Evaluation of Intangible Cultural Heritage Values in the Scope of Tourism Attractiveness: A Case of Ebru (Marbling) The Art of Turkish Paper Decoration

Elbeyi PELİT \( ^a \) Turgut TÜRKOĞLU \( ^b \)
\( ^a \) Afyon Kocatepe Üniversitesi, Afyonkarahisar, Türkiye. (elbeyipelit@aku.edu.tr)
\( ^b \) Afyon Kocatepe Üniversitesi, Afyonkarahisar, Türkiye. (Turgut.turkoğlu44@gmail.com)

EXTENSIVE SUMMARY

1. Introduction

Cultural heritage is the treasure which explicates the members of any society the common background and strengthens the solidarity and the common spirit of comradeship. It provides sustainability of the experiences and traditions of the mankind and the accurate establishment of the future. Cultural heritage is being classified by UNESCO in two categories tangible and intangible cultural heritage. Tangible cultural assets include the material cultural assets in their entirety such as the historic sites, structures, archaeological sites, cultural sites (landscape) and cultural objects or movable cultural assets. Intangible cultural asset (SOKÜM), as defined by UNESCO, means to be the applications, representations, narrations, information, skills and all necessary tools, equipment and cultural spaces of all type defined by the groups and individuals in some instances as part of the cultural heritage. All in a whole describes the characteristics of the previous and present generations of the societies concerned.

Efforts have been made by UNESCO to protect the cultural heritage elements which tend to regenerate and disappear through several contracts. The Contract for the Intangible Cultural Assets adopted in the General Assembly of UNESCO on September 17, 2003 and put into effect thereafter has been discussed in the agenda both internationally and locally starting from 2006 when Turkey has become a party to the said contract which aims to conserve the Intangible Cultural Assets subsequent to long lasting searches and preparations. Turkey has initiated application processes for her SOKÜM elements for their inclusion in the list of conservation starting from 2006. As of 2018, 17 SOKÜM elements are being assessed within the scope of the said agreement and introduced at an international level. One of such SOKÜM elements is the "Turkish paper embroidery art" in other words paper marbling included in the list in the year 2014.

Although it is not precisely known where the paper marbling art roots from, with its long lasting history, it has become a Turco-Islamic traditional art with the contributions for the conservation and maintaining of this form of art. The fact that paper marbling is included in the UNESCO List of SOKÜM and that the organizations for the paper marbling art reached to an international level, it is now a requisite to search whether or not it is to be used as a touristic
souvenir. Thus, paper marbling will be a touristic product keeping the artistic pattern of this particular form of art and make developments in view of colors, national economy and tourism. In this context the aim of this study is to determine the usability of the art of paper marbling included in the ENESCO SOKÜM list as Turkish Paper Embroidery Art as a tourism value and its interaction with tourism.

In this study, the corporate infrastructure will first be presented based on the literature research, application were made and meetings were held with the paper marbling artists who have knowledge and experience in paper marbling art, paper marbling trainees attending marbling art education in formal and non-formal education institutions and visitors participating in marbling art exhibitions in several regions.

2. Method

In this study, questionnaires and interviewing techniques have been used as data collection method as per the results / outputs obtained through the literature scanning in the fields of SOKÜM and paper marbling art and the organizational framework already established.

The target group of this study is the visitors attended to the organizations for paper marbling art, trainees of marbling courses and the marbling masters experienced in this particular field. The visitors to the exhibitions organized primarily in Istanbul, Ankara, Bursa and Malatya taking into account the accessibility wise easiness for the researcher where such events are organized intensively, have been selected as the target group for the questionnaires applied to the visitors to the organizations for paper marbling art as part of the first section of the application.

The second phase of the study is the questionnaire to find out the significance of the marbling art in view of tourism and applicability of the same in line with tourism based on the responds of the trainees of the marbling art. In this context, the exhibitions and course locations of the marbling art in Istanbul and Ankara have been visited along with the exhibitions and courses in Malatya which provides easiness of accessibility for the researcher while the trainees have been thus accessed. Due to the reasons specified under the section Scope and Limitations of the Scope, limited number of people has been contacted. 84 people have been participated in the questionnaire study. The third phase of the study pertains to the interviews with the artists of the marbling art to determine the current status of the marbling art as well as the organizations and applications in view of tourism. In this context, interviews have been made with the artists of the marbling art who took part in the local / international organizations and who attained technical and theoretical knowledge and experience namely and their names are disclosed with their kind consent.

The data collected within the context of this study have been analysed through SPSS package program. The distribution of the demographic and several individualistic characters of the employees have been presented through frequency and percentage method. The frequencies, percentage distribution, arithmetic average and standard deviation values have been calculated to find out the comments made by the visitors and trainees of the marbling art and comments have been made as per the aim of the study. In addition, Cronbah's Alpha coefficient has been used to determine the safety analysis of the questionnaire forms.
3. Findings and Result

When the introductory effect of the marbling art is reviewed, it has been found out that the local and foreign visitors are motivated for their visits and that it is also efficient in view of country promotion and it provides contributions for the cultural interaction and artistic inspiration for art for the people through the courses organized by various entities and organizations. When the responds to the question "What kind of organizations are being held for the introduction of the marbling art?" directed to the marbling masters are reviewed, it has been stated that the art of marbling is introduced to the local people and the foreigners through the exhibitions, symposiums, conferences, workshops, radio and television programs and the courses organized by various entities and organizations. When the other questions directed to the marbling masters are reviewed, it has been specified that the participation to the exhibition/s seem to be too high, leading to interest locally and internationally and the local and international exhibitions received positive reactions. In particular, the foreigners who are not familiar with the marbling art are impressed by the colours and patterns in paper form while when they watch the way such marbling is made it aroused their interest and that get acquainted with the Turkish people thanks to the marbling art.

The marbling art may be the focus in the touristic regions to promote the touristic activities and potential while it obstructs such promotion in the other regions. The projects may be developed in the suburban areas as well as the touristic destinations through such activities. Since no comprehensive and coordinated organizations have been made in the other Anatolian towns as far as the marbling art is concerned, there exists a sound potential for this specific purpose. Thanks to the organizations to be made under the guidance of the masters experienced in this particular form of art where the strategic infrastructure is to be established, the cultural tourism will be encouraged in such towns. Apart from the organizations, the tourists may demand for souvenirs and cultural products of marbling art and may provide economical contribution.

Based on the findings of this study, the recommendations to the parties concerned are as follows:

Apart from the theoretical courses for the culture, cultural heritage and traditional arts, applications should be made. If any university lacks support, joint training programs may be developed with the involvement of art and course centres and this may provide motivation for the artistic skills and cultural accumulation of the university students.

The activities such as Yeditepe Biennial, World Marbling Day organized locally or at international level may tour the different regions of Anatolia within the context of the development strategy set forth by the experts.

The organizations for artistic activities to be made in such regions may include local cultural assets (garment, local cuisine, music and folklore) which in turn will provide the promotion of the cultural assets in the concept to be established.

Since the artists residing in Istanbul and other locations where such organizations are made intensively reached to a certain social and economic level, they may take the initiative. The artists should be sponsored for the organizations such as exhibition, workshop etc. to be opened up in the towns. The municipalities and public entities should provide necessary support to the
competent individuals representing the city and this particular form of art to promote the cultural activities.