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Promotion and Preserving Cultural Heritage Through Sustainable Tourism: Canakkale Ceramics

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Abstract

Recent growth figures show that the tourism industry is one of the biggest industries in the world. Cultural, historical and natural resources are mainly attractions of tourism industry, particularly for LDCs and developing countries. The mutual dependence that exists between tourism and cultural heritage is becoming more evident. Culture is a resource for economic and social development. The possibility to generate income from cultural assets creates employment, reduces poverty, stimulates enterprise development by the poor, fosters private investment and generates resources for environmental and cultural conservation. On the other side, sustainable tourism plays a major role in the preservation and enhancement of the cultural, historical and natural heritage in many fields, including arts and crafts, and therefore must be further developed and encouraged. Traditional Turkish Hand Crafts has formed a rich mosaic by bringing together its genuine values with the cultural heritage of the different civilizations which were coming from the thousand years of history of the Anatolia. The ceramic culture is one of the most famous Turkish cultural heritages. From the late 17th century until about the first quarter of the 20th century, Çanakkale (Pottery Castle), so called after the ceramics industry, was a ceramics manufacturing center in which were produced works that are distinctive for their originality of form. Çanakkale ceramics display an incredible variety in form and decoration. Unfortunately, today in Canakkale ceramic art is almost forgotten, and glorious samples can be only seen in museums. In this paper, firstly, it will be tried to explain the importance of cultural heritage on sustainable tourism development. Secondly, as the case study, historical importance and properties of Canakkale ceramics will be mentioned. And finally, some proposals will be made to revitalize and promote Canakkale ceramics as cultural and touristical products by searching Iznik case.

Keywords: Sustainable Tourism, Cultural Heritage, Canakkale Ceramics, Iznik and Kutahya Ceramics and Tiles
Introduction

Travel and tourism is the world's largest industry and creator of jobs across national and regional economies. UNWTO's (2001) *Tourism 2020 Vision* forecasts that international arrivals are expected to reach nearly 1.6 billion and tourist expenditures will reach to 2.000 billion USDs by the year 2020. Travel and tourism is able to contribute to development which is economically, ecologically and socially sustainable, because it is particularly based on enjoyment and appreciation of local culture, built heritage, and natural environment (WT&TC and IH&RA, 1999) In short, tourism's economic impact is significant and still growing. Moreover, much of the employment and associated income involves foreign exchange earnings. In addition, though there is wide variability across destinations and regions, tourism generally provides jobs of various types (from unskilled to skilled, part-time to full-time) and for both genders. Thus, tourism can make an important contribution to economic development. Tourism also generates a variety of other impacts, both positive and negative. For example, it can help keep traditions alive and finance the protection of cultural and natural heritage, as well as increase visitor appreciation of that heritage. Conversely, tourism can damage heritage when not well managed. Thus, there is a tension between tourism and cultural and natural heritage management, indeed between tourism and broader societal values. Tourism is a double-edged sword (Molstad, A. et all, 1999).

Sustainable Tourism Development

Sustainability is one of the most important aspects of tourism industry. The World Heritage Alliance Principles, define sustainable tourism as *tourism that sustains or enhances the geographical character of a place—its environment, culture, aesthetics, heritage, and the well-being of its residents.* The World Heritage Alliance (WHA) (2010) seeks to promote tourism that helps preserve both the environmental integrity of World Heritage sites as well as the cultural heritage of surrounding communities. Sustainable tourism also contributes to the sustainability of local economies where livelihoods are often based on the cultivation of their natural environment and income from the tourist industry.

As the World Bank (2010) defines; sustainable tourism relies on the authenticity of a heritage area and the—living cultural to attract tourists interested in participating in uniquely cultural experiences. There is huge potential to positively impact residents' economic and social well-being since cultural tourism is not a small niche of tourism but is sustained by a large global market. Such a large market can ensure sustainable backward linkages, a range of products and services which can be produced by the host community and beyond without high import content to support cultural tourism thus contributing to long lasting economic development.

The most important challenge for sustainable tourism development concerns the perspective and expectations that all stakeholders, particularly government policy-makers, have about tourism's contribution at the local, regional and national levels. Many developing countries view tourism as a vehicle for economic development, given its potential to earn foreign exchange, create employment, reduce income and employment disparities, strengthen linkages among economic sectors and help to alleviate poverty (ESCAP 2001). Development cooperation can be an important lever, an important stimulus, for achieving sustainable tourism. If sustainable tourism is achieved, it will not only help development cooperation agencies achieve economic development goals, but also cultural heritage management goals. For example, tourism can financially contribute to resource management. In addition, local
residents may see tourism-related jobs as concrete benefits of cultural heritage management, which can enhance public support for that heritage (Molstad, A. et all, 1999).

Culture and Heritage

Culture is commonly recognized as the way of individual or family life such as food, clothing and dwelling, social activity, including politics and economics, humanities and science, creative activity for arts and crafts, and for performing arts, manners and customs, and various kinds of beliefs and religions (Ito, 2003). The UNESCO World Commission on Culture and Development report Our Creative Diversity (1996) looks at culture as — ways of living together. With this as a point of departure, the World Bank defines culture as the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions, and beliefs (Molstad, A. et all, 1999).

Heritage is a broad concept and includes the natural as well as the cultural environment. It encompasses landscapes, historic places, sites and built environments, as well as biodiversity, collections, past and continuing cultural practices, knowledge and living experiences. It records and expresses the long processes of historic development, forming the essence of diverse national, regional, indigenous and local identities and is an integral part of modern life. It is a dynamic reference point and positive instrument for growth and change. The particular heritage and collective memory of each locality or community is irreplaceable and an important foundation for development, both now and into the future (ICOMOS, 1999).

In Katerini declaration (2008) EPP has emphasized that — cultural and natural heritage is a key element of a region or a city’s identity, providing a foundation for dynamic knowledge-based societies and contributing to social and economic cohesion. When combined with other natural and local landmarks and cultural traditions — with a special regard for agropastoralism - the capacity to increase the attractiveness of these areas and to generate sustainable local economic development is substantially improved. Sustainable tourism plays a major role in the preservation and enhancement of the cultural and natural heritage in many fields, including arts and crafts, local gastronomy, and the preservation of biodiversity, and therefore must be further developed and encouraged.

Cultural Heritage

In some sources cultural heritage is mentioned as tangible and intangible cultural heritage. But three concepts of Cultural Heritage are worth to be worked on: (Moreno et all, 2004; Santagata, 2004; Rafamatanantsao, 2005)

- **Tangible Cultural or Natural Heritage**, that is works of art, monuments, archeological sites, museums, palaces, historic centres, parks or natural sites in which the corporeity and the beauty of nature are the dominant character;

- **Intangible or Oral Cultural Heritage**, that is oral traditions and expressions, performing arts, landscape, social practices, folklore, traditional knowledge, competences, and savoir faire;

- **Material Cultural Heritage**, that is goods based on material culture (functional objects, functional artefacts) mainly supplied by industrial districts: design-based goods, textile, apparel and fashion, ceramics and furniture, eno-gastronomic products, etc. Material cultural heritage is based on tangible and intangible components associated with a local community. They are the result of the accumulation of material culture, that is the answer that
a community has given to its needs or to the search for its style of living. The geography of material culture shows a worldwide diffusion of handicraft products.

These three concepts of cultural heritage developed out of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (October 2003). Cultural heritage conservation helps a community not only protect economically valuable physical assets, but also preserve its practices, history, and environment, and a sense of continuity and identity.

_Cultural Heritage as a Tourism Attraction_

The mutual dependence that exists between tourism and cultural heritage is becoming more evident. For tourists, the desire to travel is the desire, to varying degrees, to experience something unfamiliar; foreign cultures and their manifestations thus serve as important attractions. Cultural tourism in particular is a search for and a celebration of that which is unique and beautiful, representing our most valued inheritance (Molstad, A. et al., 1999). From a touristic perspective it is easy to see the value of historic buildings, heritage sites and objects d’art. Tourists do not only encounter cultural heritage as just ‘the past’, but rather the past of a particular people or community in a living context. Tourists engage with the cultural heritage of a destination not only through monumental forms but in more intangible ways as the past enshrined in contemporary behaviours and practices. Increasingly various forms of intangible heritage are being mobilised for tourism purposes and experiencing living heritage is a particularly enriching experience for both tourists and the community (Robinson and Picard, 2006).

What is clear is that tourism is growing and will have an increasing impact on cultural heritage. In its forecast _Tourism: 2020 Vision_, the World Tourism Organization (WTO) predicts that cultural tourism will be one of the five key tourism market segments in the future, and notes that growth in this area will present an increasing challenge in terms of managing visitor flows to cultural sites (EU, 1998; MFA, 1999).

_Protection of Cultural Heritage_

Culture is a resource for economic and social development. The possibility to generate income from cultural assets creates employment, reduces poverty, stimulates enterprise development by the poor, fosters private investment and generates resources for environmental and cultural conservation (Worldbank, 2010). As the natural and cultural heritage, diversities and living cultures are major tourism attractions. Excessive or poorly-managed tourism and tourism related development can threaten their physical nature, integrity and significant characteristics. The ecological setting, culture and lifestyles of host communities may also be degraded, along with the visitor’s experience of the place. A primary objective for managing heritage is to communicate its significance and need for its conservation to its host community and to visitors. Reasonable and well managed physical, intellectual and/or emotive access to heritage and cultural development is both a right and a privilege. It brings with it a duty of respect for the heritage values, interests and equity of the present-day host community, indigenous custodians or owners of historic property and for the landscapes and cultures from which that heritage evolved (ICOMOS, 1999).

As Robinson and Picard (2006) mentioned, since 1972, a series of consecutive UNESCO conventions and declarations have aimed to set an international framework for the protection of diverse forms of heritage. While initially focusing on works of art, built environments and natural spaces (UNESCO 1970, 1972), later UNESCO conventions and declarations have included other forms of cultural heritage, notably the notion of intangible heritage (UNESCO 2001, 2003). Tourism should bring benefits to host communities and provide an important means and motivation for them to care for and maintain their heritage.
and cultural practices. The involvement and co-operation of local and/or indigenous community representatives, conservationists, tourism operators, property owners, policy makers, those preparing national development plans and site managers is necessary to achieve a sustainable tourism industry and enhance the protection of heritage resources for future generations (ICOMOS 2009). While cultural heritage creates a foundation for tourism's growth, tourism has the power to generate funds that make conservation possible. Cultural heritage loses much of its meaning without an audience, and a society participating in and benefiting from it. Without sustainable management, tourism loses its potential for growth (Molstad, A. et al., 1999).

Cultural Heritage Handicrafts

Handicraft has been existed from the beginning of the human being depending on the environment conditions. It has given its first samples for protecting, covering human beings and providing with the necessities of them. The handicrafts, which has later improved and changed according to the environment conditions, has gained traditional character by becoming an art which reflects the artistic sense of taste and cultural characteristics of the community. (TBB, 2010) Handicrafts often form an important dimension of a region's cultural tourism experience. Tourism can be important in helping to maintain and develop traditional craft skills, though there is also the risk that increased demand leads to a loss of authenticity in terms of process and product (Molstad, A. et al., 1999).

Traditional Turkish Hand Crafts has formed a rich mosaic by bringing together its genuine values with the cultural heritage of the different civilizations which were coming from the thousand years of history of the Anatolia. Traditional Turkish Hand Crafts can be listed as; carpet making, rug making, sumac, cloth waiving, writing, tile making, ceramic-pottery, handwork making, making embroidery, leather manufacturing, music instrument making, masonry, coppersmith, basket making, saddle making, mining, felt making, weaving, wood handicraft, cart making etc (www.kultur.gov.tr).

Ceramic Art as Cultural Heritage

The word ceramic can be traced back to the Greek term keramos, meaning—a “potter” or “pottery”. Keramos in turn is related to an older Sanskrit root meaning “to burn.” Thus the early Greeks used the term to mean “burned stuff” or “burned earth” when referring to products obtained through the action of fire upon earthy materials (ceramic-studio.net). In art history, ceramics and ceramic art mean art objects such as figures, tiles, and tableware made from clay and other raw materials by the process of pottery. Some ceramic products are regarded as fine art, while others are regarded as decorative, industrial or applied art objects, or as artifacts in archaeology. They may be made by one individual or in a factory where a group of people design, make and decorate the ware. Decorative ceramics are sometimes called "art pottery" (Wikipedia, 2003).

Ceramics in Anatolia

In western Asia, including Anatolia people discovered how to make pottery during the period as the —Pottery NeolithAni, beginning about 6900 B.C. For several millennia, pottery was made by hand, since the potter's wheel was invented only the forth millenium B.C. The colors, shapes and decorations of pottery vary from culture to culture (The Metropolitan Museum of Art, 2010).

The ceramic culture is one of the most famous Turkish cultural heritages. The art of Turkish tiles and ceramics occupies a place of prominence in the history of Islamic art. Its roots can be traced at least as far back as the Uighurs of the 8th and 9th centuries. Its
subsequent development was influenced by Karakhanid, Ghaznavid, and (especially) Iranian Seljuk art (Bakır, 1999). After Turks stepped on Anatolian soil; first Seljuks, and later Ottomans took the historical heritage of the human civilization to new horizons. Ceramic pottery transformed into the world famed tiles of the Ottomans. To tiles, which live in many a historical building even today (Cekic, 2002). The late 15th and early 16th century marks the beginning of a new period in Ottoman tile and ceramic-making. The most important center active at this time was Iznik. Designs prepared by artists who were employed in the studios of the Ottoman court were sent to Iznik to be executed in wares ordered for use at the palace. The court's patronage stimulated and supported the development of an artistically and technically advanced ceramic industry in Iznik. By the 18th century, the ceramic industry in Iznik had died out completely and Kutahya replaced it as the leading center in western Anatolia. Indeed, Kutahya had been in operation as a secondary center along with Iznik since the 14th century, but its production always paled in Iznik's brilliance. But where production at Iznik was discontinued, Kutahya plodded on. (Bakır, 1999).

**Ceramics of Çanakkale**

As the results of excavations at Troy I, it was found out that the earliest wares production in Çanakkale dates back 3000 B.C. (Zumrut, 2006). It should be noted that there is a long tradition of wheelmade gray ware at Troy. Gray ware is found in varying quantities in each the phases of Troy (Aslan, 2002). Most likely as a result of migration of people from Thrace and trade networks with the mainland of Greece new pottery shapes, styles, and technologies take root and persist throughout the Middle Bronze Age (Wright, 1998; Aslan, 2009).

At the time of Ottoman Empire, besides the main production centers of Iznik and Kutahya in Anatolia, From the late 17th century until about the first quarter of the 20th, Çanakkale (whose name may be translated as "Pottery castle") was a ceramics manufacturing center in which were produced works that are distinctive for their originality of form. In the 17th century that Çanakkale ceramics caught the attention of foreign travelers, and some pieces intended as gift-ware or souvenirs began to be purchased and to find their way into Western collection from the mid-19th century onwards (Altun, 1996).

As it is emphasized (Bakır, 1999; Altun, 1996; Oney, 1971; Sadberk Hanım Muzeesi, 2010) Çanakkale's production of useful items and souvenirs has particularly drawn interest. Made of red clay and in coarse and heavy shapes, Çanakkale ceramic forms are exaggerated and exuberant. Large, shallow dishes and jars make an appearance in Çanakkale's output in the late 17th and early 18th centuries. These are of higher quality and more successfully executed than those made a later date. Designs are painted in purplish brown, orange, yellow, dark blue, and white under green, brown, oxide-yellow, and colorless glazes. Large plates are decorated with cross-hatching in the rims and with centrally-located rosette flowers; dishes are decorated with galleons, mortars, mosques, and dwellings as well with animal figures such as fish and birds. Most decorations appear to have been painted on freehand.

In works that can be dated to the 19th and early 20th centuries, there is a surprising and delightful variety of forms including jars of various sizes, jugs, pitchers, ewers, dishes, vases, writing-sets, braziers, candy-dishes in the shape of human or animal figures, gas-lamps shaped like ships, and animal-shaped jugs. In addition to ewers with braided handles and lipped or beaked spouts, we also find unusual examples with ring-shaped bodies and others decorated with horse-heads. Glazes are monochrome (green, yellow, brown, and purple) though late-period examples of wares with marbleized glazes are encountered. Monochrome-glazed wares tend to be decorated with stylized flower and leaf motifs painted onto the glaze.

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in gilt, blue, white, black, yellow, and red. Some examples are decorated with raised floral rosettes, cypress trees, crescents, blazons, and a variety of animal figures. Ceramic manufacturing at Canakkale was still being carried out as late as the middle of the 20th century.


**Promotion and Preserving of Traditional Art of Turkish Tiles and Ceramics**

The survival of the tradition of ceramics and tiles in Turkey is without doubt very important in terms of protecting cultural assets and carrying the art to a contemporary platform. Efforts to keep alive the traditional art of Turkish tiles and ceramics have been uninterrupted over the centuries and today, this task has been taken on by large tile manufacturers, foundations, factories and private workshops in Kutahya, İznik and İstanbul. Universities, particularly in İstanbul and in such provinces as Bursa, Kutahya, İzmir, Sakarya, and Çanakkale strive to implement tiles and ceramics programs in their Traditional Turkish Arts departments, offering theoretical and practical training aimed to educate young people to be conscious, creative and skilled artists and masters in these arts (Bakır, 2006).

**Revival of Traditional Ceramic Art in İzni**

After the complete closing of the İzni ateliers at the end of the 17th century, their revival did not take place until the second half of the 20th century. The ceramic master Faik Kırmlı, an artist who revered İzni ceramics, carried out some research and experiments in the 1970’s in order to attain the İzni quality of clay (Bakır, 2006). Faik Kırmlı’s efforts played a significant role in reviving in the second half of the 20th century the workshops that had completely closed 300 years ago. Another important step that was taken in İzni was the establishing of the İzni Foundation, an organization that began to operate in 1993 with the aim of developing İzni tiles and ceramics. R&D work carried out in collaboration with universities, scientific organizations, ceramic masters. Besides the production of the İzni Foundation, some other quality ateliers, and ceramic students who have opened their own ateliers upon graduation have contributed greatly to the revival of ceramic production in İzni.

**Promotion and Preserving of Ceramic Culture in Canakkale**

Recent years, many attempts have been taken to revive ceramic culture in Çanakkale.

For example:
- Çanakkale Pottery Research, Development and application Center has been established at 2000 under Çanakkale Onsekiz Mart University Presidency to keep past cultural richness and produce Traditional Çanakkale Pottery with today’s technology, material and aesthetical values.
- Onsekiz Mart University has a Department of Ceramic Arts under Faculty of Fine Arts. The department emphasizes the significance of research and creativity as well as the use of modern ceramic technology, and aims to educate high qualified designers and artists both in free-lance and ceramic industry.

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Some steps have been taken for the establishment of Çanakkale Pottery Museum that would be beneficial for cultural transfer, presentation and economical gaining for the city economy (İsk, 2010).

A seminar has been organized in April 2000 that the subject was Yesterday, Today, and Tomorrow of Çanakkale Ceramics.

City of Ceramics Çanakkale Project Council has been established and the first meeting realized in 2008.

But, all these activities, and organizations seem to be disconnected from each other. There is not a common politics and planning agreement on the subject among stakeholders. Efforts do not seem consistent and sufficient. National Trust for Historic Preservation (2010) recommends four basic steps for success in cultural heritage tourism, (Figure 1) whether you are just starting or taking your program to the next level.

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**Figure 1: Four Basic Steps for Success in Cultural Heritage Tourism**

Source: National Trust for Historic Preservation.  
http://www.culturalheritagetourism.org/principles/working.htm

Cultural heritage tourism development is a gradual process that takes a long-term commitment. These four steps of assessing, planning, preparing and marketing are ones that successful programs repeat time and time again as they continue to expand their offerings—and their audience. National Trust for Historic Preservation alerts—Keep in mind that developing a strong cultural heritage program will require an investment and a commitment—an investment of financial resources and a commitment of human resources including strong leadership. Within the above steps following activities can be proposed to promote and preserve ceramic culture of Çanakkale:

- A ceramic museum should be established. By this way local public and tourists could be aware of Çanakkale Ceramic Art that is nearly forgotten.
- A ceramic art foundation should be established to search and promote traditional Çanakkale ceramics.

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Civil society organisations need to be involved at different scales in the consultation and planning of investments.

It is very important to study traditions of the local people before conducting the project.

Local communities should share the benefits so that social development returns may be obtained.

The involvement of the community, especially the culture bearers themselves, ceramics craftsmen of Canakkale - those who know best about the craft knowledge is essential.

The role of the public sector at central and local level as custodian of cultural heritage assets is extremely important.

Very good collaboration between the project team and other organizations, partners, researchers and villagers is necessary.

There should be a respect for the objects of research and local traditional practices, an appropriate working plan and adequate implementation.

The emergence of networks of specialized local enterprises should be encouraged.

It is also very important to develop closer co-operation with international forums, primarily UNESCO an EU.

Conclusion

Promotion and preserving of cultural heritage helps a community not only protect economically valuable physical assets, but also preserve its practices, history, and environment, and a sense of continuity and identity. The production, distribution, exhibition and preservation of cultural products can be a source of inspiration and creativity for cultural industries, generating considerable income and employment opportunities for local people. The survival of the tradition of ceramics and tiles in Turkey is without doubt very important in terms of preserving cultural assets and carrying the art to a contemporary platform. As a famous ceramics city in history, Canakkale has a huge potential to revitalize and promote her traditional ceramics as a touristical product and cultural heritage.

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