5

TOOLKIT-FIVE

UNDERSTANDING AND DOCUMENTING INTANGIBLE CULTURAL QUALITIES OF URBAN HERITAGE

BİZANS TEMASI / *BYZANTINE THEME*

Lejant / Legend

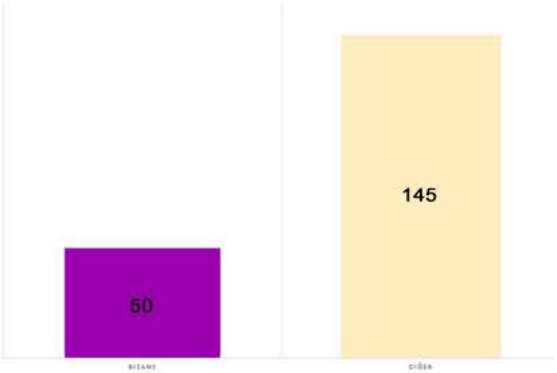
Bizans Teması / *Byzantine Theme*

Diğer / *Other*

UNESCO Dünya Kültür Miras Alanı Sını
UNESCO World Heritage Site Boundary

İstanbul Kara Surları /
The Istanbul Land Walls

*Bu harita, yürüyüş etnografileri kapsamında yapılmış 45 görüşmenin değerlendirilmesi sonucu oluşturulmuştur./
This map is the result of the evaluation of 45 interviews realized within the scope of walking ethnographies.



*Toplam 195 konum bulunmaktadır.
Konumsal alıntıların %34,5'inde Bizans dönemine ilişkin bilgi verilmektedir. /
In total, there are 195 locations.
In 11,5% of the spatial quotations, information is given about the Byzantine period.

İstanbul'un Dünya Miras Alanlarını
Çoklu Perspektiften Yorumlamak:
İstanbul Kara Surları Örneği
TÜBİTAK ve RCUK Araştırma Projesi
Plural Heritages of Istanbul:
The Case of the Land Walls
TUBITAK and RCUK Research Project

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Mart 2018 / *March 2018*

[Figure 1] GIS map

Who is this toolkit for?

- Heritage professionals
- Municipalities
- Institutions (development agencies, conservation councils etc.)
- Universities, research centres for heritage studies
- NGOs interested in heritage, historic environment, communities and urban development
- Civil society stakeholders (neighbourhood and residents")
- City museums

This is one of six toolkits to help you to develop innovative ways of:

- **Valorising** the past in the present
- **Engaging** and working with communities
- **Recognising** the different meanings of heritage and narratives of about places and their pasts
- **Presenting** heritage to local and non-local audiences
- **Building** social cohesion, peaceful communities and heritage tourism

(Previous spread)
Participant

Why is this important?

Communities often forge strong links with cultural heritage and attach personal meanings to it. Groups often hold and maintain collective memory about the places in which they live, or where they lived in the past. Alongside this, individuals may attach personal meanings to such heritage sites. Such memory practices and meaning-making processes bring tangible and intangible cultural heritage (ICH) into relation, and it is important to reflect this in processes of heritage management, interpretation and community engagement.

Urban heritage – such as monuments, streetscapes, historic buildings, vernacular architecture, and natural elements like trees and historic gardens – is mostly defined by and experienced through its physical characteristics like material, colour, texture, scale or light. On the other hand, beyond their physical existence, what makes urban assets heritage is a matter of debate. For official bodies such as UNESCO there are often specific criteria that are used to decide whether or not something counts as heritage, often connected to the status of a site as an important expression of human culture. But alongside this, the meanings that people attach to historic sites or practices can also be considered to qualify those sites and practices as heritage. In this view, heritage is not so much an object or 'thing' as a process of valorising the past.

The intangible values are the meanings attributed to all things by people through their interactive engagement with the world. These meanings are necessary for the transformation of "space" to "place" and of "structure" to "dwelling".

The sociologist Maurice Halbwachs first used the term 'collective memory' in 1925 in his book ***Les Cadres sociaux de la mémoire*** (***Social Frameworks of Memory***) to denote the shared knowledges, information and memories possessed by a group that are important for its cohesion. A key idea from this is that all of our personal memories are in some ways shaped through social processes and 'frameworks' such as interaction within groups. Since the introduction of the concept, there has been much debate about whether it is really possible for a group to 'share' memory. Nevertheless, it is undeniable that in some groups common stories and references exist, and that group members often believe in a shared memory and identity.

Olick, Jeffrey K., Vered Vinitzky-Seroussi, and Daniel Levy, eds. The ***Collective Memory Reader***. Oxford University Press: 2011.

Karakul, Ö. (2011) "***A Holistic Approach to Historic Environments Integrating Tangible and Intangible Values, Case Study: İbrahimpaşa Village in Ürgüp***". PhD Thesis. Middle East Technical University, Ankara.

Heritage has two fundamental dimensions, for example as in the human soul and body, where the soul is intangible and the body the tangible part... the reality of the tangible depends upon the intangible soul.

Jigyasu, R. (2015) 'The Intangible Dimension of Urban Heritage'. In F. Bandarin & R. Oers (Eds.), ***Reconnecting the City The Historic Urban Landscape Approach and the Future of Urban Heritage*** (pp. 129-144), West Sussex, UK: Wiley Blackwell.

Intangible qualities are integrated components of tangible heritage that form its intrinsic value. The valorisation of intangible heritage not only provides a basis for preserving tangible heritage but can also sustain senses of collective memory. For these reasons, understanding the plural meanings of heritage and developing methods to document, analyse, interpret and present the intangible qualities of urban heritage is of utmost importance.

Understanding the important role that heritage plays in maintaining collective memory and in reflecting plural viewpoints in and across communities is important in other ways, for it can help to build awareness and create the grounds for peaceful cohabitation, as discussed in Toolkit 2 in this series: Working with Communities.

What is intangible heritage?

The scope of the term "cultural heritage" has widened since the 1972 World Heritage Convention, and this is reflected in the documents, declarations and charters of international institutions such as UNESCO, ICOMOS and ICCROM. Some of the international charters that are remarkable for raising awareness of intangible values are shown in Table 1.

Year / Institution	Name of the charter	Brief Summary
1979 ICOMOS [International Council on Monuments and Sites]	The Burra Charter (ICOMOS, 1979) (first adopted in 1979, revised in 1981, 1988, 1999, 2013)	focuses on the terms place, cultural significance and fabric. cultural significance that means aesthetic, historic, scientific or social (or "spiritual" [1999 version]) value for past, present or future generations; fabric means all the physical material of the place
1987 ICOMOS	The Washington Charter (ICOMOS, 1987)	recognises both tangible and intangible values of traditional urban culture and relationships created between the city and its surroundings.
1989 UNESCO [United Nations Educational, Scientific and Cultural Organization	The Recommendation on the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989)	underlines the specific nature and importance of folklore as an integral part of cultural heritage and living culture.
1994 ICOMOS	The Nara Document On Authenticity (ICOMOS, 1994)	represents the idea of authenticity; emphasises the cultural and heritage diversity as an irreplaceable source of spiritual and intellectual richness for all humankind. *"all cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected."*
2001 UNESCO	The Universal Declaration on Cultural Diversity (UNESCO, 2001)	defines diversity as *"embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind".*
2002 UNESCO	Istanbul Declaration (UNESCO, 2002) (adopted by the Third Round Table of Ministers of Culture)	points out the dynamic link between tangible and intangible heritage and their close interaction.

[Table 1] The international charters concerning intangible values

These charters led the way to the **2003 UNESCO Convention for The Safeguarding of the Intangible Cultural Heritage.** This aims:

- to highlight the significance of the intangible cultural heritage
- to ensure respect for it
- to raise awareness
- and to provide a basis for international cooperation and assistance.

The term "safeguarding intangible heritage" implies research, documentation, conservation and revitalisation (UNESCO, 2003).

In Article 2.1 of the Convention, 'intangible cultural heritage' is defined as:

... 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 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.

In Article 2.2, the domains of intangible cultural heritage are listed as:

1. oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
2. performing arts;
3. social practices, rituals and festive events;
4. knowledge and practices concerning nature and the universe;
5. traditional craftsmanship.

Along with its traditional character, intangible cultural heritage is living heritage, since it is practised in the present. It is inclusive, and provides a link between past, present and future; it contributes to senses of identity and continuity. It helps transmit traditions and skills from one generation to another. Intangible heritage is a community-based value that communities, groups or individuals create, maintain and transmit. UNESCO sets out the key perspective on ICH as follows:

Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts.

UNESCO (2018) "What is Intangible Cultural Heritage?" https://ich.unesco.org/en/what-is-intangible-heritage-00003

While fragile, intangible cultural heritage is an important factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life.

The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones.

Intangible cultural heritage is:

Traditional, contemporary and living at the same time: *intangible cultural heritage does not only represent inherited traditions from the past but also contemporary rural and urban practices in which diverse cultural groups take part;*

Inclusive: *we may share expressions of intangible cultural heritage that are similar to those practised by others. Whether they are from the neighbouring village, from a city on the opposite side of the world, or have been adapted by peoples who have migrated and settled in a different region, they all are intangible cultural heritage: they have been passed from one generation to another, have evolved in response to their environments and they contribute to giving us a sense of identity and continuity, providing a link from our past, through the present, and into our future. Intangible cultural heritage does not give rise to questions of whether or not certain practices are specific to a culture. It contributes to social cohesion, encouraging a sense of identity and responsibility which helps individuals to feel part of one or different communities and to feel part of society at large;*

Representative: *intangible cultural heritage is not merely valued as a cultural good, on a comparative basis, for its exclusivity or its exceptional value. It thrives on its basis in communities and depends on those whose knowledge of traditions, skills and customs are passed on to the rest of the community, from generation to generation, or to other communities;*

Community-based: *intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage.*

From this you can see that ICH is dynamic, continuously evolving and adapts to changes. Therefore it is traditional, contemporary and living at the same time. Its manifestation in historic urban landscapes should be seen from the perspective of adaptation of local communities to current socio-cultural and economical circumstances, as well as beliefs about what the future may bring.

Unlike the previous international documents to which the 2003 Intangible Heritage Convention refers, the convention itself focuses on the varieties of intangible cultural heritage, which are not fully embraced by other conventions, and which are comparatively "weak" in their tangible representations. In this sense, the convention is complementary to previous international documents. It therefore addresses neither the intangible qualities of urban heritage, nor the interrelatedness of urban heritage and intangible cultural heritage.

However, each and every example of heritage is composed of both tangible and intangible aspects. An integrated conservation approach that recognises both the tangible and the intangible characteristics of heritage is required for preserving all values of cultural heritage (aesthetic, historic, scientific, social values etc.) that contribute to cultural significance.

The hidden intangible dimensions of heritage are embodied within tangible heritage. Such hidden dimensions could be principles and rules for systems of construction; sacred proportions and rules; beliefs and technologies; units of measurement and the social systems, functions and ways of life of which sites have been a part. An integrated approach concerning both tangible and intangible elements can

guarantee the maintenance of some elements of the condition of 'authenticity', such as 'use and function', 'traditions, techniques and management systems', 'language, and other forms of intangible heritage' and what is termed 'spirit and feeling'.

In order to make a distinction between the intangible cultural heritage framed by the 2003 UNESCO convention (rituals, music, language, know-how, oral traditions and the cultural spaces) and the intangible values of a heritage site, heritage scholar Harriet Deacon utilizes the term 'living heritage' for the former and "intangible heritage" for the latter.

Similarly, over several decades, intangible heritage was defined as folklore and traditions, whereas more recently the concept has shifted to include both 'masterpieces' of the Oral and Intangible Heritage of Humanity, as defined in the UNESCO declaration of the same name of 2001. The most recent model is to sustain cultural reproduction by considering carriers and transmitters of traditions, and their habitus and habitat. Intangible heritage exists within and around tangible heritage in cultural systems that include both physical objects and human beliefs; It is 'alive' like natural heritage. Therefore, the whole system should be considered as a living entity.

The tangible heritage, without intangible heritage, is a mere husk or inert matter. As for intangible heritage, it is not only embodied, but also inseparable from the material and social worlds of persons." (Kirshenblatt-Gimblett, 2004)

Deacon (2004) criticizes the Western approach towards the recognition of intangible cultural heritage as follows:

Some countries, mainly in East Asia, have long recognised the importance of non-material heritage, but the West was slow to recognise as heritage-worthy both living heritage and intangible values associated with places or objects. Where intangible values of places, such as aesthetic value, were recognised as heritage-worthy these were seen as expert-defined values rather than community-defined values. Social value was seen as a confirmation of the heritage value of the place rather than an independent aspect of heritage value. In the Western tradition the main criteria for identifying heritage sites have been architectural style and historical significance. (p. 310)

In her essay, Deacon also criticizes the Western perception that values the tangible over the intangible and expert-defined heritage over community-defined.

In our project, we aimed to define the intangible heritage qualities of place by calling upon the personal/collective memories of inhabitants through various methods explained in detail in the Toolkit 4 on Community Co-production. It can be argued that the information gathered from the community never leads to the extraction of a 'purely' community-defined set of intangible values of place, since:

- the methods, that are pre-determined by the experts, (e.g. the structure of the interviews, the medium selected for the outcomes and its necessities) may alter the community-representative's definition of the values.
- the knowledge collected from the community needs to be interpreted by the experts in order to be presented in the form of intangible cultural heritage values.

As a result, participative approaches to define intangible heritage values require collaboration between community members and experts, and the outcomes are always co-productions, to which different parties contribute to different extents.

Article 83 of the 2017 Operational Guidelines for the Implementation of the World Heritage Convention states that:

Attributes such as spirit and feeling do not lend themselves easily to practical applications of the conditions of authenticity, but nevertheless are important indicators of character and sense of place, for example, in communities maintaining tradition and cultural continuity.

UNESCO (2017) "Operational Guidelines for the Implementation of the World Heritage Convention". https://whc.unesco.org/en/guidelines/

See also Deacon, H. et al (2004) The Subtle Power of Intangible Heritage: Legal and Financial Instruments for Safeguarding Intangible Heritage, HSRC Press.

UNESCO (2001) "Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity (2001-2005)". https://ich.unesco.org/en/proclamation-of-masterpieces-00103

Deacon, H. (2004) "Intangible Heritage in Conservation Management Planning: The Case of Robben Island", ***International Journal of Heritage Studies***, 10:3, 309-319.

Places, Peoples and Stories

Heritage sites are places with distinctive historic and/or cultural characteristics. In nearly all cases, they are multi-layered cultural and/or historic urban/rural landscapes. They embody not only the physical components of habitats (built or natural environment) but also the traces of the past; places were/are/will be the carriers of the collective memory, as well as the scenes of happenings and stories.

Geographer Tim Cresswell (2009) points out that place as a term was "conceptualized as a particular location that has acquired **a set of meanings** and attachments" only in the 1970s. According to Cresswell (2009):

Cresswell, T. (2009) "Place". In N. Thrift & R. Kitchen (Eds.), ***International Encyclopedia of Human Geography*** Vol 8 (s. 169-177). Oxford, UK: Elsevier.

Place is a meaningful site that combines location, locale, and sense of place. Location refers to an absolute point in space with a specific set of coordinates and measurable distances from other locations. Location refers to the "where" of place. Locale refers to the material setting for social relations – the way a place looks. Locale includes the buildings, streets, parks, and other visible and tangible aspects of a place. Sense of place refers to the more nebulous meanings associated with a place: the feelings and emotions a place evokes. These meanings can be individual and based on personal biography or they can be shared. Shared senses of place are based on mediation and representation. When we write "Calcutta" or "Rio" or "Manchester" for instance, even those of us who have not been to these places have some sense of them – sets of meanings produced in films, literature, advertising, and other forms of mediation.

Cresswell's definition of place refers to three layers of characteristics: the first is geographic location, the second is the physical existence and its character, and, finally, the third is the meanings associated to that place. The third layer of characteristics may be subjective as well as shared by a group of people. Cresswell goes on to comment that "in any given place we encounter a combination of **materiality, meaning, and practice**".

In the area of architectural restoration and conservation, advanced methods for the preservation of the material existence of heritage sites have been developed. There are fewer studies on the analysis of immaterial components of place (meanings, stories, memories) and methods to preserve their interrelationship with the physical environment.

People (in the sense of both individuals and communities) and their stories transform places through adding new meaning to spaces. In order to study the intangibles of place, it is very important to comprehend the views and feelings of people who are in close contact to places. Past and present uses of and reflections on place by people constitute **the cultural significance of place**.

The Burra Charter (ICOMOS, 1999, but subsequently revised), explores the issue of cultural significance:

"The Australia ICOMOS Charter for Places of Cultural Significance-The Burra Charter".
ICOMOS (1999)

https://australia.icomos.org/wp-content/uploads/BURRA_CHARTER.pdf

Meanings denote what a place signifies, indicates, evokes or expresses. Meanings generally relate to intangible aspects such as symbolic qualities and memories.

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. The term cultural significance is synonymous with heritage significance and cultural heritage value. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Cultural significance may change as a result of the continuing

history of the place. Places may have a range of values for different individuals or groups. Understanding of cultural significance may change as a result of new information.

In the scope of the Council of Europe's 2005 Framework Convention on the Value of Cultural Heritage for Society (the Faro Convention), it is underlined that "everyone, alone or collectively, has the right to benefit from the cultural heritage and to contribute towards its enrichment". Accordingly, promoting cultural heritage as a tool for facilitating peaceful co-existence, the convention encourages respect for the diversity of interpretations and processes for conciliation if there are contradictory values that are associated with the same cultural heritage by different communities.

Council of Europe (2005) "Council of Europe Framework Convention on the Value of Cultural Heritage for Society-The Faro Convention". Council of Europe Treaty Series – No. 199. Faro, 27.10.2005. https://www.coe.int/en/web/conventions/full-list/-/conventions/treaty/199

Collecting stories from people about a specific place provides the researchers with a database that can reflect at least some of the many meanings attached to the physical environment, different points of views on historic events and collective and personal memories related to place. Defining heritage values by analysing narratives, heritage scholars, managers and practitioners can establish more flexible principles for the conservation, interpretation and presentation of cultural heritage, since narratives reflect the plurality and variety of views. This suggests that it would be opportune to develop new research methods exploring ways of studying places' tangible and intangible characteristics through the exploration of stories, memories and uses of such places.

Defining, documenting and analysing the intangible qualities of an urban heritage site: the case of the Land Walls of Istanbul

In our project Plural Heritages of Istanbul: the case of the Land Walls, we have attempted as far as possible to privilege a 'from-below' approach to cultural heritage interpretation, even if we – a research team made up of heritage experts of different kinds – instigated the project and framed its aims. Nevertheless, we employed various methods to explore the participants' relations with intangible heritage that combined creative and design-based activities and ethnographic methods that encouraged the communities to become active participants of research. Some of these methods called for new ways of seeing and exploring their surroundings, using different sensory stimuli, focusing on different aspects of intangible heritage. This approach also required a sense of shared trust and respect for the participants' concerns relating to the heritage site and its environs and their interconnection with senses of collective history and memory, as well as people's own personal stories of living with heritage.

All interpretations of place are human constructions, and no heritage value is therefore completely 'tangible'. Heritage practitioner Dawson Munjeri (2000) suggests that tangibility is secondary, and that 'the tangible can only be interpreted through the intangible'.

Munjeri, D. (2000). 'Intangible Heritage in Africa: Could it be a Case of "Much Ado about Nothing"?'. ICOMOS Newsletter, Vol 10, second edition (July). Retrieved from https://www.icomos.org/newsicomos/news1991/2000-10-2.pdf

We encouraged the participants to share their stories as much as they chose to, participating voluntarily in the research activities proposed to them by the research team. Our aim was not merely to 'document intangible heritage' but for research methods to serve as a catalyst for knowledge (co-) creation with the participants. In other words, we as researchers did not go 'into the field' to 'document' what was 'out there' but, rather to discover the multiple layers of intangible heritage with the participants who had direct or indirect relations to the site, including current and former residents from many different groups.

The first step of this project was to undertake desk research to locate the intangible cultural heritage elements related to the site and its surroundings through the existing

literature, which formed a base for the multi modal approach involving ethnographic and art/design-based methods. Following initial contact with the participants as explained in the Toolkit 2 (Working with Communities to Revalorise Heritage) and the walking ethnographies, the research evolved with the voluntary engagement of the participants in different phases and co-production activities (The co-production activities are explored in detail in Toolkit 4: Community Co-production).

In the walking ethnography, the participants determined the routes around the site, taking the researchers to the places that are of importance to them, sharing their stories. These activities made it possible for the participants to reflect on their daily experiences about the site, shaping the route around the land walls, sharing stories from the past, as well as sharing their future plans and wishes related to the site.

Co-production activities of photography and video served as a catalyst for the participants to think about their experiences in new ways, which in return led them to evaluate their experiences with a different perspective. As design researcher Bill Gaver and his co-authors state, taking daily experiences of participants and making these parts of the design process involves a component of 'play', providing participants with creative tools to express themselves. This approach aims to inspire participants to get curious and build a personal relationship with the subject of research, to find meaning an interest in the topics and embrace them. At the same time, research teams benefit from these opportunities to learn from this experience of new insights and ways of working that might otherwise be neglected by experts/researchers. Throughout the research process, the participants were mostly enthusiastic to share their stories and experiences related to the Land Walls and articulate these stories in various layers, from history to the cultural landscape, from lost sounds to their personal memories of the site. The research team did not intervene in the content creation other than providing the tools and the framework of the project for the participants. These co-production activities also encouraged participants' subjective input and sometimes emphatic interpretations of the meanings of the Land Walls.

Gaver, W., Dunne, T. and Pacenti, E. (1999). Cultural Probes. ACM Interactions, 6, 21 – 29. Retrieved from http://interactions.acm.org/archive/view/jan.-feb.-1999/design-cultural-probes1

Another method utilised was the "Photovoice" (McIntyre, 2003) where we brought the participants together with visual artists in workshops, giving them cameras to take photographs of the Land Walls and the surroundings, which they reflected on together. These photographs became digital resources where they documented their relations to and perspectives on the site. In this way, participants directly generated visual content that responded to a plural heritages interpretation approach. Participants showing their relations with the Land Walls and surroundings through their own perspectives and creativity (through photographs) adds another dimension to the co-production activities. When participants get together in regular workshops with visual artists to share their experiences through photographs they take, visual details in the photographs also lead to new narrations and interpretations about their personal histories of living with heritage. This approach, placing emphasis on both research process and participation, has encouraged for community members to embrace their surroundings more.

'For GIS purposes, it is important to use cameras that can record geographical coordinates. Also, when participants are taking photographs, it is useful to record their verbal impressions of the visuals they choose to capture, to gain first-hand interpretations of them. This can be done by participants themselves through field journals or voice recordings.

The Use of Geographical Information Systems (GIS) for the analysis of Intangibles

Geographical Information Systems (GIS) are spatial databases that include and analyse information with geographic references. Among its wide range of applications, GIS is widely used for urban management purposes, including urban conservation management. The fact that GIS has a wide range of spatial analysis tools for huge amounts of data, and is easily updateable, make it a very advantageous tool to cope with the dynamic nature of urban environments.

A key method for studying intangible qualities of heritage sites is to gather associated memories, narratives, views. The stories collected from the people almost always contain a high amount of information linked to specific locations in the heritage site. Mapping this information on a base map prepared for this purpose allows researchers to analyse links between the tangible and intangible characteristics of a place.

The base map should be prepared in such a way that it shows all of the components of the physical environment and their registration status: i.e. monuments, other buildings, streets, transportation systems, registered buildings, heritage site boundaries, green areas, cemeteries etc. Then, quotations from stories related to specific locations are represented as dots on the maps. Each dot represents a part of a story that is related to that location. At the end, a GIS map with many dots is produced (Figure 1, Figure 2), which can be analysed according to spatial or textual issues – for example, what stories are told, what memories recounted, references or comments made, where and by whom.

In order to analyse links between tangible and intangible characteristics of a place through stories collected, the design of the database and its layers is of utmost importance.

[Figure 2] GIS map with dots marking intangible qualities

The key messages from this toolkit are:

- Intangible and tangible heritage are intertwined, two inseparable parts of a whole. Heritage is not a mixture of them, it is an alloy, including people and the meanings they make the collective memories that are important to them.
- Intangible heritage determines the meaning a place and how we appreciate that place.
- Intangible heritage is a community-based value, living entity. Communities, groups and individuals create intangible heritage and become part of it.
- The participation of local people is important and necessary for defining intangible heritage in a broader and more encompassing sense, also, for sustaining and transmitting it to future generations.
- GIS enables particular kinds of mapping and visualisation that offers new potentials for capturing the interrelationships between tangible and intangible heritage.

This series of toolkits was produced by an international team of researchers based in Newcastle University, UK, and Istanbul Bilgi University and Bursa Uludağ University, Turkey. They are for general use by people who are involved in engaging with heritage and communities.

The toolkits are based on our 'Plural Heritages of Istanbul – The Case of the Land Walls' research project and the aim of the toolkits is to share what we learned from our experience. We asked how communities give meaning to major heritage sites and what happens when such meanings are intertwined with marginalisation, or are not recognised in official heritage interpretations. Our project explored the 'plural heritages' of the Istanbul Land ('Theodosian') Walls and their environs. This 5th century UNESCO World Heritage site stretches over six kilometres setting a boundary to the Historic Peninsula of Istanbul. In this context we asked how ethnographic studies, community co-production and dialogue with heritage agencies could contribute to a more 'plural' account of the site's heritage.

www.pluralheritages.ncl.ac.uk

Toolkit 1: Different Experiences of Places and Pasts
Christopher Whitehead

Toolkit 2: Working with Communities to Revalorise Heritage
Christopher Whitehead
Gönül Bozoğlu

Toolkit 3: Creating Memory Maps
Tom Schofield
Gönül Bozoğlu
Figen Kıvılcım Çorakbaş

Toolkit 4: Community Co-production
Tom Schofield
Christopher Whitehead

Toolkit 5: Understanding and Documenting Intangible Cultural Qualities of Urban Heritage
Figen Kıvılcım Çorakbaş
Zeynep Kunt
Elif Acar Bilgin

Toolkit 6: Rethinking 'Outstanding Universal Value' at Urban World Heritage Sites
Ayşegül Yılmaz
Asu Aksoy
Christopher Whitehead

Tookit Design
Daniel Foster Smith
Editing of Turkish Texts
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This research was funded by the Katip Çelebi – Newton joint Programme of the Arts and Humanities Research Council UK and TÜBİTAK TR (grant numbers AH/P005810/1 and 116K830).