) (it was presented as the most important feature in the creation of a "new folk culture".
- 3- the implementation of the state agenda on education and to assist on positive norms and values
- 4- the mobilisation of people to take an active part in decision-making processes.
- 5- the engagement of people in cultural activities. (p.30)

Shippers contribution to this field is also worth mentioning. In his "Three journeys, five recollections, seven voices: Operationalizing sustainability in music", he suggested that finding a format to make the resulting insights available to communities will empower them to forge musical futures on their own terms, and to acknowledge the dynamics of a world in constant change (Shippers, 2010, p.156). His highly rated project "Soundfutures Project Model"⁶⁵ set an example for academics, communities and governments. This model lists five key domains which influence the sustainability of music culture:

- 1- Systems of learning music,
- 2- Musicians, and communities
- 3- Contexts and contracts
- 4- Infrastructure and regulations
- 5- Media and the music industry. (p.156)

⁶⁵ The project, ran from 2009 and concluded in 2013. It was funded by the Australian government, but the case studies examined musical cultures not just in Australia, but all over the world (none, however, in the US, perhaps because the US is not a signatory to the UNESCO treaty on safeguarding intangible cultural heritage) and involved partnerships with researchers, consultants, universities and organizations in several different nations

The works from the different subjects continued to serve this area. Choucrist (1999) approached the sustainability with a political logic and stated that there are at least five types of obstacles impede effective analysis and policy responses which she listed as:

- 1- Conceptual ambiguities: reflecting uncertainties and disagreements with regard to the idea(s) of sustainability,
- 2- Explosion of information: illustrated by the proliferation of numbers, data, documents, etc. addressing aspects of the sustainability dilemmas,
- 3- Obstacles in tracking: creating uneven content and quality of information, evaluation and assessments etc. In different parts of the world.
- 4- Absence of knowledge networking: evidenced by limited Internet conferencing facilities for information sharing and knowledge exchange,
- 5- Disconnects and limited feedback: reflected by weak interaction among critical stakeholders. (p.144)

The most collaborative international studies in the field of intangible cultural heritage are made through the European Union member states and the organizations such as Council of Europe and UNESCO. The international commitments that Turkey makes through its agreements (with European Union member countries and organizations such as UNESCO and the Council of Europe) further increase the responsibilities of Turkey in the field of cultural heritage. As clearly stated in the 2013 National Report, participating in and contributing to international studies became one of the policy priorities that Turkey was adopted. In time, Turkey's studies in cultural heritage developed through a number of the international stakeholders and this has been followed by a series of studies and decisions.

For instance, the means to sustain the cultural heritage were listed by the Council of Europe *Framework Convention* (2005) as:

- a- promote respect for the integrity of the cultural heritage by ensuring that decisions about change include an understanding of the cultural values involved;
- b- define and promote principles for sustainable management, and to encourage maintenance;
- c- ensure that all general technical regulations take account of the specific conservation requirements of cultural heritage;
- d- promote the use of materials, techniques and skills based on tradition, and explore their potential for contemporary applications;

e- promote high-quality work through systems of professional qualifications and accreditation for individuals, businesses and institutions. (Council of Europe, 2005, Article 9).

In addition, the UNESCO 2003 *Convention on the Safeguarding Intangible Cultural Heritage* stated that the signatories agreed to:

ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned, to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof, to provide for international cooperation and assistance. (UNESCO, 2003, Article 1)

An intangible cultural heritage and cultural policy, and a comparison of public and private policy in the arts with communication and education policies, as well as cultural production and reception, are required. In addition, policy can be used to achieve the best distribution or allocation of a cultural good that has an agreed societal value. However, there should also be a distinction between direct policies which are intended to affect cultural fields, and indirect policies (both state and non-state) that do so even when they are not intended to, as “policy” often equates to actions taken by the government, while ignoring those of non-governmental agencies, despite the latter’s crucial role in the decision-making process.

4. THE PARAMETERS of CULTURAL SUSTAINABILITY: SUGGESTED MODEL FOR THE DOMANIÇ CASE

In Turkey, the parameters of cultural sustainability can be divided into institutional (public institutions and local authorities) and non-institutional (civil societies) factors. The Ministry of Culture and Tourism, as well as other ministries, institutions and local authorities are the fundamental actors in this field. The international commitments of Turkey through its agreements with EU member countries and organizations such as UNESCO and the Council of Europe (MoCT, 2013a, p.10) are also important in the area of the cultural sustainability and further increase Turkey's responsibilities. In addition, civil societies such as private institutions, companies (especially the media and corporate sponsors of cultural events), nongovernmental and voluntary organizations such as the Cultural Awareness Foundation (CAF), the Third Sector Foundation of Turkey (TÜSEV), the İstanbul Foundation for Culture and the Arts (İKSV), and Anadolu Kültür. Other crucial partners of cultural sustainability are the leaders and experts within the field. Together, these have been important contributors to the field of intangible cultural heritage and cultural policy projects.

It is important that any attempt at cultural sustainability acknowledges all of these factors and attempts to find a balance between them. Today these factors can be categorized into three components: Public, Local and Private as shown in Figure 4.1.

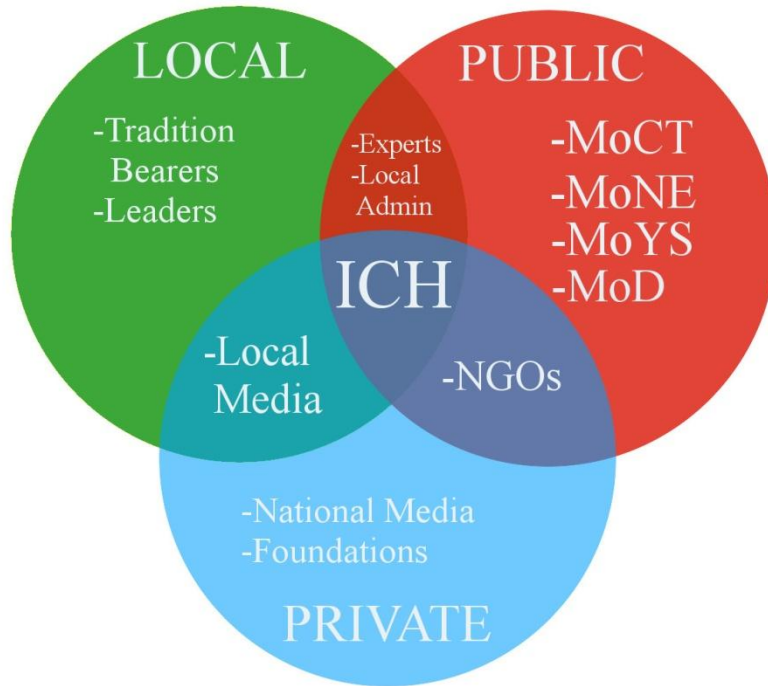


Figure 4.1 : The Three Components of ICH in Turkey.

Each component represents a part of the sustainability process for the intangible cultural heritage of Turkey, and each one has important ties with folkloric tradition. Perhaps the most influential category is that of public entities since it has three important organs which have the power to regulate state involvement in Turkish culture and the arts. The second category, which consists of tradition-bearers, experts, local administrations and local media has an important influence and contribution in developing the intangible cultural heritage of the local area. The third category can be stated as the private sector in which national media and foundations play a major role. In addition there are also common factors: experts and local administration are within both the “public” and “local” categories; non-governmental organizations are shared between the “public” and “private” categories; and local media is the common factor between the “local” and “private” categories. These large categories include all the main stakeholders in the area of intangible cultural heritage, and attempts towards to cultural sustainability can be only achieved through a proper understanding of them.

4.1 Public Institutions

The relationship between culture and democracy (and the right to access and participate in culture) obligates governments to take account of the fact that culture is located at the very heart of political policy and has a fundamental effect on the development of democracy. İnce, Öncü, and Ada (2011) stated that one of the key parameters is “fair regulations for the right of access to culture” and emphasized the need “to create opportunities for economically weak and socially neglected social sectors to access culture and participate in or consume cultural activities will serve the growth of cultural capital in Turkey” (p.191). Providing access to culture is the most problematic issue for Domaniç since its remoteness from the central government restricts opportunities, particularly for the younger generation, and this distance is not something that can be affected by legislation alone.

Measures to enable cultural sustainability for long-term results opportunities can be carried out by both public institutions and local administrations. However, since they have the authority to regulate any formal attempts to safeguard dance and music culture in Turkey, and also because of their authority to approve or deny any actions or plans made by local administrations, it is important to pay particular attention to the activities of the public institutions. Education is a key area for cultural awareness, and there are four prominent ministries which have authority over traditional dances and music education, and any associated promotional activities. These are;

- 1- The Republic of Turkey Ministry of Culture and Tourism (MoCT)⁶⁶,
- 2- The Republic of Turkey Ministry of National Education (MoNE)⁶⁷,
- 3- The Republic of Turkey Ministry of Youth and Sport (MoYS)⁶⁸,
- 4- The Republic of Turkey Ministry of Development (MoD)⁶⁹.

⁶⁶ The Ministry of Culture and Tourism was established on April 16, 2003 by Law 48484. On January 25, 2013 Ömer Celik was appointed Minister of Culture and Tourism of the 61st Government of the Republic of Turkey

⁶⁷ Nabi Avcı was appointed Minister of National Education on January 25, 2013.

⁶⁸ Akif Çağatay Kılıç was appointed Minister of Youth and Sports of the 61st Government of the Republic of Turkey on December 25, 2013.

⁶⁹ In July 2011, Cevdet Yılmaz became Minister of Development in the 61st Government.

4.1.1 The Role of the Ministry of Culture and Tourism

Turkey's fundamental targets of cultural policy, principles and targets are presented by one of its major institutions, the Ministry of Culture and Tourism (MoCT).

The MoCT consists of main service departments, consultancy and control departments, and auxiliary units as well as related organizations. It has control units in 44 locations outside Turkey, and city culture tourism directorates and provincial units in 81 Turkish cities (MoCT, 2013a, p.14).

Regulations covering the duties, competencies and working principles of the MoCT have a direct effect on the creation of policies regarding monetary support for local administrations for events such as national and international festivals, ceremonies and conferences. According to the Ministry's own national report, "nearly 2,634,900 Turkish Lira (TL) has been given to a total of 540 local, national, and international organizations, charities and local municipalities during 2012" (MoCT, 2013a, p.78). The monetary support of the MoCT for local municipalities, special provincial administrations (SPAs), and villages creates opportunities for future projects and plans such as artistic and cultural activities for the local communities. The MoCT not only drafts the laws and regulations governing artistic and cultural activities but also has authority over local administrations. According to the Ministry of Development's *Tenth Development Plan 2014-2018* (2013):

With the regulation in 2008, the shares and distribution principles of funds from general budget to local administrations have changed besides population, criteria, new criterion such as development index, and for special administrations, surface area, number of villages and rural population, have been added and thereby share of municipalities and special province administrations from general budget has increased. After the 2014 local administration elections, the total number of municipalities is expected to decrease to 1,395, and more than 90 percent of total population is forecast to live within municipal boundaries. (p.132)

The percentage of MoCT budget allocations for culture is not available. However, data for 2010 can be seen in Table 4.1.

Table 4.1 : Annual Ministry of Culture Funding Allocations (MoCT, 2010, p.44).

YEAR	CULTURE	TOURISM	TECHNO- LOGY RESEARCH	INVESTMENT		SHARE %
				TOTAL	GENERAL BUDGET	
2000	19,765,000	8,500,000	0	28,265,000	2,234,688,000	1.26
2001	35,560,000	15,000,000	0	50,560,000	3,240,165,000	1.56
2002	53,249,000	28,000,000	0	81,249,000	5,323,062,000	1.53
2003	67,425,000	35,000,000	0	102,425,000	6,100,000,000	1.68
2004	55,520,000	31,126,000	0	86,646,000	7,945,589,000	1.09
2005	78,714,000	29,859,000	0	108,573,000	11,389,320,000	0.95
2006	92,754,000	32,100,000	0	124,854,000	13,800,000,000	0.90
2007	105,265,000	35,100,000	2,000,000	142,365,000	15,751,330,100	0.90
2008	91,464,000	36,106,000		127,570,000	13,859,000,000	0.92
2009	159,796,000	82,993,000		242,789,000	18,484,143,740	1.31
2010	183,800,000	98,008,000		281,808,000	21,319,329,000	1.32
* Including payments to the State Theatre General Administration and State Opera and Ballet General Administration.						
* Including nationalisation payments.						

Table 4.1 shows that although in the ten years from 2000-2010, there was a tenfold increase in investment, the share of such investments as part of the Cultural Ministry budget only increased from 1.26% to 1.32%. This share fell as low as 0.90% between 2006-2007. It achieved its highest level (1.68%) in 2003, the year that the Cultural and Tourism ministries were merged.

Overall, these figures illustrate that although cultural investment continued to be made over the period, the actual share of the budget has remained low but relatively stable. Additionally, the MoCT is tasked with the promotion of Turkey abroad and its General Directorate of Promotion undertakes the historical, cultural and touristic promotion of Turkey. It arranges seminars, symposiums, congresses, fairs, exhibitions, festivals, competitions, shows and similar activities and supports national and international artistic and cultural events (MoCT, 2013a, p.23). As shown in Figure 4.2, the MoCT allocates funds for numerous foundations, charities, local municipalities in support of culture and the arts.

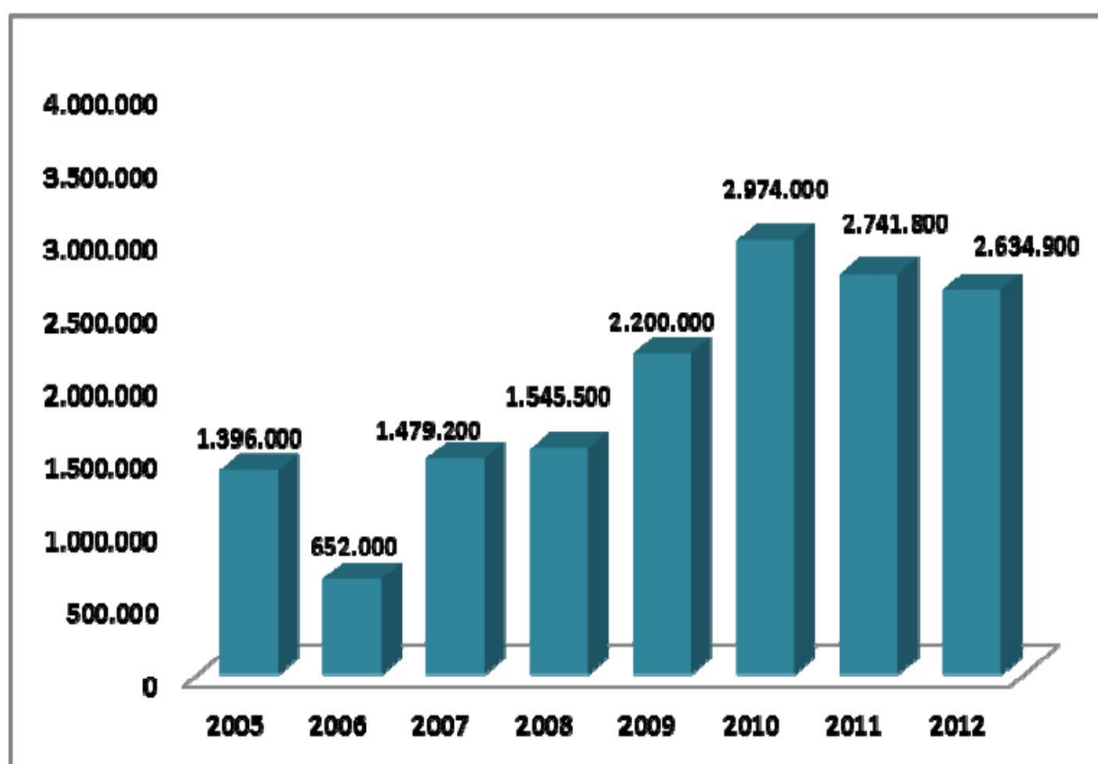


Figure 4.2 : Total Monetary Fund Allocated to Foundations, Charities, and Local Municipalities (TL) (MoCT, 2013a, p.78).

As mentioned in the *National Cultural Policy Report*, the 2013 budget of the MoCT was 1,851,734,000 TL (MoCT, 2013a, p.74). The allocated budget for culture remains low, and this affects every sector, including cultural activities.

Therefore the implementation of new laws regarding the budget allocations, cultural issues and regulations conducive to music and dance culture are inevitable for the sustainability of intangible cultural heritage.

4.1.1.1 International commitments of Turkey in the field of intangible cultural heritage⁷⁰

There has been an impetus for countries to take measures to prevent the disappearance of cultures. To fulfil this duty, the Republic of Turkey became an active international partner with international institutions such as the European Union, the Council of Europe and UNESCO. Its commitment was made clear through a stated official opinion that “it is necessary to discuss the fact that culture constitutes a whole with the environment it belongs to and that the preservation precautions must be dealt with as a whole” (MoCT, 2013a, p.11). This is reflected in the regulations that have been passed by successive governments, and moreover, participating and contributing to an international common approach related with culture is one of the policy priorities that Turkey was adopted.

The prominent international agreements relating to intangible cultural heritage signed by Turkey are the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* (2006), and the UNESCO *Agreement of Cultural Diversity* (2005). Turkey is not a party to the Agreement of Protection and Promotion of the Diversity of Cultural Expressions, but in both the European Union Accession Partnership Document and the “9th 5-year Development Plan”, a special emphasis is attributed to them, and studies in this field are carried out under the supervision of the Ministry of Foreign Affairs. The bill on approval of the country being a party to the agreement is on the agenda of the Turkish parliament. Teke (2013) stated that since these conventions involve many stakeholders related to the cultural arena and give responsibility and role to the governments, states, communities and the civil initiatives, the continuity of the ICH will be ensured (p.43). Implementing and sustaining international projects is often dependent on rather fragile financial assistance, through processes that are vague and on timescales that could be detrimental to the commitments on which successful international partnerships rely. There is also an issue over continuity and sustainability, which is why there is a need for sponsorship possibilities to be further, developed (CoE, 2013, p.72).

⁷⁰ Please see Chapter 3.1. and 3.3. for detailed information regarding prominent international agreements on intangible cultural heritage.

However, Turkey's partnership with such states and organizations enables studies on ICH to be carried to a further level through the relevant national commissions, institutions and ministries. Therefore its function within the system is crucial.

Successful partnerships between Turkey and the Council of Europe, the European Union and organizations such as UNESCO enable new regulations to be drawn, and national and international projects to be implemented. These agreements will be the driving force for the future of the intangible cultural heritage in Turkey.

4.1.2 The Role of the Ministry of National Education

Art and culture is an essential part of education. It is well known that all branches of the arts can have a very positive impact on intellectual capacity and productivity. In this sense, the promotion of culture and arts by the state is widely accepted. Thus, the consumption of art (or being affiliated with the arts) is important for education and enables individuals to make a positive contribution to society. In relation to this, Kavala (1999) stated that "being familiar with artistic products and events from an early age is an education in itself and helps young people to acquire their own cultural capital" (p.215). Receiving an education in art and culture at an early age can be considered crucial.

The Ministry of National Education (MoNE) is bound by National Education Act 1739. This consists of two main parts: "formal education" and "non-formal education". Formal education includes pre-primary, primary, lower secondary, upper secondary and higher education institutions. The compulsory primary school age is from 6 to 13 years of age (MoNE, 2014, pp.XII, XIII). One of the general aims of the national educational system is to allow all Turkish citizens to improve themselves, and UNESCO (2012a) supports the official position of the Turkish Government by stating that the country's citizens should be considered as:

... individuals who are committed to Atatürk's principles, the revolution and the Atatürk nationalism defined in the Constitution; who assimilate, protect, develop the national, human, moral and cultural values of the Turkish nation; who love and continuously try to raise their family, country and nation; and who are aware of their duties and responsibilities towards the Turkish Republic, a democratic, secular and social state of law based on human rights and the basic principles defined in the Constitution. (para.1)

The formal education system enables the young generation, and public bodies to assimilate, protect, and develop national cultural values. As stated in the 2003

UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage;

“each state party shall endeavour, by all appropriate means, to:

- (a) ensure recognition of, respect for, and enhancement of the intangible cultural heritage in society, in particular through: educational, awareness-raising and information programmes, aimed at the general public, in particular young people; specific educational and training programmes within the communities and groups concerned;
- (b) keep the public informed of the dangers threatening such heritage, and of the activities carried out in pursuance of this Convention;
- (c) promote education for the protection of natural spaces and places of memory whose existence is necessary for expressing intangible cultural heritage. (UNESCO, 2003, pp.6-7)

Within the primary education timetable, children receive two hours of music class for every week in their first, second, and third grades, and one hour of music class every week in their fourth, fifth, sixth, seventh, and eighth grades.

Elective lessons occupy two hours in weekly periods for each grade (UNESCO, 2012c, p.14). However, Turkey’s mission to safeguard the intangible cultural heritage in the field of education system has changed as traditional folk dance and music lessons are now given as elective lessons, rather than as compulsory parts of the curriculum. Experts From the Board of Instructions and Education of the MoNE of the Republic of Turkey, UNESCO National Commission and the Research and Education General Directorate of the Ministry of Culture and Tourism had prepared techniques specifically aimed at students between the ages of 12-15 (Oğuz, 2008, p.6). However, the system has been changed and these lessons have been cancelled, ostensibly to allow students the freedom to choose their own path towards an education in intangible culture.

Lessons such as folk and culture, folk arts, oral expressions, children’s games and toys, and lessons aimed to raise awareness of the safeguarding of cultural heritage lessons were removed from the sixth grade.

Folk music and folk dance classes were removed from the seven grade, tradition and change, folk beliefs, folk law and calendar, folk theatre, museum and folklore lessons were removed from the eighth grade in primary schools after 2008.

Today, folk dance and music classes are no longer part of the compulsory education system, but are now elective courses. However, a new project, to regulate Turkish folk dance and music lessons, *Okullar Hayat Olsun* (Let Schools Be Life), was

initiated by the MoNE in 2012. Currently, children attending the Domaniç Hisar Primary School, Karaköy Primary School and Çukurca Şehit Veli Selçuk Primary School are receiving traditional dance courses as two hours of elective classes through this programme. Students participate in the folk dance courses once a week after their obligatory lessons, and these usually take place at 15.00 p.m. The assistant director of the Hisar Primary School Selim Kayabaşı stated that “these activities not only improve the children’s social skills but also enable them to be more disciplined and multitasking” (personal communication, February 13, 2015).

As a non-formal education system of the Ministry of National Education, *Hayat Boyu Öğrenme Merkezleri* (Lifelong Learning Centers) are recognized as a second chance for education in Turkey, especially for those who did not receive any formal education. This education is provided for those citizens who left without completing or who never entered the formal education. Since everyone should have the right to access education, people can attend the classes they need through these courses and receive a certificate upon their completion. However, a new regulation brought the Lifelong Learning Centre Modular Programme. The condition of entry to the courses is now 14 years of age or over (Modular Programme of Kütahya Region Women Folkdances, 2012, Article 3).

This requirement came into effect after 2012 and has restricted younger age groups’ access to a traditional dance and music education, which has caused some controversy among traditional dance and music enthusiasts. The Coordinator of Fine Arts at Yalova University stated;

Both in formal education and non-formal education system, the younger generation cannot receive folk dance and music courses within the current obligatory education curriculum. The little children were learning Turkish regional folk music and dances in these centres before. But the authorities changed this. When I talked to the authorities they said that they are applying the system according to European Union norms in which they include the age between 14 and 65 in their non-formal education centres. Following that, the reduction in the number of the students raised the unemployment ratios especially in the area of folk music and dance. Many young conservatory graduates are looking for a job now. (H. Evciman personal communication February. 8, 2015)

In addition, Kutlu (2013) stated that raising cultural awareness requires scientific and educational support, together with modern training processes, from primary school age. That can be possible only by making the safeguarding of intangible cultural

heritage as a widespread social sensitivity (p.52). However, even if cultural awareness is added to the curriculum of primary schools, there must be a continuation throughout the educational process in secondary and tertiary institutions.

Universities⁷¹, in particular, could be said to have a duty to include cultural studies as part of the overall education they are charged with providing. In addition, universities can also offer dance research clubs, music clubs and publications relating to folklore as well as organising scientific events.

Yakıcı (2013) indicated that it is necessary to bring together expertise from different fields to transmit intangible cultural heritage to future generations by integrating it into contemporary life and by making use of new functions (p.32). Out of a total of 184 Turkish universities, there are five state conservatories with folk dance departments: İstanbul Technical University Turkish Music State Conservatory, Ege (Aegean) University State Turkish Music Conservatory, Yıldırım Beyazıt University State Turkish Music Conservatory, Gazi Antep University Turkish Music State Conservatory and Sakarya University State Conservatory.

Some universities such as Ankara University, Hacettepe University and Gazi University have folklore departments. The latter is in the lead of scientific organizations such as the Turkish Folklore Research and Application Center [TFRAC], which was established in Ankara in 2003, and is where intangible cultural heritage activities are being conducted. Even though the number of folk dance and folklore departments is relatively low in Turkey, they provide awareness through their academic studies, and offer four-year programmes in subjects such as regional traditional dances, music, rhythm, ethnochoreology and folklore.

However, the cultural education opportunities for young people in Domaniç are not great. The closest university to Domaniç is Dumlupınar University in Kütahya, which does not have a conservatory or folklore department. The need for such institutions of faculties in the region still remains.

⁷¹ Turkish universities are under the auspices of the Council of Higher Education (Yüksek Öğretim Kurumu: YÖK). The Council of Higher Education is an autonomous institution responsible for the planning, coordination and governance of higher education in accordance with the Turkish Constitution and Higher Education Laws.

The importance of intangible cultural heritage and its integration into formal and non-formal education systems, especially for young children, should be reconsidered and remodelled by the decision makers of the Ministry of National Education and the authorities of the Council of Higher Education (YÖK). In addition, increasing the number of the institutions and conservatories with folk dance and music departments, particularly in nearby cities such as Kütahya, Bilecik, Eskişehir and Bursa, will contribute greatly to the process of cultural sustainability. In this way, a hundred years of ongoing cultural memory will not be lost and the intangible cultural values of Turkey can be safeguarded for future generations.

4.1.3 The Role of the Ministry of Youth and Sport

The third public institution which has a role for the promotion of the Turkish folk music and dances in the country is the Ministry of Youth and Sport (MoYS).

The Turkish Folk Dance Federation,⁷² which has been under the auspices of the MoYS since 2001, is one of 56 official sports federations. It was established with Law 3289 and in accordance with the provisions of Article 9 of Annex. Its bodies and budget are decided by the General Assembly (“Regulations on Working Principles and Procedures of the Independent Sport Federations”, 2012, Article 4-ç). It is a cultural and artistic federation that is responsible for the protection of folk dances, their transfer to future generations, and the introduction of folk dances to a wider audience (Turkish Folk Dance Federation, 2015, para.2). The federation consists of both central (in Ankara) and provincial representatives in 81 cities. It has an independent status and is a legal entity. The primary duties and the authorities of the federation are:

- a) to ensure the dissemination and development of the folk dances in the country, to make all kinds of arrangements in this regard, and to apply enforcement of them; to monitor, direct, organize tournaments, organizations, festivals, feasts, contests, and other activities to supervise the work for every age group, and to give the necessary permissions and control the application in nationally and internationally; to provide training for coaches, referees, and other members, to prepare the documents of the successful candidates, to regulate their registration, and to monitor their work; to organize contests and events in the country, ensure

⁷² The current president of the Turkish Folk Dance Federation, Hayri Gürhan Ozanoğlu, was appointed in 2009.

the continuity of the organization, and to appoint managers, administrators, trainers, referees, representatives and observers for these activities. (Turkish Folk Dance Federation, 2015, Article 6)

Because it is a government federation, all principal needs regarding the financial, technical, physical and human resources are covered within the state system. It has therefore gained a reputation and credibility through conducted projects such as memorial nights, award ceremonies and folk dance shows.

However, there is a school of thought in Domaniç that the criteria for the folk dance competitions have corrupted local dance traditions. Former local folk dancer and teacher Kadir Erkan stated:

When we participated in the regional folk dance competitions with the girls' folk dance team in 1987 we had to make the dances longer. Therefore, we added more steps and changed the formation of the dances to suit the chorographical and competition rules. When I think about it now, what we did affected our traditional dances and that caused the emergence of some new steps and some new movements that we never see in our local area. (personal communication, December 3, 2013)

Today, the Karaköy-Domaniç Primary School has a folk dance group and they have participated in traditional folk dance competitions for the last couple of years. The team placed first in the provincial folk dance category in 2014. During an interview with Karaköy Primary School students they stated that they love dancing and want to continue with it, which is an illustration of the fact that folk dance practices stimulates and motivates children to sustain their performances, both in their formal education and in dance and music.

The president of Turkish Folk Dance Federation and also the president of the World International Festivals Union, Gürhan Ozanoğlu, indicated that their main purpose is to provide and create opportunities to sustain the traditional values for as long as possible. In regard to the folk dance competitions and other projects, he added:

Whether you want it or not, competitions are in the every area of life and beside that there is a sense of rivalry in people's nature. When you don't organize competitions, you can't get enough interest from the people towards that subject. Through the folk dance competitions we gain the visual richness as well as the cultural awareness. (personal communication, March 4, 2015)

The younger generation have an ability to adapt to changes quickly, and more importantly, they have great potential to contribute to society. The UNESCO

Convention for the Safeguarding of the Intangible Cultural Heritage states that young people play a vital role in the transmission of intangible cultural heritage, and must therefore be made aware of it (Teke, 2013, p.75).

In this respect, the Ministry of Youth and Sport contributes to the sustainability of traditional music and dance through its connection with, and financial support for, the Turkish Folk Dance Federation and its organisation of competitions and events among schools, universities, clubs and associations in Turkey. These competitions give young people goals and targets, and the sense of achievement that they produce is one way by which culture and traditional practices can be sustained.

4.1.4 The Ministry of Development (MoD)

The fourth important public institution is the Ministry of Development (MoD). Although it has an indirect effect on intangible cultural practices, the MoD has the potential to promise significant long-term solutions for the cultural sustainability issue in Turkey.

After the local administration reforms were made⁷³ (July, 2004), it can be stated that a new channel was opened to provide public funding for bodies such as NGOs, foundations and associations to enhance social, cultural, and economic development. This is mostly given through the MoD-affiliated Zafer Development Agency, which is responsible for making investments aimed at realizing the potential of the TR33 Region which consists of Afyonkarahisar, Kütahya, Manisa and Uşak provinces in the Northern Aegean area of Turkey. The agency promotes cooperation and communication among local actors including members of local government, the private sector, universities, NGOs, local media and the public operating in its area of operation (Zafer Development Agency, 2014a, para. 1, 2-3). Aside from these local bodies, the Zafer Development Agency also operates in close coordination and cooperation with:

⁷³ Draft Law 5227 was passed by the Grand National Assembly of Turkey (*Türkiye Büyük Millet Meclisi* in Turkish) on July 15, 2004. Privatization, empowerment of civil society and localization were presented, and more responsibilities and competencies were assigned to local administrations through this draft law.

1. The Ministry of Development
2. The Prime Ministry Investment Support and Promotion Agency
3. Other Development Agencies in Turkey and abroad. (Zafer Development Agency, 2014b, para.4).

The Zafer Development Agency provides financial and technical support for projects developed by local actors through its various programs and with funds transferred to the agency from the central budget. It is stated in Law 5449 that “the duties and the powers of the development agency is to provide technical assistance to planning activities of local governments” (Law 5449, 2006, Article 5). With the growing number of metropolitan municipalities, the relationship with the development agencies has been improved. The Minister of Development, Cevdet Yılmaz, stated in an interview that “There will be stronger cooperation between the municipalities and the agencies in the future in terms of technical support” (Türkiye Belediyeler Birliği, 2012, p.6). It can be noted that besides the increased responsibilities of the municipalities, the support of such agencies to non-governmental organizations, the private sector, local actors, and local administrations have also increased.

SODES (Social Development Programme) is another development programme which operates in the fields of employment, social coherence, culture, art and sports, as well as events and projects at the local level. SODES supported 7394 projects between 2008-2014, and has contributed greatly to the cultural and artistic life of Turkey. It aims to increase employment and help people from disadvantaged areas by encouraging them to participate to the economic and social life of their society through cultural, artistic and sport activities (MoD, 2014, p.75). SODES is an important platform for the organization and development of cultural projects for rural areas such as Domaniç where much social, educational, economical, and cultural assistance is required.

At present there is no monetary help for any cultural organizations in Domaniç. It is therefore necessary to establish connections between the local administrations and the development agencies. This can be achieved through the agency of Non-Governmental Organizations, and those local actors who take an active role in the social life of Domaniç.

During the study it became clear that there is an urgent need to establish a mediating unit to act as a national co-ordinating authority.

The main responsibility of this unit would be to provide coherence between the often disparate projects of the Ministry of Culture and Tourism, the Ministry of National Education, the Ministry of Youth and Sport, and Ministry of Deveelopment. Each ministry has been shown to have a direct effect on the sustainability of the intangible cultural heritage (traditional dance and music) of the Domanıç region, and their resources would be better expended if their activities could be bought together in a complimentary and more integrated manner and supported with a higher level of state funding. The first dimension and the inter-relations of the cultural sustainability model is shown in Figure 4.3.

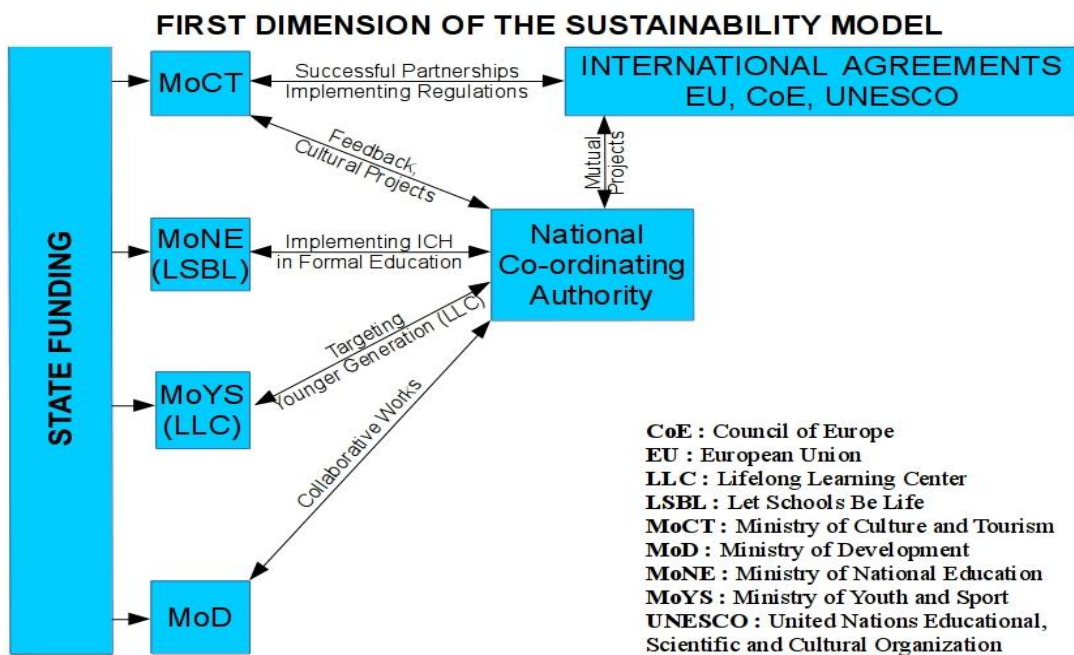


Figure 4.3 : First Dimension of the Cultural Sustainability Model.

New regulations within the MoCT (a), MoNE (b), MoYS (c), and MoD (d) are required to achieve long term results for cultural sustainability as discussed in Chapters 4.1.1, 4.1.2, 4.1.3 and 4.1.4. This can be achieved;

- a) by allocating more budget share to the MoCT, maintaining international agreements, and fulfilling convention requirements;
- b) by implementing ICH (dance and music courses) into formal and informal education systems, such as the Let Schools Be Life project, especially for the primary, pre-secondary and secondary schools (under the age of 14), and by establishing more universities, institutes and conservatories to serve regions such as Domaniç;
- c) by increasing folk dance and music courses in the informal education system, both nationally and internationally, and by re-starting the folklore, folk dance and music courses for the younger generations in the Lifelong Learning Centers.
- d) by being involved in the cultural sector through collaborative work with local administrations and giving financial support to civil societies.

4.2 Local Administrations

Local cultural values such as tangible and intangible cultural heritages can be protected, monitored, sustained by local administrations. To fulfil this duty;

Local administrations cooperate with the Ministry of Culture and Tourism, the General Directorate of Foundations, Universities and Non-Governmental Organizations in order to register, archive, protect, preserve and restore local cultural and historical properties and to carry those to next generation with best conditions possible. (MoCT, 2013a, p.15)

Formed through the election of decision making bodies, local administrations play a crucial role in the field of cultural sustainability.

Due to the inclusion of every local administration in its organization, the *Ertuğrul Gâzi'yi Anma ve Söğüt Şenlikleri* (the Ertuğrul Gâzi Memorial and Söğüt Festival) in Bilecik-Söğüt is a good example of cultural sustainability within the Domaniç region. This festival was held between 12th and 14th of September in 2014. It is annually celebrated the second week of the September every year in a district of nearby Bilecik. “Söğüt was given by Alaaddin Keykubat I to Ertuğrul as a *kışlak* (winter sites) for his services against the Mongols” (Akbaş, 2011, p.12). During the interview with Mehmet Kocabiçak, the deputy director of cultural tourism of Bilecik (a nearby city), he stated that:

For our annual festival every branch of the local administrations work together but mainly the Ertuğrul Gâzi Memorial Foundation takes responsibility for the organization. As the culture tourism unit, we acquire the festival financial needs from the Prime Minister Promotion Fund. Every unit in the local administrations is involved in this process. (personal communication, September. 13, 2014)

The three-day festival welcomes many Turcoman and nomad groups, associations and clubs from all over Turkey. Every group demonstrates their traditional folk dance and music as well as other cultural practices.

As mentioned by the founding member of the foundation, Mehmet Demir; “culture can be better kept alive with the support of the state and the local governments and this festival is the proof of it” (personal communication, September 12, 2014).

Within Turkey, local administrations fall into three official designations: “Special Provincial Administration,” “Municipalities” and “Villages.”

4.2.1 Special provincial administrations (SPAs)

SPAs which consist of the general provincial assembly, the provincial council and the governor, play a role in local education, culture, and social services. For instance, the governorship of Kütahya, to which Domaniç is attached, is responsible for organizing annual cultural and artistic events in the district. The governorship of Kütahya⁷⁴ organizes the annual Hayme Ana Memorial and Migration Festival⁷⁵ in the village of Domaniç-Çarşamba. In fact, SPAs offer services to the whole province, including to the rural areas and urban settlements and their main operation is related to cultural assets. Municipalities are expected to offer services in support of culture (İnce, Öncü and Ada, 2011, p.197). In Turkey, and SPA is a public entity with administrative and financial autonomy which are established to meet the common local needs of the people in the province and whose decision-making body is elected by voters; the “organs of the special provincial administration” refers to the general provincial council, the provincial executive committee, and the governor (Law on Special Provincial Administration, 2005, Article 3).

The Hayme Ana Memorial and Migration Festival celebration hosts many provincial administrators, district governors, local managers and mayors as well as people from non-governmental areas on the first Sunday of September. Folk singers and a local folk dance group, which is made up of students from the various secondary school students, took part in the 733th festival in 2014.

⁷⁴ Şerif Yılmaz was appointed Governor of Kutahya on May 9, 2013.

⁷⁵ For the festival advertisement see Appendix D 2.

Another festival organized by the governorship of Kütahya is the annual Greased-Wrestling Festival⁷⁶. This is held during the first week of June every year in Domaniç. Due to their rich folkloric program, these festivals attract a great deal of attention both within and outside the region. With the governor's monetary support, local people from various villages gather in Domaniç and demonstrate their dance and music traditions (some professional folk dance groups are invited from outside as well), the symbolic migration is traditionally demonstrated by the nomads.

Since both festivals are organized by the Kütahya governor, publicity and advertising material, stage production and the arranging of artists and groups can be handled much more easily than events organized by local people or small district administrators.

However, the involvement of the government into the cultural festivals is not always a positive development. A negative opinion of this was expressed in one sentence by the rector of Şeyh Edebali University, Professor Azmi Özcan, during the *Ertuğrul Gâzi Memorial and Söğüt Festival*. He stated by referring to the controversial relationship between culture and politics; “*Siyasetten kesinlikle uzak durulması lazım*” (It is necessary to keep away from politics) (personal communication September 12, 2014). The local people in Bilecik stated that the political competition and the attitude of political rivalry apparent at such cultural events has become obvious; the same point was mentioned by many people interviewed in Domaniç for this study. The festival received a great deal of attention and financial support by every branch of the government due to Ertuğrul Gâzi's importance in Ottoman history (see Chapter 2), and especially due to the participation of Turkey's Prime Minister Ahmet Davutoğlu⁷⁷.

Traditionally, the festival includes demonstrations from various folk dance groups, the General Staff Janissary marching band, and a unit of cavalry, all of which are generally evaluated very favourably by both participants and spectators. Such events would not be possible without the finance and support from the regional SPA, but

⁷⁶ For the Greased Wrestling Festival advertisement see Appendix D 1.

⁷⁷ Ahmet Davutoğlu was appointed Prime Minister of Turkey's 62nd Government in August 2014.

there must be clear distance between culture and politics and full transparency if the SPA is to be seen as a proper means of protecting local cultural heritage.

4.2.2 Local municipalities

Municipalities in Turkey are seen as one of the major supporters of the cultural and artistic world since they are able to provide financial, infrastructural, social and cultural support for artistic and cultural organizations. As mentioned by the MoCT (2013a), preparing courses and exhibitions to support survival of local culture, traditions and traditional handcrafts as well as producing several publications are among their activities (p.132). Municipal administrations are regarded as public local entities with administrative and financial autonomy according to Municipal Laws 5216 and 5393. According to Municipal Law 5393, Article 13; municipalities:

perform the necessary activities to improve the social and cultural relations between fellow-citizens and to preserve cultural values. While performing these activities, [they] shall take measures to enable participation of the universities, proficiency groups in the status of public institution, trade unions, nongovernmental organizations and experts. (MoCT, 2013a, p.16)

During the study, it was observed that the Mayor of Domaniç, Sahvet Ertürk,⁷⁸ was supporting the local culture by providing municipal facilities and transportation, and by enabling cultural studies, research and activities in the region. However, there are some problems in that process. He stated that:

Our biggest absence is the budget. The budget of the municipality is very low. This restricts every project and plan we attend to make for Domaniç. Our main aim is to develop regional and rural tourism to create revenue for the region. Then we can support culture and art with a greater level. But we act within our limits for now. (personal communication, May 12, 2014)

When examining the municipal budget for the Kütahya governorship, the share for Domaniç municipality is only 2%. (see Figure 4.4).

⁷⁸ Elected in April 2014.

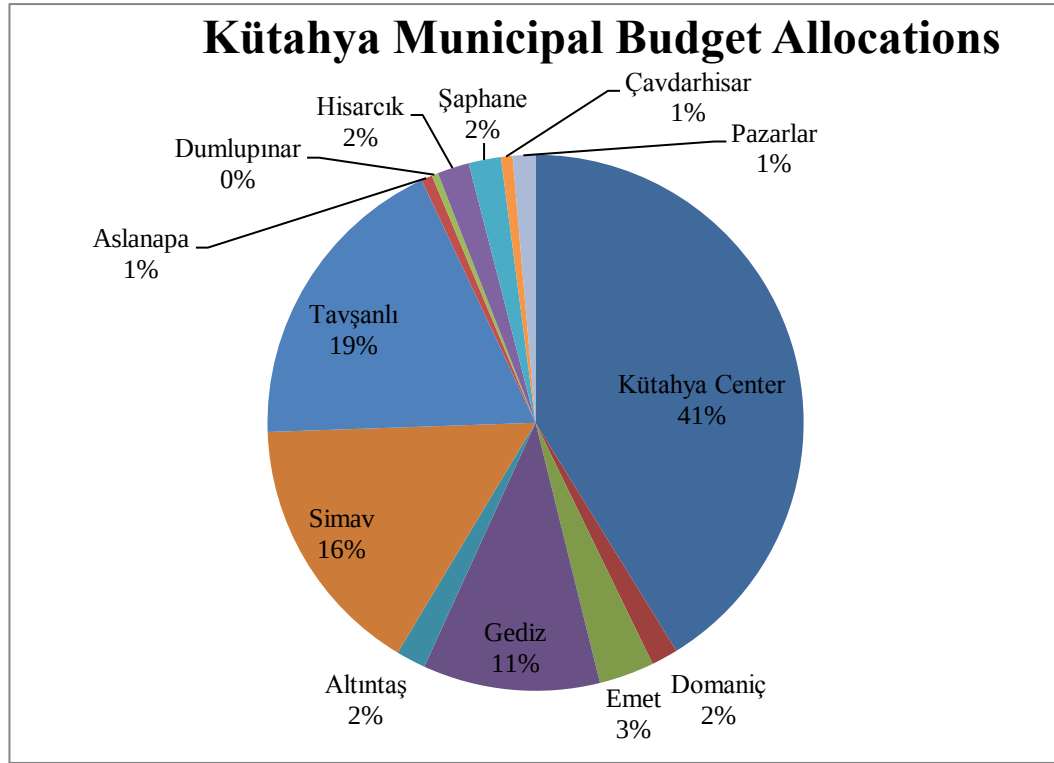


Figure 4.4 : Kütahya Municipality Budget Allocations to Domaniç (The Governorship of Kütahya, 2013, pp.73-76).

The financial strength of the municipalities carries crucial importance for culture and the arts. The president of the Turkish Folk Dance Federation defended the importance of municipal support (financial and infrastructural) for cultural and artistic organizations, and gave the example of a festival held in a district of İstanbul called Büyükçekmece:

For fifteen years we have organized the biggest festival in the world in Büyükçekmece. It is called the International Büyükçekmece Culture and Art Festival. 64 different countries are participating to the festival this year between the 1st and 9th of August. Through this festival, we are not only present our cultural practices such as folk dances, music and arts, but also have a chance to be open to the world and meet with the other nations. (G. Ozanoğlu, personal communication March 4, 2015)

Domaniç cannot be compared to Büyükçekmece, but the achievement of the latter can be seen as a goal and road map.

These two examples are important to illustrate the point that the sustainability of a culture also depends on local administrations financial, politic, infrastructural, and social support. Local authorities are crucial stakeholders in that process.

There have been a few local festival organizations by the Domaniç municipality and these have been platforms for local folkloric practices. However, a way to enhance and develop the local cultural heritage is to merge every resource with the community, the small village officers, the other political district representatives, and the governorship of Kütahya, and to carry it to the state level to achieve better and more effective solutions for the future.

4.2.3 Villages

Despite an extremely old tradition of village settlements in Anatolia, villages were not viewed as legal entities until after the foundation of the Republic in 1924, and the passing of Village Law 442.

Today, villages have a village association, an *İhtiyarlar Heyeti* (Council of Elders), and a *Muhtar*⁷⁹ (Registrar) The village administrations have ownership of common property such as mosques, pastures, and forestry areas (Ministry of the Interior General Directorate of Local Authorities, n.d., p.54). Therefore, the local village administration can be considered as playing a major role in the cultural life of a given region.

In the annual local festival to commemorate *Selim Dede/Ata* (Selim the wise), the mayor of Çukurca, İlyas Tosun,⁸⁰ the *Muhtar*, and the village association work together, and their support in terms of transportation and human resources has helped to revitalize the social life and traditional practices in the region.

Events such as the *Selim Dede Festival*⁸¹ which is held on the second weekend of May and organized by the *Selim Dede Sarı Kızı Koruma ve Yaşatma Derneği* (The Association for the Protection and Sustaining of Selim Dede and Sarıkız⁸²) and *Yayla*

⁷⁹ Literally “headman” but today has the duties of a registrar.

⁸⁰ Elected in 2009.

⁸¹ For the advertisement of the festival see Appendix D 3.

⁸² The Sarıkız legend is very well known around the region. She was a beautiful girl who vanished mysteriously underneath a poplar tree many years ago. There is a spring where she supposedly disappeared. Today the river and the spring water of Ilıcaksu attracts many tourists to the areas.

Açılış Seremonileri (The Pasture Opening Ceremonies), outdoor competitions, and special occasions are organized with the permission and the support of local administrations including village authorities. The *İhtiyarlar Heyeti* and the *Muhtar* of a village or region usually organize local people for cultural events since they are much closer to the community than the other administrative offices.

All local authority efforts, however, are subject to the availability of funding. This can become an issue when the overall budgets and responsibilities of these administrations are taken into consideration. The details of local authority budget allocations were part of a 2013 report from the Council of Europe. It stated;

A law on Allocations from Tax Revenues (No 5779) was enacted in 2008, giving “ordinary” municipalities 2.85% of the total general budget tax revenues collected nationally. This is distributed by formula, principally taking account of the population of each municipality concerned (80%) and to a smaller extent its “development index” (20%).

The allocation of the development index proportion is made by reference to broad categories of development needs generated by the State Planning Organisation.

The reform does seem to have been of some real benefit to municipalities (by up to 20-30% in some cases), but the authors of the report comment that the method specified leaves Turkish municipalities “even more heavily dependent upon centrally determined grants” (Council of Europe, 2013, p.22).

According to the Governorship of Kütahya (2013), the budget for each village with a population over 150 people (21 villages) in the Domaniç province is 267,900 Turkish Lira (TL). The budget of the Domaniç village service unions is 1,592,000 TL, and the budget of Domaniç municipality is 4,300,000 TL. The budget for Çukurca municipality is 1,575,000 TL (Governorship of Kütahya Provincial Local Government Union, 2013, pp.73-78). Figure 4.5 shows the overall Domaniç province budget by source and percentage.

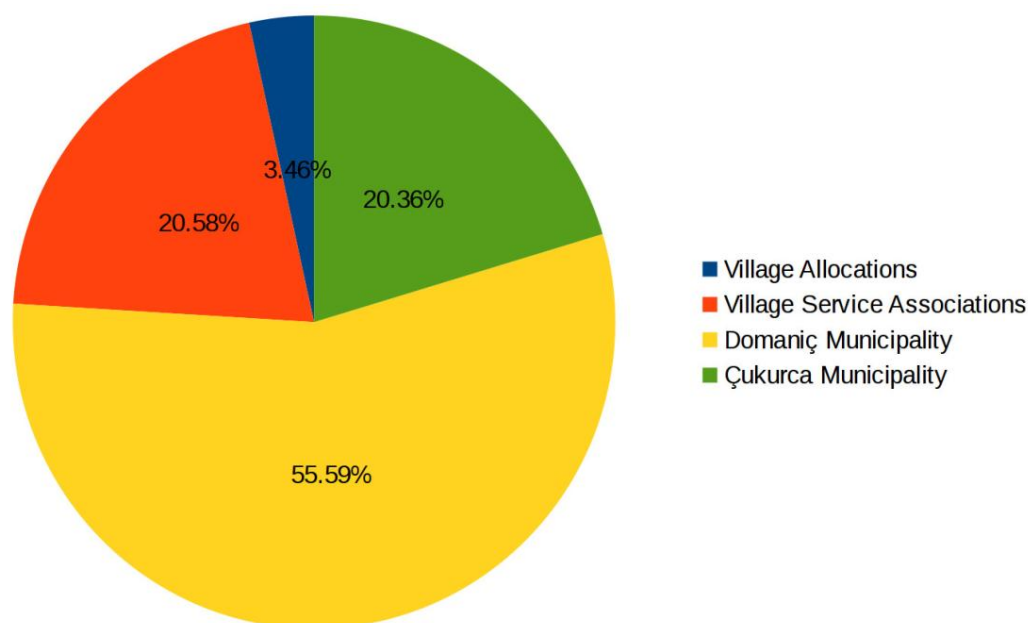


Figure 4.5 : The Annual Allocated Budget of Domaniç

These figures mirror the overall state of local funding in Turkey, where less than 5% of the national budget is accounted for by municipal government spending.

The local authorities' resources, although theoretically derived from quite a wide range of local taxes and charges, amount to only a small proportion of their annual revenue. Especially when the functions of municipalities includes such things as culture, art, tourism, publicity, youth and sport, social services and social assistance, weddings, and vocational skills training.

The above figures show that the budget for such activities is not sufficient therefore the outside resources needs to be created from other stakeholders in the field of culture and the arts.

As previously mentioned, it is very important that these local administrative units work coherently. From what was observed during the fieldwork, it is possible to state that the collaborative obligations of the SPAs, municipalities and villages cannot be fulfilled due to the political differences between the groups, and this has negative effects on the region's cultural heritage.

To provide better communication between the administrative units it will be best to establish a local co-ordinating unit which will function under the auspices of the state as shown in Figure 4.6.

SECOND DIMENSION OF THE SUSTAINABILITY MODEL

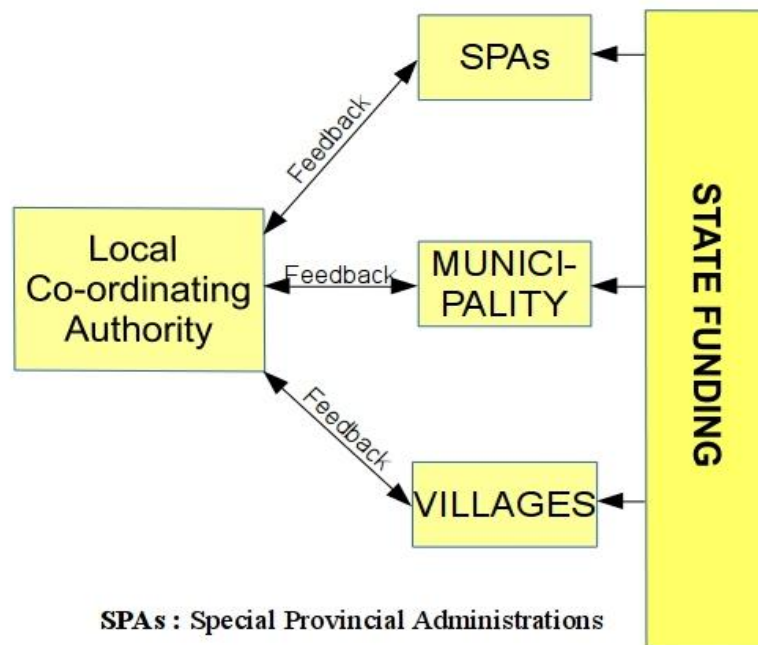


Figure 4.6 : Second Dimension of the Sustainability Model.

Through this branch, and their inter-relations with local administrations, productive co-operation between the administrative units can be achieved and these more collaborative works will improve the sustainability of the intangible cultural heritage.

4.3 Civil Society (Non-Institutional Organs)

Civil society, including economic and social partners such as trade unions, employers' organisations and the private sector, NGOs and other non-state actors such as leaders and experts in particular play a vital role as promoters of democracy, social justice and human rights.

Their main aim is to pay particular attention to the development of education and to raise awareness among civil society. The successful implementations of the international conventions through the conducted projects of the UNESCO Turkey National Commission, both nationally and internationally, can be shown as a positive example of this process. After all, it is the society itself that will maintain intangible cultural heritage and pass it on to future generations.

However, for those (mostly rural) areas which could or cannot achieve this process, the involvement and support of the following actors are indispensable for providing the necessary guidelines, help, and more importantly: cultural awareness.

4.3.1 Non-Governmental Organizations and the private sector

The third pillar of the cultural sustainability is Non-Governmental Organizations (NGOs), which includes foundations, associations, unions and professional organizations. The Global Policy Forum (2015) clearly defines NGOs as: “Representatives of independent citizen organizations are increasingly active in policy making at the United Nations. These organizations - known at the UN as “non-governmental organizations” or “NGOs” are often the most effective voices for the concerns of ordinary people in the international arena. NGOs include the most outspoken advocates of human rights, the environment, social programs, women’s rights and more.

Article 9 of the UNESCO *Convention for the Safeguarding the Intangible Cultural Heritage* clearly indicates the accreditation of the Non-Governmental Organizations (NGOs) internationally in the following statement:

1. The Committee shall propose to the General Assembly the accreditation of non-governmental organizations with recognized competence in the field of the intangible cultural heritage to act in an advisory capacity to the Committee.
2. The Committee shall also propose to the General Assembly the criteria for and modalities of such accreditation (UNESCO, 2003).

Turkey supports the accreditation of NGOs and is attempting to ensure that they follow the processes of the UNESCO *Convention for the Safeguarding the Intangible Cultural Heritage*.

Accordingly, and as Teke (2013) noted, the first workshops and meetings were held in 2009 and later in 2013 with the co-operation of the Gazi University Turkish Folklore Research and Application Centre, the UNESCO Turkey National Commission, the Ege University Turkish World Research Institute and TÜRKSOY to apply the 2003 UNESCO convention to NGOs active in the field of culture.

NGOs play crucial role since they are faster and more effective than the bureaucratic operations of state in enabling activation and interaction of different actors in the convention processes.

There are many non-governmental organizations besides the ones listed above. The İstanbul Foundation for Culture and the Arts (İKSV) can be shown as one of the most important and successful as it has been operating in the cultural field, both nationally and internationally, for more than 40 years. İKSV is a non-profit, non-governmental organisation founded in 1973 by seventeen businessmen and art enthusiasts under the leadership of Dr. Nejat F. Eczacıbaşı, with the aim of organising an international arts festival in İstanbul. In 2010, Bülent Eczacıbaşı was elected as the Chair of the Board of Directors. For 42 years İKSV has continued to have an influence in culture and the arts by presenting a wide range of festivals and events. The current İKSV manager, Görgün Taner (2015) stated that:

İKSV's main goals are to present the finest examples of global culture to İstanbul art lovers; to promote Turkey's cultural diversity to the world; and to transform Istanbul into an important centre for international arts and culture. In 2015, we will produce the 34th İstanbul Film Festival (April), the 43rd İstanbul Music Festival (June), the 22nd İstanbul Jazz Festival (July), the 14th İstanbul Biennial (September), and we will oversee the return of the Pavilion of Turkey at the 56th International Venice Biennale. (para. 3)

Foundations or corporations supporting the arts and culture usually have two motives. The first one is to promote their own agendas and self-interest through support of the arts. The second is to collaborate more altruistically with other non-profit groups to support education, health and human services, and the environment. Kotler and Scheff (1997, p.495) reported that in a survey conducted in the United States by the Business Committee for the Arts (BCA) in 1994, the following reasons for supporting the arts were given by companies:

- 1- to demonstrate good corporate citizenship (74%),
- 2- to enhance the quality of life in their community (66%),
- 3- to enhance their image and reputation (46%),
- 4- to strengthen employee relations (22%),
- 5- to increase business networking opportunities (21%),
- 6- to increase sales (19%),
- 7- to reach important constituencies (18%),
- 8- to promote products and services (17%),
- 9- to enhance employee creativity (13%),

10- to increase media coverage (9%).

These results show that for these particular companies, support of the arts is linked to their corporate reputation and their engagement with the local community much more than it is to sales and advertising. In this way, a company's "cultural" identity could be said to be somewhat separate from its "business" identity, and may be considered to serve it better in terms of public perception. Dervişoğlu (2009) supports the theory that the main reason for companies to support the arts is their own prestige (86%), followed by brand recognition/awareness, and adds:

The question was rephrased as a check question and the most significant factor in the presentation of works was asked. The most important factor was "Corporate Social Responsibility Awareness" and activities within this scope; followed by "improvement of the company image" and "raising public awareness". In other words, the direct relationship between corporate image. (p.47)

Foundations such as Anadolu Kültür and the European Culture Foundation prefer to support local rather than national and international arts organizations. Anadolu Kültür was founded as a not-for-profit cultural institution in 2002 and carries out work in various cities of Turkey. Since its foundation, Anadolu Kültür has supported the foundation of three culture and art centers. The Diyarbakır Art Center (DSM), founded simultaneously with Anadolu Kültür in 2002, and DEPO, founded in İstanbul in 2009, continue their activities today. The Kars Art Center, founded in 2005 in collaboration with the Municipality of Kars, was closed in the aftermath of the March 2009 elections following a decision by the Municipality of Kars. Dietachmair (2009) stated that the European Culture Foundation as an independent private foundation based in Amsterdam since 1954 offer experienced partnership for local actors of cultural change and assist them in coping with cultural processes of political, social and economic development (pp.216-218).

These foundations develop partnerships to formulate cultural policies, as well as supporting cultural and art activities from Anatolian cities. According to the Chairman of Anadolu Kültür, Osman Kavala (2009); "It is a sad fact that this modernization process led by İstanbul and Ankara, has worked against the welfare of other Anatolian towns whose cultural lives have experienced steady decline" (p.214). One aspect of this modernisation mirrors the advance of NGO's at the expense of local authorities. While this is not a bad thing *per se*, it must be mentioned that

observers such as the Council of Europe (2013) are concerned at the lack of democratic process in the NGO system (which currently has a membership of more than eight million, mostly in İstanbul, Ankara and İzmir), and would prefer that elected bodies are given more responsibilities (p. 23).

However, the situation is quite different in Domaniç province. A large number of the activities held in Domaniç are open to the general public free of charge, and are often made with small financial contributions from the relevant municipalities and the private sector in nearby towns. The organizer of the *Selim Dede* festival, Kadir Tanrıverdi, stated:

For this year's festival (on the 10th of May 2015) half of the expenses will be covered by the Çukurca Municipality and some of them from a company called Baştaş which is in nearby town Tavşanlı, and this is thanks to the our personal affiliation with the manager. There is no firm, association or foundation to help for our local events. Everything is on our shoulders. (personal communication, April 12, 2015)

This seems to signify that partnerships and the support of NGOs and the private sector are vitally important in ensuring maximum public access to such cultural activities. In Domaniç, the only funding resource for local events are the local administrations. These usually provide facilities and cover the cost of basics such as transportation, food and materials. Any remaining requirements must rely on voluntary contributions from the event organizers and/or participants. This may be due to a lack of knowledge among locals about how to contact or attract NGOs or private sector funding.

Although it seems as if the state will continue to be the main source of support for local cultural activities, the private sector should also be encouraged to participate more often and in a wider range of events.

4.3.2 Technology and the media

Developments in technology, music recording, radio, television, the internet and social media have been influential in cultural productions, and practices. This effect can also be seen in the rural areas such as Domaniç. In particular, the technological and digital world has an attraction for the younger generations. This can be viewed as both a positive and a negative way, and there have been discussions regarding its effect on cultural values. However, it is more important to focus on ways to adapt to these developments. The dissemination of folklore, and the necessity to understand

the role of new technology was emphasized by the UNESCO 1989 *Recommendation on the Safeguarding of Traditional Culture and Folklore*. To promote fair and balanced dissemination member states should:

encourage a broader coverage of folklore material in regional press, publishing, television, radio and other media, for instance through grants, by creating jobs for folklorists in these units, by ensuring the proper archiving and dissemination of these folklore materials collected by the mass-media, and by the establishment of departments of folklore within those organizations. (Article E-b)

In today's world, where the cultural practices can be recorded by many technical devices, it can be stated that traditional practices are claimed to be affected in numerous ways.

One of them was pointed out by Nebi Özdemir. He claimed that intangible cultural heritage is considered as a shared cultural heritage by the world needs to be protected against the “industrialized culture that comes along with media and migration to the urban” (Özdemir, 2013, p.53). Although the negative view over the usage of the technology and mass media for the traditional practices Article 13c of the 2003 UNESCO *Convention on the Safeguarding of the Intangible Culture Heritage* points out the necessity to “foster scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage, in particular the intangible cultural heritage in danger.”

Additionally, mass media enables development and promotes the diversity of cultural expression. This was mentioned in the UNESCO 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* as a commitment to “promote the use of new technologies, encourage partnerships to enhance information sharing and cultural understanding, and foster the diversity of cultural expressions” (Article 12). During the fieldwork for this study, it was often observed that the younger generation makes wide use of today's technological devices and are active on YouTube® and Facebook®. Videos of local celebrations are circulated within the region through these sites quite quickly. However, there is a difference based on whether the videos are of men or women. For instance, the traditional music and dance videos of men are usually shared more than those of women due to societal pressure, and as mentioned in Chapter 2, access to the women's homes and

dance culture for this study was only granted after a guarantee that the video recordings would not be shared on any social media.

The local Domaniç newspaper keeps abreast of developments in the social, cultural and economic life of the region. During the interview with the owner of the newspaper Mustafa Yiğit, who came to the region from Germany in 2006 stated that:

The Domaniç newspaper was established in 1994 by Şevki Yılmaz. Later it was sold to Mehmet Ünsal, and then I bought it. The newspaper's circulation was 40 at the beginning but now it has reached to 500. Our slogan is: "Either do something for Domaniç or do not prevent anyone who does." I guess this gives a clue about what we are up against. At the beginning of every week I visit the state offices one by one to ask what their next step is going to be. They usually don't share the news fully but we are trying to follow it. (personal communication, May 12, 2014)

The local media is quite effective, and as mentioned by the correspondent of the newspaper, Tamer Yiğit, the newspaper's aim is to increase the number of the subscribers through collaboration with journalists in Kütahya. He stated that:

We will organize a meeting with all the journalists who work in the Kütahya region in April and May, and invite them to Domaniç. This province urgently needs to be promoted and we are trying our best with only three people. When you ask others, for example people in İstanbul, they do not even know where Domaniç is. Our priority is to promote the culture, nature, agriculture and tourism of Domaniç. But the most importantly is to promote our culture. Because it is the only way out. (personal communication April 13, 2015)

Of course a local newspaper with an expanding, but still modest circulation can only be expected to achieve so much. To make any real or more widespread difference, there must be involvement from media outlets that have a broader base. This is a point that is appreciated by local administrations in their attempts to improve the recognition of the area's culture. The Domaniç municipality has made attempts to promote cultural values through coverage of local festivals. This year, the annual traditional greased-wrestling competition and the Ebe pinery festival are both going to be broadcast by the Vizyon Turk satellite television channel.

Contrary to the general belief that modern communication technology is the reason of cultural deformation, one should see that it can be important tool to reach large audiences and transmit cultural awareness to the younger generation. Lomax (1980) stated that "instant communication systems and recording devices, in fact, make it possible for the oral traditions to reach their audience" (p.25).

Any examination of the characteristics of the today's mass media illustrates that finding adaptive formulas and following new trends, even on a small scale, makes intangible cultural practices more attractive and helps to preserve their memory.

4.3.3 Leaders and experts

One of the most valuable assets that a community possesses is a leader. The increasing complexity of cultural sustainability requires leaders who can play key roles in recognizing opportunities and making decisions that affect a community's ability to attain its goals. According to Robbins and Judge (2011), leadership is about establishing direction by developing a vision of the future and inspiring others to achieve their set of goals and overcome hurdles (p.410).

Abdullah Balak, who is a respected folklore researcher and composer, stated that the importance of local management cannot be overlooked, but that the principle of cultural sustainability is based on leadership. He added that:

Folk always want a leader. They require self-sacrificing people. I have supported the folk culture (folk music and dance) of Urfa since 1968; I established a music department in Harran University and trained many teachers. The leader's role of influencing and inspiring the local community shapes, directs and becomes a driving force of the community. For instance this year, the Urfa Folk Music Research and Compiling Study⁸³ was conducted under the leadership of Şükrü Üzümcü and Feridun Yüzgen. Every member of this project is a leader of their own field and these leaders keep our culture alive. (personal communication, March 12, 2015)

A culture's foundation rests on its values and norms of the people, how traditions are performed or executed in social life, and how they are presented is influenced by the leadership. This two-sided influence can both give direction to the local inhabitants and can also determine the future of the culture. Hofman (2010) argued that the influence of leadership, as represented by the "authority" of the researcher, can mean

⁸³ This is an album project sponsored by the Eyyübiye Municipality and the Culture and Social Affairs Department in Urfa. This project was prepared by Şükrü Üzümcü, the manager of the Urfa Culture and Research Foundation and Feridun Yüzgen, the MoCT State Turkish Folk Music Choir Director. A promotional event for this album was held in Şanlıurfa Municipality Exhibition and Conference Hall on March 12, 2015.

interfering in local people's right to determine and promote their own culture and subordinating them to a position of dependency (p.26).

However, for introverted societies such as that of Domaniç, a mediator is something people need especially if it is a case in which women have difficulties in self-representation.

So even though Hoffman's point is worth noting, the introduction of outside agents is not necessarily bad for the sustainability of a culture, and in the Domaniç case it could be considered as a necessity.

Additionally, experts play a crucial role in the shaping of cultural policies, the bringing of new definitions into the science and the examination of new ICH materials. For this reason, they are considered important in the field of cultural sustainability by both states and organizations.

The 2003 UNESCO *Convention for the Safeguarding the Intangible Cultural Heritage* promises international assistance and "the provision of experts and practitioners" (Article 21). Experts such as folklorists, ethnomusicologists, ethno-choreologists, coaches, teachers and researchers in the field of intangible cultural heritage could come together and take the duties of an advisory body.

Experts are well-positioned to become the voice of a community in their social and cultural representations by their ability to conduct formal and informal processes and projects as well as their provision of assistance with their knowledge and guidance. Domaniç is a region where this is urgently required and this relationship can be seen with the third dimension of cultural sustainability model in Figure 4.7.

THIRD DIMENSION OF THE SUSTAINABILITY MODEL



NGOs : Non-Governmental Organizations

Figure 4.7 : Third Dimension of the Sustainability Model.

As discussed in 4.3.1, 4.3.2 and 4.3.3, NGOs and the private sector, technology and the media, leaders and experts are indispensable stakeholders of cultural sustainability. Their contributions to the cultural process of a local area most often take the form of innovative plans, projects, policies, sponsors, and the use of human resources. They can be used to develop strong relationships with the local community, co-ordinate efforts and unquestionably play a valuable role in state government, regional and international institutions and organizations. In addition, they take the lead in many joint projects and can be called upon to help in sustaining the intangible cultural heritage, such as the traditional dances and music of Domaniç.

4.4 Local Community – The Four Profiles

Cultural problems require cultural solutions. It therefore becomes vital that the local community are re-engaged since they are the ones who will ultimately be responsible for the protection, safeguarding, and sustaining of their intangible cultural heritage.

Hawkes (2001) stated that both the society in broad terms and the individuals within it, are disadvantaged by a lack of connectivity, both at the individual as well as the political level. Although communities must engage with the cultural values of their society, it is clear that there are issues that have been taken away from the sphere of the local community and passed rather to experts or other remote actors, thereby ensuring a sense of either frustration or apathy as locals come to an understanding that they have no means of influencing any outcomes (p.16). National ceremonies, regional festivals and culture and art events, cultural policies where music and dance performances take place are organized by these authorities with or without local people. When the management of intangible culture is taken away from the inhabitants and led by the authorities and politicians, the traditional practices become no more than the promotional materials. Therefore the principal issue is how to make local people involved with and in charge of their own culture. More importantly for this case, the level of cultural awareness in the Domaniç community must be raised.

Engaging communities is one of the primary subject of UNESCO member states. The 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* gave duties to countries with regard to community involvement with the following statement “each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create,

maintain and transmit such heritage, and to involve them actively in its management” (UNESCO, 2003, Article 15).

In addition to the importance of engaging the local community, it is also important to determine the profiles of those within it who are already aware of their own cultural values and who already participate in intangible cultural practices.

There are four different profiles who are the potential bearers of local culture and who are the most likely to continue to perform the region’s traditional dances and music.

4.4.1 Local villagers (LVs)

The first profile is local villagers (LVs) who are members of the rural working classes and who continue their traditional practices both within and outside Domanıç through village weddings and farewell ceremonies for conscripted military personnel. The male dances and music in the region are frequently and repeatedly performed during these occasions. However, as discussed in Chapter 2, the local women need more active engagement and participation in society, especially in the matter of intangible cultural heritage of the region.

It is stated in the United Nations Development Programme that “When development is not ‘en-gendered’ it is ‘endangered’. Access for all means not only for a privileged few but also those who are from different reasons excluded, i.e. vulnerable women who frequently represent the most vulnerable of the vulnerable groups” (United Nations Development Programme, 2013, para.1-2). The female dances of Domanıç are already endangered due to gender discrimination and social boundaries. However, there are attempts to keep the traditional dance and music culture alive, notably the efforts of some local women such as Şengül Demir, who expressed the view that:

Women have so much potential and talent, but they pay attention to the things like “what are the others going to think or say”. This creates so much stress in their life and as a result of it they give up on having fun, and prefer not to dance or sing. It becomes a safer choice for them unless there is someone who encourages them or ensures them that there is nothing wrong or sinful with performing your own culture. (personal communication, February 17, 2015)

Hemetek's (2006) study was of Romani music in Austria (which was quite unknown). She conducted and suggested different projects and strategies of applied ethnomusicology such as events organizations with musicians and recordings. Her other empowerment strategy was the "feeding back" of musical models to the communities that created them (p.46). She used a strategy of empowerment for the Austrian Roma, and developed new "frames" for their musical performances. These new frames took the form of public events addressing gaze as well as the Roma. She stated that:

One principle of this type of event is to let the majority participate and to try to make listeners understand differences and similarities, and something about the culture that is presented in a very personal way. The aim is also to reduce prejudice and to provide well-founded information. (pp.44-45)

During the fieldwork it was observed that when women come together for wedding celebrations, they have the chance to see the local dance and music performances and compare the differences and similarities between the old and new way of dancing. The wedding celebrations (naturally formed) or event organizations (formed with the assistance of a leader or expert) provide platforms for local people to either reduce their prejudices or increase their negative evaluations of the dances and music in the manner that Hemetek referred to. However, 60 year-old Aliye Öztürk's statement, "*Kültürün ayıbı yanlış olmaz*" (culture can have no shame or wrongness) (personal communication, August 4, 2014) is proof that even the older generation can express the opinion that the representation of traditional culture can be separate from the conservative values that pervade the society at large.

Any expectation of involvement by local people in cultural activities depends upon their belief that this involvement will produce results. Once local people realize that their contributions can make a difference, the culture of Domaniç may be revitalized and there may be a re-engagement with the things they want to change. For those who would like to sustain the local traditional dances and music of Domaniç, it is vitally important that they consider the potential and social structure of local people and gain the support of the civil society.

4.4.2 Nostalgic urbanites (NUs)

The second profile is educated, socially and geographically mobile people, whose reason for performing the folk repertoire often stems from a sense of nostalgia for their vanishing cultural past and who have become nostalgic urbanites (NUs).

They often organize special nights wherever they live and practise their traditional dances and music.

The people from the Domaniç area are no different, and as they migrate, their changing social, territorial and cultural recreation encourages them to reconstruct their almost-forgotten culture and reconfigure their ethnic practices. Appadurai coined the term “deterritorialization” and applied it to ethnic groups, sectarian movements, and political formations as well as those involved in marketing, and finance, and claimed that it provides the fuel for new ethnic conflicts. However, the Turkish case could be said to be contrary to Appadurai’s claim that:

deterritorialization affects the loyalties of groups (especially in the context of complex diasporas), their transnational manipulation of currencies and other forms of wealth and investment, and the strategies of states. The loosening of the holds between people, wealth, and territories fundamentally alters the basis of cultural reproduction. (1996, p.49)

Deterritorialization has both positive and negative effects on local culture. While it causes a loss of traditional practices or creations, it can also evoke nostalgia which leads NUs to organize their fellows to memorialize things from their shared cultural past. There is a great effort to create resources, and to find sponsors, artists, and facilities through the collaboration of local administrations, NGOs, the private sector and local people.

Associations such as the *İnegöl Ertuğrul Gâzi Kültür ve Yaşatma Derneği* (the İnegöl Ertuğrul Gâzi Cultural and Preservation Association), the *İnegöl Kütahyalılar ve Domaniçliler Derneği* (the İnegöl Association of People from Kütahya and Domaniç) are currently carrying the cultural heritage of the region.

They have prepared a foundation for people from Domaniç to get together and revitalize their culture. The news about the culture night was reported in the local Domaniç newspaper as follows:

Eski geleneklerin gün yüzüne çıktığı gecede, halk oyunları ekiplerinin gösterilerinin yanı sıra vatandaşlara yöresel yemekler ikram edildi. Dernek Başkanının konuşmasının ardından

*gelenek ve görenekler canlandırıldı*⁸⁴. (“Kütahya ve Domaniçlilerden Kültür Gecesi”, 2013, para.4)

Another Kütahya Domaniç culture night was organized by NUs in Germany in 2015 and was reported under the headline “Almanya Wessel’de Gurbetle Sıla Buluştu”, (Foreign-land and Homeland Met in Wessel, Germany). With the participation and contributions of local administrations in Germany, as well as those of Kütahya and Domaniç, the local traditions were revitalized. With regard to the Nostalgic Urbanites’ motivations, it was reported that:

the reason they support and participate in these culture nights is to carry cultural values to future generations, to keep traditional music alive, and to make sure the young generations remember their traditions. (“Almanya Wessel’e Gurbetle Sıla Buluştu”, 2015, para.6).

There are many examples of cultural organizations which stem from the same desire, and which are organized by similar associations in Turkey. For this reason, NUs create great opportunities and have a high potential to sustain the intangible cultural heritage of Domaniç. It is therefore important not to forget to include this profile into cultural sustainability programmes.

4.4.3 Younger generation (YG)

Promotional and representational national dances such as dance competitions and dance shows create the third profile. It is comprised of students aged between 4 and 24 years of age as well as other members of the younger generation (YG) who perform the dances of Domaniç as a part of their education or cultural activities.

In Domaniç, there are several primary schools that have folk dance courses including the Karaköy Primary School and the Hisar Primary School, and a girls’ folk dance team (aged 9-12) which has continued to participate in regional folk dance competitions. Through weekend elective dance courses, the younger generation can gain access to their dance and music culture.

⁸⁴ On this cultural night, during which our tradition comes into the daylight, in addition to folk dance demonstrations, traditional dishes were served. Customs and traditions were revived after the head of the associations’ speech.

Some of the female students in Domaniç Karaköy stated that they enjoy the dance classes and would like to continue with them because it allows them to socialize. In addition to folk dance competitions, regional festivals also pave the way for access to traditional dance and music in Domaniç.

The primary schoolgirls' folk dance group have represented the culture of Domaniç by participating in many regional ceremonies, openings, and events. The youth of Domaniç can be considered as another category. Youth, according to the criterion of *Strategy for UNESCO's Action with and for Youth* (1998b), constitutes people between the ages of fifteen and twenty-four, which accounts for approximately 18% of the world population (p.2). This age group is usually either seeking employment or a place at university. In Domaniç, both of these reasons cause young people to leave the region because of the conditions discussed in Chapter 2. For example, 20 year-old Anıl Öztürk stated that:

Domaniç youth only comes back to Domaniç during the summer time for their holiday break. Most of the wedding plans are made accordingly for this reason. Helping for each other's weddings, such as the organization of the guests, facilities and general needs is something we take seriously in our tradition. And performing the *Domaniç Havası* (male dances) together is an indicator of our bond of friendship. (personal communication, August 11, 2014)

It can be considered a matter of priority that youth is engaged and valued as social actors and knowledge holders in specialized fields such as intangible cultural heritage. As stated in *Strategy for UNESCO's Action with and for Youth*, "such potential and energy must not be lost when confronted by precarious conditions such as unemployment, exclusion and poverty, which are particularly detrimental to underprivileged youth" (UNESCO, 1998b, p.2). As in other cases, the youth of Domaniç are important for the transmission of intangible cultural heritage. They have a great potential to safeguard, promote and sustain the culture of Domaniç if they can be made aware of its importance.

In this regard, UNESCO's *Medium Term Strategy 2014-2021* document proposes the development of innovative projects by detailing three complementary and transversal axes of work. Axis 1 includes the policy formulation and review with the participation of youth.

Axis 2 is concerned with the capacity development for the transition to adulthood to reach the outcome of improved educational and learning environment for youth to

acquire skills and competencies for the transition to adulthood. Axis 3 includes civic engagement, democratic participation and social innovation and the outcome of this axis emphasizes the engagement of young women and men as active citizens towards democratic consolidation, sustainable communities and peace (UNESCO, 2014, pp. 9-15). The youth strategy of UNESCO will play a major role for the transmission of culture to the next generation.

As one of the most important pillars for the bearing of tradition, the younger generation performs local dances on three different occasions in Domaniç. The first one is at weddings, which provides a platform for all ages. The second is within the formal education system; although folk dance and music courses are no longer part of the formal education system of Turkey, students receive these classes under the “Let Schools Be Life” project. The third is the national festivals where the younger generation have chance to demonstrate the culture of Domaniç through dance and music. The empowerment of young people to ensure their full participation in society as equal and valuable partners should be the main objective to sustain the traditional dance and music culture of Domaniç. This can be possible by seeking and creating more opportunities for them.

4.4.4 Tradition bearers (TBs)

The fourth profile is Tradition Bearers (TBs). These are folklore enthusiasts and local artists who live in both within and outside the region. An effective way to safeguard ICH sustainability is to ensure that the bearers of that heritage continue to transmit their knowledge and skills to the younger generation.

Article 2.3 of the 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* highlights transmission and the recognition and support of “Living Human Treasures” as key factors for sustainability (UNESCO, 2012b, para.2). In Turkey, *Yaşayan İnsan Hazineleeri* (Living Human Treasures) Turkish National Inventory preparation studies and Living Human Treasures National System studies are made by the MoCT, Research and Education General Directorate, under an “Experts Committee” which is chaired by the Research and Education General Directorate and which also includes academics (Akyol, 2013, p. 89).

Following recommendations made in this study, the importance of Living Human Treasures has also been recognized by the local administration of Domaniç. The establishment of the Kayı Boyu Domaniç Kültür Derneği was legislated for on March 25, 2015 by the governorship of Kütahya. The legislation promises that:

*Kültürel mirasımızın taşıyıcıları olan yaşlılarımızın bilgi ve tecrübelerinden sözlü tarih çalışması yaparak, kalitatif veya kantitatif çalışmalar yürüterek azami şekilde yararlanmak, onları kültür, sanat ve bilim alanlarında yapılacak etkinliklere dahil etmek. Usta-Çırak atölyeleri, panel, seminer gibi etkinlikler düzenlemek. (Kayı Boyu Domaniç Kültür Derneği Tüzüğü, 2015, Article 15)*⁸⁵

As defined by UNESCO, “Living Human Treasures are persons who possess to a very high degree the knowledge and skills required for performing or re-creating specific elements of the intangible cultural heritage” (UNESCO, n.d., Article 2). The Tradition Bearers of Domaniç, who can be considered as matching this definition are not many but still exist. Thanks to the dedicated efforts of the Tradition Bearers of Domaniç such as Yahya Kocağa, Ahmet Gezer, Kadir Erkan, Nezaket Özdemir, and Mehmet and Osman Demiröz, whose contributions made the field work of this study possible, some of the traditional dances and music of the region are still alive. Most of them are retired, but they are still working for the survival of their own cultural heritage.

With regard to local artists, only those employed by state institutions can make their living from their profession. Other artists have to have a “real job”, and this is the same reason that the local musicians in Domaniç worked for different governmental institutions for many years and kept their artistic endeavours as hobbies. “You cannot make money out of folk music in Turkey” said local musician Mehmet Demiröz (personal communication, March 25, 2015).

The same thing is valid for some people who worked voluntarily for Domaniç’s cultural sustainability as folklore enthusiasts. One of the oldest Domaniç residents,

⁸⁵ Article 15 of the Kayı Clan Domaniç Cultural Association Legislation aims to take the maximum benefit from the older generation, who are the bearers of intangible cultural heritage by conducting qualitative and quantitative works, oral history studies, involving them in future planned events such as culture, the arts and science. Additionally, aims to organize master and apprentice workshops, panels, and seminars (see Appendix G for the legislation).

Mesut Turan, stated that “the culture is a heartfelt issue. Once it gets you, you can never stop following” (personal communication, June 12, 2014).

Engaging the local community maybe the most difficult and crucial factor in the sustainability of intangible cultural values.

The presented profiles in this study indicates that those who are already willing and who have the potential to carry and sustain their cultures in both formal and informal settings. The fourth dimension of the cultural sustainability model is shown in Figure 4.8.

FOURTH DIMENSION OF THE SUSTAINABILITY MODEL



Figure 4.8 : Fourth Dimension of the Sustainability Model.

Many of those within these profiles carry their cultural heritage by often being obliged to use their own personal resources and relationships to continue their support of tradition. However, it must be stated that the activities and cultural events which are organized by, and which involve as many representatives of these profiles are the most promising means to create a foundation for sustainable intangible cultural heritage. It therefore becomes necessary to involve all four profiles, namely: Local Villagers (LVs); Nostalgic Urbanites (NUs); Younger Generation (YG); and Tradition Bearers (TBs), into ICH projects, and to benefit from their knowledge, potential, experience and enthusiasm.

Considering all of the above information, it is possible to produce a sustainability model for the traditional dances and music of Domaniç which includes all four dimensions, and which is shown in Figure 4.9.

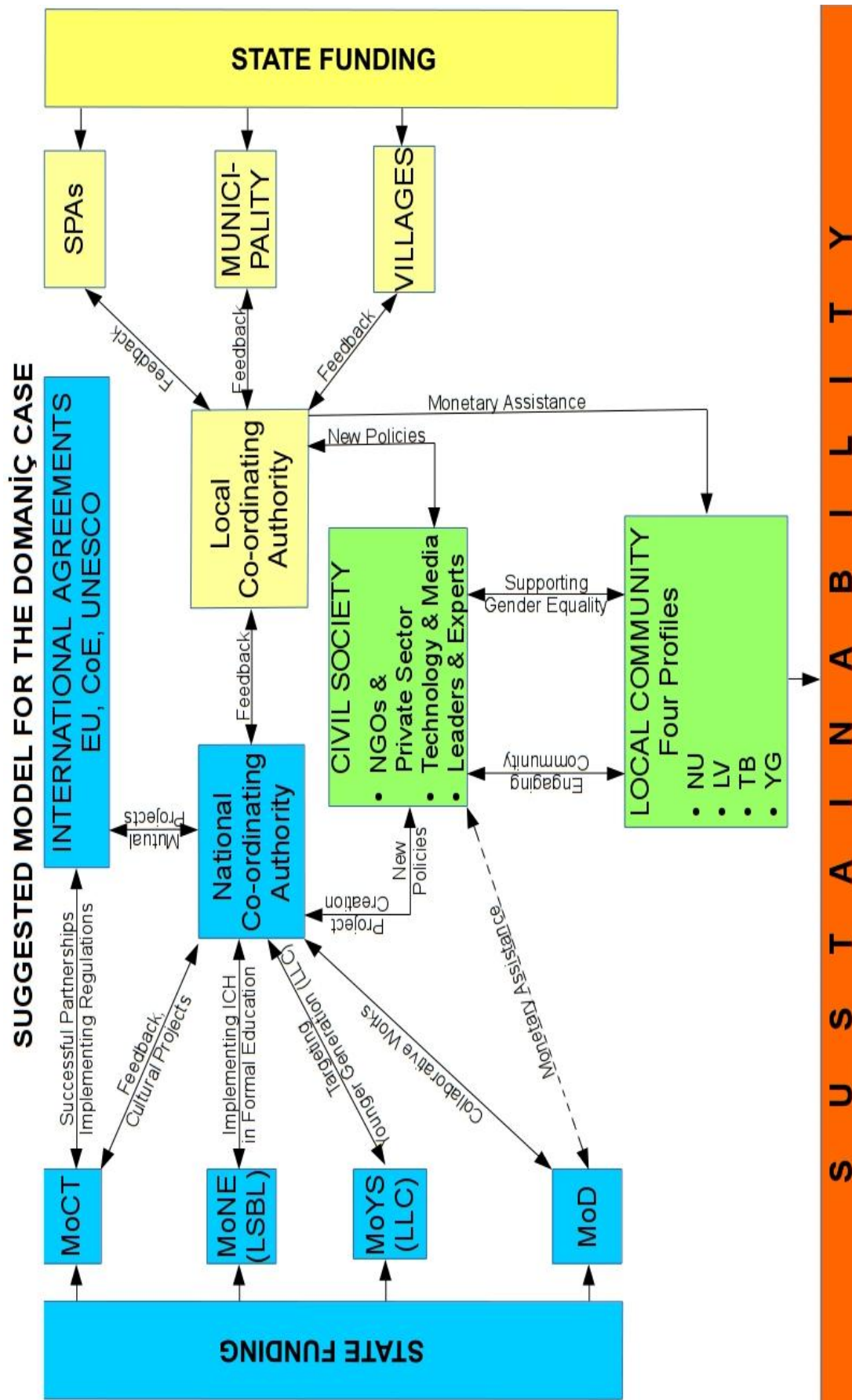


Figure 4.9 : Suggested Sustainability Model for the Domaniç Case.

The model shows that co-ordination should be shared equally between the local and the national authorities, and this depends on coherence and feedback between these entities to allow projects to become realized. In addition, both of these authorities must interact with the elements found within civil society through policies and investments. Of course, and almost by definition, the sustainability of cultural heritage largely depends on the bearers of that culture and, therefore, the equal involvement and engagement of the local community can be considered as paramount. Titon (2009) suggested moving toward newer participatory models, based on knowledge developed in collaboration and which seek consensus among cultural heritage managers and community members, instead of looking towards a golden age in the past. Such models will allow the development of flexible policies that will enable a sustainable future (p.121). The future of the culture of Domanıç can only be considered assured if the four dimensions presented in this model are able to meet their responsibilities and fulfil the requirements as set down in the UNESCO convention guidelines.

5. CONDUCTED PROJECTS

This study includes projects which were carried out according to the principles, purposes and roles of UNESCO's *Convention for the Safeguarding of the Intangible Cultural Heritage*. In particular, Article 1(a) of the convention, which is intended "to safeguard the intangible cultural heritage", and Article 1(b) which highlights "...respect for the intangible cultural heritage of the communities, groups and individuals concerned". However, the latter can only be possible by raising awareness of culture and is, perhaps, the most difficult measure as it directly depends on the application of Article 1(c), which is concerned with increasing "... awareness at the local, national and international levels of the importance thereof" (UNESCO, 2003, p.2). It is possible to say that through the conducted projects, there has been some success in evoking awareness both within and outside the Domaniç area.

The projects were conducted under UNESCO's *Convention for the Safeguarding of the Intangible Cultural Heritage*, its purposes and roles and by reference to Article 1, parts (a), (b), (c) and (d).

5.1 Television Programme⁸⁶

The fieldwork revealed that many inhabitants in Domaniç watch the Vizyon Turk television channel. This is a regional channel which usually broadcasts folk music and culture programmes as well as chat-shows based on religious or traditional practices.

A meeting was held with the presenters of the "Yörük Kızı" (Nomad Girl) programme, Fatoş Kadioğlu and İsmail Erçek, and this project became the broadcasting of two episodes to feature Domaniç music and dance.

⁸⁶

See DVD Folder D, File 1 and 2.

The first was held on January 11, 2015 and showcased the region's folkloric traditions, male traditional dances, folk songs and costumes (see Figure 5.1).



Figure 5.1 : Domaniç Havası Performances at Vizyon Türk Television Programme. (Copyright 2015, by T. Gardner).

No matter how much persuasion was used, neither the settler nor nomad women would perform the traditional dances on television due to their family restrictions or religious beliefs. The other obstacle was a heavy snow storm in the region. Only Nazmiye Türkmen and Nil Bal participated in the first Vizyon Türk programme. They presented their traditional dress, as well as the customs of the region. When the presenter Fatoş Kadioğlu asked 65 year-old Aliye Öztürk what was her motivation to participate in the programme, she stated that she was proud to represent her culture. Even though the female traditional dance could not be demonstrated, there was some improvised dancing to the accompaniment of the local folk songs (see Figure 5.2).



Figure 5.2 : Female Dance Performance at First Vizyon Türk Programme (Copyright 2015, by T. Gardner).

The second programme was held on February 22, 2015 with the participation of nearly 150 local villagers and local administrators, and both female and male dances were demonstrated.

The mayor of Domaniç, Sahvet Ertürk, and the mayor of Çukurca village, Ilyas Tosun, financed the transportation in collaboration with the Çukurca minibus drivers' union.

It was stated in the local Domaniç newspaper that these programmes were, possibly, the first time that people with different views had come together to present the culture of Domaniç ("Domaniçliler İstanbul'u Fethetti", 2015).

For the female dances, students who had previously performed the dances received training before coming to the programme. They performed the *Düz Oyun* and *Sekme* dance styles (see Figure 5.3).



Figure 5.3 : Female Dances at Second Vizyon Türk Programme
(Copyright 2015, by T. Gardner).

The *Domaniç Havası* and *Çiftetelli* male dances were performed to the accompaniment of “Çayır Değil Çimen Değil” and “Atalım Mı” Kadir Erkan, Mehmet Akgün, İzzet Serici, Bayram Yavuz, and Mehmet Demiröz (see Figure 5.4).



Figure 5.4 : Domaniç Male Dances at the Second Vizyon Türk Programme.
(Copyright 2015, by O. Muslu Gardner).

This media exposure, especially on television, but also including support from the local Domaniç newspaper⁸⁷, has had a positive effect as more local villagers have since shown an interest in becoming involved in such cultural events. It can therefore be claimed that such exposure stimulates the interest of local and regional communities in their cultural heritage.

5.2 Association Project

Non-Governmental Organizations such as foundations, associations and citizen initiatives are voluntary organizations which contribute to the social, political, cultural and financial development of the state. Foundations and associations play an active role in social development and have a high potential to present cultural and social issues as well as inspiring activities and initiatives. They are also important for the community participation in social and cultural life. Article 33 of the Constitution of the Republic of Turkey states that “Every Turkish citizen has the right to form associations without prior permission” (MoCT, 2013, p.17). The most necessary element for sustaining the dance and music culture of Domaniç remains community engagement; therefore, the most effective long-term solution was thought to be the establishment of an association to actively involve the local community.

This association was first proposed during the intangible cultural heritage convention studies and by evaluating national and international conventions, as well as the data obtained during the fieldwork for this study. The first formal meeting of the *Domaniç Kayı Boyu Kültür Derneği*⁸⁸ (Domaniç Kayı Clan Culture Association) was held on February 12, 2015 and it was approved as a legal entity by the governorship of Kütahya on March 25, 2015. The association intends to:

Define, safeguard, revitalize and promote the Domaniç region’s tangible and intangible cultural heritage and transmit it to future generations by conducting cultural, artistic and scientific works with the collaboration of the people who share the same aim without discrimination of language, religion, race or gender.

⁸⁷ Please see Appendix E 3.

⁸⁸ The foundation of the association was reported in the local newspaper. For details, please see Appendix E 2.

Raise awareness of the importance of cultural heritage regionally, locally and internationally; provide collaboration and assistance; and when necessary, ensure the widest participation of creators, carriers and transmitters of the culture within the scope of the UNESCO 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage*.

As previously mentioned, community engagement is vitally important for the sustainability of traditional music and dances. Since women's participation in public life has been very limited, their taking an active role in this association will hopefully involve more people and build relationships that are more communicative. Accordingly, the activities of the association are:

*Kültürel mirasımızın sürdürülebilirliği konusunda önemli bir role sahip kadınlarımızın, iş ve sosyal hayat içerisinde aktif rol almalarını sağlayacak kültürel ve sanatsal projeler hazırlamak, hazırlanmasına destek vermek. Bölgedeki kadın girişimciliğini teşvik etmek. Hazırlanan projeleri kamuoyuna açmak.*⁸⁹

Following the initial stages of this project, two women have assumed responsibilities in the management of the association. One of them, Nil Bal, who also works in the Domaniç Culture House stated, “we should be a good example for the other woman who don't have the courage to work or be active in the cultural life of Domaniç” (personal communication, February 13, 2015). The other, Sevim Coşkun Gürbüz, a supporter of female entrepreneurship in Domaniç, added, “unfortunately women in Domaniç do not read, they are occupied with house-work. They really need to be directed and encouraged. It is difficult to achieve this, especially when they are resistant to change, but we have to start somewhere” (personal communication, March 9, 2015).

The association has recently started to gain members, and one of its founders, Ahmet Gezer, indicated that the “Kayı clan and Turcoman culture will be promoted and sustained by the activities of the association in the future” (personal communication,

⁸⁹ To conduct culture and arts projects which will enable women who play an important role in cultural sustainability to participate actively in professional and social life, and support them in the preparation process. To promote women's entrepreneurship in the region and show prepared projects to the public (see Appendix G).

March 25, 2015). So far, there has been a consensus that political rivalry should be kept out of the association's structure since it was this that caused the closure of the previous one.

If the association can maintain its more positive attitude toward women, and if it can remain above politics, then it stands a much greater chance of exemplifying the democratic strengths common to well-organized NGOs and may inspire others.

5.3 Dance and Music Workshop⁹⁰

The Domaniç dance workshop took place in the İstanbul Technical University State Conservatory Turkish Folk Dance Department on 25 March 2015. This project was intended to present and promote the dance and music culture of Domaniç to students and teachers from all over Turkey. Domaniç folklore enthusiasts Mehmet Demiröz and Kadir Erkan demonstrated the male dances, and Nezaket Özdemir, Sevinç Özten and Kadriye Tanrikulu demonstrated the female dances.

Both the male dances, including *Kemane Havası*, and the female dances were taught to, and performed by, the Conservatory students and teachers. First, the male *Domaniç Havası* dances were practiced and after the students had learned the basic dance steps, details regarding the style, such as the movement of the upper body, arm rotation and head position were taught in the second part of the class (see Figure 5.5).

⁹⁰

See DVD Folder D, File 3. See also Appendix E 1



Figure 5.5 : Domaniç Dance Workshop at ITU
(Copyright 2015, by O. Muslu Gardner).

The local women of Domaniç showed their traditional female dances to the female students. At the beginning, adaptation for the both sides was not so easy since the local women had not practiced the dances for a long time and were unused to any form of teaching. However, the traditional female dances *Düz Oyun*, *Sekme* were eventually performed to the accompaniment of “Yumalak Fadimem”, “Dağlar Gazeli” and “Yörük Ali” (see Figure 5.6).



Figure 5.6 : Female Dance Workshop at ITU (Copyright 2015, by O. Muslu Gardner).

Having another experienced dance teacher, Ahmet Demirbağ, present during this workshop enabled the students to analyse the dance steps better and helped them to learn the more complicated parts of the steps quickly. For the female dances, the students lined up face to face, and under the leadership of Nezaket Özdemir they practiced the female dances for another hour.

Sevinç Özten stated that because there is a generation gap between her and Nezaket Özdemir (other women call her *abla* which means elder sister) and there are differences in some steps and positions of their dance styles (personal communication, March 25, 2015). The event's advertisements were circulated on social media and produced a great deal of excitement and interest, both within and outside the Domaniç area.

The dances were performed to pre-recorded music. However, during the performances it was stated by the local dance instructors that the female dance music was recorded much faster than normal (N. Özdemir, personal communication, March 25, 2015). It was found that this was because they had been recorded without the participation of the people who actually knew the rhythmic structure of the

female dances. The proposed solution to this problem produced another project: the proper recording of the female dance music.

5.4 Music Recording⁹¹

For this project, the ASM music studio in İstanbul was hired. The requested pieces were chosen by the guest instructors. These were: “Yumalak Fadimem”, “Dağlar Gazeli”, “Yörük Ali” and “Keklik Sesi”. In addition to these, a lament called “Çıktım Baktım Gökyüzüne Bulut Yok” was also recorded for it to be used as entrance music for the dances. (see Figure 5.7).



Figure 5.7 : Music Recording Session (Copyright 2015, by O. Muslu Gardner).

The musicians and volunteer local dancers met in Domaniç to study the accompanying *bağlama* and percussion pieces before the recording session which

⁹¹

See DVD Folder D, File 5.

took place on April 3, 2015, and which were engineered by Ertan Keser and Hasan Burak Bulut. Both myself and Ertan Keser noticed that there were two issues with the musical performances. First, there were no smooth transitions between the dance songs, especially between the first, “Yumalak Fadimem” (9/8 rhythmic structure), and the second, “Dağlar Gazeli” (2/4 rhythmic structure). This required me to show the dance steps to Mehmet Demiröz (*bağlama*) and Osman Demiröz (*bendir* or frame drum). After 15 minutes of rehearsal, a much more acceptable transition was achieved. The second obstacle was the musicians’ tendency to speed up while playing. After a couple of warnings, that problem was also solved quite easily. With regard to the technical details of the music recording:

We used two separate rooms during the process and recorded the music simultaneously. For the percussion recordings, we used a mono Shure SM57; and for the vocal recordings, an AB stereo-capable Neumann u87, since the *bağlama* player was also a vocalist. A specific rhythm was not required for the recordings because of the nature of the local folk songs, which do not have a specific rhythm. Therefore we recorded the artists with their internal rhythms. (E. Keser, personal communication, April 3, 2015)

This project motivated and encouraged the volunteer dance teachers to teach these local dances and music to others. Following this project, Sevinç Özten and Kadriye Tanrikulu, who live in the nearby town of İnegöl (45 km. from Domaniç), were eager to organize a small folk dance team within their group of friends. Sevinç Özten stated that: “We frequently get together for our regular social meetings and our traditional dance and music are not part of it, but they will be from now on” (personal communication, May 27, 2015). Seeger (2006) stated: “ethnomusicologists’ recordings or videos may have an impact long after their producer has forgotten about them” (p.223). Perhaps this recording will give rise to future projects for Domaniç. It is one of the aim of this study. After they returned to their town they reported that six women are ready to join their group. This enthusiasm inspired another project; namely, a dance show in İstanbul.

5.5 World Dance Day⁹²

“World Dance Day” is celebrated every year on April 29. For the last nine years, the İstanbul Technical University State Conservatory Turkish Folk Dance Department has organized an event with the participation of dance groups from different universities, associations and foundations. This year this event also hosted a Domaniç traditional dance and music show.

Following the TV shows and dance workshops mentioned in 5.2. and 5.4., people in İnegöl and Domaniç were inspired to prepare for this proposed event voluntarily. Although winter conditions are hard in the mountains, they sacrificed their time and made an effort to remember the dances again. One of the new Domaniç folk dance group members, Sevinç Özten, stated:

When we watched the first Vizyon Türk programme, the folk dances looked totally different. In fact they looked nothing like our traditional dances; they seemed like remade dances. We said that we should do something about it since we used to dance in the Domaniç folk dance team. Especially after your suggestion we were more motivated to establish our old group again and to take part in a show at the university. (personal communication, March 25, 2015)

Within the region, there is a common belief that the local dances, especially the women’s dances, are rapidly changing or vanishing because tutors are teaching dances from different regions instead of the local dances. This is largely because the only formally employed folk dance teachers have been appointed by the government, and are from different cities.

21 different dance shows took the stage for the April 29 World Dance Day celebrations in the Mustafa Kemal Concert Hall within the İstanbul Technical University Foreign Languages Department. Six women: Sevinç Özten, Kadriye Tanrıkulu, Emine Kocabey, Emine İpek Çağlar, Burcu Taşkın and Nuray Ülker performed two dances in the *Düz Oyun* style which were accompanied by the folk songs “Yumalak Fadimem” and “Dağlar Gazeli” and one dance in the *Sekme* style which was accompanied by “Yörük Ali” (see Figure 5.8).

⁹² Please see DVD Folder D, File 4.



Figure 5.8 : Local Women Performing *Sekme* (Copyright, 2015, by İstanbul Technical University).

“Dağlar Gazeli” is a well known folk song both within the region and also throughout Turkey. During the fieldwork it was observed that the women of Domaniç tend to dance with the accompaniment of “Dağlar Gazeli” mostly because they remember the lyrics more easily than those of other traditional accompanying dance songs. For this reason, the women performers wanted this song to be included in the repertoire of the show.

The accompanying *bağlama* was played by Mehmet Demiröz and the *darbuka* (small hand drum) was played by Barış Cem Songur who is a percussionist and student in the İstanbul Technical University State Conservatory Turkish Folk Dance Department. Four men: Kadir Erkan, Bayram Yavuz, Mehmet Akgün and Yahya Kocaağa performed the male dances *Domaniç Havası* and *Çiftetelli* which were accompanied by “Çayır Değil Çimen Değil” and “Atalım Mı?” with *bağlama* and *darbuka* accompaniment from Mehmet Demiröz and Barış Cem Songur (see Figure 5.9).



Figure 5.9 : Local Men Performing *Domaniç Havası* (Copyright 2015, by İstanbul Technical University).

Dancing on the stage was also a new experience for the local men, and despite their high level of excitement, the show was well-received. The participants stated that they were more motivated to keep working on their dances to develop their performances⁹³.

Before the show, brochures with information on the participating dance groups were distributed to the 600-strong audience. It should be stated that this project became possible through the self-sacrifice of the local people. The municipality of Domaniç covered the transportation fees for this event and the participating performers paid their own expenses for accommodation. The İstanbul Technical University Turkish Folk Dance Department provided stage and promotional materials.

The goal of the 2003 ICH Convention is explicit, it is safeguarding, ensuring the respect of the communities, groups or individuals and raising awareness at local, national and international level for the intangible cultural heritage of the given

⁹³ For more photographs please see Appendix C 9 and C 10.

region. It is possible to state that these listed goals have almost been achieved in the Domaniç case through the conducted projects mentioned above.

However, article 1(d) of the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* states that it is intended “to provide for international cooperation and assistance” (UNESCO, 2003, p. 2). In the Domaniç case, this has not yet been fulfilled as there remain the serious financial problems addressed in the previous chapter. The Ministry of Culture and Tourism (MoCT) is allocated a tiny share of the government budget (an average of 0.5 percent of the total state budget for the period 2012-2015), and only 20 percent of the ministry’s budget is set aside for cultural activities and programs (Pierini, 2013, p. 9). The economic restrictions are the main problem facing such cultural works, and necessitate fund-raising projects both locally and nationally.

The projects conducted in İstanbul and Domaniç showed that sustaining traditional dance and music by adapting and carrying them to the different areas such as theatres, universities and studios is another possible way to maintain the culture. It has been suggested that it is important to create or find new performing areas to be able to sustain intangible cultural heritage (Ekici, 2007, p. 68). By recognizing the controversy regarding the carrying of traditional dance forms from rural to urban areas, it can be definitely said that in the Domaniç case, it created a degree of local excitement. More importantly through these projects, the Domaniç region was promoted and its culture achieved wider recognition. Many people from İstanbul, and especially those who attended the “World Dance Day”, stated that they had never before seen the traditional dances and music of Domaniç, and at least one was even unaware that Domaniç was a region of Turkey.

As a result of these projects it can also be seen that sustaining the dance and music culture of Domaniç depends not only on state cultural policies, the government and the private sector, but also on leadership and volunteerism. These are the two factors that public engagement requires. It is therefore necessary to ensure that any governmental cultural policies are determined by taking public preference into greater consideration.

6. CONCLUSION

In cases of dance and music endangerment, the success of any attempt at sustainability can only be achieved through solutions that include input from international bodies such as UNESCO, from the national and local levels of government, and, perhaps most importantly from local people who have the most investment to make in their own culture. Naturally, there is also a need for an availability of resources and funding, that must be addressed as part of any discussion regarding the availability of information or allocations of budget share. There are numerous possible points and elements that serve cultural sustainability whether at the national or international level. Predicting the effects of an intervention requires a multi-disciplinary approach. For this reason this study was carried out within the scope of applied ethnomusicology, cultural policy and cultural sustainability and obtained the following conclusions.

At the beginning of the fieldwork, there was not much hope for the survival of the local female dances and music. This was largely due to a general unwillingness on the part of the inhabitants to participate in any musical or dance activities. As for the male dances, those with the most experience were not rising to dance at local weddings. It was stated by many of the older men that the real male dances had vanished and that the current styles were created by the young generation, who cannot dance properly. This was the most often repeated reason that they were not motivated to demonstrate their skills, and this is also the result of their lack of enthusiasm and unwillingness to dance. As the younger generations move out of the region for education, marriage or employment, the cultural practices ceased to be practiced. There was a rather different reason as well for Fatma Keskin, who is 39 years old and a member of the former folk dance team in her early education. She stated:

the traditional female dances and music are not being practiced sometimes on purpose. Because we don't have certain steps that are defined clearly and there is no unity in the local dances, unlike the men's dances. This makes people unwilling because they don't want to make mistakes, even though they are with their own friends. And many people don't remember the folk dance songs. This becomes usual in every occasion. "Who is going to sing to accompany the local dances?" is a frequently asked question. When they can't remember they give up on dancing. (personal communication, August 30, 2014)

After similar information was gained in the field, it was decided to organize house gatherings with women in Domaniç. The same problems were experienced during these meetings.

On the other hand, the effect of gender discrimination on the traditional dances and music, as well as on the musical instruments, was seen explicitly throughout the fieldwork. In fact this situation shaped the region's traditional dance motifs and styles as described in Chapter 2.3.2.

Even though *Erkek Oyunu*, which is the same dance style with the male dance *Domaniç Havası*, is not listed as a part of female dances in the region, it can be stated that this style can be counted as one of the female dances of Domaniç since it is performed by many local women during henna night celebrations and is well known in the region. Additionally, at the beginning of the fieldwork, and before conducting any projects with the inhabitants, it was determined that the only dance style that has a high possibility of survival in the region was *Erkek Oyunu*. The *Titreme*, *Sekme* and *İlimon Ektim Taşa* dance styles and their accompanying *türküler* were at risk of vanishing.

However, from the evidence provided by the conducted projects in Domaniç and İstanbul this situation has changed over the two years of this study.

After the projects conducted with the local people, it can be said that some of the female dances and music could be revived and re-activated. The female dance styles with a high possibility of survival in the region can be listed as: *Erkek Oyunu*, *Düz Oyun*, and *Sekme*. The *Titreme*, and *İlimon Ektim Taşa* dance styles remain at high risk since they are not known by the local settlers and are not being demonstrated by the older generation of nomad women, who are the only carriers of these dances. It should be indicated that *Erkek Oyunu* was not included by the women who took an

active role in the projects since it is not yet recognized or considered as a female dance style by the locals. However this dance style has a much higher chance survival due to its popularity.

“Yumalak Fadimem” which is the accompanying song of *Düz Oyun* style and “Yörük Ali”, which accompanies the *Sekme* dance style, have a good chance of survival since many people from Domaniç still sing these songs, both within and outside the region. However, “Birini de Yavrum Birini”, which accompanies the *Titreme* dance style, and “İlimon Ektim Taşa”, which accompanies the *İlimon Ektim Taşa* dance style, are at risk of vanishing. These dances and the songs were not known by the *manavlar*, including the local musicians. Despite numerous efforts, it seems that the lack of knowledge and practitioners means that there is little or no chance that these dance styles can be sustained. Accordingly, the chances of survival of the female dance and music styles is shown in Table 6.1.

Table 6.1 : Female Dance Styles and Music - Chance of Survival.

Style	Settlers	Nomads	Accompanying Song	Chance of Survival
Düz Oyun	√	√	Yumalak Fadimem	Yes
Tingildek/Titreme		√	Birini de Yavrum Birini	No
Sekme	√	√	Yörük Ali	Yes
İlimon Ektim Taşa		√	İlimon Ektim Taşa	No
Erkek Oyunu	√	√	Çıkma Dışarlara	Yes

Due to the fieldwork conducted in Erikli-Akkaya village, which included audio/video recordings and interviews with the last remaining generation to remember them, the *Birini de Yavrum Birini* and *İlimon Ektim Taşa* dance and music styles have been safeguarded for future reference, even though their actual performance has essentially come to a halt.

The *Erkek Oyunu* style retains its popularity with the younger women, largely due to its circular performance and inclusive manner. This also stems from changing preferences for wedding celebrations, which are held in rented halls rather than gardens and which have influenced the dances and music of the region. In addition there is a divergence between the older generation, who preserve the traditions

(including dance and music customs), and the younger, who are strongly engaged with today's developments (including world music trends and dance styles, and more particularly with the advances in women's rights). This divergence creates societal boundaries between two almost mutually exclusive worlds.

Through the documentation of the traditional female dances, and the realization of several projects that included local villagers, government agencies and institutions, the general community's interest in their cultural dance heritage was raised. This has lead to an attempt by some enthusiasts to organize cultural events and give female traditional dances a place in regional festivals.

In addition to the provided motivation and desire towards to the traditional dance and music culture of Domaniç, after the last World Dance Day celebrations, a local woman, Sevinç Çetin Özten, enrolled in the Lifelong Learning Center in İnegöl village to receive a Folk Dance Trainer certificate with the intention of teaching the traditional dances of Domaniç. She stated, "Why can't I start teaching the male dances to the students in Domaniç? As soon as I go back to İnegöl, I will research this" (personal communication, April 29, 2015).

Additionally, a female folk dance team comprised of primary school students has been established within the Let Schools Be Life Project (*Okullar Hayat Olsun Projesi*) in Domaniç.

With regard to the accompanying music, the notations of "Yumalak Fadimem", "Yörük Ali", "Birini de Yavrum Birini" and "İlimon Ektim Taşa" and the recording of "Yumalak Fadimem", "Dağlar Gazeli", "Keklik Sesi" and "Yörük Ali" raised their chance of sustainability and provide data for future research.

As for the male dances and music it can be stated that the *Kemane Havası* dance style lives in the memory of some of the elder villagers for now, but not as part of the living culture in Domaniç. This fact is also valid for its accompanying *türkü* "Atımı Bağladım da Ben Bir Meşeye" ("I Tied My Horse to an Oak"). However, the *Domaniç Havası* dance style and its accompanying song "Çayır Değil Çimen Değil", ("Neither Meadow Nor Grass"), the *Çiftetelli* dance style and its accompanying song "Atalım Mı?" ("Shall We Throw?") have a much better chance of survival since the local community of Domaniç still perform them at weddings, both in outdoor village squares and wedding halls. Even though the older generation claimed that the male

dances had also changed, they continue to be performed by the four profiles presented in Chapter 4.4. In addition, the older generations' interest was awakened through the conducted projects. The most experienced local dancers gathered for the dance workshops and organizations, and the positive reactions from within and outside the region motivated many people and contributed to the re-activation of the interest in dance and music. The chance of the survival of the male dances and music is shown in Table 6.2.

Table 6.2 : Men Dance Styles and Music - Chance of Survival.

Style	Settlers	Nomads	Accompanying Song	Chance of Survival
Domaniç Havası	√	√	Çıkma Dışarlara	Yes
Çiftetelli	√	√	Atalım Mı, Bahçede Erik Dalı	Yes
Kemane Havası			Atımı Bağladım Ben Bir Meşeye	No

Kemane Havası was performed and practiced during the dance workshop which was held at the İstanbul Technical University State Conservatory Folk Dance Department on March 25, 2015 with the participation of conservatory students and teachers. It was recorded in many occasions during the fieldwork in Domaniç and also in İstanbul. It can be said that although this is not an ideal situation, the dance style has been preserved and safeguarded through the video and audio recordings and the fieldwork notes for this study.

Producing accurate data which may allow the discovery and application of new methods to safeguard and sustain intangible cultural values which are on the verge of disappearing remains a vital element of research.

The cultural sustainability model aimed at the sustaining of male and female dance and music culture in Domaniç was built based on the data obtained from the fieldwork, the evaluation of the past and the recent works on the cultural policy and applied ethnomusicology, and the outcomes of the conducted projects. The major stakeholders who have a direct effect on cultural sustainability and the variables for the sustainability of the traditional dances and music in the region have been

determined as: state and local government, the private sector, non-governmental organizations, tradition-bearers, managers, trainers, mass communication mediators and tourism organisations. In addition, there should be greater involvement of women in inter-social activities, pro-active leadership, and more support for volunteers and local folk dancers. The evidence collected for this study shows that it remains necessary to engage members of the local community as much as possible so that they may take a role in sustaining traditional female dances and promote cultural awareness.

In the case of the disappearing dance and music culture of Domaniç, the stakeholders listed above perceive the problems in different ways. Their ideas and opinions are often incompatible, and it is possible that they are unaware of each other's existence, or that they ignore each other's work. These issues are caused by the different priority ranking in their systems, and because of this, many suggestions, reports, conventions, projects, funds, investments in the world of culture remain limited to their own areas in spite of the efforts toward sustaining cultural heritage. Even though the components of ICH (Local, Public and Private) have a nested relationship with one another, a need for a formal mediator for each of them is inevitable to ensure meaningful collaboration.

Grant (2014), who considered the endangerment of musical heritage to be a “wicked problem”, emphasized the necessity for formulated solutions to the problems of endangered cultures by employing strategies that engage all stakeholders (p. 4). Such a policy can be considered to be of the utmost importance as a community's cultural heritage depends on local people being given an active role in its future. This has the benefit of allowing the active participation of all those who may be affected. Crucially, this includes culture-bearers and the communities themselves, who should ultimately have the right to determine the future of their own cultural heritage.

Careful policy planning and action requires long-term solutions. The regulations governing music and dance education in the formal education system, and which are intended to provide dance and music equally, should be reinforced. This will allow the planning of a better future in which artists and politicians, administrators and villagers can work together. In such a future, as the function and importance of any efforts towards cultural sustainability becomes better understood, and there is a chance that cultural heritage can be preserved.

As the product of an recognized international consortium, the *COST Action IS1007: Investigating Cultural Sustainability Conclusions* parallels the model dimensions, variables and scope of this study since it is centred on culture as a solution from every aspect of sustainability (European Cooperation in Science and technology, 2010). This fact is also present in many international comparisons. The music and culture-related conferences of the last several years have showed that there is one common point: disappearing culture. It is clear that the re-emerging arguments on seeking solutions, methods, strategies and models for sustaining these cultures in ethnomusicology are about to reach a different level through the field's collaborative work with policy-makers and stakeholders.

Every conscious attempt and act, whether amateurs or professionals, from locals or non-locals, or from men or women, will contribute the process of sustainability to safeguard, re-vitalize, revive and finally sustain the intangible cultural heritage of a given region. It is hoped that the model suggested by this study, which may be the first model example in the area of cultural sustainability, will advance and further the studies in the field of applied ethnomusicology and cultural sustainability and be an inspiration for the future research. Additionally, it is hoped that the discussion towards a model presented here may further the debate and raise questions that may be answered in future studies.

Future Recommendations

As for the future plans, four different levels can be considered:

- 1- Local community perspective
- 2- Local administration perspective
- 3- Civil Society perspective
- 4- Governmental perspective

From the local community perspective, there are many people who must be encouraged to implement cultural practices. In the Domaniç case these include people such as Nezaket Özdemir, Kadir Erkan, Mehmet Demiröz, Gülsüm Öztürk, Nil Bal, Aliye Öztürk, and Ahmet Gezer who all have a huge responsibility to fulfil this duty. As mentioned earlier, engaging the community for any cultural re-vitalization or re-activation attempt can only be possible by taking the four profiles (LV, NU, TB, and YG) into serious consideration, and the volunteer traditional

bearers act as leaders in this process. However, one should not forget that not only these people are responsible for sustaining their cultural practices; there should be always newcomers to take their place in the future.

There can be times that the same volunteers or traditional bearers cannot carry this responsibility. Lack of support from the others, negative propaganda or financial difficulties can be great deterrents. As stated by Kadir Erkan:

there are usually couple of people who are voluntarily working for the cultural values of Domaniç and they can continue for a certain time. For instance, due to the all troubles I had in the past for the sake of protecting our own culture by practicing the traditional dances and music or collecting the archaeological pieces of our region, after 15-20 years I could not carry on anymore. I would not have started this again if you had not come here and make such an effort. (personal communication, February 13, 2015)

Outside support can be crucial for the cultures at the edge of disappearing. Even though there are moments of immanent failure, it is very important not to forget that a feeling of engagement gives so much motivation to the local people. Exhaustion, demoralization, having inadequate or insufficient conditions are not enough to give up. This is valid for both local volunteers and researchers in the area of cultural sustainability.

Enlarging the circle of cultural practices can be possible by involving as many people as possible. The *Kayı Boyu Domaniç Kültür Derneği* (Kayı Clan Domaniç Culture Association) project was implemented for this reason. It is founded through the efforts made during this doctoral study and gained local municipality support. Its continuation and sustainability mostly depend on the local community and the local administration. It should be stated that the obstacles such as the personal and political conflicts, religious and gendered restrictions are shaping the future problems of the association's success. If these problems can be handled correctly and decisively there is a high potential that the re-activated dances and music culture of Domaniç will be sustained under the auspices of this association.

The local administrations of the region play a major role in sustaining the local cultural heritage since they are the only organs that provide help for any proposed cultural activities. This became apparent during the conducted projects for this study. The television programmes, dance workshop and dance show in İstanbul were funded by the Domaniç municipality. Of course, a mayor who supports cultural and

artistic activities or projects is crucial for sustaining culture. Sahvet Ertürk, the mayor of Domanıç, stated that:

The most important thing for the development of our region is finding ways to attract people to Domanıç. People who left here for education, marriage or employment reasons are on one side, the people who are not from Domanıç but have sympathy to the region are on the other. These are the potential people we have to gain to foster our region's development. This can be achieved by tourism and culture. We are here for anybody who wants to contribute to our region's cultural sustainability. However, we are up against to the many difficulties and barriers made by the central government⁹⁴. (personal communication, December 29, 2014)

It has been observed that there have been many occasions where the political views have affected support for social organizations. There was a polarization between the two most well-supported political parties, the AKP and the MHP, which put many people who wanted to participate to the projects of this study in a very difficult situation. The regional festivals, new cultural entrepreneurship project and individual efforts are negatively affected by this conflict. For this reason, one of the founding members, who did not want her name shared, had to withdraw her membership from the current association. Many people in Domanıç stated that the political division was not so obvious 15 years ago, and that cultural values should not be material for political interests, especially if the survival of the culture is in question. This point should be taken seriously not only by members of the society who are involved in these arguments, but also by the administrators who take an active role in the private, public and local sectors for the sake of cultural sustainability.

In the region, the Hayme Ana Association and the Sarıkız ve Selim Dede Association act as non-governmental organizations for annual events with the help of the local municipalities and without support from the private sector. In addition, during the fieldwork it was seen that there are no local cultural centres, theatres, or any other facilities. Therefore, awakening the interest of the foundations such as Anadolu Kültür or Third Sector, which invest and contribute towards sustainable cultural works, especially in Anatolian cities, has been determined as an urgent need.

⁹⁴ The local municipality is governed by the Nationalist Movement Party (MHP) whereas the special provincial administrations and the Turkish government is governed by the Justice and Development Party (AKP).

Over the long term, the role of public institutions is crucial for cultural sustainability, intangible cultural heritage and cultural policies. The regulations discussed previously have a direct effect on music and dance education, and have a great effect on the national distribution and promotion of these cultural practices. Starting cultural education at an early age, implementing new innovative programmes into the education system, creating platforms for cultural practices to be passed on to future generations, and providing new channels for civil society through technical and financial assistance are widely recognized as necessary precautions against the risk of cultural loss. Therefore, the new regulations regarding the MoCT, MoNE, MoYS, and MoD should be reconsidered, and music and dance education as well as folklore and tangible and intangible culture lessons should be added to the formal education system. Additionally, during the study it was determined that the interrelationship between the Ministry of Culture and Tourism, the Ministry of National Education, the Ministry of Youth and Sport, and the Ministry of Development is another important factor for the improvement of cultural sustainability. The MoD has great potential to contribute to the field of cultural sustainability even though it does not yet have a direct effect or connection to the intangible cultural values of Turkey. However, it can fund the cultural field, provide employment within the entertainment sector as well as for experts in the cultural and artistic fields. It can also bring dynamism to intangible cultural practices by working within different artistic fields through its connected agencies such as the Zafer Development Agency, the Bursa Eskişehir Bilecik Development Agency (BEBKA)⁹⁵ and other support programmes.

Although it appears that there is no organic relation between the ministries, they sometimes merge their resources for national and international cultural projects. As illustrated by the cultural sustainability model, it is necessary to build a mutual unit which will act as a national and local co-ordination authority to provide accessible information for the community, the private sector, and the government.

The model dimensions and their interrelationship with each other can be seen in every region of Turkey, and may also be true for other countries that suffer from the same problems. The steps in the model are given from the general to specific, and the

⁹⁵ BEBKA supported a “science festival and design and innovation” event which was held in Bursa in May 2015.

internal structures and the functions of each dimensions are reflected in the context of strategic agreements, conventions and regulations, and on the basis of cultural policies that focus on intangible cultural heritage and ethnographical study (ethnomusicology). Working in the field revealed four profiles which are crucial factors for cultural sustainability: Nostalgic Urbanites, Tradition Bearers, Young Generation and Local Villagers. These play a role in every dimension of cultural life and must be encouraged to take ownership of their own traditions.

This version of the cultural sustainability model and the solutions it proposes might be of use for different regions where people want to safeguard and revive their traditional values. The variables might be different than in the suggested model for the Domaniç case, but the model is open to adaptation to suit individual requirements.

It is important to state that whether it starts from the local community, the local administration, the national government or an NGO, any attempt to protect or sustain cultural traditions will make a difference. It should not be forgotten that there is no right or wrong path towards sustainability, if the ultimate destination can be achieved. The only important thing is to take an action, and encourage others to do likewise. In this way, even the smallest of steps can lead to something that will be of great benefit to society.

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APPENDICES

APPENDIX A1 : Music Notation of Male Dances

APPENDIX A2 : Music Notation of Female Dances

APPENDIX A3 : TRT Versions of some Accompanying Music

APPENDIX B : Musical Instruments

APPENDIX C : Local Villagers

APPENDIX D : Festivals in Domaniç

APPENDIX E : Media

APPENDIX F : Interviewee List

APPENDIX G : Kayı Clan Domaniç Culture Association Legislation

DVD CONTENTS : A. Male Dances

1. Dıdıdan Domaniç Havası (video)
2. Domaniç Havası (video)
3. Çiftetelli (video)
4. Kemane Havası (video)

B. Female Dances

1. Düz Oyun (video)
2. Sekme (video)
3. Tingildek (video)
4. İlimon Ektim Taşa (video)
5. Erkek Oyun (video)

C. Accompanying music

1. Men and Women Dance Music (video)

D. Conducted Projects

1. Vizyon Türk 1 (video)
2. Vizyon Türk 2 (video)
3. Dance Workshop (video)
4. World Dance Day (video)
5. Music Recording (audio)

E. UNESCO Conventions

1. Convention for the Safeguarding Intangible Cultural Heritage 2003.
2. Convention on the Promotion and Protection of Diversity of Cultural Expressions 2005.

APPENDIX A1 : Music Notations of Male Dances

Çayır değil çimen değil

Compilation date: May 9. 2014

Artists: Osman DEMİRÖZ, Mehmet DEMİRÖZ
Region: Kütahya-Domaniç

Compiled by: Olcay MUSLU GARDNER
Notated by: Şendoğan KARADELİ

Ça yır_ de ğil_ çi me_ de_ ğil_
ge_ çe_ yim yar_ i ki_ de_ ğil_
bi ri si_ ni_ a_ lıp_ a_ lıp_ ga ça_ yım_
ga ça_ yım Er gen_ de ğil_
sa rı_ lıp_ da_ ya ta_ lım
ay_ lar_ gi_ bi_ doğ_ muş
oğ_ lan_ kı_ zı_ gör_ müş
gün_ ler_ gi_ bi_ par_ la_ yıp_ gi_ der_
kız_ men_ di_ li_ sal_ la_ yıp_ gi_ der_

Figure A 1.1 : “Çayır Değil Çimen Değil”

bi zim gap lar ga lay lı i i do lu sa ray lı

şu za ma ne gız la rı gan dır ma sı go lay lı

go lay lı a ca nım go lay lı

Çayır değil çimen değil geçeyim
 Yar iki değil birisini alıp kaçayım (x2)
 Ergen değil sarılıp ta yatalım

Aylar gibi doğmuş
 Günler gibi parlayıp gider
 Oğlan kızı görmüş
 Kız mendili sallayıp gider

Üç giderim beş ardıma bakarım
 Gözlerimden kanlı yaşlar dökerim (x2)
 Sen gideli ben ayrılık çekerim

Aylar gibi doğmuş
 Günler gibi parlayıp gider
 Oğlan kızı görmüş
 Kız mendili sallayıp gider

Bizim gaplar galaylı
 İçi dolu saraylı
 Şu zamanme kızlarını
 Aldatması kolaylı
 Kolaylı a-canım da kolaylı

Figure A 1.1 (continued) : “Çayır Değil Çimen Değil”

APPENDIX A 1.2

Atalım mı

Compilation day: May 9, 2014

Artist: Osman DEMİRÖZ, Mehmet DEMİRÖZ

Region: Kütahya-Domaniç

Compiled by: Olcay MUSLU GARDNER

Notated by: Şendoğan KARADELİ

§

a ta lım mı u rumun gı zı a ta lım mı vay vay

se nin i çin on beş se ne ya ta lım mı vay vay

a ta maz sın sen ya ta maz sın sen

benim i çin bi gün bi le ya ta maz sın sen sen

a da mo la maz sın sen ga rı bu la maz sın sen

a man a man

oy

§

Atalım mı urumun kızı

Atalım mı vay vay

Senin için on beş sene

Yatalım mı vay vay

Adam olamazsın sen

Garı bulamazsın sen

Aman aman

Oy oy

Atamazsın sen

Yatamazsın sen

Benim bir gün bile

Yatamazsın sen

Figure A 1.2 : “Atalım Mı”

APPENDIX A 1.3

Atımı Bağladım

Compilation date: May 9, 2014

Artists: Osman DEMİRÖZ, Mehmet DEMİRÖZ

Region: Kütahya-Domaniç

Compiled by: Olcay MUSLU GARDNER

Notated by: Şendoğan KARADELİ

A tı mı bağ la dım da ben bir
me şe ye de me şe ye
ben den çok çok se lam da söy le
a dı gü zel Ay şe ye de Ay şe ye
Ay şem gı dı mı dı da gel gel gel a man
el ler sar mış ben sa ra ma dım
yü re ği me dert o lu yor dert o lu yor

Atımı bağladım da ben bir
Meşeye de meşeye
Meşeye de meşeye

Benden çok çok selam da söyle
Adı güzel Ayşe'ye de
Ayşe'ye

Ayşem gıdı mıdı da
Gel gel aman

Eller sarmış
Ben saramadım
Yüreğime dert oluyor
Dert oluyor

Figure A 1.3 : “Atımı Bağladım da Ben Bir Meşeye”

APPENDIX A 2 : Music Notations of Female Dances

Yumalak Fadimem

Compilation Date: May 9, 2014

Artist: Osman DEMİRÖZ, Mehmet DEMİRÖZ

Region: Kütahya - Domaniç

Compiled by: Olcay MUSLU GARDNER

Notated by: Şendoğan KARADELİ

Ar mu dum dal da kal dı

yu ma lak fa di mem gö züm yol lar

da kal dı yı kıl la sı

gay fe de ok ka lı fa di mem

ya ri ey len di kal dı

bu da be nim u mu dum mu ne me la zım

e la le min oğ lu na ya ri la zım

Figure A 2.1 : “Yumalak Fadimem”

Armudum dalda kaldı Yumalak Fadimem
Gözlerim yolda kaldı
Yıkılası gayfede okkalı Fadimem
Yarım eğlelendi kaldı

Bu da benim umurum mu neme lazım
Elalemin oğluna yari lazım

Armudun kökenleri
Çevirin gidemleri
Buraya mı gömerler okkalı Fadimem
Sevdadan ölenleri

Bu da benim umurum mu neme lazım
Elalemin oğluna yari lazım

Armut dalda bir-iki Yumalak Fadimem
Saydım saydım on iki
On ikinin içinde okkalı Fadimem
En güzeli benimki

Bu da benim umurum mu neme lazım
Elalemin oğluna yari lazım

Figure A 2.1 (continued) : “Yumalak Fadimem” Lyrics

Yörük Ali

Copilation date: May9. 2014

Artist: Osman DEMİRÖZ, Mehmet DEMİRÖZ

Region: Kütahya-Domaniç

Compiled by: Olcay MUSLU GARDNER

Notated by: Şendoğan KARADELİ

Yörük A li nin ev_ le ri yı k ı la sı her_ ye ri yı k ı la sı her_ ye ri
Al mış mu ha cir k ı_ z ı n ı sı va t ır s ın her_ ye ri sı va t ır s ın her_ ye ri
A man y rük A li ca n ım yörük A li A la maz s ın sen_ be ni
ve rem_ e de rim se ni ve rem_ e de ri se n

Yörük Ali'nin evleri

Yıkılası heryeri

Yıkılası heryeri

Almış muhacir kızını

Sıvatarsın her yeri

Sıvatarsın heryeri

Aman Yörük Ali

Canım yörük Ali

Alamazsın sen beni

Verem ederim seni (2)

Figure A 2.2 : “Yörük Ali”

Birini de Yavrum Birini

Compilation Date: May 9, 2014

Artists: Osman Demiröz, Mehmet Demiröz

Region: Kütahya-Domaniç

Compiled by: Olcay Muslu GARDNER

Notated by: Şendoğan KARADELİ

Bir ni de yavrum biri ni harmana ser dim ki li mi a man
Ü çü nü de yav rum ü çü nü yay la da gör düm gö çü nü a man

ta kı ver de zil le rin biri ni dö nü ver de mey dan se nindir a man
ta kı ver de zil le rin biri ni dö nü ver de mey dan se nin dir a man

çif ti ni yav rum
mer di ni yav rum

çif ti ni ge li yor da çif te li çif te li a man
mer di ni kim bi lir ki min der di ni a man

ta kı ver de zil le rin biri ni dö nü ver de mey dan se nindir a man
ta kı ver de zil le rin biri ni dö nü ver de mey dan se nin dir a man

Birinde yavrum birini
Harmana serdim kilimi (aman)
Takıverde zillerin birini
Dönüverde meydan senindir (aman)

Üçünü de yavrum üçünü
Yaylada gördüm göçünü
Takıverde zillerin üçünü
Dönüverde meydan senindir (aman)

Figure A 2.3 : “Birini de Yavrum Birini”

İlimon ektim taşa

Compilation Date: May 7, 2014

Artists: Osman Demiröz, Mehmet Demiröz
Region: Kütahya-Domaniç

Compled by: Olcay MUSLU GARDNER
Notated by: Şendoğan KARADELİ

İ li mon ek tim ta şa i li mon yar a man
a ma nın bit me di kal dı kı şa vay vay
kız ben se ni a lır dım i li mon yar a man
a ma nın as ker lik gel di ba şa vay vay
i li mon da de ğil nar gel sin vay vay
yan dı da yü rek kar gel sin vay vay
ya rin be yaz kol la rı i li mon yar a man
a ma nın sa rıl dık ça dar gel sin vay vay

İlimon ektim taşa(İlimon yar aman)
(Amanın)bitmedi kaldı kışa(vay vay)
Kız ben seni alırdım (ilimon yar aman)
(Amanın) askerlik geldi başa

Fındık serdim harmana
Aşık oldum ben sana
İkimizin derdini

Yazdıralım fermana

Bağlantı:

İlimonda değil nar gelsin vay vay
Yandı da yürek kar gesin vay vay

Yarin beyaz kolları ilimon yar aman
Amanın sarıldıkça dar gelsin

İlimonum susuzum
Kaç gündür uykusuzum
Gitsem yarin yanına
Dilim durmaz huysuzum
Bağlantı:

Bitmedi kaldı güze
Kız ben seni alırdım
Tezkere geldi bize
Bağlantı:

İlimon ektim düze

Figure A 2.4 : “İlimon Ektim Taşa”

APPENDIX A 3 : TRT Versions of Accompanying Music

T R T MÜZİK DAİRESİ YAYINLARI
T H M REPERTUAR SIRA No : 1054
İNCELEME TARİHİ : 12-6-1975
YÖRESİ
DÖMENEÇ
KİMDEN ALINDIĞI
İBRAHİM BİLGİLİ
SÜRESİ: 182

ÇIKMA DIŞARLARA

DERLEYEN
KEMAL KOLDAŞ

DERLEME TARİHİ
4-5-1975

NOTAYA ALAN
KEMAL KOLDAŞ

(Saz.....)

ÇIK MA

DI SA R LA RA GA DA GÜN VU

RÜ R SE Nİ A MAN Ö LÜ

RÜ MAY RI L MA M A LI RI M

GİZ SE Nİ VAY A MAN Ö LÜ RÜ MAY

RI L MA M A LI RI M GİZ SE Nİ VAY A MA NA

MAN Ö LÜ RÜ MA Y RIL MAM A LI RI M

GI Z SE Nİ A MAN AY LAR GI Bİ DO G

Figure A 3.1 : “Çıkma Dışarlara”

ÇIKMA DIŞARLARA
(Sahife - 2)

MUŞ GÜN LER Gİ Bİ PA R LA

YIP GE Lİ YOR A MAN OĞ LAN GI Zİ GÖ R MÜŞ

GİZ MEN Dİ Lİ SA L LA YIP GE Lİ YOR

(Saz....) Bİ ZİM GAP LAR GA LEY Lİ Çİ DO LU SA RE_Y Lİ

ŞU ZA MA NE GİZ LA RI Nİ GAN DIR MA Sİ GO LEY Lİ

GO LE_Y Lİ A CA Nİ M GO LEY Lİ

Saz.....

ÇA YI R

LK DA Çİ ME N LİK TE E Vİ M

Figure A 3.1 (continued) : “Çıkma Dışarlara”

ÇIKMA DIŞARLARA
(Sahife- 3)

VAR A MAN IN CE DE BO LU Bİ R

GÜ ZEL DE A MA NİN SE Vİ M VAR HEY A MAN

İN CE DE BO LU Bİ R GÜ

ZEL DE A MA NİN SE Vİ M VAR HEY A MA NA MAN IN CE

BOY LU Bİ R GÜ ZEL DE A MA NİN

SE Vİ M VAR HEY A MAN AY LAR GI Bİ

DO Ğ MUŞ GÜN LER GI Bİ PA R LA

YIP GE Lİ YOR A MAN OĞ LAN GI Zİ GÖ R MÜŞ

GİZ MEN Dİ Lİ SA L LA YIP GE Lİ

Figure A 3.1 (continued) : Accompanying Song for Male Dances “Çıkma Dışarlara”

ÇIKMA DIŞARLARA
(Sahife - 4)



ÇIKMA DIŞARLARADA GÜN VURUR SENİ Aman
ÖLÜRÜM AYRILMAM ALIRIM GİZ SENİ Vay aman aman
" " " " " Aman " "
" " " " " Aman " "
AYLAR GİBİ DOĞMUŞ GÜNLER GİBİ PARLAYIP GELİYOR Aman
OĞLAN KIZI GÖRMÜŞ KIZ MENDİLİ SALLAYIP GELİYOR
BİZİM GAPLAR GALEYLİ
İÇİ DOLU SAREYLİ
Bağlantı: SU ZAMANE GİZLARINI
GANDIRMASI GÖLEYLİ
GÖLEYLİ A ÇANTIM GÖLEYLİ
2
ÇATIRLIKTAKİ CİMENLİKTE EVİM VAR Aman
İNCEDE BOYLU BİR GÜZELDE AMANIN SEVİM VAR HEY Aman
" " " " " AMANIN SEVİM VAR HEY Aman aman
İNCE BOYLU BİR GÜZELDE AMANIN SEVİM VAR HEY Aman
AYLAR GİBİ DOĞMUŞ GÜNLER GİBİ PARLAYIP GELİYOR Aman
OĞLAN KIZI GÖRMÜŞ KIZ MENDİLİ SALLAYIP GELİYOR
Bağlantı.

Figure A 3.1 (continued): Accompanying Song for Male Dances “Çıkma Dışarlara”

TRT MÜZİK DAİRESİ YAYINLARI
TMM REPERTUAR SIRA No: 951
İNCELEME TARİHİ: 30_4_1975

DERLEYEN
MUHAMMER ULDEMİR

YÖRESİ
SİVRİHİSAR-Çardaközü Köyü

DERLEME TARİHİ
30_7_1968

KİMDEN ALINDIĞI
KÖY HANIMLAR ÖRÜŞÜ

ATIMI BAĞLADIM
(Kalkıma - Kadın Oyun Havası)

NOTAYA ALAN
MUHAMMER ULDEMİR

SÜRESİ :

Saz.....

A TI MI BAĞ LA DIM BEN BİR
YÜK SEK Mİ NA RE DEN AT TIM

OR NA NA
I KI TAŞ

GÖY NÜM DÜŞ DÜ Bİ Rİ DE Lİ KAN LI
NE A NAM VAR NE BA BAM VAR

ÖÇ LA NA ÖÇ LA NA
NE KAR DAŞ NE KAR DAŞ

GÖY NÜM DÜŞ DÜ BİR DE Lİ KAN LI
NE A NAM VAR NE BA BAM VAR

ÖÇ LA NA
NE KAR DAŞ

Figure A 3.2 : Accompanying Song for Male Dance “Atımı Bağladım”.

(ATIMI BAĞLADIM)
(Sahife- 2)

— 1 —

ATIMI BAĞLADIM BEN BİR ORMANA
GÖYNÜM DÜŞÜ BİR DELİKAHLI OĞLANA.
YITİRDİM YARIMI OLDUM DİVANE
Bağlantı - AĞANIN İMANIN AT KOLLARIN BOYNUMA
SİĞARA DA İÇERSEN ALMAM SENİ YARIMA

— 2 —

YÜKSEK MINAREDEN ATTIM İKİ TAŞ
NE ANAM VAR, NE BABAM VAR, NE KARDAS,
EL OĞLUMA BEN OLAMAM ARKADAS.
Bağlantı.

Figure A 3.2 (continued) : Accompanying Song for Male Dance “Atımı Bağladım”.

TRT MÜZİK DAİRESİ YAYINLARI
THM REPERTUAR SIRA No: 592
İNCELEME TARİHİ: 15.3.1974
YÖRESİ
İNEBOLU
KİMDEN ALINDI
SARİ REÇEP
SÜRESİ

BİRİNİ DE YAVRUM BİRİNİ
(Ziller Havası)

DERLEYEN
M. SARISÖZEN

DERLEME TARİHİ

NOTAYA ALAN
M. SARISÖZEN

Sax-----

1-Bİ Rİ Nİ DE YAV RUM Bİ Rİ
3-Ü ÇÜ NÜ DE YAV RUM Ü ÇÜ

Nİ NÜ HAR MA NA SER DİM Kİ Lİ Mİ A MAN TA Kİ VER DE
YAY LA DA GÖR DÜM GÖ ÇÜ NÜ A MAN TA Kİ VER DE

ZİL LE RİN Bİ Rİ Nİ DÖ NÜ VER DE MEY DAN SE NİN Dİ RA
ZİL LE RİN Ü ÇÜ NÜ DÖ NÜ VER DE MEY DAN SE NİN Dİ RA

Sax-----

MAN
MAN

2-ÇİF Tİ Nİ YAV RUM ÇİF Tİ
4-MER Dİ Nİ YAV RUM MER Dİ

Figure A 3.3 : Accompanying Song for Female Dance “Birini de Yavrum Birini”.

BİRİNİ DE YAVRUM BİRİNİ



- 1 -

BİRİNİ DE YAVRUM BİRİNİ
HARMANA SERDİM KİLİMİ (aman)
TAKİVERDE ZİLLERİN BİRİNİ
DÖNÜVERDE MEYDAN SENİNDİR (aman)

- 2 -

ÇİFTİNİ YAVRUM ÇİFTİNİ
DELİVERDE ÇİFTELİ ÇİFTELİ (aman)
TAKİVERDE ZİLLERİN ÇİFTİNİ
DÖNÜVERDE MEYDAN SENİNDİR (aman)

- 3 -

ÜÇÜNÜ DE YAVRUM ÜÇÜNÜ
YAYLADA GÖRDÜM GÖCÜNÜ (aman)
TAKİVERDE ZİLLERİN ÜÇÜNÜ
DÖNÜVERDE MEYDAN SENİNDİR (aman)

- 4 -

MERDİNİ YAVRUM MERDİNİ
KİMBİLİR KİMİN DERSİNİ (aman)
TAKİVERDE ZİLLERİN DÖCÜNÜ
DÖNÜVERDE MEYDAN SENİNDİR (aman)

Figure A 3.3 (continued) : Accompanying Song for Female Dance “Birini de Yavrum Birini”.

TRT MÜZİK DAİRESİ YAYINLARI
THM REPERTUAR SIRA NO:4253

İNCELEME TARİHİ:29-09-2000

YÖRESİ:
ORTA ANADOLU

KAYNAK KİŞİ:YÖRE EKİBİ

SÜRE: 1. = 200

DERLEYEN:
TRT MÜZ. DAİ. BŞK

DERLEME TARİHİ:

NOTALAYAN:
AHMET YAMACI

İLİMON EKTİM TAŞA

İLİ MON EK TİM TA ŞA İ Lİ MON YA RA MAN
A MA NİN BİT ME Dİ KAL DI KI ŞA VAY VAY
KIZ BEN SE Nİ A LIR DIM İ Lİ MON YAR A MAN
A MA NİN AS KER LİK GEL Dİ BA ŞA VAY VAY
İLİ MON DA DE ĞİL NAR GEL SİN VAY VAY
YAN DI DA YÜ REK KAR GEL SİN VAY VAY
YA RİN BE YAZ KOL LA RI İ Lİ MON YA RA MAN
A MA NİN SA RIL DIK ÇA DAR GEL SİN VAY VAY

İLİMON EKTİ TAŞA (İLİMON YAR AMAN)
(AMANIN) BİTMEDİ KALDI KIŞA (VAY VAY)
KIZ BEN SENİ ALIRDIM (İLİMON YAR AMAN)
(AMANIN) ASKERLİK GELDİ BAŞA (VAY VAY)

Bağlantı:
İLİMON DA DEĞİL NAR GELSİN VAY VAY
YANDI DA YÜREK KAR GELSİN VAY VAY
YARIN BEYAZ KOLLARI İLİMON YAR AMAN
AMANIN SARILDIKÇA DAR GELSİN VAY VAY

FINDIK SERDİM HARMANA
AŞIK OLDUM BEN SANA
İKİMİZİN DERDİNİ
YAZDIRALIM FERMANA

Bağlantı:
İLİMON EKTİM DÜZE
BİTMEDİ KALDI GÜZE
KIZ BEN SENİ ALIRDIM
TEZKERE GELDİ BİZE

İLİMONUM SUSUZUM
KAÇ GÜNDÜR UYKUSUZUM
GİTSEM YARIN YANINA
DİLİM DURMAZ HUYSUZUM

Bağlantı:

Figure A 3.4 : Accompanying Song for Female Dance “İlimon Ektim Taşa”.

İLİMON EKTİM TAŞA

İLİ MON EK TİM TA ŞA İ Lİ MON YA RA MAN
A MA NİN BİT ME Dİ KAL DI KI ŞA VAY VAY
KIZ BEN SE Nİ A LIR DIM İ Lİ MON YAR A MAN
A MA NİN AS KER LİK GEL Dİ BA ŞA VAY VAY
İLİ MON DA DE ĞİL NAR GEL SİN VAY VAY
YAN DI DA YÜ REK KAR GEL SİN VAY VAY
YA RİN BE YAZ KOL LA RI İ Lİ MON YA RA MAN
A MA NİN SA RIL DIK ÇA DAR GEL SİN VAY VAY

İLİMON EKTİ TAŞA (İLİMON YAR AMAN)
(AMANIN) BİTMEDİ KALDI KIŞA (VAY VAY)
KIZ BEN SENİ ALIRDIM (İLİMON YAR AMAN)
(AMANIN) ASKERLİK GELDİ BAŞA (VAY VAY)

Bağlantı:
İLİMON DA DEĞİL NAR GELSİN VAY VAY
YANDI DA YÜREK KAR GELSİN VAY VAY
YARIN BEYAZ KOLLARI İLİMON YAR AMAN
AMANIN SARILDIKÇA DAR GELSİN VAY VAY

FINDIK SERDİM HARMANA
AŞIK OLDUM BEN SANA
İKİMİZİN DİRDİNİ
YAZDIRALIM FERMANA

Bağlantı:
İLİMON EKTİM DÜZE
BİTMEDİ KALDI GÜZE
KIZ BEN SENİ ALIRDIM
TEZKERE GELDİ BİZE

Bağlantı:

İLİMONUM SUSUZUM
KAÇ GÜNDÜR UYKUSUZUM
GİTSEM YARIN YANINA
DİLİM DURMAZ HUYSUZUM

Bağlantı:

Figure A 3.4 (continued) : Accompanying Song for Female Dance “İlimon Ektim Taşa”.

APPENDIX B : Wooden Spoons and Musical Instruments



Figure B. 1: Female Dance Spoons (Copyright, 2015, O. Muslu Gardner).



Figure B. 2: Male Dance Spoons. (Copyright, 2015, T. Gardner).⁹⁶

⁹⁶ Pire (Flea) is the nickname of the maker of the spoons.



Figure B. 3 : Reed pipes (*zurna*), *kaval*, *mey*, and finger cymbals (*zil*) displayed in Domaniç Culture House (Copyright, 2015, O. Muslu Gardner).

APPENDIX C : Local Villagers of Domaniç



Figure C. 1: *Düz Oyun* Performances by Local Women in Domaniç (Copyright 2014, by O. Muslu Gardner).



Figure C. 2 : *Tingildek* Dance Performances of Nomad Women in Erikli, Domaniç. Nazmiye Yıldız and Nurten İpek (Copyright 2014, by O. Muslu Gardner).



Figure C.3 : Erikli Akkaya Nomads. From the left: Hatice and Mehmet Selim Efe, Nazife İret, Bahriye Akkuş, Meryem Bozkurt, Olcay M. Gardner, Kıvrık. (Copyright 2013-2014, O. Muslu Gardner).



Figure C. 4 : Local Women's Gathering in Domaniç (Copyright 2013, O. Muslu Gardner).



Figure C. 5 : *Domaniç Havası* During a Wedding in Domaniç (Copyright 2015, O. Muslu Gardner).



Figure C. 6 : *Domaniç Havası* During a Wedding in Domaniç (Copyright 2015, O. Muslu Gardner).



Figure C. 7 : Gülsüm and Kadir Öztürk on Domaniç Mountain, Primary Sources
(Copyright 2014, N. Muslu).



Figure C. 8 : Karaköy Primary School Folk Dance Team (Copyright 2014, O. Muslu Gardner).



Figure C 9 : Domaniç Folk Dance Group in Maçka Park, İstanbul (Copyright 2015, O. Muslu Gardner).



Figure C 10 : Domaniç Folk Dance Group in World Dance Day Show (Copyright 2015, Istanbul Technical University).

APPENDIX D : Festivals in Domanıç



Figure D. 1: Greased Wrestling Competetion (Copyright 2015, Domanıç Municipality).



Figure D. 2 : Hayme Ana Commeration and Migration Festival (Copyright 2014, Kütahya Governership).



Figure D. 3 : SESADER Festival Invitation (Copyright 2015, K. Tanrıverdi).

APPENDIX E : Media

www.domanicgazetesi.com/haber/domanicoyunlarivemuzikleriitüde-1055.html

DOMANIÇ OYUNLARI VE MÜZİKLERİ İTÜ'DE

Domaniç geleneksel oyun ve müzikleri, 25 Mart 2015 tarihinde, İstanbul Teknik Üniversitesi Türk Musikisi Devlet Konservatuarı Türk Halk Oyunları Bölümü öğrencileri ile buluştu.

Tarih: 8.4.2015 10:40:49 / 230 okunma / 0 yorum



Profesör Nihal CÖMERT ve Olcay MUSLU GARDNER tarafından düzenlenen etkinlikte, Mehmet DEMİRÖZ, Kadir ERKAN, Nezaket ÖZDEMİR, Kadriye TANRIKULU ve Sevinç ÖZTEN görev aldı.

İTÜ Konservatuar öğrencileri ve hocalarının da katılımıyla gerçekleşen çalışmada, geleneksel oyun ve müziklerin yanı sıra, yöreye ait farklı kültürel uygulamalar ile ilgili bilgiler verildi.

Büyük ilgiyle karşılanan etkinliğin sonunda, İTÜ Türk Musikisi Devlet Konservatuarı Sanatçı Öğretim Görevlisi Ahmet DEMİRBAĞ tarafından katılımcı eğitmenlere teşekkür belgeleri takdim edildi.

Domaniç geleneksel oyun ve müzik kültürünün sürdürülebilmesi ve genç kuşaklara aktarılabilmesi adına, önümüzdeki günlerde farklı projeler hayata geçirilecektir.

Bunlardan biri; Geleneksel oyunlara eşlik eden müziklerin tekrar kaydedilmesi.

Nisan ayının ilk haftasında, uzmanlar ve Domaniç'in yerel müzisyenleri Osman DEMİRÖZ ve Mehmet DEMİRÖZ kardeşlerin katılımıyla, Domaniç oyun müzikleri, İstanbul'da gerçekleştirilecek bir stüdyo çalışması ile tekrar kaydedilecek.

Bir diğer proje ise; 29 Mart 2015 tarihinde, İTÜ Konservatuar Türk Halk Oyunları Bölümü tarafından her yıl düzenlenen "9. Dünya Dans Günü Kutlamaları".

İTÜ Maçka Kampüsü Mustafa Kemal Amfisi'nde düzenlenecek kutlamalarda bu sene, Domaniç yerel oyunları da yer alacaktır. Etkinlik herkese açıktır ve ücretsizdir. Farklı grupların da yer alacağı bu etkinliğe dileyen herkes katılabilir.

Figure E. 1 : Domaniç Dance Workshop News in Domaniç Gazette Online.

www.domanicgazetesi.com/haber/kayiboyudomanickulturdernegikuruldu-1080.html

Haberler » KÜLTÜR » **KAYI BOYU DOMANIÇ KÜLTÜR DERNEĞİ KURULDU**

KAYI BOYU DOMANIÇ KÜLTÜR DERNEĞİ KURULDU

Siyasi çatışmalar nedeniyle kapanan DOTUFAD'ın yerine Domaniçliler yeni bir dernek kurdu. Her partiden Domaniç Sevdalılarından oluşan derneğin tüm işlemleri bitti. Yeni Derneğimizin Adı; Kayı Boyu Domaniç Kültür Derneği.

Tarih: 15.4.2015 11:47:18 / 219 okunma / 0 yorum



Ahmet GEZER, Kadir ERKAN ve Ahmet ÖZOĞUL tarafından ilk işleri gerçekleştirilen derneğin faaliyet alanı oldukça geniş tutuldu. Dernek, Kayı Boyu Yörük ve Türkmen Kültürünü araştırıp tanıtacak. Gelecek nesillere anlatacak. Ayrıca derneğin sosyal ve eğitsel faaliyetleri de olacak.

Figure E. 2 : News of the Kayı Clan Domaniç Culture Association in Domaniç Gazette Online.

Haberler » KÜLTÜR » **DOMANIÇLİLER İSTANBUL'U FETHETTİ**

DOMANIÇLİLER İSTANBUL'U FETHETTİ

Belki de tarihte ilk defa her görüşten Domaniçli bir araya gelerek, İstanbul'da ulusal yayın yapan VizyonTürk kanalında, Fatoş Kadioğlu ve İsmail Erçek'in sunduğu 'Yörük Kızı' programına katılarak, Domaniç'in adını duyurdular. Tam da Süleyman Şah'ın Türbesinin yer değiştirdiği güne denk gelen programda; Başta Domaniç Belediye Başkanı Sahvet ERTÜRK olmak üzere, Domaniçliler, Süleyman Şah'ın naaşının Domaniç'e, Hayme Ana'nın yanına getirilmesini talep ettiler.

Tarih: 4.3.2015 20:48:10 / 1145 okunma / 0 yorum



Ulusal yayın yapan Vizyon Türk Kanalı, Fatoş KADIOĞLU ve İsmail ERÇEK'in sunduğu 'Yörük Kızı' programına katılan Domaniçliler, kanalın telefon ve sms'lerinin kilitledi.

Domaniç Belediyesi ile ortaklaşa yapılan programa, Domaniç Belediye Başkanı Sahvet ERTÜRK, Çukurca Belde Belediye Başkanı İlyas TOSUN, Domaniç Kültür Dernekleri, Kültür

Bakanlığı sanatçılarımız Osman ve Mehmet DEMİRÖZ kardeşler, Folklor ekiplerimiz, Domaniç Gazetesi ve yaklaşık 150 kadar Domaniçli katıldı.

Domaniç Kültürünün, oyunlarının ve folklorunun tanıtıldığı programda unutulmaya yüz tutan sini çevirme oyunu da sergilendi.

Pazar Günü saat 15:00 de yayınlanan Yörük Kızı Programı başta Domaniç, Kütahya, Bursa, Bilecek olmak üzere bölgedeki tüm Yörükleri programa kilitledi.

Programda, Domaniç için birlik çağrısı yapan başkan Sahvet ERTÜRK, Tarihi Domaniç'in tarihinde ve kültüründe birleşerek bir güç haline gelmesi lazım. Şah Fırat Operasyonu ile bir kez daha yeri değiştirilen Süleyman Şah'ın eşi Hayme Ana'nın yanına getirilip torunlarına emanet edilmesi lazım" çağrısında bulundu

Figure E. 3 : News of the Domaniç Vizyon Türk TV Programme in Domaniç Gazette Online.

APPENDIX F : Interviewee List

Table F. 1 : Interviewee List

Name/ Ad-Soyadı	Sex/ Cinsiyet	Occupation/ Meslek	Age/ Yaş	Village/ Köy	Date/ Tarih
Mehmet Kocabıçak	Male	Deputy Director of Cultural Tourism	52	Bilecik	2014
Mehmet Demir	Male	Retired	66	Bilecik	2014, 2015
Hayrullah Kaşıkçı	Male	Mining Engineer	58	Bilecik	2014
Azmi Özcan	Male	Rectorate of Şeyh Edebali University	55	Bilecik	2014
Kamil Yaşar	Male	Chief Public Prosecutor	44	Bilecik	2014
Adnan Düşünceli	Male	School Principal	56	Bilecik	2014
Muradiye Aydoğdu	Female	Housewife	23	Çamlıca Village	2014
Yurdagül Bakkal	Female	AKP Council Member	43	Çokköy	2014
Necdet Ergün	Male	Retired	65	Çukurca	2014
Tayyibe Ergün	Female	Housewife	66	Çukurca	2014
Mehmet Ergün	Male	Driver	32	Çukurca	2014
Muzeyyen Ergün	Female	Housewife	40	Çukurca	2014
Ummahan Ergün	Female	Housewife	29	Çukurca	2014
Meltem Ergün	Female	Student	16	Çukurca	2014
Zehra Ergün	Female	Student	10	Çukurca	2014
Cenk Ergün	Male	Student	8	Çukurca	2014
Ayşe Ergün	Female	Student	8	Çukurca	2014
Zalife Erbey	Female	Housewife	38	Çukurca	2013
Şükriye Özdemir	Female	Housewife	40	Çukurca	2013
Hatice Aytekin	Female	Retired	85	Çukurca	2013
Mehmet Kaya	Male	Retired	56	Çukurca	2014
Nadire Kaya	Female	Retired	55	Çukurca	2014

Table F.1 (continued) : Interviewee List.

Name/ Ad-Soyadı	Sex/ Cinsiyet	Occupation/ Meslek	Age/ Yaş	City/Town/Village/ Köy	Date/ Tarih
Lütfiye Tanrıkulu	Female	Retired	73	Çukurca	2014
Şükrü Özdemir	Male	Animal Husbandry	40	Çukurca	2014
Gülten Aydemir	Female	Housewife	52	Çukurca	2014
Berçin Nine	Female	Retired	74	Çukurca	2014
Asım Muslu	Male	Cook	Deceased	Domanıç	1998
Aşık Nuri Usta	Male	Reed Pipe Player	Deceased	Domanıç	1998
Sahvet Ertürk	Male	Mayor of Domanıç	52	Domanıç	2015
Osman Demiröz	Male	Musician	59	Domanıç	2014
Mehmet Demiröz	Male	Musician	55	Domanıç	2014
Kadir Tanrıverdi	Male	Excise Officer	55	Domanıç	2014
Hanım Hanım	Female	Housewife	43	Domanıç	2014, 2015
Hacer Arıkan	Female	Housewife	35	Domanıç	1998
Sibel Yalçınsoy	Female	Housewife	34	Durabey	1998
Gülsüm Keskin	Female	Farmer	57	Domanıç	1998, 2013, 2014, 2015
Hazal Çelebi	Female	Student	20	Domanıç	2014
Solmaz Kalkan	Female	Housewife	Deceased	Domanıç	1998
Nurten İpek	Female	Housewife	52	Domanıç	1998, 2013, 2014, 2015
Şaziye Şahin	Female	Housewife	57	Domanıç	1998
Emine İpek	Female	Housewife	60	Domanıç	1998, 2013, 2014, 2015
Hatice Zeybek	Female	Housewife	49	Domanıç	1998, 2013
Kadriye Öztürk	Female	Farmer	69	Domanıç	2014, 2015
Ramazan Öztürk	Male	Farmer	69	Domanıç	2014, 2015

Table F.1 (continued) : Interviewee List.

Name/ Ad-Soyadı	Sex/ Cinsiyet	Occupation/ Meslek	Age/ Yaş	City/Town/Village/ Köy	Date/ Tarih
Kadir Öztürk	Male	Prison Guard	66	Domanıç	1998, 2014
Gülsüm Öztürk	Female	Entrepreneur	55	Domanıç	1998, 2014
Anıl Öztürk	Male	Teacher	25	Domanıç	2014
Aytaç Öztürk	Male	Student	21	Domanıç	2014
Yahya Kocaağa	Male	Retired	55	Domanıç	2014
Fatma Kocaağa	Female	Housewife	53	Domanıç	2014
Aliye Kocaağa	Female	Housewife	31	Domanıç	2014
İzzet Aydın	Male	Retired	81	Domanıç	2014
Zübeyde Engin	Female	Housewife	72	Domanıç	2014
Mustafa Yiğit	Male	Journalist and Newspaper Owner	55	Domanıç	2014
Tamer Yiğit	Male	Newspaper Corresponant	29	Domanıç	2014, 2015
Sevim Gürbüz	Female	MHP Municipality Committee Member	46	Domanic	2014, 2015
Zeynep Keskin	Female	Housewife	34	Domanıç	2013, 2014
Fatma Muslu Uluçay	Female	Music Teacher	39	Domanıç	2014, 2015
Şengül Demir	Female	Housewife	49	Domanıç	2014, 2015
Aliye Öztürk	Female	Housewife	67	Domanıç	2014, 2015
Nezaket Özdemir	Female	Pharmacy Assistant	46	Domanıç	2014, 2015
Mehmet Selim Ee	Male	Retired	51	Domanıç	2014, 2015
Naci Arslan	Male	Retired	65	Domanıç	2014
Fazilet Ceylan	Female	Housewife	51	Domanıç	2013
Süleyman Kutluk	Male	Manager	45	Domanıç	2014
Mustafa Gümüş	Male	Furniture Maker	55	Domanıç	2014
Hüsniye Gümüş	Female	Housewife	53	Domanıç	2014
Hatice Aykal	Female	Folk Dance Teacher	42	Domanıç	2014, 2015

Table F 1 (continued) : Interviewee List.

Name/ Ad-Soyadı	Sex/ Cinsiyet	Occupation/ Meslek	Age/ Yaş	City/Town/Village/ Köy	Date/ Tarih
Burcu Ceylan Taşkın	Female	Office Worker	29	Domaniç	2014, 2015
Kadir Erkan	Male	Taxi Station Owner	55	Domaniç	2013, 2014, 2015
Cemile Gezer	Female	Housewife	60	Domaniç	2015
Gönül Erkan	Female	Hoswife	49	Domaniç	2014, 2015
Nil Bal	Female	Archeologist	29	Domur	2014
Türkan Keskin	Female	Farmer	64	Domur	1998, 2015
Halime Çağla	Female	Housewife	33	Domur	1998, 2013
Halime Ceylan	Female	Housewife	66	Domur	1998, 2014
Süleyman Keskin	Male	Minibus Driver	60	Domur	1998, 2014
Mehmet Keskin	Male	Retired	69	Domur	1998, 2014
Fikriye Çetin	Female	Housewife	75	Domur	1998
Süleyman Karadeniz	Male	Deceased	73	Domur	1998
Ummuhan Demir	Female	Animal Husbandry	73	Erikli-Akkaya	2013
Nazfiye İret	Female	Animal Husbandry	53	Erikli-Akkaya	2013
Meryem Bozkurt	Female	Animal Husbandry	65	Erikli-Akkaya	1998, 2014
Selime Kaptan	Female	Animal Husbandry	55	Erikli-Akkaya	2014
Mehmet Selim Efe	Male	Retired	50	Erikli-Akkaya	1998, 2014
Hatice Efe	Female	Housewife	53	Erikli-Koçcağz	1998, 2014
Şengül Demir	Female	Housewife	43	Erikli	2014, 2015
Nazmiye Yıldız	Female	Labourer	40	Erikli	2015
Fadime Yıldırım	Female	Housewife	41	Erikli	2014
Bahriye Akkuş	Female	Animal Husbandry	57	Erikli	1998, 2014
Fridevs Kahraman	Female	Animal Husbandry	63	Erikli	2015
Meryem Bozkurt	Female	Animal Husbandry	65	Erikli	2014

Table F 1 (continued) : Interviewee List.

Name/ Ad-Soyadı	Sex/ Cinsiyet	Occupation/ Meslek	Age/ Yaş	City/Town/Village/ Köy	Date/ Tarih
Selime Muslu	Female	Farmer	71	Erikli	1998,2013, 2014, 2015
İzzet Aydın	Male	Community Education Center Administrator	60	Ilıcaksu	2014
Selime Orhan	Female	Animal Husbandry	70	Ilıcaksu	2014
Ahmet Orhan	Male	Animal Husbandry	51	Ilıcaksu	2014
Ali Osman Orhan	Male	Student	18	Ilıcaksu	2014
Hatice Kutluk	Female	Housewife	40	Ilıcaksu	2014
Sevinç Özten	Female	Housewife	37	İnegöl	2015
Kadriye Tanrikulu	Female	Housewife	34	İnegöl	2015
Fahmi Gürhan Ozanoğlu	Male	President of Turkish Folklore Federation	52	İstanbul	2015
Taşkın Doğanışık	Male	Musician and Lecturer	55	İstanbul	2015
Gökçe Dervişoğlu Okandan	Female	Academician	41	İstanbul	2015
Şendoğan Karadeli	Male	Musician and Lecturer	56	İstanbul	2015
Hakan Evciman	Male	Coordinator	43	İstanbul	2015
Mustafa Demirkaya	Male	Musician, Lecturer	60	İstanbul	2015
Fatoş Kadioğlu	Female	TV Presenter	?	İstanbul	2015
İsmail Erçek	Male	TV Presenter	34	İstanbul	2015
Göfer Kaya	Female	Housewife	79	Kızınсарay	2014
Fehmi Özdemir	Male	Farmer	43	Kızınсарay	2014
Ahmet Gezer	Male	Retired	66	Kozluca	1998, 2013 2014, 2015
Ertuğrul Arıkan	Male	Emekli	62	Kütahya	2014
Naci Arslan	Male	Retired Registrar	60	Muratlı	2014
Neşide Karaduman	Female	Housewife	55	Muratlı	2014

Table F.1 (continued) : Interviewee List.

Name/ Ad-Soyadı	Sex/ Cinsiyet	Occupation/ Meslek	Age/ Yaş	City/Town/Village/ Köy	Date/ Tarih
Yaşariye Karaduman	Female	Housewife	50	Muratlı	2014
Hacer Bilgili	Female	Housewife	45	Muratlı	2014
Eşe Gün	Female	Housewife	50	Muratlı	2015
Narin Gün	Female	Housewife	55	Muratlı	2014
Bahar Gün	Female	Housewife	55	Muratlı	2014
Hasan Koyun	Male	Policeman	33	Muratlı	2014
Özlem Koyun	Female	Housewife	28	Muratlı	2014
Selim Toy	Male	Shop Assistant	35	Muratlı	2014
Safiye Toy	Female	Laborer	33	Muratlı	2014
Fatma Bozbey	Female	Housewife	37	Muratlı	2014
Hülya Bozbey	Female	Housewife	35	Muratlı	2013
Arife Şenyiğit	Female	Housewife	57	Muratlı	2013
Arife Sarı	Female	Housewife	45	Muratlı	2013
Naciye Yiğit	Female	Labourer	44	Muratlı	2014
Nurten İpek	Female	Housewife	51	Tunçbilek	2014
Abdullah Balak	Male	Folklorist	77	Urfa	2015
Şükrü Üzümcü	Male	Manager	49	Urfa	2015
Hakan Evciman	Male	Coordinator	43	Yalova	2015

APPENDIX G : Kayı Boyu Domaniç Association Legislation-Scope of Activity

KAYI BOYU DOMANIÇ KÜLTÜR DERNEĞİ TŪZŪĞŪ

Derneğin Adı ve Merkezi

Madde 1:

“Kayı Boyu Domaniç KŪltŪr Derneđi, KŪltŪrel Mirası Koruma ve Yařatma Derneđi”dir. Derneğin kısa adı “KADDER” dir. Derneğin merkezi Domaniç’tir. řubesi aılmayacaktır.

Derneğin Amacı ve Bu Amacı Gerçekleřtirmek İin Derneke SŪrdŪrŪlecek alıřma Konuları ve Biimleri ile Faaliyet Alanı

Madde 2:

- 1- Domani ilesinin somut ve soyut kŪltŪrel mirasının tespiti, korunması, yeniden canlandırılması, yařatılması ve gelecek kuřaklara aktarımının sađlanması iin kŪltŪrel, sanatsal ve bilimsel alıřmaları gerekleřtirmek ve bu ama dođrultusunda hareket etmek isteyen kiři, kurum, kuruluřlar ile dil, din, ırk, cinsiyet ayrımı yapılmaksızın iřbirliki ortaklıklar kurmak.
- 2- Birleřmiř Milletler Eđitim, Bilim ve KŪltŪr ŐrgŪtŪ Somut ve Somut Olmayan KŪltŪrel Mirası alıřmalarını ieren sŵleřmeler kapsamında, kŪltŪrel mirasın űnemi konusunda yerel, ulusal ve uluslar arası dŵzeyde duyarlılıđı arttırmak, iřbirliđi ve yardımlařmayı sađlamak, toplulukların, grupların ve gerekli durumlarda bu mirası yaratan, sŵrdŪren ve nakleden bireylerin, mŵmkŵn olan en geniř biimde katılımlarını sađlamak.

Derneke SŪrdŪrŪlecek alıřma Konuları ve Biimleri

- 1- Dernek amaının gerekleřtirilmesine dođrudan ya da dolaylı, olumlu ve olumsuz yŵnde etki edecek sosyal, kŪltŪrel veya hukuki unsurların tespit edilip, gerekli alıřma programının gŵncellenerek hazırlanması.
- 2- Somut (arkeolojik ve mimari eserler, tarihi mekânlar, anıtlar ve dođal miras) ve somut olmayan (dil, inanıř, geleneksel mŵzik ve halk oyunları, ocuk oyunları, ritŵeller, tekerleme, mani, halk anlatıları, řiir gibi gŵzle gŵrŵlmeyen ancak bir toplumu var eden deđerler) kŪltŪrel mirasın bŵlgede tespiti, tanıtımı ve sŵrdŵrŵlebilirliđi iin, yerel yŵnetimler, eđitim kuruluřları, alanında uzman kiři ve kurumlar, sivil inisiyatifler ve sivil toplum kuruluřları ile iřbirliki bir yaklařımla paylařım alanları yaratarak, bir kŵltŵr envanteri oluřturma yŵnŵnde faaliyetlerde bulunmak.
- 3- Alan alıřması, derleme, notasyon, kayıt, arřiv gibi alıřmaları uygun yŵntem ve teknikler kullanarak gerekleřtirmek. Ama kapsamında bilimsel ve sanatsal alıřmalar yŵrŵtmek, bu alandaki alıřmalara destek vermek. Yakın evreye ait sŵzlŵ kŵltŵre ait eserlerin ortaya ıkarmasına yardımcı olmak.
- 4- Somut ve somut olmayan kŵltŵrel miras alanında uzman, yŵnetici veya sivil giriřimciler ile hazırlanacak panel, forum, seminer, atŵlye gibi bilimsel ve sanatsal projeler vasıtasıyla kŵltŵrel programların randımanının arttırılması ve bu konuda kadınlara eřit fırsatlar tanınması.
- 5- Kŵltŵrel mirasımızın sŵrdŵrŵlebilirliđi konusunda űnemli bir role sahip kadınlarımızın, iř ve sosyal hayat ierisinde aktif rol almalarını sađlayacak kŵltŵrel ve

Figure G 1 : Kayı Boyu Domani Kŵltŵr Derneđi Legislation.

- 5- Kültürel mirasımızın sürdürülebilirliği konusunda önemli bir role sahip kadınlarımızın, iş ve sosyal hayat içerisinde aktif rol almalarını sağlayacak kültürel ve sanatsal projeler hazırlamak, hazırlanmasına destek vermek. Bölgedeki kadın girişimciliğini teşvik etmek. Hazırlanan projeleri kamuoyuna açmak.
- 6- Kültürel ve sanatsal aktivitelerin geliştirilmesi için gönüllülük prensibine bağlı projelerin gerçekleştirilmesi ve bu projelerde yer alan yerel halkın, karar verme süreçlerinde sorumluluk almalarını teşvik etmek.
- 7- Toplumsal barışı ve sosyal uzlaşmayı hızlandırmak için kültür odaklı işbirlikçi ortaklıklar kurmak ve kültürel hakların güvence altına alınmasını teşvik etmek.
- 8- Dernek içinde oluşturulacak komisyonlar ya da uzman kişiler aracılığı ile araştırma, inceleme ve etütler yapmak, öneri ve dilekleri saptamak.
- 9- Toplumsal birlikteliği ve kültürel farkındalığı sağlamaya yönelik yapılacak festival, konser, tur organizasyonları gibi projelerde, gerektiğinde ilçe içerisindeki ve dışarındaki yerel yönetim, vakıf, dernek, sivil toplum kuruluşları veya kültürel mirasımıza gönül vermiş girişimci bireyler ile işbirliği içerisinde çalışarak, dernek amacına hizmet eden çalışmaların gerçekleştirilmesini sağlamak.
- 10- Örgün (İlkokul, Ortaokul, Lise ve Üniversiteler) veya örgün olmayan (Halk Eğitim Merkezi, Halk Oyunları Dernekleri, Folklor Kursları v.s. Ustalık Sınıfları, İnsan Hazineleri Forum ve Panelleri) eğitim platformlarında somut ve somut olmayan kültürel miras konularının öğrenilmesi ve öğretilmesini kapsayan eğitim programlarının geliştirilmesine yönelik çalışmalara destek vermek ve bu amaç doğrultusunda projeler hazırlamak. Hazırlanan projeleri aktif hale getirmek, işlerlik kazandırmak.
- 11- Gençler için somut ve somut olmayan kültürel değerleri, kültürel çeşitliliği, farklı kültürler ile benzerlik ve farklılıkları anlatan eğitim programları ve etkinlikler düzenlemek, onlar arasında iyi bir sinerji yaratacak kültürel projeler gerçekleştirmek, planlanan kültürel etkinlik süreçlerine aktif ya da pasif katılımlarını sağlayarak, girişimciliğin gelişmesine destek vermek.
- 12- Yerli ve yabancı turistlerin ilgisini bölgeye çekecek ve turizmi canlandıracak akademik, sanatsal, sosyal ve kültürel amaçlı projelere destek vermek ve hazırlamak.
- 13- Radyo, Televizyon, Gazete, Dergi gibi elektronik veya yazılı basın organlarını bölgenin somut veya somut olmayan kültürel mirasının korunması, tanıtımı, sürdürülmesi ve geliştirilmesine yönelik etkin olarak kullanmak ve bu amaçla yerel basın yayın organlarının çalışmalarına destek verip, işbirlikçi çalışmalar yapmak. Mobil İnternet kullanımının çok yaygın olduğu günümüzde dernek yapısı içerisinde yürütülen çalışmaların Facebook, Twitter, Blog, LinkedIn, Myspace, Google+ vs. gibi sosyal ağların bölgenin tanıtımı için aktif olarak kullanmak.
- 14- Yerel sanatçıların (müzisyen, ressam, şair, vs.) , kültür girişimcilerinin örgün veya örgün olmayan eğitim alanlarındaki programlarda, kültürel etkinliklerde desteklenmesi ve kendilerinden istifade edici yaratıcı yöntem ve programlar uygulanması.
- 15- Kültürel mirasımızın taşıyıcıları olan yaşlılarımızın bilgi ve tecrübelerinden sözlü tarih çalışması yaparak, kalitatif veya kantitatif çalışmalar yürüterek azami şekilde yararlanmak, onları kültür, sanat ve bilim alanlarında yapılacak etkinliklere dahil etmek. Usta-Çırak atölyeleri, panel, seminer gibi etkinlikler düzenlemek.
- 16- Dernek içerisinde yürütülen çalışmalar neticesinde elde edilen ve arşivlenen tüm bulguların yöre halkının, bölge kültürü ile ilgilenen yerli ve yabancı araştırmacıların erişimine açmak, yararlanmalarını sağlamak ve kültüre erişimde kolaylık ilkesini gözetmek ve bu ilke doğrultusunda bilim adamları ve sanatçılar ile projeler gerçekleştirmek.
- 17- Yaratıcılık haklarını açıklığa kavuşturmak, korumak ve geliştirmek suretiyle sanatçılara yardım etmek, bu hakları ticarete suistimale karşı koruyarak ülkede ve tüm dünyada güçlendirilmesine yönelik çalışmalara destek vermek.
- 18- Kültüre erişim ve kültürel mirasın sürdürülebilirliği konusunda önemli bir role sahip yerel tesislerin iyileştirilmesine yönelik yürütülecek çalışmalara destek vermek.
- 19- Yerel yönetimlerin de katılacağı ulusal bölgesel ve uluslararası bir kültür şebekesi kurulmasına gayret etmek. (Örneğin, Yörük ve Türkmen boyları derneği gibi.)
- 20- Yardım toplama kamumu ile ana tüzük hükümlerine uygun yardım ve bağışları kabul edip, yardım ya da bağışlar yapmak, koşullu ya da koşulsuz vasiyetleri kabul etmek.

Derneğin Faaliyet Alanı

Dernek, sosyal alanda yurt içinde ve yurt dışında faaliyet gösterir.

Figure G 1(continued) : Kayı Boyu Domaniç Kültür Derneği Legislation.

CURRICULUM VITAE

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Batchelor Degree : Turkish Folk Dance

Master's Degree : Turkish Music

Professional Experience and Rewards:

2012-2013

ISTANBUL TECHNICAL UNIVERSITY

Head of the Scientific and Artistic Event Organization Committee of the Istanbul Technical University State Conservatory and Center for Advanced Studies in Music (MIAM).

2007-

Freelance Event Manager for music concerts, dance shows, masterclasses, symposiums, award ceremonies, charity events etc.

2003-2007

SULTAN DANCE AND ORGANIZATION COMPANY

Artistic Coordinator

JUSTINIANO HOTEL CHAIN

Artistic Consultant

1999-2003

MYDONOSE SHOWLAND - SULTANS OF THE DANCE - DANCE COMPANY

Project Representative

Professional Dancer

Stage Performances:

Turkey: İstanbul, Ankara, Antalya, İzmir, Bursa ...

Holland: Rotterdam, Den Haag

Germany: Hamburg, Mannheim, Oberhausen, Brussels, Frankfurt, Munich, Berlin, Stuttgart, Hanover, Braunschweig, Düsseldorf, Dortmund, Essen, Leipzig, Nürnberg

Switzerland: Zürich

China: Beijing

Israel: Tel-Aviv, Haifa

Belgium: Brussels

List of Publications and Presentations:

- Muslu Gardner, O. (2012). Bir kültürel doku örneği olan Barakların farklı mekanlara taşınması [The carrying of Barak dances as an example of cultural texture to different areas]. *International Music Studies Symposium Presentation*. October 16-19, Trabzon, Turkey.
- Muslu Gardner, O. (2015). Can intangible cultural values be sustainable? An applied ethnomusicology project. In S. Karahasanoğlu (ed.). *Local & Universal MUSICULT'15 / Music and Cultural Studies Conference Proceedings May 7-8, 2015*. pp. 385-395. Istanbul, Turkey. DAKAM Publishing.
- Muslu Gardner, O. (2015). The sustainability of Domaniç female dances. Towards a model. *Halk Kültüründe Kadın [Woman in Folk Culture]*. International Symposium Presentation. March 13-15, 2015. Şanlıurfa, Turkey.
- Muslu Gardner, O. (Forthcoming, 2015). Safeguarding, reviving, and sustaining music and dance culture. A case study in rural Turkey. *Müzik Bilim Dergisi [Journal of Musicology]*. Mimar Sinan Fine Arts University.
- Muslu Gardner, O. (Forthcoming, 2016). The sustainability of Domaniç female dances: Towards a model. *Halk Kültüründe Kadın Sempozyum Bildiri Kitabı [Woman in Folk Culture Symposium Proceedings]*. Republic of Turkey Ministry of Culture and Tourism.
- Muslu Gardner, O. (2015). Can intangible cultural values be sustainable? An applied ethnomusicology project. *Local & Universal MUSICULT'15 / Music and Cultural Studies Conference*. International Symposium Presentaion. May 7-8, 2015. Istanbul, Turkey.