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CULINARY HERITAGE IN TURKEY
CULTURAL POLICY, OFFICIAL PRACTICE AND ONLINE REPRESENTATION OF
FOOD CULTURE

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Culinary Heritage in Turkey
Cultural Policy, Official Practice and Online Representation of Food Culture

Türkiye’de Mutfak Mirası
Kültür Politikaları, Resmi Uygulamalar, Yemek Kültürünün Online Olarak Temsili

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Anahtar Kelimeler (Türkçe)

- 1) Somut olmayan kültürel miras
- 2) Mutfak mirası
- 3) Kültürel miras yönetimi
- 4) Yemek kültürü
- 5) Dijital kültür

Anahtar Kelimeler (İngilizce)

- 1) Intangible cultural heritage
- 2) Culinary heritage
- 3) Cultural heritage management
- 4) Food culture
- 5) Digital culture

PREFACE

My academic interest in cultural studies has started during the years I have spent in London, United Kingdom. Being exposed to such a great deal of cultural and linguistic diversity, I have started to enjoy this diversity in many areas of my life in London. As having one of the most ethnically and linguistically diverse population, I have enjoyed many cultural activities that take place in London during 4 years I have spent there. However, what was the most interesting discovery I have had in London was the ‘food’. Starting with the most well-known and ‘grand cuisines’ of the world, I have started to discover food all along my journey in London. More the time passes, I was discovering more ethnic, ‘unknown’ or ‘forgotten’ cuisines of the communities in different boroughs of London. I was in London physically, but I was travelling the whole world through food and enjoying every bite of them. While I was satisfying my cultural needs and discovering different food cultures, I was also discovering new traditions, people, rituals, stories and lived experiences. Upon my return to Turkey, the scarcity of diverse food choices forced me to cook my own ‘ethnic’ food with the ingredients I have either collected during my frequent visits abroad or I have ordered through online food shipping websites. While I was feeding my stomach with ‘foreign’ food, I realized that I had to feed my academic hunger towards consuming the cultures through food. In 2012, Istanbul Bilgi University launched its’ PhD in Communication Program and I got interested in the program since it offered course in Cultural Management. After I was accepted for pursuing my PhD studies in the program, it was time for me to put my interest in food and culture into practice. Throughout the courses, I got interested in the relationship between food, culture and digital media. Therefore, after I have done excessive readings on the topics I was interested; I have decided to write my dissertation on the development of Intangible Cultural Management in Turkey and the online representation of culinary heritage of Turkey by food related government websites in its’ most general sense. I have to confess that writing this thesis was quite challenging yet an enjoyable journey for me.

During this journey, lots of people contributed my academic and social journey. I cannot express my full gratitude, but these words could be a start.

Firstly, I would like to express my sincere gratitude to my advisor Assistant Professor Erkan Saka for the continuous support of my Ph.D study, for his never-ending patience, motivation, and immense knowledge. He provided me with every bit of guidance, assistance, and expertise that I needed during my studies. I quite simply cannot imagine a better advisor.

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List of Abbreviations

ARAGEM: Directorate General of Research and Training

CHM: Cultural Heritage Management

CMDA: Computer-mediated Discourse Analysis

DA: Discourse Analysis

EU: European Union

ICCROM: The International Center for the Study of the Preservation and Restoration of Cultural Property

ICH: Intangible Cultural Heritage

ICHC: Intangible Cultural Heritage Convention

ICOMOS: International Council on Monuments and Sites

NGOs: Non- governmental Organizations

UN: United Nations

UNESCO: United Nations Educational, Scientific and Cultural Organization

TRT: Turkish National Television

WHC: World Heritage Convention

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ABSTRACT

CULINARY HERITAGE IN TURKEY CULTURAL POLICY, OFFICIAL PRACTICE AND ONLINE REPRESENTATION OF FOOD CULTURE

Sedef ERDOGAN GIOVANELLI

The primary aim of this research was to investigate the recent raised awareness of intangible cultural heritage management, specifically ‘culinary heritage’ in Turkey and focused on the contemporary need to manage the cultural heritage in national and international contexts by looking at the opportunities the digital media may offer. Briefly stated, the food culture as an Intangible Cultural Heritage (ICH) was analysed through four different perspectives. First of all, at the international level, the research attempted to crystalize various factors which influence the ICH management in international and policy framework by looking at international agreements, policy texts, and policy discourses of UNESCO and its’ relevant bodies. Then, at the national level, the research aimed to provide a detailed understanding of the ICH management in Turkey from historical and critical perspectives in general, and then traced back the development of food culture in Turkey and its relationship with public policies and governing strategies. Afterwards, by locating the culinary heritage and its representations in the digital domain, this research discussed the current debates that shaped the food content in the digital age. Finally, the last part of the research was dedicated to data analysis. This part of the research aimed to analyse the online representation of culinary heritage of Turkey with the use of official websites of the country. More specifically, in this part, the representations of food culture on the Internet by official bodies of Turkey were interpreted and analysed by using Computer-Mediated Discourse Analysis.

The major findings of this study indicated that the careful analysis of representation of food culture through official websites of the states could reveal a lot about a specific society or culture and the digital media is a powerful tool to disseminate culinary heritage of the country for a larger audience. Based on the analysis of four food related official websites of Turkey, the findings can be summarized as follow; Turkish state had different focus while representing culinary heritage of Turkey in digital domains due to the different communication objectives of each website had and different audiences each website targeted. This dissertation, which regards the culinary heritage issue from the perspective of intangible cultural management in digital settings concluded that the digital content that was prepared by Turkish state across four food related official websites differ in terms of the discourse, the representation of culinary heritage online, how these perceptions were constructed, promoted and challenged, the language used, the usage of digital platforms and multimedia data, and intended audiences and intended messages.

Overall, this thesis is believed to be unique for investigating the cultural heritage management in Turkey from various perspectives, with a central focus on Intangible Heritage Management in a national and international context. Among others, the other major contribution this thesis is to offer a rich socio-cultural discourse analysis of culinary heritage of Turkey that promotes the culinary heritage nationally and internationally by analysing different governmental websites and policy texts in the area of intangible heritage management.

Key words: Intangible cultural heritage Culinary heritage, cultural heritage management, food culture, digital culture

ÖZET

TÜRKİYE'DE MUTFAK MİRASI

KÜLTÜR POLİTİKALARI, RESMİ UYGULAMALAR, VE YEMEK KÜLTÜRÜNÜN ONLINE OLARAK TEMSİLİ

Bu tezin temel amacı somut olmayan kültürel miras yönetimini Türkiye’de mutfak mirası özelinde araştırmak ve dijital medyanın sunduğu olanaklardan yararlanarak ulusal ve uluslararası bağlamlarda kültürel mirasın çağdaş bir şekilde yönetilmesine olan ihtiyaca odaklanmaktır. Bu bağlamda, somut olmayan kültürel miras olarak yemek kültürü dört farklı perspektiften incelenmiştir. Öncelikle, araştırma uluslararası düzeyde, UNESCO ve ilgili organlarının uluslararası anlaşmalarına, politika metinlerine ve politika söylemlerine bakarak somut olmayan kültürel miras yönetimini etkileyen çeşitli faktörlere ışık tutmayı hedeflemektedir. Sonrasında, ulusal düzeyde, araştırma, Türkiye’deki somut olmayan kültürel miras yönetimini tarihsel ve eleştirel perspektiften incelemeyi amaç edinmekte ve Türkiye’de yemek kültürünün gelişimini kamu politikaları ve yönetim stratejileri açısından incelemeyi amaçlamaktadır. Üçüncül amaç olarak, mutfak mirasının ve temsil biçimlerinin dijital mecradaki konumuna odaklanan bu araştırma, dijital çağdaki yemek odaklı içeriği şekillendiren güncel tartışmaları gözler önüne sermektedir. Araştırmanın son kısmı veri analizine ayrılmıştır. Araştırmanın bu kısmı, Türkiye'nin mutfak mirasının dijital mecrada ülkenin resmi web siteleri aracılığı ile nasıl temsil edildiğini analiz etmektedir. Bu bölümde, Türkiye'deki yemek kültürünün resmi kurumlar tarafından İnternet üzerinden temsilleri, dijital söylem analizi kullanılarak yorumlanıp analiz edilmiştir.

Bu çalışmanın ana bulguları, devletlerin resmi web siteleri aracılığıyla yemek kültürünü temsil biçimlerinin belirli bir toplum ya da kültür hakkında çok şey gösterebileceğini ve dijital medyanın bir ülkenin mutfak mirasını daha geniş kitlelere tanıtmak için güçlü bir araç olduğunu göstermektedir. Türkiye'de yemek kültürü ile ilgili dört resmi web sitesinin analizine dayanan bulgular aşağıdaki şekilde özetlenebilir; Türk devleti dijital alanda ülkenin mutfak mirasını temsil

ederken, her bir web sitesinin farklı iletişim hedefleri ve farklı hedef kitleleri nedeniyle farklı bir temsil ve söylem biçimi tercih etmektedir. Mutfak mirası meselesini dijital ortamda somut olmayan kültürel miras yönetimi açısından ele alan bu tez, dört resmi web sitesi incelendiğinde, bu dijital içeriklerde söylem, mutfak mirasının online olarak temsili, bu algıların nasıl oluşturulduğu, desteklendiği ve sorgulandığı, kullanılan dil, dijital platformların ve multimedya verilerinin kullanımı, hedef kitle ve hedeflenen mesajlar açısından farklılıklar olduğu saptanmıştır.

Sonuç olarak, bu tez Türkiye'deki somut olmayan kültürel miras yönetimine ulusal ve uluslararası bağlamlarda odaklanarak, kültürel miras yönetimini, mutfak mirası özelinde, çeşitli perspektiflerden incelemiş ve literatürdeki bu boşluğu kapatmayı hedeflemiştir. Bu tezin diğer bir önemli katkısı ise, somut olmayan kültürel miras yönetimi bağlamında, Türkiye'deki mutfak mirasını resmi web siteleri ve politika metinleri üzerinden analiz eden kapsamlı bir sosyo-kültürel söylem analizi sunmasıdır.

Anahtar Kelimeler: Somut olmayan kültürel miras, mutfak mirası, kültürel miras yönetimi, yemek kültürü, dijital kültür

INTRODUCTION- RESARCH OVERVIEW

With the aim of cultural negotiation and recognition, it is known that heritage politics are aiming to promote and revitalize the particular ‘traditional food routes’ of places as a new trend in the list. With the recognition of different food features as Intangible Cultural Heritage by UNESCO, the promotion of ‘routes’ of gastronomic heritage is a clear evidence of these trends. As a consequence, food cultures have started to gain importance for being identity markers among communities. While for many countries, the production of food, food cultures and gastronomic traditions have become significant constituents of national and local identities, recently stronger emphasis is also being placed on regional development of the place where the food culture arises.

With recent focus on food culture and the recognition of food as iconic of localities’ communal identities both in national and international levels, promoting culinary heritage and food cultures have become quite popular for both culinary heritage management and touristic development of the geographies. In February 19, 2014 European Union adopted a new initiative report called ‘European Parliament Resolution on the European Gastronomic Heritage: Cultural and Educational Aspects’ which recommends to the Commission some cultural actions strategies based on food products, gastronomy heritage, sustainable food tourism, synergies with the Council of Europe (i.e. Cultural routes related to foodscapes) and UNESCO (Conventions and programs related to culture, Intangible Cultural Heritage Convention, and Creative Cities of Gastronomy). With this growing interest, it is evident that culinary heritage of the country has become a key element of heritage management, cultural expression and cultural diversity along with being a source of cultural and economic wealth for the different regions.

However, the acknowledgment of the importance of identifying, cataloguing, transmitting and disseminating the richness of gastronomic heritage of

the world, and the recognition of food culture as an essential component of the cultural heritage of a place wasn't an easy task. Only recently food has officially received status as a true part of our cultural heritage. In order to understand the reason of this culinary renaissance, it is necessary to look at the development of the recent heritage concept.

The 'heritage boom' that has been used to describe the era in which the ideas about cultural heritage and its management were embraced so whole heartedly by the public is a clear evidence of the growing interest in the topic (Hewison: 1987, Walsh: 1992, Lowenthal: 1998). It is widely known that there have been extensive changes that occurred in our relationship with heritage over the course of the decades since the introduction of the World Heritage Convention. Beginning with The Hague Convention for the Protection of Cultural Property (1954) and progressing to the UNESCO Convention on the Protection of the Diversity of Cultural Expressions (2005), the definition and the concept of cultural heritage has been broadened to a great extent. Since 1970s, the work of international NGOs, UNESCO World Heritage Committee and its' advisory bodies have taken a particular approach towards heritage, which are now part of a common, universal language of heritage management. Since then, heritage has become an issue of broad public concern. Although heritage exists for a long time, there is a recent understanding of it today. Since the 1970s, the term heritage has been utilized to refer to cultural and natural heritage such as historical buildings and landscapes that should be preserved and passed onto future generations (UNESCO 1972). It is believed that heritage is a valuable legacy inherited from the past, and something "that a past generation has preserved and handed on to the present and which a significant group of the population wishes to hand on to the future" (Hewison, 1989:16). On the other hand, in the 'World Heritage Information Kit' (2005) prepared by UNESCO, cultural heritage is defined to refer to 'monuments, groups of buildings and sites with historical, aesthetic, archaeological, scientific, ethnological or anthropological value'. Despite of having been defined by many scholars, defining cultural heritage hasn't been an easy task since it is used and

defined by various fields such as archaeology, architecture, graphic arts, literature, anthropology, history or religious studies. However, it can be argued that there is a common understanding and growing support for the claim that heritage which mostly associates with the concepts of national identity, national pride and social unity play a significant role in safeguarding different cultural and monumental landmarks, promoting social unity among communities and creating a common national identity and culture within the same community.

However, as discussed above, the idea of heritage has now included both tangible and intangible heritage, along with the technical, industrial, rural and urban heritage. With the UNESCO Convention for Safeguarding the Intangible Cultural Heritage in 2003, the idea has reflected a major shift in the attitude towards cultural heritage, from one that is fixed and linked to monuments and material culture, to one that is more flexible and that takes into consideration practices, knowledge, traditions, skills, as well as material elements associated to these practices, such as spaces and artefacts. In fact, the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage moved closer towards formally identifying the intangible cultural heritage 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 enjoy’. That is to say that, Intangible Cultural Heritage (ICH) is defined as the living heritage, activities, rituals and traditional habits that highlight the cultural uniqueness and significances of different societies and communities based on traditional culture and values. According to the 2003 Convention, ICH is the mainspring of cultural diversity, and maintaining it is a guarantee of continuing creativity. To ensure this continuity, and survival of the ICH, some efforts have been done in the last couple of decades except the implementation of 2003 Convention. One of the most significant of them was made by ICOMOS that focused the scientific symposium of its 14th General Assembly on the preservation of social intangible values of monuments and sites in 2003. ICOMOS, as a result of the symposium, put its efforts to deal with the intangible values and as a

consequence, the idea of ICOMOS charter on Cultural Roots came to light at the same time. In that context cultural diversity has become a main concern for international bodies and started to be safeguarded by several international instruments including, the UNESCO Universal Declaration on Cultural Diversity (2001), the UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage (2003), and the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

All these measurements have started to be taken due to the acceleration of the globalization of culture in different domains. The extensive economic, political, and cultural changes and fluctuations that have taken place over the past several decades have brought into existence of the process called globalization. Tomlinson (1999) defines globalization as ‘a complex process because it involves rapid social change that is occurring simultaneously across a number of dimensions – in the world economy, in politics, in communications, in the physical environment and in culture – and each of these transformations interact with the others’. In the context of globalization, cultural diversity has become a fundamental concern as a resource to be preserved all around the world. On the other hand, while defining the term ‘globalization’, Appadurai (1996) focused on the cultural dimension of it. While the globalization is considered as an integrated movement towards a single global culture, Tomlinson (1999) on the other hand proposed to look at the culture on the levels of localities and experiences, not on the level of the global.

When the link between globalization and the standardization of culture was become more apparent, local cultures and their intangible cultural values have become high priority with the accelerated pace of globalization and the current threat towards humanity’s cultural diversity. With the opening remark of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), the following statement also approves this threat by saying that ‘recognizing that the process of globalization and social transformation, alongside the conditions they create for renewed dialogue among communities, also give rise, as does the phenomenon of intolerance, to grave threats of deterioration, disappearance and

destruction of intangible cultural heritage (...)' . That's the reason why towards the end of the 1990s, UNESCO member states took steps to react against the adverse impact of globalization and consequently, the UNESCO Universal Declaration on Cultural Diversity (2001) and the International Convention for the Safeguarding of the Intangible Cultural Heritage (2003) were put into practice to draw attention to the threats of deterioration, disappearance and destruction of intangible cultural heritage due to the effects of globalization.

It can be claimed that since safeguarding the intangible cultural heritage is a global issue, its disappearance does not only impoverish a local community, but also diminishes the cultural diversity of the world on a global scale. It is interesting to note that certain positive aspects of globalization have started to serve for the effectiveness of the Convention's (2003) provisions with the idea that we can make globalization work as a way to bring the people together to promote the diversity of cultures. I refer, in particular, to the new information and communication technologies since they immensely expand the possibilities available to even the poorest countries to give visibility to their cultural richness and diversity. As much of the globalization literature proclaims, the advent of internet in the 1990s has brought the lexicon of digital heritage into heritage debate in order to preserve universal and local cultures mainly. In that sense, these new technologies started to be used for some practical aspects of safeguarding practices, in particular in terms of preservation, documentation and transmission. In that context, the Director of Bureau of Strategic Planning of UNESCO Hans D'orville (2004:35) states that globalization process has also provided opportunities to 'access knowledge and information about a range of cultural heritage on a global scale, to obtain visibility, to secure appreciation for cultural expressions, to raise interest and support for their preservation, to let cultural expressions be captured in digital and other forms and to have been disseminated worldwide through various media and communication tools'. In that sense, it can be inferred that globalization might contribute to the increasingly efficient transmission of intangible heritage through digital instruments and global networks. In the cultural sphere, ever-faster forms of

communication mean that cultural information can easily transcend state boundaries.

Therefore, it can be claimed that the field of culture and cultural heritage management are substantially affected by globalization in various ways, and the interplay between cultures and globalization has crystallized both negative anxieties and positive aspirations. With the rise of cultural diversity as a leading notion in international cultural politics in a globalized world, intangible cultural heritage has contributed to the definition of our cultural identities; promote culture diversity and cultural change, and consequently lead to the idea that intangible cultural heritage should be a subject of management both locally and internationally in the 21st century. This is also the case for Turkey.

When we look at the recent National Report of Cultural Policy in Turkey (2013:26) it is stated that ‘Turkey establishes its cultural policies in a holistic approach to protect and sustain its cultural heritage, knowing that cultural heritage has a social function in building the social memory and the identities of contemporary humans’. When it comes to the heritage management, after an announcement during UNESCO’s ICH Convention in 2003, a growing interest on the topic of intangible heritage began to become visible in Turkey as well. Turkey signed the 2003 Convention on Protection of Intangible Cultural Heritage in 2006. The General Directorate of Research and Education of the Ministry of Culture and Tourism was appointed as the implementing unit whose task include ‘research, collection, archiving, registry of the intangible cultural heritage and establishment of detection and registry boards in this context, provision of coordination on this subject between national and international institutions and organizations, development of cooperation’ (Cultural Policy in Turkey- National Report, 2013:151).

In that context, Intangible Cultural Heritage Provincial Detection Boards were established in each city in Turkey. The academicians, representatives of NGOs, the local governments and folklore researchers working in the provincial directorates of culture and tourism were all expected to be involved in the process

of determination, preservation and promotion of these intangible values. This shows that cultural policies of Turkey have been somehow prepared and implemented by the help of a large range of stakeholders in the public, private, and voluntary sectors even though Turkey is known to have dominant and centralized cultural policy and administration system. However, through the weakening of the boundaries of the nation state, the Republic of Turkey which was founded to be a centralized national and secular state has had more westernized and participatory approach towards its' cultural policies in the last couple of decades. Under the changing regional, national, and global circumstance, Turkey has redefined its relationship with its cultural heritage management. Therefore, it is relevant to say that 'heritage shift away from a concern of things to a concern of cultures, traditions, and intangible' (Harrison, 2013:115).

Based on the discussion above, the recent rise of food culture corresponds with this growing interest around the world in the preservation of intangible cultural heritage, a phenomenon similarly rooted in experiences of and responses to modernity and globalization. When we look at the related literature, the literature on food and heritage has focused on the importance of local gastronomy to the development of tourism and related industries, while sometimes asking how involvement in heritage-related industries might benefit food growers and makers (Boniface: 2003; Hall et. al.:2003; Hjalager &Richards: 2002; Long: 2004). Building upon, but moving from this literature, it is widely accepted that there is also a growing interest in the idea of culinary traditions, food cultures and foodways, since 'marketing destinations through gastronomy also brings a range of benefits through complementary activities and linkages, such as stimulating local agriculture, food processing and retailing, raising food quality and most importantly, strengthening local image and identity of communities' (Richards: 2002:13). As a result, reflecting and consolidating growing enthusiasm for culinary heritage, governments in many places in the world have started to formally recognize local food cultures and foodways as forms of cultural heritage and sought to protect and preserve them through varied initiatives.

In that general context, food culture as a heritage item has started to be seen as a significant and important field of study. In that context, Kittler, Sucher, and Nelms (2012) argued that our food habits emerged due to the interactions we have had through food. It is widely accepted that food is an indispensable element of cultural identity formation for cultural groups that can use food both to navigate and negotiate their cultural uniqueness. Since sharing food is central to culture, according to Montanari (2006) “food is culture”. On the other hand, Barthes (1975:34) states that “our culture changes and foods change and as our foods change they also shape our culture and lives. Food transforms itself into situation”.

As mentioned above, some scholars assert that this increasing debate in the West about intangible cultural heritage and specifically gastronomic food routes is due to the re-evaluation of modernity in the late twentieth century and an increasing concern with the local in response to fears of global (Deacon et al.2004; Berking 2003; Castells 2004). The concern for locals that is identified as ‘glocalization’ by Coleman and Crang (2002:3) has been used to refer to a process of globalization where the local has to be recovered since heritage is seen as a unifying strategy in most parts of the world. Therefore, it can be concluded that cultural heritage as social, economic and political phenomena of late modern societies has gone through serious changes as a result of globalization of heritage during the late twentieth and early twenty-first centuries, and consequently the issue of cultural heritage has become a global cultural phenomena which grows from the concern of small number of specialists in one part of the world to something which is considered to be universally managed and negotiated. Why did heritage become such a ubiquitous cultural phenomenon? What are the reasons of its’ rapid global spread during the second part of the twentieth century?

When we look at UNESCO representative list of intangible cultural heritage, the list includes many items for the rich cultural diversity of the world. The food along with more than 200 different practices from the world enjoys the U.N. seal of approval for the list now. In 2010, the “Gastronomic Meal of the French” was officially inscribed on UNESCO’s Representative List of Intangible Cultural

Heritage of Humanity, along with “Traditional Mexican Cuisine”. In 2013, the “Mediterranean Diet” “Washoku Traditional Dietary Cultures of the Japanese”, and “Kimjang Making and Sharing Kimchi in the Republic of Korea” were added to the list. When it comes to Turkey, we can see that Turkey has twelve cultural practices and expressions of intangible heritage on the Convention’s lists, and two of them are directly related to the gastronomic traditions. In order to save our local food practices, a Turkish meat dish known as ‘Keşkek’ and ‘Turkish Coffee Culture’ have officially admitted to the Intangible Cultural Heritage List of UNESCO. On the other hand, in 2015, Gaziantep has been added to the list in the gastronomy category of UNESCO’s Creative Cities Network. Along with these efforts, the interest in intangible cultural heritage is also showing itself in many cross cultural EU projects Turkey has participated in the last decade as well. The various intangible values of Turkey such as local gold crafts, traditional handicraft, music culture, costume tradition, food culture, etc. have become the subject of investigation in the last years. Out of many, two food related field research were carried out in the framework of the UNESCO Convention for Safeguarding of Intangible Cultural Heritage. Turkish National Commission of UNESCO and Intangible Cultural Heritage Committee of Turkey carried out these projects based on culinary tradition of Turkey and its’ neighbouring countries. The project called ‘Sharing the Same Taste: Turkish-Macedonian Culinary Culture Project in the Context of the Intangible Cultural Heritage’ was completed in 2010, the other one ‘Sharing the Same Taste-Turkish-Romanian Common Traditional Cuisine’ was successfully implemented in 2013 to safeguard our food cultures with member states in the region.

On these grounds we can argue that, today two opposing, but closely linked, trends are in the agenda of cultural heritage management and its’ relationship with the globalized world: the challenges it may pose and the opportunities it may create. On one hand, there is an ongoing process of homogenization of culture called ‘global culture’ facilitated by the globalization, and it is believed to have negative effects on cultural diversity of the world, and it poses a threat for intangible cultural

heritage. On the other hand, with the new information and communication technologies supported by globalization, there is a diversification of cultural expressions which enables many different actors, groups and individuals to promote their cultural uniqueness and ensures the transmission of their intangible cultural heritage in particular.

When it comes to the relationship between digital media and intangible cultural heritage, the debates around the relationship between them are paralleled by the discussion that have emerged in relation to the preservation of the heritage in the digital context. At an official level, UNESCO accepted digital heritage as part of its Charter on the Preservation of the Digital Heritage. The charter defines digital heritage as follow; ‘digital heritage consists of unique sources of human knowledge and expressions and should be preserved and made accessible, so as to assure over time representation of all peoples, nations, cultures, languages’ (UNESCO:2003b).

As mentioned above, as it is widely accepted the Internet has opened up entirely new possibilities to make cultural data and archives accessible for a wide audience. As a result, museums, libraries, and archives have started to benefit from digital technologies in preservation and enjoyment of tangible and intangible cultural heritage.

It is evident that conservation measures applicable to the physical heritage are not appropriate for the intangible heritage, therefore the emergence of new forms of communication also brought in light to the new kinds of safeguarding process of intangible cultural heritage too. Thus, the department of Multimedia Archives of UNESCO has started the process of recording and archiving these forms of cultural expressions with the digital technology in order to preserve the images and sounds of these masterpieces to ensure that it remains accessible to the public. In the same vein, Kvan (2007:310) argues that ‘the interaction of the public with cultural heritage need not be passive and that digital technologies can offer opportunities for developing new forms for expressing and understanding cultural heritage and for collaborating on issues pertaining to it’. This digitalization not only implies profound changes for the tangible heritage, it also changes the way we think about the intangible heritage, especially food traditions. By the help of the food

blogs, food related web pages, video sharing channels and Facebook pages, people are able to find long forgotten recipes, images and drawings showing traditional foods. With the emerging new media technologies, the internet helped to expand food related content sharing practices across geographies. In that way, food-related media has become a professional field with communal recipe-sharing web pages and amateur and professional food blogs and with the food related media content available on the net. In that context, it is argued that the digital media has started to have a role in both recreating and transmitting the food culture and in this way the digital media has started to create unofficial archives for culinary traditions of communities.

Overall, it can be summarized that increasing globalization has resulted in a loss of traditional knowledge, skills and cultural values of communities around the world. Cultural diversity of the world which is required to create, maintain and present intangible cultural heritage in an authentic manner have been at risk and that the diversity of these intangible knowledge forms must be mapped, evaluated and protected in order to maintain the cultural diversity and cultural heritage of the world is a well-known fact today.

Therefore, in the light of the discussion above, the overall purpose of this dissertation will be to contribute to the recent raised awareness of intangible cultural heritage management, specifically ‘heritage of food’ in Turkey and respond to the contemporary need to manage the cultural heritage in international, national and local contexts in the era of globalization by looking at the opportunities digital media may offer. This thesis will try to answer the following research questions:

1. How and why Intangible Cultural Heritage has been constructed and managed internationally in the context of cultural policies and globalization today?
 - Why has Intangible Cultural Heritage become an international issue while it was discussed at national level for many decades?
 - What is the legal, international and political framework in the context of UNESCO and its official bodies?



2. How does Intangible Cultural Heritage, therefore food culture become an object of management in Turkey?
 - How does ICH management develop in Turkey from the historical and critical perspective?
 - Why do food culture and culinary traditions become so popular?
3. How is ‘Food as an Intangible Cultural Heritage’ represented through official websites of Turkey?
 - In what ways do food related official websites of Turkey use language to represent ‘Food as an Intangible Cultural Heritage’ on institutional websites? (analyse the official websites in order to identify evidence of a food as an ICH, identify and critique the shared system of meanings for food heritage in these patterns)

Within these diverse settings, Chapter 1.1 will contribute to the understanding of critical review of Cultural Heritage Management in the global context. Various points of views concerned with the defining, analysing and conserving heritage and heritage management will be explored by looking at the relevant literature and different perceptions. With a review of the Convention for the Safeguarding of the Intangible Cultural Heritage’s development (2003), the research will look at the ways how the Convention has been developed by reviewing the literature and heritage documents.

After presenting a critical analysis of current cultural heritage conversation practices based on UNESCO documents in the international framework, the aim of the chapter 1.2 will be to construct a general framework of how Turkish state has responded to cultural heritage management from a historical perspective. By analyzing the UNESCO’s heritage conventions and legal documents and critically examining the complex relationship between international heritage governance and legislative framework for cultural heritage management and preservation in Turkey,

this part will also deal with how cultural heritage has institutionalized and how cultural policies have been formulated and implemented in Turkey in terms of heritage management by discussing and analysing the activities, strategies, objectives, definitions, results and actors involved. By analysing the guiding principles of UNESCO conventions correspond to the contemporary perception of intangible cultural heritage in Turkey, the study will present how official discourse of intangible cultural heritage is constructed and reconstructed in Turkey. Overall, the central question that aimed to be answered in this chapter will be 'what is governance in terms of ICH safeguarding in Turkey from historical and critical point of view.

Afterwards, by focusing on the reconstruction of local and traditional foodways, chapter 1.3 will critically question the particularity of food heritage in Turkey that brings forth foodways in the first place. As discussed earlier, the process of globalization and social transformation in different communities have created an urgent need for renewed dialogue among communities. In that context, the development of culinary heritage as an Intangible Cultural Heritage of Turkey will be analysed from historical perspective.

Chapter 1.4 will discuss the introduction of digital media for safeguarding the intangible cultural values in complement of traditional methods to cultural heritage management. This chapter will question the impact and the role of digital media on the efforts of preserving and passing the cultural values of a community over to the next generations. As it is widely known, the new forms of information and communication technologies with the processes of globalization have created a new imperative for the conservation and the preservation of community values, beliefs, traditions and artistic expressions. In that context, the benefits of utilizing new media in the interpretation of cultural heritage to include wider access to information to a broader audience will be discussed. Based on the argument that digital media has “the capacity to become a tool to capture both the tangible and intangible essence of both the culture heritage and the society that created or used the sites” Silberman (2008:81), the role of digital media to recreate and transmit the

food cultures of Turkey will be discussed. The second area that will be investigated would be the digital food content and the relation between the common food talk and the identities imagined by their users in terms of culinary identity formation. This chapter will look at the food related online content, and how the everyday practices of digital cultures reflect, reproduce and create food as a unique cultural heritage and the marker of cultural identity. In other words, this chapter will be dedicated to disclose the relationship between digital media and food as an intangible cultural heritage. The chapter will be concluded by mapping the food online that include my own observations of the food related content and communities on the web, interactions and meaning along with my own participation and sense of membership.

Chapter 2 will be based on the theoretical framework discussed in previous chapters, and this will be supported by chapter 3 case studies that are integrated in the research to provide tools and contexts with which to analyse Intangible Cultural Heritage governance. This part of the research aims to examine the employment of the intersection of food and heritage as the foundation for establishing food as a cultural heritage and the use of official food related websites in promoting such identity. More specifically, in this part, the representations of food culture on the Internet by official bodies of Turkey will be identified and analysed by looking at the different contents available on the Internet. Qualitative (text mining and expert judgment) approach will be used to discourse-analyze the narrative and visual information on the sampled websites. The first aim of this part is to understand Turkish state's approach towards disseminating Food as an Intangible Cultural Heritage through official websites available. Then, by looking and analysing the official websites, the study aims to identify evidence of a food as an ICH and critique the shared system of meanings for food heritage in these patterns.

In terms of methodology and data collection, the research is committed to employ an original methodological framework combining different approaches of social sciences. Adopting qualitative methodology, the research will develop a series of principles, which are intended to investigate the process of cultural

heritage conversation in the world and in Turkey. Therefore, the research design will not be only multi method, drawing on data obtained through archival research, policy analysis and computer mediated discourse analysis, but it will also be multi-level. In order to answer the first and second research questions, literature and secondary data analysis will be employed. For the third research question, the research will apply computer-mediated discourse analysis for food related official websites.



CHAPTER 1: THEORETICAL FOUNDATIONS FOR THE RESEARCH

1.1: A Critical Review of Cultural Heritage Management in the Global Context

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1.1.1 Introduction of the Chapter

The general aim of this section will be to identify and frame the main arguments of Cultural Heritage Management in the global context. By doing so, this chapter will start with the definition of heritage and cultural heritage. Following this, issues relevant to understanding the nature of heritage will be clarified. After showing how UNESCO's World Heritage Conversation Programme contributed to Cultural Heritage Management, the process that leads from safeguarding tangible cultural heritage to intangible cultural heritage will be discussed. Finally, the effects of globalization both the opportunities it brings and the challenges it creates for safeguarding Intangible Cultural Heritage will be discussed through literature review and analysis of heritage documents.

1.1.2 Heritage Conversation: Past & Present Practices

1.1.2.1 The Importance of Defining Heritage

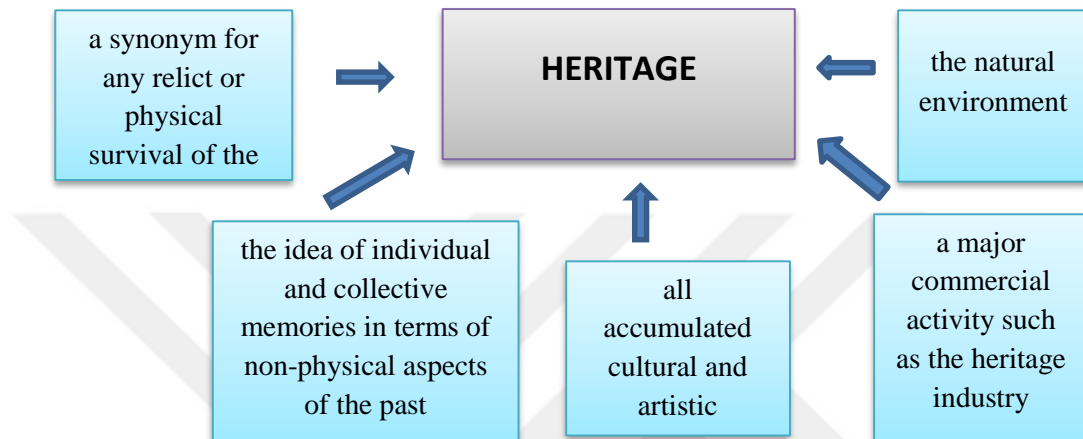
It is widely known that heritage has been in existence for a long time in human history. After the World War II, an international movement started to be concerned with heritage related issues. In the literature, there are many attempts to define heritage however, its meaning, practice and perception have changed over the course of time due to the growing interest in other disciplines. Therefore, it can be argued that heritage has become an interdisciplinary broad term with this growing popularity (Bennett: 1997, Johnson: 1999). Defining cultural heritage has never been an easy task since it includes various fields such as archaeology, architecture, graphic arts, literature, anthropology, history or religious studies. When we look at Oxford English Dictionary (1998:858), it defines the word heritage as 'property that is or may be inherited'. This approach to heritage limits the capacity of heritage to commodity only and does not consider the possibility of considering something intangible as a heritage. On the other hand, when we look at the definition proposed by UNESCO, it is stated that the term cultural heritage "has not always meant the same thing and has undergone a profound change'. In that

sense, Hall and MacArthur (1998) argue that since heritage has been often considered as a static commodity, the values that are associated with it have not been fully fulfilled up to recent future. In that context, the need to define cultural heritage required new understandings and approaches to the topic. In that sense, throughout the years, “the scope of heritage has broadened from a concern for physical heritage such as historic monuments to non-physical heritage including environments, social factors and lately, intangible values” (Ahmad: 2006). These views are shared by Tabraham (2006:9), who claims that “heritage conservation is a process that should consist of two main bases; the first is the preservation of the tangible (physical) remains to be passed over to future generations, and the second is to manage the change of the *intangible* heritage, which are basically the cultural activities taking place in the present, so that the main defining cultural values of each community, or society, are maintained and conserved throughout time”.

When we look at the related literature, a document published by ICCROM in 1990 consisting of references to “cultural property” and “cultural heritage” from a number a documents prepared by different organizations lists over 60 definitions of “cultural heritage”¹. The UNESCO definition of 1985 states that “the cultural heritage may be defined as the entire corpus of material signs –either artistic or symbolic- handed on by the past to each culture and, therefore, to the whole of humanity”. On the other hand, Hewison (1989:16) describes heritage as something "that which a past generation has preserved and handed on to the present and which a significant group of the population wishes to hand on to the future". Hewison’s definition describes heritage as something that belongs to past and if wanted could be transferred to the present for future generations. In the same vein, heritage, as defined by 'UNESCO', in the 'World Heritage Information Kit' (2005), is our inheritance from our ancestors, and we convey it to the future generations. As can be seen from the definition provided, the emphasis on the feature of ‘transmitting the past value to the future’ has become prevalent in the heritage discourse.

On the other hand, Tunbridge and Ashworth (1996:1-2) provides relatively more comprehensive definition of the term by identifying the five aspects of the heritage:

Figure 1.1 Five Aspects of Heritage (Tunbridge & Ashworth 1996:1-2)



When we look at the explanation of heritage by Tunbridge & Ashworth (1996), it can be argued that heritage has been defined as physical and non-physical aspect of the past. In addition, it has been associated with the past, memories, cultural and natural elements of the past and the present. However, starting from 1960s and 70s, the public interest in the heritage industry has risen, and in the late 1980s, Hewison (1987) coined the phrase ‘heritage industry’ to refer to how the past and history have been commercialized in the UK. With the term ‘industry’ he criticized that heritage has become a form of entertainment and a part of experience culture rather than creating an interest in the past and previous civilizations.

As it can be seen from the discussion above, heritage is in fact a difficult thing to define. In 2002 during the United Nations year for cultural heritage, UNESCO offered a list to categorize the different kinds of cultural heritage as such;

- cultural heritage sites (archaeological sites, ruins, historic buildings)
- historic cities (urban landscapes and their constituent parts as well as ruined cities)
- cultural landscapes (including parks and gardens)

- natural sacred sites (for example sacred mountains, pilgrimage paths)
- underwater cultural heritage (for example shipwrecks)
- museums (including cultural museums and art galleries)
- movable cultural heritage (objects as diverse as paintings, tractors, stone tools)
- handicrafts
- documentary and digital heritage (the digital heritage archives)
- cinematographic heritage (movies and documentaries)
- oral traditions (folk stories and histories)
- languages
- festive events (festivals and carnivals and the traditions they embody)
- rites and beliefs (rituals, traditions and religious beliefs)
- music and song
- the performing arts
- traditional medicine
- literature
- culinary traditions
- traditional sports and games

(United Nations year for Cultural Heritage: 2002)

According to the list, while some categories refer to tangible cultural heritage and the others to intangible items of culture, some of them cross both types of heritage. In the same vein, it can be argued that referring to the literature concerning cultural heritage, it can be easily understood that heritage issue reveals itself under two main headings; tangible and intangible cultural heritage. While the first notion, tangible heritage deals with the physical remains of the past and associated with the ‘glorious past’ of nations coupled with the idea of patriarchy, national identity, collective memory, power and dominance of particular civilization, intangible cultural heritage deals with cultural practices and

representations that a specific community has. Another effort to exemplify the complex nature of deciding what could be heritage, Tunbridge and Ashworth formed the following categories reflecting contemporary understanding of cultural heritage:

- ‘any relict and physical survival from the past
- non-physical or intangible heritage such as individual or collective memory
- the items that includes ‘almost any aspect of national life which contributes to the effective functioning of society or to the favoured national image’
- the natural environment such as plants and animals that are peculiar to this geography
- the ‘heritage industry’ where heritage is seen as a consumerable good’

(Tunbridge and Ashworth 1996: 1-3).

1.1.2.2 Cultural Heritage Management

Conversation is a central theme within heritage (Howard: 2003). When we think about the heritage management and policy-making practices, it can be seen that there have been some efforts that can be tracked back to 19th century. When we look at the historical development of the heritage management and conservation, throughout the Twentieth Century, ‘Euro-centric guard’ of heritage conservation can be explained as a way to manage and safeguard heritage items in order to protect the power and the historical past of the nations. Those years what was important was to conserve the physical sides of the common heritage in the territory. Up to recent past, the cultural practices that have been taking place on the heritage sites, mosques, castles, historical villages, and among communities that have been occupying the specific lands were not taken into consideration as heritage items. The necessity to conserve humanities’ local, national and international relics has

become a hot issue with the changing world order. Therefore, the need to manage the heritage gave birth to a concept commonly known as cultural heritage management. When the effort to conserve the heritage shifted towards the idea of conserving 'cultural heritage' with the recognition of intangible cultural heritage, the term has been transformed to the 'cultural heritage management'. Starting with Athens Charter (1931) and continuing with the Hague Convention (1954), the Venice Charter (1966), the World Heritage Convention (1972), the ICOMOS Charter for the Protection and Management of the Archaeological Heritage (1990) and Safeguarding Intangible Cultural Heritage Convention (2003), these initiatives have been considered as cornerstones in heritage management history. With these initiatives, the member states have taken active roles in safeguarding practices. In that context, it is widely known that promoting either physical heritage or particular intangible practices that belong to certain culture is partially a responsibility of nation states. The most common and well-known way in which governments are involved in heritage is through the safeguarding, promoting and funding certain heritage places or traditions. When we look at the heritage management process, there are many different parties involved in the process; however, the main actors can be listed as heritage managers, researchers, conservationists, archaeologists, historians and architects. However, Schofield (2008) argues that while the local communities and heritage related NGOs are partly involved in heritage related decisions taken, management is usually associated with a top-down manner in terms of ideologies and regulations of the state. In other words, it is widely known that decisions regarding heritage have been typically the responsibility of governments and public administrations through cultural policies (Hall and McArthur, 1998: 41). Even though this top down approach has been criticized as being authoritarian, it is still a dominant practice even today in cultural heritage management practices.

1.1.3 Contribution of UNESCO's World Heritage Convention to Cultural Heritage Management

As it is widely known, the urge to create an international movement and to raise public awareness for protecting heritage emerged after World War I. In that context, UNESCO, which is known as one of the leading organizations in heritage management, was founded in 1945 as a specialized agency of the United Nations (UN) 'to contribute to peace and security by promoting international collaboration through education, science, and culture in order to further universal respect for justice, for the rule of law and for human rights' (www.unesco.org.tr). As it is already mentioned, when we think about the cultural heritage management and conservation, it is widely accepted that UNESCO is a prominent organization to safeguard the world's cultural and natural heritage through its World Heritage Program. On the other hand, it is argued that the formation of UNESCO is a prominent marker in the bridge between heritage and culture globally.

When we look at the World Heritage Timeline of UNESCO, we can see that even though the organization was founded in 1945, the heritage related actions and initiatives started with the construction work that began on the Aswan High Dam in the late 50s. In order to protect the ancient structures of Aswan High Dam, UNESCO launched an international Campaign to save the ancient structures. With the unexpected success of the campaign that was supported by different international bodies, UNESCO was encouraged to have an active role in heritage safeguarding practices afterwards. As can be seen in the heritage timeline, after numerous attempts, conferences and campaigns by 1972 UNESCO generated the Convention Concerning the Protection of the World Cultural and Natural Heritage.

World Heritage Timeline

1959 → UNESCO launched an international campaign to save 'Abu Simbel Temple'

1962 → 'Recommendation on the Safeguarding of the Beauty and Character of Landscapes and Sites'

- 1965** ➡ ‘World Heritage Trust Conference’ to protect natural and historic sites
- 1966** ➡ International Campaign to save Venice after floods threatened the city
- 1972** ➡ ‘the Protection of World Cultural and Natural Heritage Convention’
- 1978** ➡ First twelve sites are inscribed on the World Heritage List
- 1994** ➡ ‘The Global Strategy for a Balanced and Representative World Heritage List’
- 1994** ➡ ‘Young People’s Participation in World Heritage Preservation & Promotion
- 2002** ➡ ‘World Heritage: Shared Legacy, Common Responsibility Conference’
- 2002** ➡ ‘Budapest Declaration on World Heritage’
- 2003** ➡ ‘Convention for Safeguarding Intangible Cultural Heritage’
- 2007** ➡ ‘World Heritage Committee’ in New Zealand

Adapted from UNESCO World Heritage Information Kit (2005)

When we look at the Convention documents, it is stated that the Convention was put into practice ‘to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity’ (WHC: 1972).

In order to discuss the contribution of UNESCO’s WHC Programme to cultural heritage conservation, it is necessary to look at the mission statement of the organization. UNESCO describes its World Heritage as such;

- ‘encourage countries to sign the World Heritage Convention and to ensure the protection of their natural and cultural heritage and encourage participation of the local population in the preservation of their cultural and natural heritage;
- encourage States Parties to the Convention to nominate sites within their national territory for inclusion on the World Heritage List and to establish management plans and set up reporting systems on the state of conservation of their World Heritage sites;

- assist States Parties in safeguarding World Heritage sites by providing technical assistance and professional training and creating public awareness-building activities for World Heritage conservation;
- provide emergency assistance for World Heritage Sites in immediate danger;
- encourage international cooperation in the conservation of our worlds culture'

UNESCO World Heritage Information Kit (2005)

The most important feature of 1972 World Heritage Convention is that the idea of safeguarding cultural properties of the world along with the natural heritages of the world has come together in a single document. In that sense, it can be argued that, with the 1972 Convention the balance between protecting the cultural and natural sites were recognized as an inseparable part of the heritage management. When we look at the missions, it can be argued that the Convention sets out duties for state parties to accomplish when signed to the Convention. While the states parties accept to conserve not only the cultural heritage situated in their territories, but also the natural heritage, they are also encouraged to include local initiatives in these safeguarding processes. Therefore, it can be claimed that the Convention supports public and local initiatives while conserving natural and cultural heritage. On the other hand, the inclusion of regional planning into safeguarding practices allows state parties to plan their actions and act accordingly. It is widely known that public initiatives without government support have less likely to complete their missions, for that reason, it can be argued that the Convention helps to put public and local attempts together on the way to reach sustainable cultural heritage management. On the other hand, the Convention not only promotes the significance of public led initiatives along with state led ones, it also promises to provide technical assistance and training when needed. The last two missions that are related to actions that can be taken if the heritage sites are in danger or need to be protected show that the state parties that signed the Convention are not left alone when a heritage site or an item is in a danger or the collaboration with international

organizations is needed. The last mission, which promises to supply funding internationally is another important factor for state parties, however as the Convention is carefully analysed, it can be seen that the allowance can only be paid if the obligations of reporting the state of the heritage properties to the committee were fulfilled, this may make the states to cope with lots of paper works if they want to receive the funding from the organization.

On the other hand, the programme is criticized for some solid reasons. One of them is for creating a culture of economic and politics rather than creating a platform to discuss the conversing and safeguarding practices. In that context, Keough (2011) argues that ‘the World Heritage Program has garnered considerably less regard in recent years, and is seen as more concerned with economic and political influence than the stated goals of the Convention’. This is to say that, the Convention does not follow its initial aim to protect and preserve the heritage values of the world regardless of the country or the territory, but it is instead used as a tool for some stronger state parties to gain some economic and social capital and recognition.

Since the language used is also very broad and the terminology used is vague, it is believed that the Convention has become a way for power dominant countries to hold the lead in terms of funding and nomination of heritage sites. When we look at the benefits of ratifying the World Heritage Convention, it is stated that ‘the overarching benefit of countersigning the Convention is that of belonging to an international community of appreciation and concern for universally significant properties that embody a world of outstanding examples of cultural diversity and natural wealth’ (UNESCO World Heritage Information Kit: 2005). That means in order a site to be selected to enter the list of World Heritage Sites; a site must have an outstanding value. This definition is vague since it leads to the question of outstanding value for whom. What could be inferred from this definition is that the Convention gives a full authority to the committee members to choose which site could be regarded to have an outstanding value or not. This strong authority and power could lead to an unfair decision making process especially for the member states that are economically and politically less powerful than the

others since there is no checklist or criteria to allow a fair decision making. By giving authorization to the particular individuals and organizations to evaluate the heritage values for the benefits of humankind, UNESCO has been accused to create ‘a totalising discourse representing a global hierarchy of value’ (Harrison 2013: 64).

Moreover, the Convention, in that sense UNESCO, is also criticized for becoming a global brand for countries rather than being a heritage conversation tool. The sites that are entitled to be in the World Heritage List have started to use the emblem of UNESCO World Heritage Site to gain more financial benefits and as a new marketing tool. In that sense, it has been approved by some research that if a site has been recognized as a World Heritage Site by UNESCO, the amount of tourist that visits the heritage area has increased dramatically (Cochrane & Tapper: 2006; Tunney: 2005).

On the other hand, another topic that occupies the discussions around the World Heritage Convention is that the unequal distribution of World Heritage Sites in terms of the geography. While almost the half of the World Heritage Sites are situated in Europe (%50), the rest of the world shares the rest. This imbalance of sites according to continents has become a subject of major concern within the World Heritage Commission, the World Heritage Centre, and UNESCO. Since this imbalance was very apparent, the UNESCO World Heritage Committee initiated a global strategy for a balanced world heritage list to be equally represented the countries all around the world. It is expected that these new initiatives will lead a more balanced and fair list of world heritage.

1.1.4 The Past – Present Dialogue: Tangible or Intangible Cultural Heritage?

1.1.4.1 Tangible Cultural Heritage

After the Second World War, there have been an increase in the popularity of heritage related issues, and this led to a period called a ‘heritage boom’ especially after 1970s in the West and in Britain in particular (Harrison:2013; Hewison:1987; Tunbridge & Ashworth 1996). In those years, cultural heritage was characterized by its tangibility globally and its heritage value has been evaluated by an ‘expert’

in the field. In other words, at the early stage of understanding heritage, man-made environment – buildings and landscape – that have any historical significance were considered as heritage items that need to be preserved and passed on to the other generations (Adam, 2008). In the same vein, it was believed that all that need to be preserved and conserved as a heritage of the societies are physical or tangible things.

In that sense, it can be argued that materials that remain from the past could be considered as the tangible manifestation of the past, history and memory. Tangible values of a culture are believed to have different functions such as to transmit the knowledge and the history of the past and to build a link between the past and the present and therefore to have strong bonds with the roots, the cultures, and cultural identities. In that sense, safeguarding physical heritage and sites have long been considered the most essential aspect for heritage management. Therefore, archaeologists, conservators and art historians have dominated the heritage management scene until the recent decade.

When we look at the definition proposed by UNESCO (1972), tangible cultural heritage is defined such as;

- **architectural works:** works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science
- **groups of buildings:** groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science
- **sites:** works of man or the combined works of nature and man and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

As can be seen from the definition, tangible heritage exists in many forms and includes archaeological remains, monuments, museums, national parks,

landscapes, gardens, artefacts, and many other different forms. These different forms are believed to record humanities intelligence, power and development of civilization since traditionally, starting from the ancient civilizations; human beings invest heavily on building and maintaining history and memory through these cultural and material heritages in order to foster and maintain a sense of belonging to the community.

1.1.4.2 Intangible Cultural Heritage

When we look at the development of cultural heritage development, it can be seen that intangible cultural heritage has gained a much wider public attention in recent decades. In that context, at the global level it is accepted that UNESCO has played a leading role in recognising and safeguarding intangible heritage as well as promoting international instruments and related activities (Lira & Amoêda: 2009). With the Recommendation on the Safeguarding of Traditional Culture and Folklore in 1989, UNESCO had its first step towards safeguarding intangible heritage. Growing awareness of preserving Intangible Cultural Heritage, which is considered as an important turn in heritage conservation, has opened up new doors to apply new practices and develop new understanding towards what to conserve and what to include to the list to conserve. This trend has shown itself fully with the Convention of Safeguarding Intangible Cultural Heritage in 2003. While protecting and enhancing monuments, heritage sites and historical buildings are still considered as important as before, intangible values of a culture such as food traditions, music, rituals, traditional crafts, performing arts, etc. have gained remarkable popularity. Instruments and conventions that are developed by UNESCO has had partially helped to change the cultural heritage content towards the safeguarding also intangible values of culture.

When we look at the related literature, intangible cultural heritage can be described as the living heritage of different societies. It includes many different features of a certain community or a nation such as; faiths, food, music, language, rituals and traditional performances, values, habits, oral traditions and crafts. These

skills, traditions and values are originally performed in the past as a part of a culture and tradition. In that sense, there is a common belief that in the process of making tangible heritage items, societies first make intangible heritage items from which the tangible heritage derives from. This processing of creative significance to different generations creates historical experiences and leads to the accumulations of social practices among communities. These social practices include values, emotions and thoughts and are unique to each intangible heritage of a society. In that vein, Lenzerini (2011) argues that without those elements, nationality would lose its own features and motives, and therefore that vitality of intangible heritage comes from this uniqueness of each society.

1.1.4.2.1 Convention for the Safeguarding of the Intangible Cultural Heritage (2003)

As it is already mentioned, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by the General Conference in 2003 and entered into force in 2006. Prior to the Convention, there have been some steps and initiatives taken in order to protect the intangible cultural values of the world. Since the international community has been also concerned about the intangible cultural values of the humanity, the number of states that were ready to sign the Convention was quite high.

The Convention provides living expressions in the following domains

- Oral traditions and expressions, including language, as a vehicle of the intangible cultural heritage, such as “proverbs, riddles, tales, nursery rhymes, legends, myths, epic songs and poems, charms, prayers, chants, songs, dramatic performances”.
- Performing arts such as dance, theatre performances, vocal and instrumental music
- Social practices, rituals and festive events such as “worship rites; rites of passage; birth, wedding and funeral rituals; oaths of allegiance; traditional legal systems; traditional games and sports; kinship and ritual kinship

ceremonies; settlement patterns; culinary traditions; seasonal ceremonies; practices specific to men or women only; hunting, fishing and gathering practices; special gestures and words, recitations, songs or dances, special clothing, processions, animal sacrifice, special food” (p. 11).

- Knowledge and practice about nature and the universe, including “knowledge, knowhow, skills, practices and representations developed by communities by interacting with the natural environment” such as “traditional ecological wisdom, indigenous knowledge, knowledge about local fauna and flora, traditional healing systems, rituals, beliefs, initiatory rites, cosmologies, shamanism, possession rites, social organisations, festivals, languages and visual arts” (p. 12).
- Traditional craftsmanship such as “tools; clothing and jewellery; costumes and props for festivals and performing arts; storage containers, objects used for storage, transport and shelter; decorative art and ritual objects; musical instruments and household utensils, and toys, both for amusement and education” (p. 14). (UNESCO, 2009)

As can be seen from the list above, UNESCO provided quite a detailed list of intangible values of a culture. After presenting all different categories of intangible cultural values of humanity, the Convention, on the other hand, declares the purposes of it in Article 1 as;

- (i)** To safeguard Intangible Cultural Heritage (ICH)
- (ii)** To ensure respect for ICH
- (iii)** To raise awareness at local, national and international levels of the importance of ICH and thus to ensure a mutual appreciation of it
- (iv)** To provide for international cooperation and assistance

By looking at these four main purposes of the 2003 Convention, we can argue that the Convention should operate in three levels ‘local, national, and international’ if the successful management of intangible cultural values wants to

be accomplished. In that context, the importance of the marriage of local with the global comes to the scene again. It can be argued that Intangible Cultural Heritage management has been regarded as the issue of international agenda as well as national and local planning. While the international rights and supports could be provided due to the Convention, it is important and necessary for state parties to work on the inclusion of local initiatives and people in safeguarding practices. When it comes to the significance of cultural diversity, the 2003 convention declared intangible heritage as “a mainspring of cultural diversity and a guarantee of sustainable development”, and stated that these values of a culture should be preserved against “threats of deterioration, disappearance, and destruction” (UNESCO, 2003: 3).

When we look at the list, between the years 2008 and 2016, we can see that 429 cultural items that are considered as Intangible Cultural Heritage of humanity are in the list. As can be seen in the table 1.1, in 2008, the Committee incorporated 90 elements into the Representative List. During the period 2009 to 2016, it has also inscribed 339 new elements on this list.

Table 1.1: The Number of Intangible Cultural Heritage Elements on the List of UNESCO

Year	2016	2015	2014	2013	2012	2011	2010	2009	2008
Number of Elements	2	8	8	0	2	4	8	7	0

Even though the 2003 Convention is believed to bring lots of opportunities and preservation practices, it is also criticized for not being applicable to every cultural practice (Byrne; 2009), especially for indigenous groups and their ownership and intellectual property rights. It is also argued that the emotions,

beliefs and lifestyles of these communities are often neglected in the process of defining and protecting these values. Byrne (2009) further argues that the inventory of UNESCO works as a mechanism to materialize the intangible heritage and he would rather regard social practices, traditions, and skills as 'intangible' than 'intangible heritage'. In that sense, the 2003 Convention is criticized to make the distinction, in fact a false distinction between tangible and intangible cultural heritage. On the other hand, as discussed earlier World Heritage Convention is also criticized as being Eurocentric in terms of cultural site selection process. In that context, the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (ICH) has been characterised by some as a counterpoint to the WHC as a way to celebrate and value the non-Western manifestations and practices of heritage.

1.1.5 Globalization and Intangible Cultural Heritage: Opportunities & Challenges

According to the UNESCO Heritage Conservation (1972), cultural heritage, both tangible and intangible, attempts to reflect universal human rights collectively and individually. There is no doubt that, recently, there has been a greater awareness of the importance of conserving intangible heritage, as an approach of maintaining cultural diversity and cultural uniqueness. As it was mentioned in previous parts, the heritage management that started with the safeguarding of tangible remains with the idea of passing them over to future generations then moved towards the idea of conserving the intangible characteristics of a specific culture. With the Convention of Safeguarding Intangible Cultural Heritage (2003), intangible cultural heritage was described 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'.

However, with the effects globalization, these practices and traditions have been going through some changes. In that sense, it has been argued that

globalization has both brought opportunities and challenges to intangible cultural heritage management.

In the context of increasing globalization, it is argued that more and more people recognize the importance of cultural diversity therefore; they are willing to protect their tangible and intangible cultural values. This growing awareness towards the uniqueness and importance of cultural diversity and culture itself in the context of globalization is believed to bring the opportunities for disseminating cultures with the tools of globalized world as well.

In that sense, globalisation is believed to bring different cultures together and allow for mutual dialogues and understanding among them. In this way, local manifestation of cultures can disseminate the local culture to the national and/or global level, and this can make the visibility of certain culture more in the global context and lead to mobilization of the means necessary for the safeguarding practices. Another area in which the positive effects of globalization on intangible cultural heritage safeguarding practices could be seen is the help of new information and communication technologies. It is widely known that in terms of preservation, documentation and transmission of intangible values of a culture, new technologies could provide many opportunities. In that context, it is widely known that the world interwoven with connectedness and interdependency has allowed even small communities and cultures to be visible in the global context and reached the help they need for safeguarding their unique culture and traditions. As mentioned above, the numerous advances in information and communication technologies have also allowed greater knowledge and experience of what is happening on the other side of the world, and have helped to promote and protect intangible cultural heritage throughout the world.

On the other hand, there are some challenges the globalization might bring when consider intangible cultural heritage safeguarding and management practices. One of the discussions around the topic is that with the effects of globalization, cultures and values are homogenized, and this can lead to the collapse of traditional societies and the dominance of certain cultural practices over others. That means with the rapid flow of cultural information, non-dominant cultures are in danger of

disappearance. In that sense, it is argued that the impact of globalization has been both massive and destructive for the cultural diversity of the world. On the other hand, another major challenge to the preservation of cultural heritage is standardization of culture. To be more precise, while some countries have a stronger national culture and the infrastructure to keep the cultural diversity alive in their territories, the others fail to cope with the globalization due to their weak cultural ties and infrastructure. In the same vein Rusalic (2009:16) argues that ‘promoting and preserving cultural diversity also allows the holders of unique culture the capability to join or adopt to globalizing world on their own terms rather than those of a culture that dominates’. This situation has also raised some concerns over the homogenization of cultures and the domination of Western cultural values in the world.

Overall, it can be argued that in the context of recent increase in the effects of globalization on intangible cultural heritage, the opportunities and challenges that it might pose are significant. In that sense, Choe (2004:2) argues that ‘globalism safeguards cultural diversity but globalization demands standardization, homogenization and regimentation of culture’. The efforts to benefit from the opportunities that globalism brings to intangible heritage should be encouraged and supported in order to eliminate the challenges it may bring in the contemporary era.

1.1.6 The Discourse of Heritage

What has been suggested above is that there have been many attempts for understanding the concept of heritage, the historical development of the term, its evolution throughout the time, its management strategies and the opportunities and challenges it may bring.

There are some points regarding the focus of this thesis that need to be emphasized from the beginning. As a starting point, the heritage discussion lays in the local, national and international level involving governmental institutions, non-governmental bodies, and independent organizations and so on. In that context, this thesis takes up a policy- oriented focus. Since it is widely known, through a process

of institutionalisation, heritage has also interlocked within the policy process. With this expertise-focused approach to heritage management, it is possible to observe the management of heritage in the policy level. The second point that should be highlighted is that this thesis also employs a discourse-oriented focus. In that sense, it is suggested that heritage is not a fixed entity, but it is something that is constructed, created and reflected by discourses, in our sense the discourse of the State while managing the heritage. In that way, as Smith (2006) argues that Authorised Heritage Discourse AHD ‘...focuses attention on aesthetically pleasing material objects, sites, places and/or landscapes that current generations ‘must’ care for, protect and revere so that they may be passed to nebulous future generations for their education, and to forge a sense of common identity based on the past’. In other words, based on the Authorized Heritage Discourse, heritage has become associated with a distinct set of policies, procedures, and ‘musts’ both at national and international level.

As a last point, the thesis is obviously connected with the online heritage management through official websites of the State, in that case how the Turkish State disseminate and manage culinary heritage in Turkey through its’ official websites. Taken together, these three points build the parameters of the arguments developed in this thesis.

1.1.7 Conclusion of the Chapter

The aim of this chapter was to develop an organizing framework for the thesis through a critical evaluation of attempts to look at the heritage management in the global context. In this chapter, the heritage literature from which the thesis was emerged as well as the philosophical underpinnings were mapped. First, the chapter started to explore and discuss the understanding of heritage as a term. After defining tangible and intangible cultural heritage, the implications of UNESCO World Heritage Program were discussed. This was followed by the discussion about the globalization and Intangible Cultural Heritage management, the opportunities

and challenges it might bring. Finally, the chapter highlighted the significance of the Discourse of Heritage the thesis would employ.



1.2 From Nation State to Globalization: Intangible Cultural Heritage Management in Turkey

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1.2.1 Introduction of the Chapter

After presenting a critical analysis of current intangible cultural heritage conversation practices based on UNESCO documents in the international framework, the aim of the second chapter is to construct a general framework of how Turkish state has responded to intangible cultural heritage management from a historical perspective. By analysing the relationship between international heritage governance and legislative framework for cultural heritage management and preservation practices in Turkey, this part will deal with how intangible cultural heritage has institutionalized and how cultural policies have been formulated and implemented in Turkey by discussing and analysing the activities, strategies, objectives, results and actors involved. In that way, this part will present how official and political discourse of intangible cultural heritage is constructed in Turkey. Overall, the central question that aimed to be answered in this chapter is what is governance in terms of ICH safeguarding in Turkey from historical and critical point of view.

1.2.2 Historical and Policy Background in Cultural Heritage Management

1.2.2.1 Cultural Policies in Specific to Heritage Management in the Global Context

As it is widely known in the international literature, cultural policies are associated with the topics of cultural diversity, cultural heritage, intercultural dialogue, human rights and minorities and cultural integration in its general sense. At the same time, it is known that cultural policy studies are being carried out in the field of the history of cultural policies, cultural manifestations, cultural institutions and their legislations, the objectives of national cultural policies and in many other related fields. All these related fields and efforts have been considered as a part of the cultural state policy. First of all, it is important to define what is a policy. When we look at the related literature, Nakamura and Smallwood (1980: 31) defined policy as: “a set of instructions from policy makers to policy implementers that spell out both goals and the means for achieving those goals”. With reference to Nakamura and Smalwood’s (1980) definition, it can be argued that the government initiatives define the cultural policies of the state in that sense. From a historical point of view, when we look at the cultural policies of the 20th century regarding heritage management, we can see that the heritage of the Empires from the previous centuries made the backbone of the heritage management. From that historical point of view, during the outbreak of World War II (1939-45), there were major efforts in Europe to establish legislative frameworks to safeguard the tangible cultural values of the humanity due to the massive damage of the war. ‘The efforts were principally aimed at war-torn tangible heritage items, the archaeological excavations, and the integration of these heritage management plans tried to be integrated into cultural policies and overall economic plans’ (Cleere 1989:4). Therefore; it could be argued that with the World War II, European States have started to give importance to heritage management. In that sense, the idea of nationalism and the strong desire to form a nation affected the way in which cultural heritage was understood. In those years, the tangible heritages of a culture were considered valuable to safeguard and preserve. Monumental structures, castles,

religious artefacts, and museums were some of the examples of the 'valuable' heritage to safeguard and pass onto the next generation. As mentioned in the previous chapter, as a response to this need to safeguard those tangible heritage values, UNESCO made its first step to protect them with the international convention called the Convention for the Protection of Cultural Property in the Event of Armed Conflict (the Hague Convention), which was adopted in 1954. The Convention aimed at taking measures to preserve cultural heritage in the times of war and emergency on the national and international levels. This followed by the one of the most powerful heritage conservation policy tool that was created by UNESCO after World War II the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter). The charter aimed at conserving and restoring the monuments and sites in its best practice. When it comes to 1970s, with the mass tourism on heritage sites combined, the urgent need emerged for protecting cultural heritage in the context of cultural policies (Cleere:1989). These needs in the heritage management policies gave rise to an important heritage conservation tool: the 1972 World Heritage Convention. This instrument has been considered as the most important heritage management tool since it allowed thinking about the heritage management and legislation in a wider context. When we look at the cultural policies regarding heritage management, intangible cultural heritage as a management subject did not appear until 1990s. With the Convention for the Safeguarding of Intangible Cultural Heritage (2003) adopted by UNESCO, it is made sure that managing the cultural heritage in the context of cultural policies should include the intangible values of a culture. The Convention also points out that this intangible heritage is: "constantly re-created by communities and groups in response to their environment, their interaction with nature and their history" and "[it] provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity" (ICHC:2003). Recently, recognising the significance of intangible cultural heritage has brought awareness of the crucial inputs needed to manage it with more serious steps and political documents in the global, national and local level.

1.2.2.2 Cultural Heritage Management in Turkey

In order to have a general overview of the historical and policy background of cultural policy management in Turkey, the thesis will provide a general outline of the efforts that have been taken to create a successful management strategy. It is stated in the Cultural Policy Report of Turkey (2003:27) that ‘Turkey establishes and implements its cultural policies in a holistic approach to protect and sustain its cultural heritage, knowing that cultural heritage has a social function in building the social memory and the identities of contemporary humans’. When it comes to the heritage management, it is widely known that heritage management works through legal and administrative work in the field of cultural policies. The countries who signed the World Heritage Convention (1972) and the other important policy tools designed by UNESCO operate in accordance with the legal and administrative schemes for the heritage management. Since Turkey is a member of UNESCO since 1946, its conventions, charters and documents are in practice in the country.

As mentioned in the previous chapter, with Athens Charter (1931) and Venice Charter (1964) Turkish state started to protect its tangible heritage sites with the state policies. With the law called 1973, an important step was taken towards categorizing the heritage sites. With this law, heritage sites were categorized as archaeological, natural, historical and urban. When we look at the early Republican Period of Turkey, the beginning of the 1950s, in terms of heritage management, we can see that the General Directorate of Antiquities and Museums was the main institution that deals with the archaeological sites. However, this administrative body was only responsible for dealing with the archaeological sites. In that sense, in order to manage the heritage in general, the High Council for Immovable Antiquities and Monuments was set up in 1951. The period between 1950s till 1980s, Turkey followed certain heritage conservation practices, mostly in tangible cultural heritage management. When it comes to 1980s, following the military coup that took place in 1980, Turkey started the European Union full membership procedure in 1987. Until 1990s, Turkey updated and developed its legislation on heritage management, tourism sites, and environmental sites and many other related

issues in order to meet the standards of the EU. With these changes, the Ministry of Culture that was founded in 1971 was joined with the Ministry of Tourism and Promotion and as a result, the Ministry of Culture and Tourism was established in 1982. With these changes, it can be argued that especially after 1980s, Turkey adopted international guidelines about heritage management. This was reflected in the Constitution of Turkish Republic as “the State shall ensure the conservation of its historical, cultural and natural properties, and shall take supporting and promoting measures towards this end” (Constitution of Turkish Republic 1982: Chapter Three/Article 63). After the new Constitution in 1982, the 1983 Law which is called ‘the Conservation of Cultural and Natural Properties’ was put into practice to deal with all heritage related issues. With this new law, the terms ‘natural property’ and ‘cultural property’ started to be used. In that sense, it could be said that cultural properties, or cultural heritage items started to dominate the heritage management practices. Towards 1990s, with the mass tourism, managing the cultural and natural heritage has gained a substantial importance. While this growth boosted the economy of the country, in terms of managing the heritage, it also led to negative consequences. As stated in the European Union Enlargement Commission Report in 1998, the coastline of Aegean and Mediterranean Sea suffered a lot due to the unplanned construction and infrastructure activities without considering the natural heritage of the area. This could be read as economic benefits were preferred over environmental sustainability and heritage safeguarding practices between the years of 1980s and 1990s. Moreover, it can be argued that more effective heritage management strategies should have been implemented in order to protect the cultural and natural heritage, and also it shows that since the local community and people were not successfully included in the process of heritage management, the economic benefits of the tourist income were much more motivating in that era than the motivation for collaborating with the legal bodies to protect the heritage items. When it comes to 2000s, decentralisation in Turkey has opened the door for local administrations to play a new role in heritage management (Baraldi & Shoup: 2014). One of the new regulations that have been done in the field was the reformation of Turkish Ministry of Culture and Tourism as a single

entity. Along with reorganization of Turkish Ministry of Culture and Tourism, the revision of the Conversation Law of 2004 also brought new understanding to the heritage management. With this revision, heritage sites that share some characteristics in terms of geography, culture and archaeology decided to be considered in line with the other heritage sites that share the same roots culturally and historically. Another revision which was done was to encourage the community involvement when it came to the heritage related decision- making. In that way, people who lived close to the heritage sites were given voice to discuss the issues within their own communities involving the NGOs, academicians, heritage managers and so on. Another important step was to create a tax called 'Contribution Fee for the Conservation of Immovable Cultural Properties' that would allow the State to use 10 % of real estate tax to be used for heritage related safeguarding practices. Lastly, there were also some more efforts to decentralize heritage management by opening 'Conversation, Implementation, and Control Offices' to bring local and central administrations closer while dealing with heritage related management, planning and decision making issues.

All the changes that have been mentioned above have been implemented within the guideline of UNESCO World Heritage Convention, charters, legislations and guidelines. For the future practices and vision, with the Tourism Strategy of Turkey 2023 plan, it is stated that the heritage management aims to be implemented through participatory planning different from the previous practices. In that sense, it could be argued that the management of archaeological heritage was the state managed practise until 2000s mainly, however after that time with the new initiatives and strategies the importance of inclusion of local communities and NGOs in the safeguarding practise were recognized and put into practice. This recognition of moving from state centered safeguarding practices towards more democratic management of heritage with the involvement of civil actors gave responsibilities to local communities and civil actors and local governmental bodies to manage the heritage with a bottom up approach. In addition, the responsibilities of local governance, namely municipalities concerning heritage management were considerably higher than before with the new initiatives taken.

1.2.2.3 Intangible Cultural Heritage Management in Turkey

Due to the growing and threatening effects of globalization, the need to protect humanities' cultural heritage, especially intangible heritage has emerged in the international and national agendas. Therefore, the Convention for the Safeguarding of the Intangible Cultural Heritage was signed in October, 2013 and Turkey became a state party to the Convention as the 45th country on 27 March 2006. Turkey was one of the countries that involved in preparation process of the Convention as well. In that sense, 'Turkey has treated Intangible Cultural Heritage (ICH) as an object of protection and a precious treasure of the nation, based on the Law on Organization and Functions of Ministry of Culture and Tourism (Law No: 4848), established and enacted in 2003'(Field Survey Report: 2003). The Convention started to be implemented in 2008 and therefore Intangible Cultural Heritage was formed, later it was expanded to the Department of Turkish Intangible Cultural Heritage in 2011. This led to the expansion of 'Intangible Cultural Heritage Boards' in cooperation with provincial directorates of Ministry of Culture and Tourism in 81 cities with the representatives from related institutions (Public Education Centre, Municipality, NGOs, and universities) (Field Survey Report: 2003). The boards in the cities were responsible to take necessary steps in the inclusion of elements in ICH National Inventory of Turkey or Living Human Treasures National Inventory of Turkey. As mentioned in the previous chapter, the inclusion of local communities of ICH management is quite important for a successful management strategy.

Intangible Cultural Heritage National Inventory of Turkey has been organized under five categories as stated in the Convention for Safeguarding of the Intangible Cultural Heritage:

- Oral traditions and expressions, including language as a vehicle of the ICH
- Performing arts
- Social practices, rituals and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship

UNESCO ICH Convention (2013)

There are also criteria that the elements in Intangible Cultural Heritage National Inventory of Turkey should meet:

- ‘The elements should be deeply rooted in the cultural traditions of communities, groups and individuals in Turkey and should hold outstanding value for presenting the creativity of Turkish culture
- The element should be transmitted from generation to generation through traditional methods
- As a significant bond in cultural exchanges, the elements should play roles in promoting national or local cultural identification, strengthening social cohesion, enhancing solidarity and social stability
- The element should face threats of disappearance due to social transformation or a lack of safeguarding measures
- To register in inventories, elements of intangible cultural heritage must be relevant to its community. That is, the ICH element should be recognized by the communities as significant for their identity and defined as representative of their intangible cultural heritage
- The element should be compatible with existing international human rights documents and also with the requirements of mutual respect among communities, groups and individuals
- The element should demonstrate that inventorying of the element would fully respect customary practices governing access to specific aspects of certain heritage’ (Field Survey Report: 2003).

When we look at the criteria, we can see that an intangible heritage item should pass through a number of procedures in order to be considered as a member of that list. However, many more items that are not in the representative list or in the queening list face the threat of disappearance. In addition, there are some items that currently not in the threat of disappearance but it might be in the future. Therefore, the criteria that indicates that an intangible heritage item should face

threats of disappearance due to social transformation or a lack of safeguarding measures makes the issue more complicated and unfair for the items that are valuable to the society but well-kept with the help of the social community or local state bodies.

On the other hand, ICH (2003) has had an intention to facilitate the participation of communities in the decision-making procedures, however despite the efforts, Turkish state stayed as the leading actor in Intangible Cultural Heritage management in Turkey. In our case, the Ministry of Culture and Tourism and its relevant bodies are responsible to put the Convention into practice in national level in Turkey like in many other member states. To put it more precisely, these relevant bodies have a role in deciding on the cultural elements to be accepted as intangible heritage to the Intangible Heritage Lists and they play a leading role in including and excluding the items from the list.

1.2.2.4 UNESCO Intangible Heritage List for Turkey

When we look at the list, we can see that fourteen items have been inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity. Starting with ‘Mevlevi Sema Ceremony’ in 2008, and continuing with the last item added to the list ‘Flatbread Making and Sharing Culture: Yufka in 2016, Turkey wants to make its Intangible Cultural Heritage more visible and wants to create awareness about the importance of those practices for cultural diversity of the country. There are two on going and four pending nominations for Turkey to enter the list of the UNESCO Intangible Cultural Heritage of Humanity.

- 2017: Whistled language (ongoing)

- 2017: Spring celebration, Hidrellez (ongoing)

- 2012: Aşure Ritual (pending)

- 2012: Ahlat stoneworks tradition (pending)

- 2012: Nomadic movement of Sarıkeçili Yörüks (pending)
- 2012: Sabantoy, Habantoy (pending)

Figure 1.2: Turkish Coffee Culture and Tradition on the Representative List of the Intangible Cultural Heritage of Humanity

Turkish coffee culture and tradition

Turkey

Inscribed in 2013 (8.COM) on the Representative List of the Intangible Cultural Heritage of Humanity

Turkish coffee combines special preparation and brewing techniques with a rich communal traditional culture. The freshly roasted beans are ground to a fine powder; then the ground coffee, cold water and sugar are added to a coffee pot and brewed slowly on a stove to produce the desired foam. The beverage is served in small cups, accompanied by a glass of water, and is mainly drunk in coffee-houses where people meet to converse, share news and read books. The tradition itself is a symbol of hospitality, friendship, refinement and entertainment that permeates all walks of life. An invitation for coffee among friends provides an opportunity for intimate talk and the sharing of daily concerns.

Turkish coffee also plays an important role on social occasions such as engagement ceremonies and holidays; its knowledge and rituals are transmitted informally by family members through observation and participation. The grounds left in the empty cup are often used to tell a person's fortune. Turkish coffee is regarded as part of Turkish cultural heritage: it is celebrated in literature and songs, and is an indispensable part of ceremonial occasions.



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Nomination file No. 00645

- Nomination form: [English](#)/[French](#)
- Consent of communities: [English](#)/[Turkish](#)
- ICH inventory: [English](#)

Decision

Inscription: [8.COM 8.28](#)

Periodic reporting

The report on the implementation of the Convention, due by States Parties every 6 years, includes a section on the elements inscribed on the Representative List. [Read more](#) on periodic reports.

- A report will be due by 15/12/2018

As a part of the action plan for better managing the intangible cultural heritage of the country, related non-governmental organizations involve in the process of documenting, preparing the necessary actions and informing the community about the procedures required. In that sense, it can be argued that the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage encourages states parties to do some inventory works in collaboration with the NOGs, academicians, communities and local governments to encourage cooperation to safeguard the world's intangible heritage. The list below shows the Representative List of the Intangible Cultural Heritage of Humanity in Turkey.

Table 1.2: Representative List of the Intangible Cultural Heritage of Humanity in Turkey

Year	Name	Domain
2008	-Arts of Meddah, Public Storytellers -Mevlevi Sema Ceremony	-Oral Tradition & performing arts -Performing arts, social practices, rituals and festive events
2009	-Aşıklık (Minstrels) Tradition -Karagöz	-Performing arts and oral traditions and expressions - Performing Arts and traditional craftsmanship
2010	-Semah, Alevi-Bektaşî Ritual -Traditional Sohbet Meeting -Kırkpınar Oil Restling	-Social practices, rituals and festive events, performing arts and oral traditions and expressions -Social practices, rituals and festive events and performing arts - Social practices, rituals and festive events
2011	-Ceremonial Keşkek Tradition	-Social practices, rituals and festive events and knowledge and practices concerning nature and the universe
2012	-Mesir Macunu Festival	-Social practices, rituals and festive events
2013	-Turkish Coffee Culture and Tradition	-Social practices, rituals and festive events

2014	-Ebru, Turkish Art of Marbling	-Traditional craftsmanship
2016	-Traditional Craftsmanship of Çini-Making -Nevruz -Flatbread Making and Sharing Culture: Yufka	-Traditional craftsmanship -Social practices, rituals and festive events and knowledge and practices concerning nature and the universe - Social practices, rituals and festive events

1.2.2.5 Intangible Cultural Heritage Involve Official Bodies in Turkey

The governmental bodies that deal with the Intangible Cultural Heritage of Turkey are the Ministry of Culture and Tourism and the Directorate General of Research and Training, both located in Ankara, Turkey. The responsibilities of these governmental organizations are to provide training on Intangible Cultural Heritage and to manage the Convention for Safeguarding Intangible Cultural Heritage studies at local, national and international level.

1.2.2.5.1 The Ministry of Culture & Tourism

Heritage management has historically been centralised under the Ministry of Culture and Tourism in Turkey and the Ministry of Culture and Tourism is the main actor related to culture and its' management in Turkey. It is the main governing body at international, national and local level with its micro management units. Turkish Ministry of Culture and Tourism is formed in order to fulfil the responsibility of preservation of the cultural and natural properties under the duties of the government. The duties and responsibilities of the Ministry were defined as such;

- Investigate, improve, reserve, enhance, promote, adopt the national and cultural principles and contribute to the increase in national unity and economic growth
- Provide help and guidance to the public institutions and different types of organizations on issues related to tourism and culture, and build a communication among these institutions, local authorities, the private sector and NGOs
- Reserve cultural and historical goods
- Promote all the locations that have touristic potential in the country in order to gain financial profit over these areas
- Being responsible of all types of investment and development that are planned to be done in the field of culture and tourism

(Cultural policy in Turkey: 2003)

When we look at the structural framework of Turkish Ministry of Culture and Tourism, we can see that there is an interconnected system of governance. The Ministry of Culture and Tourism includes the provincial, central and foreign organizations and the related organizations. There are central and provincial organizations that act in line with the Ministry. In that sense, municipalities and special provincial administrations related to cultural management are set up in each city and worked as a bridge between people and the State.

When it comes to the management of Intangible Cultural Heritage, Ministry of Culture and Tourism is a responsible body to carry out the essential institutional and legal works for the Convention for Safeguarding the Intangible Cultural Heritage (2003).

1.2.2.5.2 Directorate General of Research and Training (ARAGEM)

Along with the Ministry of Culture and Tourism, Directorate General of Research and Training (ARAGEM) is an implemented unit of intangible cultural heritage management. The main responsibilities of this unit are;

- ‘to establish the social consciousness to investigate, compile and transmit the Turkish cultural heritage to future generations’
- ‘to organize cultural activities focused on the public interest, to produce written and visual materials with relevant public institutions, private sector and non-governmental organizations at national and international level’
- ‘to provide the necessary education services in the field of culture and tourism’

The unit express its working principles as ‘innovative, time focused, open to shareholders and cooperatives, responsible and self-sacrificing, with business discipline, encouraging and supportive and against discrimination’(Aragem: 2017). As it can be understood by its name, the unit provides various trainings and research possibilities to relevant parties in the field of heritage management and research with specific focus on both tangible and intangible cultural heritage.

1.2.3 Conclusion of the Chapter

This chapter examined wider policies on the management of cultural heritage in Turkey. Major international policy tools and their accompanying institutional developments were analysed in order to determine the major factors that have gave rise to current heritage management practices. This analysis has demonstrated that international conventions, charters, and declarations initiated by UNESCO have gradually added a new dimension to the conservation and management of heritage sites, and that heritage management has evolved in steps with the management and protection of intangible cultural heritage management in Turkey. In terms of the national management of Intangible Cultural Heritage, Turkish Ministry of Culture and Tourism with its administrative branch called Directorate General of Research and Training work together with the collaboration with NGOs, academicians, heritage related civil bodies and the communities to provide a systematic and participatory management of the intangible cultural heritage.

1.3 Food as an Intangible Cultural Heritage in Turkey from Multidimensional Perspectives

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1.3.1 Introduction of the Chapter

By focusing on the reconstruction of local and traditional foodways, chapter 1.3 will critically question the particularity of food heritage in Turkey that brings forth foodways in the first place. As discussed earlier, the process of globalization and social transformation in different communities have created an urgent need for renewed dialogue among communities since the intolerance of cultural diversity has resulted in deterioration, disappearance and destruction of the intangible cultural heritage, in particular owing to a lack of resources and policies for safeguarding such heritage. In that context, this chapter first will explore food studies in the general context by presenting the food talk in the academic scene from the perspective of cultural studies in line with the topics around food, culture and society from the perspectives of social sciences and humanities. Following that, in the same vein, food related self and cultural identity will be explored before moving to the food culture of Turkey. In terms of food talk in the Turkish context, this part will explore the history of Turkish cuisine and culinary nationalism in Turkey in the axis of food and national identity. Lastly, the brief history of food as an Intangible Cultural Heritage in Turkey will be discussed in the light of food related heritage items on the list of UNESCO Intangible Cultural Heritage List of Turkey.

1.3.2 Food Studies in the General Context

Even though the subject of food has been studied within the fields of sociology, anthropology, physiology, cultural studies and communication, food as a subject of observation and academic interest did not emerge until the recent century. With the emergence of food related academic research and food related publications such as cookbooks, food magazines, food related TV shows, food festivals, the way how we perceive food has gone through dramatic changes. As a result, this recently discovered interest has led to a new understanding of food culture. In that sense, it can be argued that in recent years, there is an important body of academic work that have been done on food and culture with this growing interest (e.g., Belasco: 2008; Montanari: 2004; Wilk: 2006). In the same vein, it can be said that food studies have become an interdisciplinary field of study that pay close attention to the relationships among food, culture and society from the perspectives of social sciences and humanities. Even though food studies is a comparatively academic young field, it succeeds to boast a rich body of scholarship.

When we look at the field of food and cultural studies, Almerico (2014) argues that ‘through food studies, one examines the relationships people have with food, and analyses how this association discloses an enormous amount of information about them’. It is widely known that food choices made by people, either as individuals or as a group, can reveal views, passions, background knowledge, assumptions and personalities.

When we look at the definition of food in cultural studies, food is variously described as a ‘medium to build families, religious communities, ethnic boundaries and a consciousness of history’ (Wilk: 2006). In the same vein, according to Lind & Barham (2004) food is interconnected with the globalized world and also related with the material and symbolic exchanges as a powerful lens to observe the society. In that context, it can be argued that along with being packed with social, cultural and symbolic meanings, food is also a bridge between material and symbolic exchanges around the world.

On the other hand, there are diverse opinions about how food should be studied in the academic field. To exemplify, Levi -Strauss (1983) argues that food should be viewed as a language since it works as a code to express patterns about social relationships. According to Montanari (2006) when it is prepared and consumed food is 'culture'. In the same vein, Barthes (1975) also sees food as a culture and proposes different ways how food should be studied.

'For what is food? It is not only a collection of products that can be used for statistical or nutritional studies. It is also, and at the same time, a system of communication, a body of images, a protocol of usages, situations and behaviour. Information about food must be gathered wherever it can be found: by direct observation in the economy, in techniques, usages, and advertising; and by indirect observation of the mental life in a given society. And once these data are assembled, they should no doubt be subjected to an internal analysis that should try to establish what is significant about the way in which they have been assembled before any economic or even ideological determinism is brought into play' (Barthes, 1975:167).

Barthes (1975) argues that food should be studied from various perspectives and fields, expanding beyond its scientific and numerical analysis. Instead, by emphasizing the social and cultural importance of food, he analyses food as language and a symbol of culture. This awareness of studying food as a way of understanding culture and history is considered as an important step among food scholars. In that sense, the terms 'food culture', 'culinary culture', 'foodways', 'foodpaths' have been adopted to explain and research how cooking and food are parts of peoples' cultural habits, and therefore cultural identity. In that sense, Short (2006) describes culinary culture in line with the ability to plan, cook and create a meal. Without mentioning the values, traditions, rituals and practices that accompany the cooking and sharing the food, this description stays limited in its' scope. In that context, Counihan and Van Estrik (1997) provide comprehensive definition of the term 'food culture'. According to them, the term 'food culture' crosses so many conceptual boundaries and it should

be looked from a wider perspective. Therefore, they argue that social, cultural and economic factors play a significant role in understanding food culture and culinary traditions of different communities.

Apart from the scholars who are solely interested in food, many well-known scholars have thought and written about food. To give an example, in his text 'Toward a Psychosociology of Contemporary Food Consumption', Barthes (1975:67) explains how food acts as a system of communication and provides a body of images that mark eating situations. He further argues that food is a system of signs and food 'transmits a situation; it constitutes and information: it signifies'. On the other hand, Bourdieu (1979) in the text called 'Distinction: A Social Critique of the Judgement of Taste' addresses differences between taste of luxury and taste of necessities through his theory of class distinction. In the same vein, another interesting work has been prepared by Claude Levi Strauss. Based on the structuralism, Strauss (1996) offered that food preparation can be analysed as a triangle semantic field in his work called 'The Culinary Triangle'. He has found links between the structure of a society and cuisine. Furthermore, in her work 'the Abominations of Leviticus', Mary Douglas (2008) also intended to explain food from a structuralist point of view and she has analysed food traditions and habits from an 'everyday life' perspective.

Based on the discussions above, it can be argued that food studies occupy diverse fields ranging from anthropology, sociology, cultural studies to heritage studies, tourism, and policy management. From cultural studies and heritage studies perspective, food scholars devote lots of attention to exploring food in relation to the culture, practices, traditional rituals, memories, experiences, religion, geographies etc. In that sense, Miller and Deutsch (2009: 3) consider food studies as "the study of the relationships between food and the human experience". Starting from this critique, I would conclude that food studies is not a static discipline, but instead includes many disciplines in its academic circle. It is an interdisciplinary field that takes holistic approach and allows researchers and scholars to study cultural, social and economic dimensions of food in the contemporary era.

1.3.3 Food as a Cultural Heritage

As it is widely known food plays a multifaceted role in the society. Although food has been studied recently in many academic fields, little attention was given to food as cultural heritage. As an important aspect of the culture, culinary heritage has gained its' long waited popularity with the current initiatives taken by international organizations, national policy makers, NGOs and the public itself. When we look at the related literature, Frazer (1922) argues that the consuming food is closely related to culture and culture formation. Therefore, it can be argued that food as being the biological need also carries cultural connotations when it comes to represent beliefs, traditions, culture, norms through community's cuisine (Okumus & McKercher: 2007). When we look at the related literature, we can see that the relationship between food and culture has also been a subject of interest as mentioned before. In that context, it is widely known that how people eat, what they eat, when and with whom they eat differ in terms of social, cultural, geographical differences throughout the world. In that vein, Pitkin (1984) explains the link between food and culture by mentioning that etymologically the Latin word 'cultura' originates in the cultivation of lands. He argues that in order to generate meaning, people need the connection between food and meaning. When the debates related to food and culture were taking place, the danger towards disappearance of traditional foodways and food habits due to the modernisation and globalization of the world has created some concerns arguing that culinary heritage of the world which is unique from community to community is in a great danger in the modern era. In that context, the importance of recognizing food as a cultural element manifests itself in the cultural management field as well. With the Convention of Safeguarding Intangible Cultural Heritage (2003) the scope of intangible cultural heritage has been defined as such; "practices, representations, expressions, knowledge, skills - as well as the objects, artefacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognize as part of their cultural heritage".

With the efforts of UNESCO, food has been considered as an Intangible Cultural Heritage for the first time in 2010 with the French Gastronomic Meal, the Mediterranean Diet Mexican/Michoacán Cuisine, and Croatian gingerbread. With this new understanding of food as a part of world's cultural heritage, which needs to be safeguarded, led the culinary tradition to enter a new dimension of the globalized world. Almost immediately after the ratification of the Intangible Cultural Heritage Convention, many nation states started to work on inventories about their culinary traditions in order to have a systematic way to narrate their food cultures. In that way, they believed to develop their heritage cuisine.

‘Food is therefore extremely affective; its taste on our individual tongues often incites strong emotions, while the communal, commensal experience of such sensations binds people together, not only through space but time as well, as individuals collectively remember past experiences with certain meals and imagine their ancestors having similar experiences. When this occurs, food is transformed into heritage’ (Di Giovine & Brulotte: 2014,1).

In that sense, it can be concluded that food as an Intangible Cultural Heritage is a recent phenomenon that opens up new opportunities to think about food intersecting with dimensions such as race, ethnicity, religion, class, immigration, tourism, locality etc.

1.3.4 Food: The Self & Cultural Identity

In recent years, identity has been central to debates in many fields in social sciences. There have been many different views about the development and creation of identity formation among communities. In that sense, several scholars shared their thoughts on the subject matter. While Bhabha (1990) argues that national identity is as a form of narration - socially and individually created and understood, Giddens (1991) looks at the issue of identity formation as a reflexive process. In that sense, while defining oneself, the definition of ‘other’ is also defined. While constructing one’s identity, many elements work as a vehicle to construct it. In that

sense, food could be considered as one of these vehicles for identity construction. It is widely known that food serves as a symbol of group identity and it is deeply associated with the culture formation process (Van den Berghe: 1984). The famous saying “tell me what kind of food you eat and I will tell you who you are” (Savarin, 1949/2009: 3) is a clear sign to show how food is associated with the self and its social implications. Culturally speaking, what one eats or does not eat defines who one is. In that sense, it is believed that food shows affiliations with a culture in which people are exposed to during the early years of their lives.

‘..... identities are constructed within, not outside, discourse, we need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies. Moreover, they emerge within the play of specific modalities of power, and thus are more the product of marking of difference and exclusion, than they are the sign of an identical, naturally constituted unity-an ‘identity’ in its traditional meaning’ Hall (2000:17).

According to Hall (2000) identities are always in the process of constructing themselves and they are created in the discourse and outside of it. Therefore, they should be considered within the scope of binary oppositions, that is to say identities are constructed with the presence of ‘otherness’ and ‘difference’. When we look at food based identity formation again, Kalcik (1984) argues that drinking and eating are primarily associated with the ‘soul’, which allows individuals to develop a cultural identity. In that sense, food is an essential element of cultural identity formation for cultural groups who can use food to both navigate and negotiate their cultural marginality. That is to say, except from our personal connection to food, food that is adorned with traditions, customs and memories serves as a medium of communication and the tool for self-identification.

When we look at the related literature, Kittler, Sucher, and Nelms (2012) coined the term food habits (also known as food culture or foodways) to describe the ways in which humans interact with food. In the same vein, Kittler, P.G., Sucher, K.P., & Nelms (2012:8) addressed the effects of food habits on an individual’s self-identity by stating, “eating is a daily reaffirmation of [one’s]

cultural identity”. Based on its social meaning, people associate food with their childhood memories, warm feelings and the idea of home and belonging. Food on the other hand also builds a bridge between the past and present while it creates a human experience as well as meets physical needs. In that sense, Germov and Williams (1999) emphasize the importance of food as a social activity by saying that;

“while hunger is a biological drive, there is more to food and eating than the satisfaction of physiological needs. There are also ‘social drives’ that affect how food is produced and consumed. Food is not only essential to survival; it is also one of the great pleasures of life and the focal point around which many social occasions and leisure events are organised” (ibid: 2).

Based on the discussion above, it can be said that food has many roles and symbolic representations in terms of cultural identity formation. In that sense, food is encoded with symbolic significance through history, family, nostalgia, geography, religion, and kinship. Even though the recognition of the importance of food in relation to identity formation has been recently recognized phenomena, the theoretical understanding of the relationship between food and identity is important. Having established that food is connected to the formation of identity, in the following part food talk in the Turkish context will be discussed.

1.3.5 Food Talk in the Turkish Context

1.3.5.1 The History of Turkish Cuisine

Turkey is a country that is located in the Peninsula called Asia Minor. As being a bridge between Asia and Europe, Turkey has always been a bridge between East and the West. Over the many centuries, there have been different civilizations, cultures, religions and traditions that have dominated the area. The territory of today’s Turkey has been home to many civilizations such as Romans, Greeks, Hittities, Seljuks and Persians, therefore in terms of the cultures, religions and food, the richness of diversity is something that people used to have in this territory.

It is widely known that Turks who are known to be a nomadic community have attached significant importance to food culture from the past up to present day. When we look at Turkish culinary journey from historical perspective, with the successful conquering of Constantinople in 1453, the Turks controlled the eastern Mediterranean Sea and most importantly the spice routes. After the conquest, Sultan Mehmed II built several kitchens in Topkapı Palace that became home to sultans during the Empire. With the emergence of Ottoman Palace cuisine, the definition that was used for royal cuisine was as a mixture of rich flavours coming from Balkans, Caucasias, Aegean, Syria, Lebanon and Anatolian cuisines (Efendi: 2005). Along with that, with the rise of Ottoman Empire, the cuisine of the Empire started to progress to a high level of sophistication with different dishes and kitchen techniques. The Palace cuisine, which was enriched by the multicultural feature of the Empire, was a modest cuisine in the beginning however, it was turned into a symbol of richness and the prosperity of the Empire after the 16th century. (Ünsal: 2001) In that context, it is widely accepted that the golden age of Turkish cuisine was the Ottoman period. In terms of palace cuisine, Karaosmanoglu (2009) argues that Ottoman palace cuisine has been considered as 'haute cuisine'. It is believed that the diversity of the ethnic and religious communities who have lived in these territories also enhanced the variety and richness of today's cuisine of Turkey. On the other hand, while Ottoman cuisine had been influenced by many countries, it also spread its influences over different geographies. With the foundation of modern Turkish Republic in 1923, while some of the imperial chefs and kitchen staff moved to different countries, some of them stayed in Istanbul and tried to continue their lives in the city. Therefore, it can be said that with the influences of remaining chefs from royal cuisine, the modern Turkish cuisine has been shaped and revitalized. It is no doubt that today, modern Turkey's cuisine owns its popularity its 'royal' past. In that sense, it can be argued that Turkish food culture has its roots in the Ottoman cuisine that has been influenced by Balkan, Middle Eastern, Mediterranean and Central Asian. Along with its' royal past, Turkish cuisine also enjoys the geographical advantages and in that sense, it can be argued that the geography of Turkey strongly influenced its culture and cuisine. On the

other hand, Turkish Cuisine enjoys the advantage of having seven regions and four seasons along with the diversity of local tastes and flavours in its cuisine. When its rocky and mountainous geographical features combined with the sea on three sides, and with the effects of neighbouring cultures and culinary traditions, Turkish cuisine has been often described as fusion cuisine due to its cultural blend, proximity to Mediterranean and Aegean Coasts, Middle East, and Anatolia. When we look at the varieties in Turkish culinary traditions, the most common ingredients used are spices, aubergines, tomatoes, garlic, onions, lamb, beef, chicken, fish, yogurt, beans, lentils, nuts, rice, bulgur, potatoes, etc. along with bakeries.

As a result, it can be argued that Turkish food that is the blend of tastes from the Balkans, the Middle East and the Central Asia carries a unique mixture of local specialities combined with the historical past. In that sense, it can be argued that Turkey's cuisine is renowned for its exotic fusion of Eastern and Western flavours along with a wide variety of culinary delights. The cuisine of the Turkey has continued to evolve over centuries, deriving influence from its the rich history of lands which hosted first the Byzantine, and then the Ottoman Empires. The food of Turkey, like the country's cultural mosaic, is colourful and contains countless different influences and tastes. Specific tastes in different regions of Turkey contribute to the complexity of the country's cuisine. Whether it is the royal Ottoman dishes of the upper class or the Aegean or Mediterranean fusion food, or the food from East of the country and peasant food, Turkish cuisine is considered as one of the leading cuisines in the world along with Chinese and French. When in 1980s Turkey witnessed new cultural and political formations and this led new understanding and approaches in culture management as well (Robins, 1996), westernization movement in terms of economy, social structure of the country and political transformations have also affected the culture and its different fields, including music, literature, art and cuisine as well. In that context, it can be argued that Western influences have restructured the perception of the cultural products. With the profound effects of globalization, Turkish cuisine also aimed at creating a new cultural expression for a modern Turkey. In 1980s with the tourism boom in

the country, not only government led tourism initiatives, but also private led initiatives attempted to include culinary tourism in their planning and development plans. Therefore, the popularity of promoting culinary heritage along with local foodways of the country have become important in the country. In the light of the above discussion, it can be argued that historical background, along with quality products and the unique geography have been considered as main elements that constitute Turkish culinary culture today. Even though Turkish food culture has been going through some changes due to changing gender roles in the society and food sectors, the effects of globalization such as fast food, ready-made food and recent boom in tourism thus in gastronomy, consumption of food still carries symbolic, social and cultural meanings. In recent years, Turkey has been recognized as a 'food paradise' attracting both foreign and domestic tourist by promising a gastronomic experience. Without a doubt, this also gave rise to think about food and the national identity in the Turkish context.

1.3.5.2 Food & National Identity- Culinary Nationalism in Turkey

It is widely known that the creation and development of national cuisines are associated with the emergence of nation states. (Appadurai: 1988) This is also the case for Turkey. In that sense, it is widely known that defining national cuisines brings the inclusion and exclusion certain products, food items, food traditions. In that sense, food is considered as an indicator for collective identity, ideology and one of the methods of self-identification. Therefore, nationalism that is known as one of the most important pillars of nation state building process also is strengthened by food items to make this bond even stronger. In that context, it is widely known that there are multiple contexts and actors involved in the 'narration of a nation' and culture. (Bhabha, 1990) Food is considered as one of the items that through which the narration of the culture could be carried out. When it comes to 'Turkishness' in terms of identity and culture, being Turkish may be experienced and represented differently since there have been many cultures, ethnicities and religions have been living in this territory. Based on the otherness in terms of nationalistic identity, Turkish cultural identity was created on the grounds of

belonging to the religion of Islam and being ethnically 'Turkish' along with the identification with Ottoman past. When it comes to Turkish food and through which the national identity could be empowered, we can say that making a clear distinction with the 'other' and building connection with the Ottoman past and Anatolian culinary tradition could be considered as important components of this identity formation. From the historical perspective, while borders changed and shifted, it took more time for culinary traditions to follow these changes and adapt to these new culture formations through food. Since the symbolic power of culinary traditions play an important role in nation building processes, food has become one of the significant elements of defining one's nation. By investigating the origins of Ottoman dishes from which the Turkish cuisine derives from, Yerasimos (2005) argues that there is a strong link between nationalism and culinary culture. After the collapse of multicultural and multilingual Empire, the newly born Turkish state, starting from its foundation, strongly promoted the non-pluralistic approach towards identity and took a nationalistic approach since it was the unifying element of nation states in the 20th century. Therefore, the idea of 'one nation one language and one flag' also affected the way the culinary nationalism developed in Turkey. Even though 'Ottoman Palace cuisine' is far more sophisticated and expensive to be applied in the kitchen of ordinary people, this tradition was regarded as one of the most important features of our culinary tradition and therefore an element in the creation of the basis in culinary nationalism of Turkey. However, this idea has shifted from Ottoman centered national identity with the help of carefully planned state policies towards Westernization in the early years of the Turkish Republic. These Western focused policies also gave rise to new trends in kitchens and culinary traditions. The period starting with 1950s slowly reached its peak after 1980s. Due to the economic boom in the country including the tourism sector, the culinary tradition of the country has developed rapidly. With the emergence of international and regional restaurants, eating out culture, more food related TV programmes and new media content and also with the raising popularity of gastronomy and food culture, food being the new brand for cities and countries also affected the way food is seen in the Turkish cultural scene. In that context, cities started to use certain

products, dishes, drinks, food related traditions and festivals to promote their cities and to turn these values into branding elements. Therefore, it can be said that Turkish cuisine has both been used to create national identity among citizens and for branding the country in the eyes of the foreign visitors. To give an example, the inclusion of Gaziantep cuisine in the gastronomy category of UNESCO's Creative Cities Network is said to make the city 'capitals of taste' by the Mayor of Gaziantep Fatma Şahin. Credited with many original recipes, Gaziantep is famous for using traditional cooking techniques and artisanal way of presenting food items, along with the location from which the culinary tradition of the city emerges. However, while its popularity as a gastronomic city was within the border of Turkey, with this new label 'city of gastronomy' Gaziantep received international recognition as a city of gastronomy and this brought social, cultural and economic opportunities for the city to benefit from these new features.

However, being different from the original form of nationalism of the twentieth century, culinary nationalism can be considered to have relationships with globalization today. In that context, Ferguson (2010) argues that culinary nationalism is effected by the current changes opportunities and challenges that globalization brings. Due to globalization, many countries have been influenced by each other in many aspects, thus the borders have become fluid and cultures have come closer to each other. With these effects of globalization, the urge to safeguard cultural values has gained significant importance. In terms of cultural heritage management, it is widely known that tangible cultural heritage of the countries is easier to be safeguarded, documented and preserved since they are located in the official borders or outside the country but protected with international laws in most cases. On the other hand, when it comes to intangible cultural heritage, especially food items different countries have demonstrated ownerships over certain food and drink. Disputes over the ownership of some food items are not new to Turkey. When we look at the national dishes that create some tensions between Turkey and other countries could be listed as: 'ayran', 'baklava', 'keşkek', 'hallumi cheese', 'Turkish coffee', 'white cheese' or 'feta cheese', 'flatbread', 'lahmacun'. These cuisine

destination battles Turkey has mainly with Greece and Armenia have shown that food plays an important role in creating and preserving national identity and power relations among countries. This power of food to bring cultures and ethnicities together and the same power to create tensions and everlasting disputes among countries are also worth mentioning. In that sense, it can be argued that, more than the symbolic, traditional and unifying value of food in the society, food also has become a tool for countries to declare superiority over the other country. To give an example, after 'yufka' has been registered as an Intangible Cultural Heritage of Armenia in UNESCO list of ICH, it caused a diplomatic crisis among other countries such as Turkey, Azerbaijan, Iran, Kyrgyzstan and Kazakhstan. After some protests, the mentioned countries, including Turkey submitted a joint file to show that 'yufka bread' is a regional cultural heritage. These efforts made 'yufka bread' an Intangible Cultural element of these countries. On the other hand, it can be easily noticed that the tension involves the countries Turkey has a historical dispute with. This could be interpreted as countries, which have had problematic past, also might have problems in different areas as well. This can be also interpreted as more like a competition than the effort to protect the unique 'heritage' of the nation among mentioned countries. These trademark wars can be considered as a new form of rivalry in the cultural heritage field associated with the idea of culinary nationalism and identity politics. Overall, when we look at the historical journey of Turkish cuisine, we can say that promoting and associating certain foods with certain countries is a sign of close relationship between food and national identity.

1.3.5.3 Food as an Intangible Cultural Heritage in Turkey

It is widely known that state cultural policies play an important role in developing national cuisine. As it is mentioned in the previous chapter Turkish Ministry of Culture and Tourism is a responsible state apparatus in managing and safeguarding cultural heritage of Turkey, either tangible or intangible. When it comes to culinary heritage, it is widely known food heritage consists of both tangible and intangible components such as; food products, kitchen utensils, culinary knowledge, food representation etc. While the tangible items are easier to

be safeguarded, documented and remembered, intangible values regarding culinary traditions such as values, rituals, stories behind them are much more vulnerable and require much more efforts to safeguard. In this context, understanding the growing popularity of food and culinary practices has been recognized by international organizations, national policy makers along with NGOs and public initiatives. In that sense, in Turkey, the concept of cultural heritage, traditional foods and foodways have started to be applied to local food with the Convention for Safeguarding the Cultural Heritage (2003) by the United Nations Educational, Scientific and Cultural Organization (UNESCO). At international and national level, since the UNESCO inventory of heritage lists have attracted global attention, branding one's product as UNESCO heritage obviously has its benefits. Turkey has fourteen items on the Representative List of the Intangible Cultural Heritage. Out of fourteen items inscribed in the list, four of them are intangible cultural elements based on food. These are: Flatbread Making and Sharing Culture: Yufka, Turkish Coffee Culture and Tradition, Mesir Macunu Festival, Ceremonial Keşkek Tradition. The food inscribed to the list should follow certain criteria such as they should be local based on their historic agriculture and culinary practices. However, when the 'local' tastes nominated for the list, they are certainly becoming global through advertisements, marketing tools, tourists, and local people. Thus, the UNESCO List of Intangible Heritage became part of the process of linking the local cuisines with global market.

Table 1.3: Intangible Cultural Heritage List of Turkey Based on Food

Year	Name
2016	Flatbread Making and Sharing Culture: Yufka
2013	Turkish Coffee Culture and Tradition
2012	Mesir Macunu Festival
2011	Ceremonial Keşkek Tradition

When we look at the list, we can see that Turkey has four food related items on the list, while Turkish Coffee Culture and Tradition, Mesir Macunu Festival and

Ceremonial Keşkek Tradition are considered as an Intangible Cultural Heritage of Turkey, Flatbread Making and Sharing Culture: Yufka is considered as multinational cultural heritage of Azerbaijan, Iran, Kazakhstan, Kyrgyzstan and Turkey. On the other hand, based on the list provided, Turkish Coffee Culture, which is the 11th item on the list, is the first and only beverage on the list. This tradition that involves certain rituals in Turkish culture found its place on the list with the help of Turkish Coffee Culture and Research Association and UNESCO Turkey.

Figure 1.3: Flatbread Making and Sharing Culture: Yufka



In that sense, it can be concluded that human creativity and cultural diversity have been communicated in several different ways among communities for many years. Foodways and culinary traditions are one of those ways to express communities' unique culture and identity. With the Convention of Intangible Cultural Heritage (2003) intangible cultural heritage has gained great importance in the national and international arena. The ICH Convention adopted by Turkish government as well to promote national unique culture and identity in different fields including culinary heritage.

1.3.6 Conclusion of the Chapter

In this chapter, food heritage in Turkey that brings forth foodways in the first place has been discussed in the context of food studies and the relationship among food globalization and culture. On the other hand, food related self and cultural identity, culinary identity of Turkey, the history of Turkish cuisine; culinary nationalism in Turkey have been discussed in the axis of food and national identity. Moving on from the relationship between food and nationalism, lastly, food as an Intangible Cultural Heritage in Turkey has been discussed in the context UNESCO with the current items on the list. Overall, it can be said that this chapter highlighted three important dimensions of food and culture in contemporary society which are the food studies in the general context, food as a marker of national identity formation and the meaning of culinary nationalism, and finally the development of culinary heritage in Turkish context in line with the intangible cultural heritage management related to food.

1.4 Digital Culture & Representation of Food Culture Online

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*“Computer-mediated communication is not just a tool;
It is at once technology, medium, and engine of social relations.
It not only structures social relations,
it is the space within which the relations occur
and the tool that individuals use to enter that space.”* Steven G. Jones
Cyber Society 2.0, (1998: p. 11-12)

1.4.1 Introduction of the Chapter

This chapter traces the emergence of new media and digital culture in general, located in a wider historical review of social life and the Internet with a specific focus on food in the digital age. The chapter begins with a brief review of theoretical approaches to understanding early forms of mass communication and computer mediated communication. Then it will document the rise of online communities on the web in the relationship with convergence culture. Afterwards, it will analyse the relationship between new media and intangible cultural heritage and how online communities have become significant in Intangible Cultural Heritage Management. This will be followed by a review of central issues and debates that have shaped the food and food content in the digital age such as food and food content in the digital age. After discussing food related content on the web, the chapter will talk about the relationship between identity and the Internet in the context of food in the digital context. The chapter will be concluded by mapping the food online that include my own observations of the food related content and communities on the web, interactions and meaning along with my own participation and sense of membership.

1.4.2 Computer-Mediated Communication

When we look at the history of mass communication, it can be claimed that the means of mass communication has emerged out of a social need and is thereby developed by that social need. It is very well known fact that since the beginning of its existence, humans have communicated their feelings, fears, happiness and all other emotions and ideas, using variety of physical and symbolic devices. Starting with cave paintings from more than one hundred thousand years ago, different means of communication have been created and evolved with the influence of social economic, cultural, political, and religious forces since then. In return, the means of communication have influenced and shaped societies, cultures, ideas, values and traditions. This evolution of means of communication witnessed a tremendous improvement in the past two hundred years. It can be said that with the discovery of electricity and technical inventions for mass communication, information revolution has started that turns communication into an interactive dialogue. Afterwards, with the invention of the telegraph, the telephone, the motion picture camera and projector, the process of mass communication has been made possible. In this way, these inventions have led to the development of current global communication system. After the invention of several of information and media technologies, the Internet has emerged in 1960s in the United States. In the early 1980s the first protocol that would lead to the development of the World Wide Web was invented, and it became the preferred interface for Internet usage that make the Internet accessible to the general public. Therefore, the Internet, which is often known as the network of networks has entered our lives to send packets of digital information virtually across borders and destinations of choice. Today, there are more than one hundred million people worldwide uses the Internet and this has made Computer Mediated Communication very popular in the twenty first century.

In its very general meaning, the term Computer Mediated Communication refers to all the ways that human communicate with someone from a distance through the use of two or more electronic devices. When we look at the earlier works, much early work on Computer Mediated Communications (Hine, 2000)

focused on the online environments that support asynchronous and text based discussion forums (Kozinets, 1998; Baym 1995). However, with the fast growing technology, communication has become so much richer and flexible through fast and widespread Internet connection, mass adaption of personal computers and high quality audio and video support.

As a result, new cultural formations have been developed and created in online context (Kozinets: 2006). Following these changes, the relationship between new media and old media in mind, computers have started to be understood in a new context as devices that consist of complex cultural forms derived from the older media that they have now assimilated. (Manovich, 2001) That is to say, new technology has started to transform peoples' world by providing new mediating and communicating opportunities. Therefore, in the contemporary society a continuous use of new media and the Internet show how people are every day in the need of being connected to the web through devices and various technological instruments. While being connected to this imaginary network in most of their times, it can be seen that the social interactions and cultural expressions among people have started to mediate through digitally networked technologies.

Since Computer Mediated Communication allowed people to communicate beyond space and time, (Baym, 2006) the advent of the computer culture has started to incite a radical rethinking of who we are and the nature of being human. With this new medium, it is believed that the way we communicate and the message we convey have changed and transformed. In this context, Marshall McLuhan, in his classic work "Understanding Media", explains his well-known quote the medium is the message:

"Let us return to the electric light. Whether the light is being used for brain surgery or night baseball is a matter of indifference. It could be argued that these activities are in some way the content of the electric light, since they could not exist without the electric light. This fact merely underlines the point that 'the medium is the message' because it is the medium that shapes and controls the scale and form of human association and action" (McLuhan, 1964: 9).

McLuhan (1964) addressed the way in which the electrification of media affected the way in which we communicate. In other words, he explored how new mediums affected the messages that we make.

When the medium people communicate with has gained such a big importance, social media has undoubtedly started to constitute a big portion of peoples' lives. When we look at the short history of social media, according to Kaplan & Haenlein (2010), social media is a group of Internet-based applications that build on the ideological and technological foundations of Web 2.0. On the other hand, Solis (2007) argues that 'social media is the shift from a broadcast mechanism to a many-to-many model, rooted in a conversational format between authors and people'. It is widely known that Web 2.0 is considered as a platform for the evolution of social media. Characterized by convergence, the term Web 2.0 was first coined in 2004. It is characterized by a range of social media technologies that can enable digitally mediated social interaction and user-generated content. In that context, while technology has been shaping and reshaping our social worlds, identities, needs and ways of thinking, these element of techno cultural change are also present in our public space, our homes, workplaces and even relationships and social lives. That is to say, the Internet along with globalization have made it easier for people to explore the traditional practices of foreign culture, to connect globally with people in different geographies and to share, create and recreate knowledge and practices through this communication tool.

1.4.2.1 Convergence Culture & Digital Culture

Over the last decade, society has become increasingly networked (Castells, 1996) and the Internet has acted as a platform to facilitate the formation of loosely knit social groups. As it is said before, with the widespread use of social media network systems and the easy availability of new technologies, creating, choosing and sharing information on the internet became a new and powerful everyday habit. The forces of modernity, in particular those associated with increased cultural flows facilitated by contemporary globalization, challenge traditional notions of

community as well. It is essential to note that this has led to the creation of global communities all around the world; in this way; interactions, culture exchanges and collaborations among global communities produce, among other things, new cuisines, new dialects, new music, new political climates, and different forms of community.

While the Internet and new media have stimulated changes in other media, the real force of change has been the convergence of media platforms. With the introduction of the Internet and new media, traditional media and entertainment companies were forced to adapt or be left behind. The definition of the term 'convergence' was delineated by Henry Jenkins in his book *Convergence Culture* as the flow of content across multiple media platforms, the cooperation between multiple media industries and the migratory behaviour of media audiences which will go almost anywhere in search of the kinds of entertainment experiences they want (Jenkins, 2006:2). In that sense, Jenkins (2006) also used the term "convergence culture" to define content blending across different media platforms and an audience willing to follow this flow of information. Therefore, it can be argued that new media has evolved through the assimilation and convergence of existing older media into new computerized technology. The increasing access to the Internet has accelerated the importance of participatory culture since it increasingly enables people to connect with people who share similar goals and interests, work collaboratively; generate and disseminate news, ideas, and creative works.

In that context, the developments in new media technologies have led many social implications and thereby have established new forms of social relationships, actions and interactions. Individuals have started to establish social ties through internet based social networking sites. As a result of that, online communities and other Internet or ICT cultures have become increasingly vital part of the contemporary world since the Internet has provided permanent spaces for asynchronous gatherings.

When looked that the impact of online cultures in our social world, it can be seen that online communities have their own distinctive language, rituals, and identities that support to organize and manage themselves. The users in these communities display high involvement in their community or their 'hood' and talk about their shared interest through interacting in various online communities. The term 'virtual community' was proposed by Rheingold (1993:5) noting that people in online communities 'exchange pleasantries and argue, engage in intellectual discourse, conduct commerce, exchange knowledge, share emotional support, make plans, brainstorm, gossip, feud, fall in love, find friends and lose them, play games, flirt, create a little high art and a lot of idle talk'. In other words, he argues that social media has facilitated a huge shift in the way people interact, behave, meet, work and do business, in this way transformation of social practices among different groups has been made possible thus resulted in profound behavioural changes. With the new opportunities emerged in interaction and communication, people have started to build up new forms of social ties and social space.

Members of online communities and forums have started to discuss various topics in order to share norms of behaviours or certain defining practices by interacting electronically. While sharing computer oriented cyber culture, a number of these groupings demonstrate close proximity to one another and their communications and interactions are readily accessible online.

By taking into consideration the fact that 1.5 billion Internet users exist all around the world, it is likely that at least 1 billion people around the globe regularly participate in online communities in one form or another by either contributing significantly to the community they involve or by just reading messages and occasionally involving with the topics discussed. This growing trend towards Internet technologies also initiated some actions for nation states to use the digital platforms for various reasons in culture related fields ranging from promoting the country in different fields, including: music, cinema, sports, celebrities, religious and spiritual beliefs, heritage related issues, including culinary heritage. By using social media tools, nation states started to present and promote their unique

identities online and social relationships have gained a new perspective in social media networks. In that context, Goffman (1959) claims that everyday interactions involve complex communication patterns in constructing identities in public space and this can provide significant understanding on how people engage in communication in virtual public spaces. In the same vein, as emphasized by Riva (2012), with the rise of social media, the effects of online social networks on social identity formation, communication process, and social interaction have gained significant importance. That is to say that, in the networked information society, identities are transformed, social interactions are reshaped and new social formations are made possible and this new trend has had profound effect on the area of culture management of states. Consequently, this has brought the importance of digital culture into the agenda.

Since the emergence of Web 2.0 as the predominant communication technology, the spread of digital cultures around the globe has reached a dramatic increase, with huge differences across continents, countries, and along class, gender and ethnic lines within regions and nations. Since we can now communicate with the world in ways unimaginable a hundred years ago, the way we live and the way we maintain our culture have inevitably changed in the process. Therefore, it can be said that this dispersion of digital technology through our lives is part of a broader set of phenomena that include increase in globalization, power of free capitalism and the growing significance of information technologies.

Given how important digital technology and culture have become to our lives, it is useful to know what the word 'digital' actually means. In its' most general meaning digital describes electronic technology that generates, stores, and processes data. However, the term digital has come to mean far more than simply either data or the machines that use such data. Today digital means widespread media and global connectivity, instantaneous communication and all other different digital phenomena that have been happening all around the world. When it comes to digital culture, the existence of a digital culture is only recognizable in the light of recent technological developments, and gives every appearance of being

distinctly different to what came before. According to Gere (2002) 'digital culture in its present specific form is a historically contingent phenomenon, the various components of which first emerge as a response to the exigencies of modern capitalism, and then are brought together by the demands of mid-twentieth century warfare'. The word "digital culture" is used in a variety of ways, often referring to certain cultural practices that follow the development of Internet technologies. However, on the other hand, it also refers to specific subcultures that are related to specific topics such as music, fashion, food, art, languages and etc. Today people who share same interests, ethnic, religious, social, political etc. background, or people who just find common values, hobbies, a drive in life come together in online settings and create a common digital platform to share and interact. With increased and improved communication across the globe, people have different conception of the world they live in, altering the notion of time, spaces and identities and making the world a 'global village' actually. McLuhan (1964) In this context, digital culture can be seen as an evolving set of practices, ethics and expectations regarding the way how people should behave and interact within the contemporary network society. While being online most of their time and sharing numerous cultural knowledge and practices, people are starting to create digital databases and archives in which they restore cultural information. This relationship between technology and culture have also brought the fact that new technologies reflect the wider social world offline, and they create new cultural interactions and it is a widely accepted fact today. It is even said that those new interactions in turn reshape the real (non-virtual) world since the distinction between online and offline world becomes blurred, they have become now deeply intertwined for over 2 billion people on the planet.

On the other hand, Porter (1996) also supported the fact that communication through Internet can be understood from the perspective of culture. In that context it can be concluded that Internet cultures have created new cultural forms that support and lead to more democratic and collaborative models of social interaction and consequently given a rise to formation of online communities and in this way

they are also started to be used by nation states in order to promote their unique cultural traditions and values.

1.4.3 New Media & Intangible Cultural Heritage

Throughout the relatively short history of internet, vibrant discussions have been taking place among new media and cultural theorists about the social and cultural effects of the new technology on gender, community, identity, and democracy (Castells,1996; Poster, 2001; O'Donnell, 1998). The role of new information technologies is continually growing in our daily lives changing the way we see the self and the world around us. With the accelerated globalization, building and maintaining a cultural dialogue among people, and preserving the cultural diversity of the world have become a complex and challenging task to fulfil. Since more and more people started to recognize the significance of their cultural heritage- whether tangible or intangible, the new media has become an alternative source to provide opportunities for communities to ensure the continuity of their cultural heritage for private and state led initiatives. In that sense, use of new media in the service of cultural heritage has become a fast growing practice which is known as a virtual or digital heritage.

Since the scope of cultural heritage has widened in the last decade to include the intangible cultural heritage, many everyday practices and the community values are becoming more relevant and accepted as information sources. Along with the other fields, new media has also affected the process and methodology of interpretation and representation of cultural heritage to the public in many ways. The great potentiality of ICT has been applied to preserve Intangible Cultural Heritage by gathering data, launching and supporting different safeguarding techniques and by creating official and unofficial archives. It started with the safeguarding tangible cultural heritage in online settings, and progressively, governments, private organizations, NGOs, communities and individuals have started to use digital technologies to document and express what they value and what they want to pass on to future generations. In that context, Silberman (2008:81) argues that digital media has “the capacity to become a tool to capture

both the tangible and intangible essence of both the cultural heritage and the society that created or used the sites”. It can be claimed that with the processes of globalization and the emergence of new forms of information and communication, there is a need for creating a new imperative for the conservation and the preservation of community values, beliefs, traditions and artistic expressions. In that context, new media is believed to become a part of digital representation of intangible cultural heritage. The online spaces involve new cultural formations- that they involve changes in the ways we are constituted as subjects, and in the ways in which we perceive our world and culture

In this context, UNESCO has also highlighted the importance of safeguarding the Intangible Heritage digitally. According to the UNESCO’s Charter for the Preservation of Digital Heritage (2003) resources of human knowledge or expression, whether cultural, educational, scientific and administrative, or embracing technical, legal, medical and other kinds of information, are increasingly created digitally, or converted into digital form from existing analogue resources. In order to gain cultural and social recognition, different communities and groups have started to get advantage of this new medium. In other words, it can be said that the technologies of new media seem to give these cultural values much greater capacity to achieve this sort of recognition, or, at least, to achieve a greater level of engagement with heritage artefacts and sites. Therefore, new digital platforms and tools have started to offer new opportunities for sharing, negotiating and creating new cultural formations. On the other hand, the need to use IT technologies to develop a digital database to disseminate specific values of a culture have become crucial in the preservation of intangible heritage.

1.4.4 Food in the Digital Age

Since the digital media resonate particularly well with many of the essential tasks of people by enabling instantaneous contact with peers, providing various occasions for social interaction, identity exploration, self-expression, and

facilitating mobility and independence, people are both shaping and being shaped by this new digital culture. These changes are the results of the changing social forces including new perception of time and space and globalization. In terms of exchange of cultural information, as Srinobhan (2001) argues the Internet, and the transfer of resources across national borders in what is today known as globalization has made it easier than ever before for us to explore the traditional practices of foreign cultures, keeping them relatively intact and unaltered, without us really going anywhere. When we look at the related literature, Kittler (1999), Manovich (2001) and Virilio (1994) argued that our whole perspective on the world is increasingly mediated through digital technology at an accelerating pace. With the widespread use of social media network systems and the easy availability of new technologies, digital is the dominant media in today's world (Virilio, 1994; Baudrillard, 2009; Kittler, 1999; Manovich, 2001).

It is widely accepted that when it comes to food culture on the web, food has always been a complex topic. It involves cultural, sociological, economic, psychological and physiological aspects. Since the widespread usage of Internet in modern societies, this new way of communication is used both by individuals and organizations to carry out food related tasks such as; sharing recipes, reviewing restaurants, buying and selling food online, expressing personal interests, activities and identities and also following blogs and webpages in order to culturally and socially involved in food related cultural topics. In this dominant media, food culture has found its place to find a myriad of diverse expressions in its' cultural messages and uses. It can be said that as with food, new media has started to operate and forms new languages of communication. In that sense, it can be claimed that the cultures of food and social media share basic similarities since both the process of preparing food and creating content for the web involve consuming, interacting and sharing knowledge and the taste across boundaries. Both are habitual actions of everyday life, means of expression, identification and communication. However, with the developments in new media technologies, our everyday life and popular habits are interwoven with pervasive technologies. Even though sharing food and

sharing recipes have always been an important aspect of culture, recipes now constitute a cultural technology that extend the sharing of food across time and space and into new and different places.

Based on the discussion above, it can be said that food is an early adapter of new technology for transmitting the new culture, and it has found its' place both in old and new media forms. When we look at the history of food content both online and offline, we can see that food content has started with traditional cookbooks that have been listed as one of the earliest forms of printed materials and moved up to recent mobile applications, online communities and other private or state led online food related content on the web. Since cookbooks are considered as one of the earliest forms of written communication with the wider public, it is not surprising to see that food content and food related online sharing activities dominate the social media in today's world. Therefore, today, it can be said that food participatory practices are becoming one of the most increasingly popular fields on the web with various food blogs, applications, participatory community kitchens, communal dining, cooking classes, food festivals and etc. In other words, there are many different contents available on the web when it comes to the food culture and food related content sharing. In recent years, our interactions with food have become more digital and unique. Within the social media scape, food content has become one of the most shared content on the web and it outperforms any other topics for most shared online content. It can be claimed that with the growing technology, food and food related experiences are enhanced and supported in the digital realm as well. When we look at the digital, marriage of food and technology in the forms of social networking sites, food blogs, recipe sharing web pages, restaurant recommender applications show us the shared experiences that individuals construct through and around food. Without a doubt, nowadays both food and pervasive digital technologies provide means of connecting to the world spatially and contextually. According to Crammer (2001:317) 'as a manifestation of culture, food is one of the most potent media for conveying meanings related to identity, ethnicity, nationhood, gender, class, sexuality and religion – in short, all

those aspects of social, political and relational life that convey who and what we are and what matters to us'. In the same vein Barthes (1975:34) states that 'our culture changes and foods change and as our foods change, they also shape our culture and lives. Food transforms itself into situation'. On the other hand, food has started to be seen as a key factor in the way that we view and communicate with both ourselves and others and forms the popular culture. Therefore, it can be claimed that with the technology, our culture changes and so do our food culture. Stevenson (2002:45), in his book "Understanding Media Cultures: Social Theory and Mass Communication", argues that 'arguably the very nature of our culture is changing. It is undoubtedly that the practice of media studies in the modern world has been rapidly transformed'. While food has been considered as something consumed on a daily basis, it actually encloses the ritual and the traditions of each person, each family, each époque and culture. In other words, food is much more than a basic habitual necessity; it is permeated in diverse aspects of our lives, from the most intimate to the most public. In the same light, Lefebvre (1981:14) wrote precisely about food that "... food encloses information and knowledge of the environment, the landscape, the society, the group, the family, the individual, the tendencies, the accepted ethics and aesthetics".

To put it in a nutshell, it can be said that food is not simply a source of nutrition, but is also, among others, a medium for social interaction, a symbol of personal and cultural identity and a central to the production of community life. Food practices in general provide opportunities for expression of identity, creativity, and connectedness among communities.

1.4.4.1 Food &Identity

Even though the effects of Internet and social media on self-identity and social relationships have not been widely studied in the early ethnographic studies of online communities, there has been some significant works in the field of ethnographic online community studies in relation to self – identity, interaction and different communication practices. (Rheingold,1993; Baym,1999)

When it comes to the relationship between Internet and identity, food forms communities, cultures and civilizations. Today, identity can be defined through what we eat. As Turkle (2011) argues we can be identified by our tastes, but also by our distastes and dislikes. In the same way, we are what we post and we are what we do not post. In this context, Hall (1992:293) argues that identities can be constructed through the production of meanings about the nation with which we can identify. These meanings are contained in the stories which are told about a nation, as well as memories which connect its present with its past, and images which are constructed by it. Food is one of these elements that help us to convey the meanings and memories. In the same context, it is widely accepted that how we eat, when we eat, what we eat, and with whom we eat, all exceptionally vary from place to place and time to time due to social, cultural and economic differences throughout the world. In that context, Belasco (2008) argues that what we eat and don't eat, where we buy it and how we cook and eat it - shapes who we are individually, socially, and culturally. In the same vein, Hine (2000) also argues that the Internet is a perfect space in which people can deliberately play with their identities; it offers visual anonymity, and there is no guarantee that the identities performed in the on-line world echo those of offline settings. In the same vein, Cramer (2011) argues that food is a medium through which to share and exchange social and cultural values, to communicate and form relationships; it is a significant means of forming cherished interpersonal contexts. Food is considered as a quintessential characteristic of the culture of everyday life.

Based on the discussion above, it can be said that food is a constant theme in both old and new media in an endless cross-media exchange among TV, press and the web. And within these discrete social entities, food has a power to bring people together. Food is therefore an extremely strong tool to bind people, not only through space but time as well, as individuals collectively remember past experiences with certain meals. It can be argued that preparation, consumption and cultivation of food mark insiders and outsiders in an ethnic group; therefore, it can be seen as a strong identity marker for social and cultural revitalization of traditions. In other words, food is conceptualized as a marker of identity, and it reinforces and

creates this identity formation process. Indeed, food has been so linked to the construction of identity that Gabaccia (1998) enshrines the old proverb, “you are what you eat,” into a social fact. On the other hand, Lu and Fine (1996: 536) argue that food is “readily recognized markers of ethnicity and [perceived] as a major form of traditional culture” while Wilk (1999:244) refers food as a powerful device for the articulation and negotiation of individual and group identity. It is widely accepted that food is a very useful tool for both teaching and reminding us of our connection to the world socially, culturally and environmentally. Along with the necessary energy to survive, food conveys contextual information and reveals hidden, neglected and forgotten connections in the society. In the same vein, Tresidder & Hirst (2012) argue that food is a significant element of culture, and the consumption of food (in both the physical and economic senses) is an important part of the creation of our individual and group identity.

While food has been viewed, in the literature dealt with so far, as a language that gives information about personal, cultural and social knowledge about the society, Fisher (1937), Barthes (1975), Levi-Strauss (1966), Belasco (2008), Douglas (2008), Greene and Cramer (2011) presented food as a part of communication system. In this way, the food is used as a research tool to determine its relationship to our communication practices. On the other hand, Barthes (1975) viewed food as a system of signs a language of images and behaviours to create meanings.

1.4.4.2 Food Online-Fieldwork

Before analysing the official food related websites of Turkey, this part will include my own observations of the food related content and communities on the web, the members, interactions and meaning along with my own participation and sense of membership in order to document the food content online for better understanding of food media.

It is a well-known fact that the Internet has changed our reality: the reality of being a member of a society, a citizen, an activist, a fan, a blogger, a friend and

a researcher. This process also has invoked a need for re-thinking and re shaping the environment we live in. In other words, the rapid rise in new digital technologies has revolutionized the way we communicate and disseminate the knowledge. These digital resources continue to proliferate at an ever-increasing rate. Nobody seems to know how large, but estimates range from 15 billion to 50 billion websites worldwide (See <http://www.worldwidewebsite.com>). When it comes to the Turkish context, according to the Turkish Statistical Institute, there are 35.000 websites available in Turkey, and this number is likely to be a gross underestimate.

On the other hand, when it comes to the content shared on the Internet, it is argued that online content areas also reflect the offline popularity among the diverse content shared on the web. This growing web community and social networks create unofficial archives for various topics on the web. Food culture is one of them. Since culinary arts have become well represented on TV programs, in magazines, books, academic research and at the top of New York bestsellers list, food has become one of the most shared content on the web in the 21st century. When we look at the online platforms, it can be seen that food places itself in numerous places. Food appears online in advertisement on many different kinds of websites, such as; as a product to be sold online in e-commerce websites, as a cultural topic to be discussed and shared in recipe sharing websites, Facebook pages, forums and blogs, government websites, also as a commodity to be manufactured, sold and delivered.

All of this to say that, the place of food online is a complex topic and has many different functions to be discussed and analysed. However, in order to provide a general framework of the food online, I have done a conceptual mapping of food online. For the initial, pre-contact phase of netnography, I used research engines such as Yahoo and Google to investigate the food related content on the web. An initial research on the term 'food related web pages/blogs/ Facebook pages brought several hundred million replies. Then, I followed relevant home pages and their links, frequently visited, lurked and wandered, read, downloaded, wrote reflective ethnographic field notes. Since the combination of participative and observational

approaches lie at the center of ethnographic initiative, I was investigating the entire phenomenon while attempting to gain a cultural insider's perspective. I have tried to undertake an immersive engagement with the content shared in order to understand the culturally grounded interpretations and the descriptions of the social world portrayed there. The three main areas I investigated were food blogs, food related Facebook pages, food and recipes websites. This means a set of different practices and activities have been carried out over multiple online platforms regarding the food based virtual communities. In that context, it can be said that each of these cyber places offered different types and levels of interaction and inter activities. In that context, in order to see the level of social presence/ media richness of these online social media tools, and to have a picture on how much they allow for self-disclosure, I have analysed the 'Classification of Social Media' by Kaplan & Haenlein, 2010. As it can be seen, with respect to social presence and media richness, web contents such as collaborative projects (e.g. Wikipedia) and blogs score lowest, since they are generally in the written format and allow relatively simple exchange. When it comes to the social networking sites and content communities, they are much better in terms of media richness since they enable text based communication as well as sharing videos, pictures, and other forms of media. On the other hand, virtual social worlds and games are on the highest level since they encourage instant communication among members and replicate the real world and offer it as an online one.

Regarding self-presentation and self-disclosure, blogs are higher than collaborative projects since they give personal information and focus on specific content area. In the same vein, social networking sites allow for more self-disclosure than content communities. Finally, virtual social worlds ask for higher level of disclosure than virtual game worlds since they allow people to choose their behaviour more freely and live a virtual life similar to their real life. Based on the classification schemata of Kaplan and Haenlein (2010), the researchers usually prefer social media that promoted self-presentation.

Table 1.4: Classification of Social Media (Kaplan & Haenlein, 2010)

		Social Presence/Media Richness		
		Low	Medium	High
Self-presentation/ Self-disclosure	High	Blogs	Social networking sites (e.g., Facebook)	Virtual social worlds (e.g., Second Life)
	Low	Collaborative projects (e.g., Wikipedia)	Content Communities (e.g., YouTube)	Virtual game worlds (e.g., World of Warcraft)

After analysing the classification of Social Media in terms of the richness of media content and the level of self-disclosure they allow, I have started to focus on food content online. I started to characterize the many different aspects of food online. I have started by categorizing the food content on the web according to three conceptual frameworks I have adopted and further developed. I divided the online food content according to for which purpose they are intended to be used, and then I have specified the objects used, intended audience, intended purpose, and content providers. (See Table 1.5 for detailed explanation) The second analysis used data from the web to identify the most trafficked food websites in Turkey, places websites in grouping based on intended use, and shows how these food websites rank among all websites. (See Table 1.7 for detailed explanation)

1.4.4.3 Mapping Food Online

Table 1.5 maps the types of web objects (blogs, video-sharing websites, and mobile applications) and also identifies both the intended aims and audience they are aimed at. These actors are grouped into three major categories. The first category called ‘Food as Cultural & Social Data’ includes objects produced or encountered by individuals or group of people that are shared through digital media with either a limited audience (family and friends) or a wide audience. Types of objects in this category includes: amateur or professional food blogs, personal websites about food, recipe sharing websites, and social media websites related to food. A distinctive characteristic common to all content in this category is the lack of intention of content providers to gain financial benefit by sharing food objects. To exemplify; blogs can be also found in the second category, however blogs belonging to the first category are created for personal satisfaction and pleasure while those in the other category are created in an attempt to gain social and also financial benefits. Also objects found in the first category could be created with the intention that they will be consumed by a larger public, and the author might want to establish herself as a culinary expert, or want to make people access to her knowledge and skills in culinary arts. Actors creating materials within this category include ordinary people who are interested in food and food culture, amateur & professional bloggers, food critics, food photographers, etc.

Table 1.5: Mapping Food Online

	Category 1	Category 2	Category 3
	Food as Cultural & Social Data	Food as a Production of ‘Capital’	Food as a Service to be Provided

Objects	Recipes & Cooking Communities, Food Blogs, Websites, Video-sharing Websites	Company Websites, Online Auctions, E-commerce Portals, Marketing Websites	Restaurant Review Websites, Online Food Delivery Websites, Mobile Applications
Intended Audience	Wide/ friends, family	Wide/food industries	Wide
Intended Purpose	Gain and share socio-cultural knowledge	Gain financial capital	Provide food specific services
Content Makers	General Public, Amateur & Professional Food Bloggers, Food Critics, Foodies, Food Photographers	Business Leaders, New Media Specialists, Marketing Managers, Food Vendors, Company Owners	Business Leaders, Entrepreneurs, New Media Specialists, Application Developers

Objects designed to promote and distribute physical food products fall within the second category. The category called ‘Food as a Production of Capital’ is representing the online websites and platforms that involve the production of food products by the food industries. In this category, there could be different types of digital platforms such as company websites that carry out international business and help companies to meet different food suppliers. These contents are targeted to general wider public with a goal of selling more products, and creating more business opportunities. Objects found in this category might include company

websites, online auctions, e-commerce portals, and marketing websites. On the other hand, actors creating materials within this category include business leaders, new media specialists, marketing managers, food vendors and suppliers. The third category includes objects in the area of service providers in the business sectors. The websites that fall into this category are concerned with the wide and general public. The websites and applications that provide food specific services can be named as restaurant review websites, online food delivery websites and food-related mobile applications. In addition to providing information about food related business such as restaurants, food deals in the city, and grocery stores, the websites that fall in this category also include the ones related to rating the restaurants and food specific experiences. Also it includes food specific applications such as; restaurant finding applications that classify restaurants: neighbourhood, type of cuisine and price, the ones that only give you authentic, locally-owned restaurants, not big chains, or the ones that determine your mood based on the food you choose on a daily basis. And finally, business leaders, entrepreneurs and new media specialists are known as the main content providers for this category.

1.4.4.4 Popular Food Websites

In this section I am going to provide a snapshot of the most visited food-related websites on the Internet by using data from a well-known web analytics company, Alexa: The Web Information Company (data taken from 14 October 2015 onwards). When we look at how the website operates, it is seen that Alexa uses two different ways to display its Top Sites ranking: by category and by country. When we specifically look at the web content available, we can see that Alexa's cooking category is under the main category called 'Home' and it consists of 59 sub categories and contains information on over 10,000 webpages.

Nowadays, in 2017, it is impossible to calculate the number of food related web pages on the new media platforms where people speak about food. However, we can conceptually organize the food related content. Alexa has 59 food related categories when it comes to the food content. In order to have a clearer idea, these

59 categories have been rearranged. Therefore, Table 1.6 is prepared to represent the reorganization of Alexa's 59 food related subcategories into 7 conceptual groupings. The conceptual groupings. The aim of this categorization was to see the content of the food specific websites and their meaningfulness to users while the table 1.2 had an aim to categorize food related web-sites in terms of their roles and providers in the online world.

When it comes to how Alexa works, the program provides browser extensions that are installed on the computers of each individual user. When installed, these browsers are able to collect and record the web pages that are visited, and provide information about the content and rank of the available material online. Since the number of computers having the Alexa browser extensions installed is millions worldwide, the program is considered as one of the most trusted and extended one the data of which reflects actual Internet traffic patterns. Since my aim is to have a basic conceptual grouping of food content online, Alexa's large sample size makes it clearly good enough for this purpose.

Before analysing the Table 1.6, it will be useful to talk about how the conceptual grouping has been decided. When deciding in which conceptual grouping to place each Alexa cooking subcategory, I have analysed several of the websites listed within the subcategories. The first conceptual category 'Dish Types/Cuisines' includes websites that are related directly to specific food, meal, and cuisines. That's why most of the cooking websites available on the net fall under this category. These webpages predominantly include collections of different recipes and general information about food, cooking, nutrition and daily food habits. The second category 'Cooking Techniques' is the second most populated category. For instance, in this category one can find advice on cooking basics and most importantly can get some information about the origins and the ways of specific cooking techniques of a cuisine. In this category, there are quite a large number of websites that primarily focus on specific cooking techniques and methods such as 'Microwave, Pressure Cooking, and Grilling' etc. The third most heavily populated conceptual grouping is 'Special Dietary Needs'. It comprises web pages that are designed for people who follow special diets, or for specific audience

such as children, people with diabetes or vegetarians. For example, more specifically, in this category one can find webpages for vegan, low-fat, gluten-free, low-carb, diabetic-friendly, and several other types of diet specific recipes. The next category ‘Online Food Portals’ includes web pages in the forms of blogs, mailing lists, and message boards.

On the other hand, the conceptual grouping for ‘Recipes and Food Magazines’ mostly contains recipe webpages and food magazines that are created by famous chefs and cooking professionals. The content of the webpages in this category includes recipes from brand named food companies or chefs, or the food related online magazines that are written and published by professionals. The next category called ‘Food Related Events & Activities’ includes web pages that combine food and outdoor activities. It gives information about recipes that are useful for picnics, BBQs, tailgating and any other type of outdoor gatherings. Finally, the last category ‘Safety’ includes webpages that provide information on food quality and safety, food preparation, storage and other food safety issues. Food related NGOs, some local associations related to food and nutrition could fall into this category for their effort in food safety.

Table 1.6 Conceptual Grouping of Cooking Websites (Source: based on the cooking top sites worldwide provided by Alexa as of 14 October 2015. The numbers in parentheses are the number of websites identified in that particular Alexa subcategory)

Conceptual Groupings	Alexa Subcategories
Dish Types/ Cuisines	
	World Cuisines (1,173)
	Fruits and Vegetables (914)
	Meat (380)
	Sandwiches (379)

	Fish and Seafood (377)
	Beverages (334)
	Holidays (224)
	Condiments (92)
	Salads (85)
	Sauces, Dips, Gravies, and Toppings (83)
	Grains (82)
	Nuts and Seeds (76)
	Desserts (76)
	Cheese (61)
	Pasta (57)
	Eggs (54)
	Herbs and Spices (49)
	Pizza (39)
	Jams, Jellies, and Preserves (36)
	Appetizers (36)
	Dairy (36)
	Breakfast (30)
	Chili (28)
	Casseroles (25)
	Gourmet (19)
	Stuffing and Dressings (16)
	Wild Foods (14)
	Chocolate (13)
	Snacks (12)
	Meat Substitutes (11)
	Spicy (10)
	Fusion (7)
	Baking and Confections (563)

Cooking Techniques	Canning and Freezing (28)
	Slow Cooker (27)
	Microwave (25)
	Techniques (22)
	Gifts in a Jar (20)
	Fondue (17)
	Quick and Easy (14)
	Quantity Cooking (13)
	Drying and Dehydrating (13)
	Pressure Cooker (9)
Special Dietary Needs	Vegetarian (213)
	Special Diets (114)
	For Children (73)
Online Food Portals	Weblogs (280)
	Mailing Lists (25)
	Chats and Forums (17)
Recipes & Food Magazines	Recipe Collections (319)
	Brand Name Recipes (93)
	Chefs (85)
	Magazines and E-zines (33)
	Recipe Management (12)
Food Related Events & Activities	Outdoors (124)
	Tailgating and Picnics (9)
Food Safety	Safety (17)

After mapping the cooking top websites categories provided by Alexa, I would like to narrow down the research and look at the most visited food-related websites in Turkey by using data from Alexa again. Table 1.7 is based on the analysis of the Alexa data and it presents the top 5 cooking websites in Turkey as recorded by Alexa.

When we look at the ranked websites, we can see that all of these websites include information about recipes, food products, cooking styles, tips for healthy cooking, and dietary tips. I have only included the websites that are directly related to the food and cooking, therefore, I have not added Facebook (ranked 2nd), YouTube (ranked 4th) and Instagram (ranked 18th) on the list since they are not entirely concerned with food. However, it is widely known that these websites offer heavily populated webpages that include videos, photos, online communities, recipes around the topic of food.

Table 1.7 Top 5 Turkish Cooking Websites (Source: Based on the 500 top sites in Turkey provided by Alexa as of 25 October 2015. The rankings were created by reviewing only cooking websites afterwards)

Rank	Websites	Overall Turkey Rankings
1	www.yemeksepeti.com	78
2	www.kadinklarkulubu.com	186
3	www.nefisyemektarifleri.com	308
4	www.ye-mek.net	483
5	www.lezzet.com.tr	492

Overall, in the first phase of my research of food online, I have provided an overview to the complicated and extensive issue of food online. I have first started to write some keywords and investigate food related content on the web. During my initial research, I have encountered many different web content related to food.

Therefore, in order to have a clear classification scheme, and to do so in a systematic manner, I have analysed the ‘Classification of Social Media’ by Kaplan & Haenlein (2010) and relied on a set of theories in the field of media research (social presence, media richness) and social processes (self-presentation, self-disclosure), the two key elements of Social Media. This provided me with the necessary information about the how different types of social media involve different commitments from the user. That is to say, based on the information provided, it would be easier to choose a type of web content that would serve for my research. Afterwards, I have focused on food content online in order to characterize the many different aspects of it. I have categorized food content on the web according to for which purpose they are intended to be used, and then who are the audience, and who creates the content. After I have categorized food related web-sites in terms of their roles and providers in the online world, then I categorized food specific websites in order to see the content of them and their meaningfulness to users. After mapping the cooking top websites categories provided by Alexa, I have narrowed down my research and looked at the most visited food-related websites on the Internet by using data from Alexa again. The information provided here showed us that 5 food related websites take their places in the category of 500 most heavily trafficked websites in Turkey.

Overall, based on the research I have done in food online, I have found out that the least studied food content in Turkey was the one the official bodies have created and promoted. Therefore, this specific research has helped me to decide the food content that will be studied in thesis.

CHAPTER 2: METHODOLOGY & DATA COLLECTION

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2.1 Introduction of the Chapter

This chapter provides a detailed discussion of the nature of the research and focuses on the methodology for the study. As a first phase, this study focuses on critically revising the Cultural Heritage Management in the global context, and constructing a general framework of how Turkish state has responded to intangible cultural heritage management in Turkey from a historical perspective. As a second phase, by focusing on the reconstruction of local and traditional foodways, food heritage in Turkey will be analysed from the historical and cultural management perspective. Afterwards by focusing on food heritage in the digital media, four government websites will be analysed on the account of how they represent Turkish food culture online. In that context, this chapter will feature discussions of the relevant information regarding the methodology of the proposed research. It begins with a brief introduction to the research that explains the research questions and explains the key research objectives. This is followed by a discussion of the research design, providing an account of the reasons for adopting a qualitative research approach. Lastly, a detailed account of the research process is provided, including a discussion of research sample, data collection and analysis and the ethical considerations of the research.

2.2 RESEARCH QUESTIONS

This thesis seeks to answer three main research questions through the different sections of the paper. The questions are as follows:

1. How and why Intangible Cultural Heritage has been constructed and managed internationally in the context of cultural policies and globalization today?
 - Why has Intangible Cultural Heritage become an international issue while it was discussed at national level for many decades?
 - What is the legal, international and political framework in the context of UNESCO and its official bodies?
2. How does Intangible Cultural Heritage, therefore food culture become an object of management in Turkey?
 - How does ICH management develop in Turkey from the historical and critical perspective?
 - Why do food culture and culinary traditions become so popular?
3. How is 'Food as an Intangible Cultural Heritage' represented through official websites of Turkey?
 - In what ways do food related official websites of Turkey use language to represent 'Food as an Intangible Cultural Heritage' on institutional websites? (analyse the official websites in order to identify evidence of a food as an ICH, identify and critique the shared system of meanings for food heritage in these patterns)

2.3 RESEARCH METHODS

2.3.1 Research Design

It is widely known that while conducting a communication research, it is very likely to use a wide range of research methodologies. In that context, Muller and Craig (2007) argue that this is partly due to the unique feature of communication studies that can have a link with variety of academic disciplines such as sociology, anthropology, cultural studies, semiotics and etc. The relative scarcity of communication research in the area of food as an Intangible Cultural Heritage and the online representation of food culture along with the wide range of theoretical approaches available allowed me to choose and combine from different methodological approaches in designing this study.

During this research, I followed a qualitative approach in order to analyse the discourse in Intangible Cultural Heritage Management from international and national perspectives in specific to culinary heritage of Turkey. Furthermore, since one of the aim of this thesis is to find out the representation of culinary heritage through official food related websites of Turkey in terms of content and discourse, the qualitative approach serves best for my research objective. In the same context, Denzin & Ryan (2007: 584) state that qualitative research is used to interpret things and is characterised by an approach to their meaning, which involves “the studied use and collection of a variety of empirical materials - case study, personal experience, introspection, life story, interview, and observational, historical, interactional and visual texts – which describe routine and problematic moment and meanings in individuals’ lives”. In that context, I have followed Glaser and Staruss’ (1967) constant comparative method by analysing four government websites, as I grouped, labelled, categorized and organized the data since this qualitative research method works the best if a researcher wants to conduct a research on especially ‘cultural data and its’ interpretation’ (Lindlof & Taylor: 2002) In the same vein, since the thesis aims to explore the representation of food culture on official websites of Turkey, it is appropriate to use qualitative research methodology since

this approach is widely used to understand the context that has an influence on actions, understandings, meanings that construct and are constructed by institutions and participants (Flick, 2009; Fairclough,1995).

This chapter outlines the research method behind this study that is appropriate to the research questions of this thesis. It explains the research questions, their aims and objectives, and the approaches taken in generating the data.

To begin the study, I drew up a research process:

- Identify a research topic
- Literature review
- Formulate research questions
- Determine research methods
- Select a research sample
- Consider ethical issues
- Collect data
- Analyse data
- Write up research

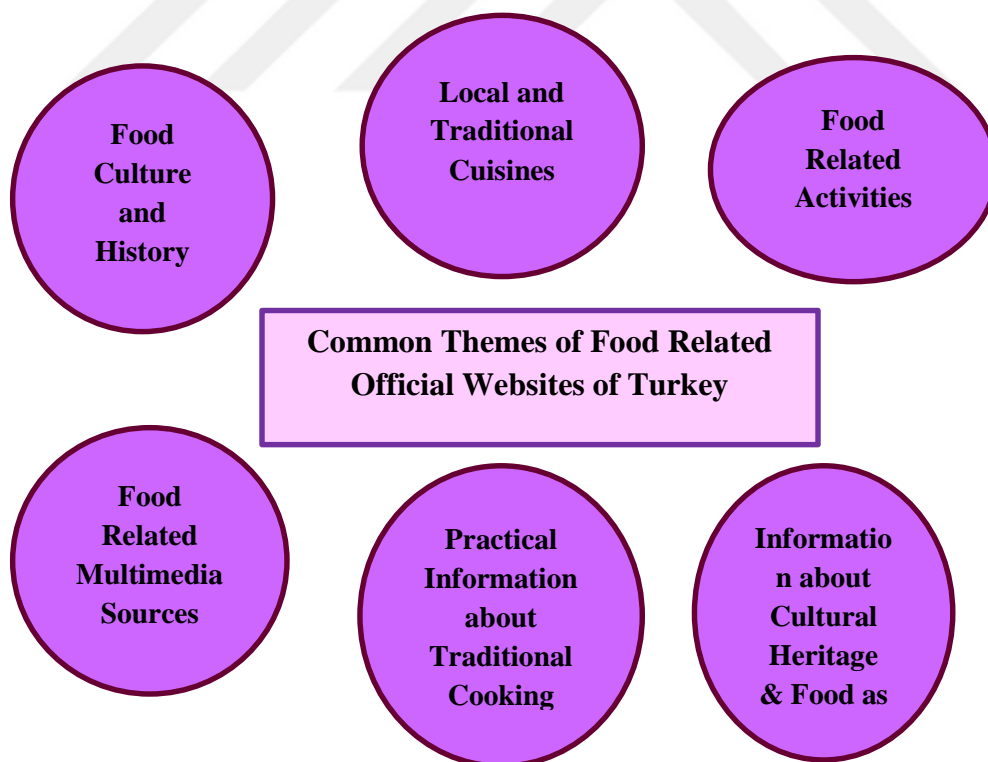
2.3.2 Sample

The following section describes the sample selected for the current study. A purposeful sampling technique was used to generate sample for this study since it is considered as one of the most appropriate techniques in order to study online content such as websites. (Flick,2009; Creswell, 2003). Since the main concern of this thesis is to find out how culinary heritage is represented and promoted through official websites of Turkey, the main bodies that are responsible for promotion of food culture have been investigated. As a result, the following websites have been encountered to disseminate the food culture through official bodies during the research done on the web;

- <http://www.kultur.gov.tr/>
- <http://goturkey.com/tr>
- <http://www.kulturportali.gov.tr/>
- <http://www.unesco.org/tr/>

The sites of the government genre were chosen since the approach of Turkish government in disseminating culinary heritage is wanted to be analysed and also these web sites are not influenced by factors external to the organization (such as foreign partners or parent companies from other cultures). After the selection of data sample, the content of the websites was categorized in terms of six dimensions according to the common themes and content areas they have.

Figure 2.1: Common Themes of Food Related Official Websites of Turkey



After the websites are chosen, the careful analysis of the content provided has been conducted. In order to find dominant and the most repeated discourses that take place in the content of these websites, each website was analysed and the main themes and sub-themes were chosen to further analyse the discourse of culinary heritage of the official websites of Turkey- the way that they talk about, think about and write about food. That is to say, through each categorization, the interpretation was developed further and the goal was to find some common themes and ways of meaning making and points of differences. This arrangement allowed for a cohesive presentation on how official food related official websites build food discourse and the similarities and dissimilarities that occur among them. The aim here is to analyse how food is 'framed' or socially constructed through online discourse.

2.3.3 Data Collection

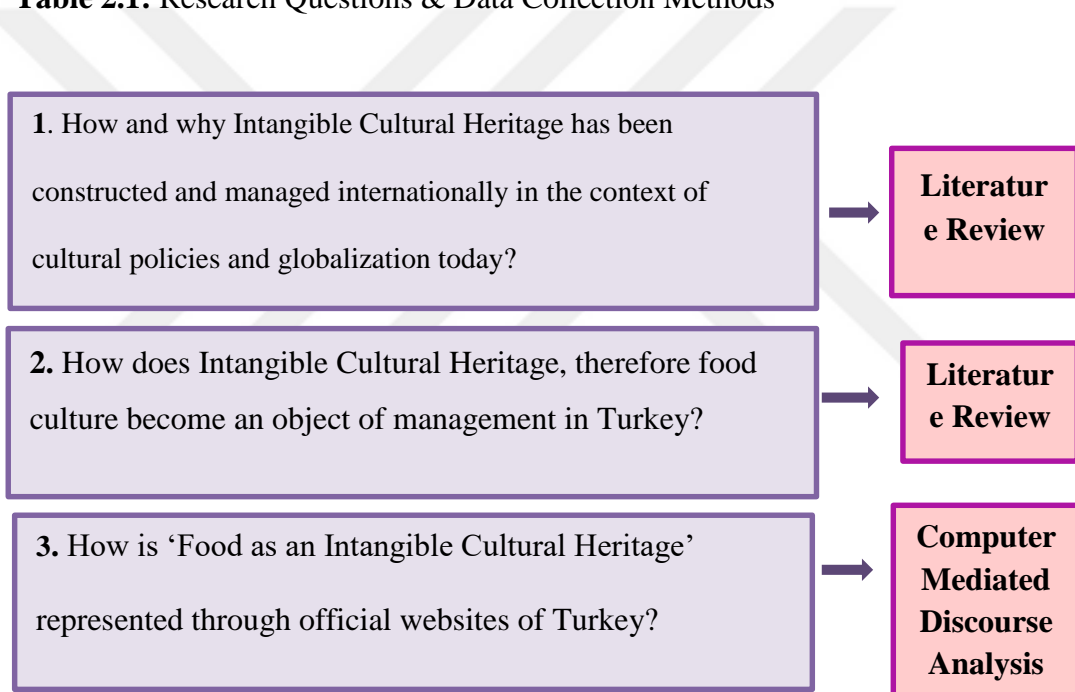
First, regarding the first research question, the data collection for this thesis will begin with the ubiquity of cultural heritage matters at international levels, linked to range of governmental institutions, intergovernmental institutions and international institutions that deal with the heritage management issues. This will be based on UNESCO's archival documents, which provided detailed information on the evolution of the implementation of the Conventions related to cultural heritage management. By taking policy and discourse oriented approach to cultural heritage management, first research question will be answered by reviewing existing literature and policy documents and by using textual analysis.

Then by taking Turkish oriented focus, the second research question will deal with the development of cultural heritage management in Turkey with specific focus on culinary heritage as an Intangible Cultural Heritage. This time, again by taking policy and discourse oriented approach to cultural heritage management in Turkey, the second research question will be answered by reviewing existing literature, policy documents and by using textual analysis.

With the third research question, I want to draw attention to the representation of culinary heritage as an Intangible Cultural Heritage through official food related websites of Turkey.

Taken together, these three research questions form the parameters of the argument developed in this thesis. For the third research question, the research will apply the following data collection tool; computer mediated discourse analysis of official websites. Data collection times for this research were January 2016 and November 2016.

Table 2.1: Research Questions & Data Collection Methods



2.3.3.1 Literature Review

Current debates over qualitative approaches to cultural phenomena have put the focus on issues of representation and the textual construction of reality. (Atkinson: 1996) Since qualitative research is often considered as interpretive in its approach (Denzin & Lincoln: 1994), this flexible analysis allows researcher to focus on the meanings, interpretations, and actions about the research topic in the context studied. In order to answer the first two research questions, I have reviewed the existing literature, related policy documents, theoretical and descriptive materials.

In that sense, in order to answer the first research question ‘How and why Intangible Cultural Heritage has been constructed and managed internationally in the context of cultural policies and globalization today?, I have reviewed the existing literature, I have analysed the cultural policy documents related to cultural heritage management by providing an understanding of the concepts and issues investigated in this research. Based on existing definitions and descriptions of the concepts around cultural heritage conversation, conceptual terms such as heritage, heritage management, intangible heritage, globalization and intangible cultural heritage that are considered to be relevant for understanding the core of the issue discussed. Based on this process, various points of views concerned with the defining, analysing and conserving heritage and heritage management have been explored by looking at the relevant literature and different perceptions.

In order to answer the second research question, ‘How does Intangible Cultural Heritage, therefore food culture become an object of management in Turkey?, I have reviewed the related literature and policy papers regarding how Turkish state has responded to intangible cultural heritage management from a historical perspective. I have documented how Turkish state has acted on UNESCO’s heritage conventions and legal documents. In order to understand how intangible cultural heritage has institutionalized and how cultural policies have been formulated and implemented in Turkey in terms of heritage management, I have looked at the activities, strategies, objectives, definitions, results and actors involved. Overall, the central question that aimed to be answered in this chapter will be 'what is governance in terms of ICH safeguarding in Turkey from historical and critical point of view.

In order to answer the third research question ‘how is food as an intangible cultural heritage represented through official websites of Turkey?’, I have used computer mediated discourse analysis in order to find out the discourses built by four food related official websites of Turkey. The detailed explanation of the research methodology will be explained in the next part.

2.3.3.2 Computer Mediated Discourse Analysis

Computer mediated discourse Analysis (CMDA) is a research methodology that is used to analyse the internet content. Herring (2004) explains the basic research methodology of CMDA as language-focused content analysis that is drawn on the implications of traditional discourse analysis in order to study the written text analysis. As it is widely known discourse analysis can take both directions in terms of analysing the data quantitatively and qualitatively. If it is employed quantitatively, it is similar to classical content analysis, therefore in this research it has been employed qualitatively to analyse the data. Traditionally speaking, CMDA has been used for the analysis of the web content that follows a dialogue pattern such as; e-mails, text messaging, and discussion forums. However, as Kutz & Herring (2005) argue it can also be used for mediated speech and the monologue text on the web. Therefore, I have applied this research methodology in order to analyse the content of the four government websites.

In the given context, I have followed the five steps process that Herring (2004) lays out by applying CMDA in the selected content;

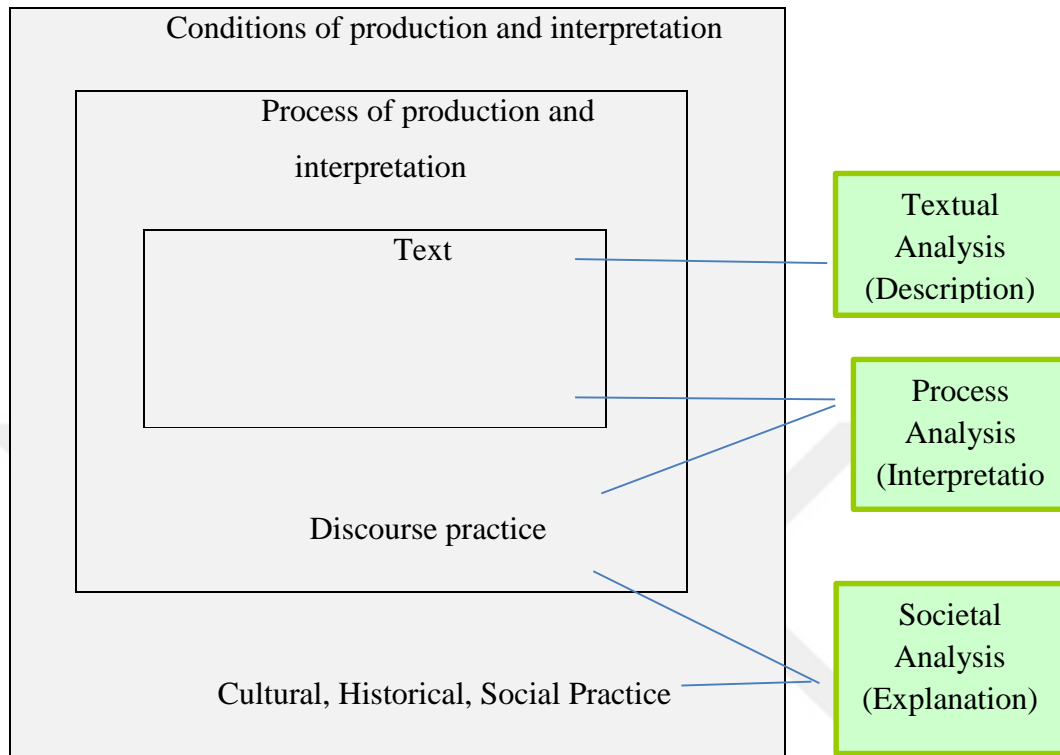
- 1) Articulate research question(s)
- 2) Select computer-mediated data sample
- 3) Operationalize key concept(s) in terms of discourse features
- 4) Apply method(s) of analysis to data sample
- 5) Interpret Results

During the five steps process that Herring (2004) proposed, the most challenging part was to operationalize key concepts and sub concepts that will be used for data analysis. I have first started with reviewing the literature in order to familiarize myself with the theoretical approaches taken to study the thesis topic. After an extensive literature review on the topic, I have noted down the most common and recurring concepts, definitions, values, and my own interpretation

about the topics discussed around the thesis subject. The second phase involved the print out the all content pages of the 4 government websites and analysed each of them meticulously. First, I have prepared a document that I have called ‘‘literature review key concept document’ that includes the operational key concepts I have determined during the literature review. Then, I have gone through each website content one by one and tried to find common themes with the ‘literature review key concept document’. Using coloured highlighters to paw through the texts, I have simply underlined key concepts and phrases that allowed me later on to go back to the text and find out the necessary information when cross analysis of the four websites needed. During the process, I have also noted down the different key concepts that appeared while analysing the websites. When all the analysis has been completed, I have crossed analysed the 4 government websites in order to find the common themes that occur in each of them, or some of them, and in some cases I have already kept some sub themes even if it appears in one of the websites since I have found it worth discussing. While deciding the categories, I have carefully analysed the websites according to words and concepts that are repeated, key words that are found in context, ‘compare and contrast technique’ (Glazer & Strauss: 1967) I have already mentioned above to see how the approaches each website takes are similar or different from each other in terms of representing culinary heritage of Turkey. In the same vein, I have also searched for the missing themes that I believe there should be available in the websites. By doing that, I have not concentrated on the reasons of missing information such as avoiding sensitive issues or assuming that the visitors of the websites already know the topic, but instead focused on if what is not said is not said ‘intentionally’ or not. On the other hand, metaphors were taken into considerations since they are believed to be very effective tools to find the common themes and their underlying principles to define sub categories and themes. (Strauss & Quinn: 1997)

While applying Computer-Mediated Discourse Analysis, I have used Fairclough’s (1992) Dimensions of Discourse and Critical Discourse Analysis.

Figure 2.2: Fairclough's Dimensions of Discourse and Discourse Analysis



First, it is widely accepted that discourse analysis is a significant tool to reveal the relationship among language, ideology and identity. According to Fairclough (1992), there are three stages involved in Discourse Analysis: the text, discursive practice and the socio-cultural practice. Textual Analysis (description) deals with the text as the object of analysis. The aim of this level of analysis is to describe and explain the properties of the textual and visual data. While it can only include the verbal elements of the text, it might also include the visual parts. In that stage, I have analysed mostly the written text and some of the visual data that are available in the official websites of Turkey. This part of the analysis could be considered as a descriptive analysis of the content of the web pages. (See Part 4: Case Studies-Textual Analysis of Official Food Related Websites of Turkey)

On the other hand, while Process Analysis (interpretation) looks at the relationship between the discursive process of production and interpretation and the text, Societal Analysis (Explanation) deals with the relationship between production and interpretation and the social conditioning. The aim of the Process Analysis is to understand and interpret the text and the relationship between the text created and the text creator (Fairclough: 2001). When the analysis has been carried on, the researcher pays attention to the certain situations such as the language usage for the content, its subjects and the relationship between the language used (word choices, certain messages carried, recurring themes and structures, etc) In that stage, process analysis allows researchers to understand the ways the messages are constructed to interpret the representations. The third dimension, Societal Analysis (explanation) is a way to explain larger cultural, political, social and historical discourses surrounding the data. The language used and the desired messages conveyed within cultural and social conditions are linked and explained in this stage. While analysing the four official food related websites of Turkey, I have merged these two stages for analysing the four websites in terms of text production and their relationships with sociocultural practices that cause the practice of text production in Turkey. (See Part 4: Case Studies- Cross Socio-Cultural Discourse Analysis of Food Related Official Websites of Turkey) Based on this model, Fairclough (2001) argues that computer mediated discourse analysis provides opportunities for researchers to explore the relationships between the text and social structures. For the current study, this model provided me with the opportunities to look at the ways how different government websites represent information related to culinary heritage of Turkey through the use of language and the discourse they employ.

2.4 Ethical Considerations

As it is widely known, in social science research, ethical discussions are unavoidable. In that sense, researchers are responsible to be aware of their ethical duties while conducting a research. In this research, the units of analysis are institutional websites of Turkey that promotes culinary heritage of the country on

the Internet for the public consumption that involves national and international audience. The webpages were available for public consumption on the Internet. Therefore, since the data do not reveal any personal information and do not follow a procedure of individual interaction, ethics approval was not necessary for the study (Strong & Gilmour: 2009).

2.5 Conclusion of the Chapter

As it is widely known with qualitative research, each researcher looks at the issue from his or her own unique perspectives within certain frameworks. This chapter has identified the research questions, research methodology, sample selection, data collection tools and the ethical considerations that this thesis applied. This chapter also described the conceptual framework in terms of methodology on which this study is founded. In that context, Computer Mediated Discourse Analysis is used as an appropriate methodological approach to examine language constructed by institutions. Methodologically, Computer Mediated Discourse Analysis that emerged from Critical Discourse Analysis provided 3 steps discourse analysis model to analyse both textual and visual data in relation to social phenomena in which the discourse has been created. It can be concluded that, by using this methodology to analyse the food related discourse of Turkish official food related websites, it was possible to interpret of culinary heritage in the wider social, cultural and historical context through studying language used, discourse employed and the hidden messages the words carry (Fairclough: 2001).

CHAPTER 3: CASE STUDIES

3.1 INTRODUCTION TO RESEARCH DATA

This part of the research aims to examine the employment of the intersection of food and heritage as the foundation for establishing food as a cultural heritage and the use of official websites of Turkey in promoting such identity. More specifically, in this part, the representations of food culture on the Internet by official bodies of Turkey will be identified and analysed by looking at the different contents available on the Internet.

Qualitative (text mining and expert judgment) approach will be used to analyse the narrative and visual information on the sampled websites. In order to compare and contrast different official websites' ways of using the Internet to promote culinary heritage, this study uses computer mediated discourse analysis, a technique for identifying and analysing the content of a given text, including its words, meanings, pictures, symbols, ideas, themes, or any message that it seems to communicate (Neumann, 2003: 219). The first aim of this part is to understand Turkish state's approach towards disseminating Food as an Intangible Cultural Heritage through official websites available. Then, by looking and analysing the websites, the study aims to identify evidence of a food as an ICH and critique the shared system of meanings for food heritage in these patterns.

The official websites of Turkey related to culture management and more specifically food culture are listed as such:

- <http://www.kultur.gov.tr/>
- <http://goturkey.com/tr>
- <http://www.kulturportali.gov.tr/>
- <http://www.unesco.org.tr/>

It is widely accepted that “food culture” as a communication system reflects the cultural effects of the globalization. Increasingly removing the restrictions of

space and time, globalization that processes through differences, embodies the global and local together. This is also the case for food culture; local survives through global and 'local' has created 'the global'. In that sense, it can be said that the idea of having a national food culture is a product of global process. Richard Wilk (2006), for example, argues that what appears as 'local food is a mix of products of local subsistence economies, imports and industrial diets brought by centuries of trade, slavery, colonialism, migration, and more recently tourism'. Similarly, many others - Mintz (2006), Goodman (1997), Ritzer (1998) and Lien (2004) have shown that local culinary practices are deeply embedded in global history and economies. Therefore, it can be said that food culture is no longer perceived as a knowledge system inherited from ancestors, but as a set of practices, knowledge and attributes that change and evolve as cultures react to altering circumstances. With the restructuring of cultural landscape across Europe, gastronomy-related heritage is increasingly being employed to strengthen countries' cultural identity. In that sense, it can be said that food culture and gastronomy have become increasingly important in the many fields as a way to communicate the key characteristics and the attractiveness of a country to the world since food is one of the central fields in the communication of culture (Barthes, 1975; Douglas, 1982; Bell & Valentine, 1997). Furthermore, this increase of the interest in the food culture has not only had a positive influence on the tourism incomes of countries, but also provided cultural and social and contributions to the nation states cultural heritage and local communities' visibility and publicity. In that context, it can be argued that the economic, political and cultural use of traditional food culture is believed to revitalise to create feelings of cultural identity among communities. With the help of the UNESCO Creative Cities Network initiative, cities have started to be identified with cultural expressions such as; city of music and media arts, crafts and folk arts, design, film, literature and gastronomy. In that sense, UNESCO started to put cities into a City of Gastronomy network in 2008, and states in its statutes that a City of Gastronomy should have a 'well-developed gastronomy that is characteristic of the urban centre and/or region, and a vibrant gastronomy community with numerous traditional restaurants and/or

chefs'. In that context, Gaziantep became the first Turkish city which was awarded as being the city of gastronomy in 2015 and in this way Gaziantep's cuisine has been recognized as one of the world's most important cuisines.

In the global world, food and food culture have become important issue for culinary tourism, identity politics, and branding of a country. Since gastronomic heritage is considered as one of the most important cultural expressions of human beings, European Gastronomic Heritage Report (2014) states that 'the term gastronomic heritage should be understood as referring not only to what is known as 'haute cuisine', but to all culinary forms from the various regions and social strata, including those deriving from traditional local cuisine'. In response, nation states have started to create major promotional campaigns and events revolving specifically around food experiences in response to the growing interest in experiencing local food cultures and activities. According to the 2010 World Food Travel Association (WFTA) report, 'the State of the Culinary Tourism Industry' the growing interest in Food & Beverage -themed travel is driven by a number of factors such as food-focused media and social media.

With the rise of the Internet technologies by the turn of the 21st century, increased the perceived speed of social change everywhere. The internet has developed rapidly during recent years and has become a potentially effective promotional tool for individuals, companies and governments. Pauwels (2005) argued that 'several authors have dealt with the implications of transferring established research methods to online mode, or with the question of how to take advantage of new practices of web users for studying culture'. According to the research Jankowski (2014) conducted out of top 10 industries to contribute to the most to Google's earnings in terms of advertising, travel, tourism and food category comes as the 4th category on the list. This shows that the Internet is an increasingly important means of promoting and distributing country's cultural heritage and therefore food culture (Walle:1996). Since web-based interfaces offer interactivity, flexibility and the easy usage and accessibility, World Wide Web technology has started to have a significant role in promoting and disseminating cultural heritage of the countries. While these changes are taking places, it is certain that new

technologies bring about a large range of challenges and possibilities. They also started to be used as a useful way to promote and revitalize local food culture and heritage in a global way. In that way, nations states have started put many efforts to design and develop their official websites accordingly in order to highlight the richness and diversity of food culture (Hanna & Millar: 1997). The content of government websites that promote cultural heritage is particularly important because it directly influences the perceived image of the country and creates a virtual experience for the people about the countries' richness in terms of cultural heritage issues. While it enhances the image of the country in the global scale, it also celebrates cultural diversity of the country along with boosting tourism. This experience is greatly enhanced when websites offer interactivity and rich content (Cano & Prentice: 1998).

This consumer generated media not only gives some ideas about the individuals' personal interests but also encourage other people to want to have the same experience. With the expansion of culinary themed websites around the world along with hundreds of thousands of online discussions forums, blogs and websites about food, governments also started to put an emphasis on this issue. Therefore, much of the food content in the early days of social media started to be used by government websites to promote their unique culinary cultural heritage. As a result, governments started to employ new strategies, carry out special events and do marketing campaigns. In that context, national and international cultural policies have been established to promote the unique food culture of a country at the community and government levels. These websites help to shape the culinary cultural image of regions and countries; they directly influence the perceived gastronomic image of the destination and also create a virtual experience for culinary tourists. Therefore, many online visitors may be attracted through the use of government tourism websites (Rosen & Purinton: 2004).

Based on the discussion above, this part of the research will explore the representations of the culinary heritage of Turkey through official websites of the country.

3.2 CULTURAL EXPRESSIONS IN WEBSITES

It is known that websites have become the alternative way of representing of contemporary. However, it is only recent that social scientists started to look at cyberspace as an integral part of contemporary society. While the opportunities and of the web provides for research have been discussed by a growing number of scholars, (Jones: 1999; Hine: 2006; Mann & Stewart: 2000; Weare & Lin: 2000; Rossler: 2002; Carter: 2005) the role of websites on culture management and cultural representations have largely been limited to those aspects that can be addressed by professionals.

The early research on cultural aspects of websites was mainly done on the interpersonal communication based on the high vs low context of communication model of Hall's (1976). Along with that, the primary conceptual framework that has been used by doing such kinds of research was Hofstede's (1980) key dimension of culture. When we look at the focus of the research conducted, it can be seen that they were mainly management and business oriented research that aimed to adopt a comparative approach towards web cultures. Hofstede's (1980) popular cultural framework comprises of five key dimensions: High/Low Power Distance, Individualism/Collectivism, Masculinity/Femininity, High/Low Uncertainty Avoidance, Long/ Short-Term Orientation. This framework was originally used to identify and explain differences in conduct between members of different nationalities. Even though the framework has received some fierce criticism since it framed the concept of culture in five dimensions in any given situation, these two approaches have become two mostly used methods that have been adopted to look at the web cultures. In spite of the fact that the reactions for the most part of criticisms centred around the reductionist approach to culture and a "Western" viewpoint of culture, the way how this hybrid medium has an effect on the culture itself has been overlooked. In the same vein, Pauwel (2012) argued that cultural research of the internet has three problematic areas: 'firstly with respect to the definition of culture, secondly in the way these cultural dimensions are

operationalized and thirdly with respect to taking the aspects of the different expressive systems into account’.

3.3 FOOD RELATED OFFICIAL WEBSITES N TURKEY

Technology and the internet have penetrated vastly every aspect of life such as businesses education, medicine, research, governance, etc. More and more countries are embracing the internet to get to be known and to build a diverse cultural mosaic about their cultural background. In that respect, many countries have created their own official websites to promote their unique cultural heritage and diversity. While there are different parties and platforms in order to disseminate food culture to the public, the role of governments and official bodies are vital in this case. However, most research on tourism websites have been western-based (Boyne & Hall, 2004; Boyne et al., 2003; Hjalager & Corigliano, 2000; Okumus et al., 2007), and there are some questions about the applicability of the findings of western based research to non-western countries. In that context, it can be seen that research on culinary culture promotion via government tourism websites is also limited in non-western cultures. Apart from the superiority of western based research on official food related websites, the lack of the more adapted and sophisticated tool to disclose the internet as a rich cultural data source has also made it difficult to come up with a multimodal framework for analysing websites from both a medium specific and socio-cultural perspective.

In this perspective, since food plays a significant role in cultural branding as it reflects attractiveness as well as the culture of a city or a country, official bodies have also started to promote their food culture through official online channels and websites. Since our main concern is how food culture is represented and promoted through official websites of Turkey, the main bodies that are responsible for promotion of food culture have been investigated. As a result, the following websites have been encountered to disseminate the food culture through official bodies during the research done on the web;

- <http://www.kultur.gov.tr/>
- <http://goturkey.com/tr>
- <http://www.kulturportali.gov.tr/>
- <http://www.unesco.org.tr/>

When we look at the whole picture, we can see that there is huge variation in the content and design of websites providing information on and discussing food culture and gastronomic heritage for the general population. It can be said that even though the official websites of some countries need to be improved in terms of information provision, updating, web interfaces, and hyperlinks (Boyne, Hall & Williams: 2003), the government websites have also become a major means of advertising and presenting the local cultures and cuisines of countries.

3.4 CULTURAL ANALYSIS OF FOOD RELATED OFFICIAL WEBSITES OF TURKEY

Websites provide a positive impact on both countries' access to large masses and on their cultural visibility and recognition by easing the process of cultural promotion and uniqueness in the 21st century. Having cultural websites is a necessity for countries today. With the rise in ownership of computers and with Internet usage growing daily, the Internet is rapidly becoming the primary source of information, knowledge and variety of different services. According to the research called 'Household Information Technologies Usage' conducted by Turkish Statistical Institute in 2015, there is an increase in computer and Internet usage in Turkey. While the opportunity to access Internet by household was 47.2% across Turkey in 2012, it increased to 52.1% in 2015 (www.tuik.gov.tr). According to 30 November 2015 Internet Usage and World Population Statistics results that were announced by Internet World Stats there are more than 7 billion people in the world has Internet access today (www.internetworldstats.com). With this gradual rise in the Internet usage, countries also wanted to use this medium for variety of promotional, cultural, management and business related issues. Since the Web is a

great platform in order to distribute, promote and present products and services globally through Internet websites, there have been some important steps in the field of cultural management.

The representation of different cultures on the Web has been already investigated in the digital realms and how culture affects website design and usability. However, as it is mentioned above, mostly these investigations are concerned to Western culture. Since Turkey is a culturally rich country, this richness is expected to be reflected on the web content regarding culture.

The sites of the government genre were chosen since the approach of Turkish government in disseminating cultural heritage is wanted to be analysed and also these web sites are not influenced by factors external to the organization (such as foreign partners or parent companies from other cultures). As shown in Table 3.1, these websites were categorized in terms of six dimensions: Food Culture and History, Local and Traditional Cuisines, Food Related Activities, Information about Cultural Heritage & Food as an ICH, Food Related Multimedia Sources, and Practical Information about Traditional Cooking. Sample sites were chosen based on the availability of the websites in this context.

Table 3.1: The Comparison of Four Governments' Websites

	www.kultur.gov.tr	www.goturkey.com.tr	www.kulturpor.tali.gov.tr	www.unesco.org.tr
Food Culture & History				
Introduction to food culture	✓	✓	✓	
Recipes & Food Types	✓	✓	✓	
History of Turkish cuisine		✓	✓	

Guide to Turkish vegetarian food	✓			
History of Ottoman cuisine	✓			
Local & Traditional Cuisines				
History of local cuisines		✓		
Regional food specialities	✓	✓	✓	
Ceremonial food specialities			✓	
Guide to the cities offering traditional food	✓	✓	✓	
Introduction to special food & drinks	✓		✓	
Culinary geographical signs of Turkey			✓	
Food Related Activities				
Introduction to Turkish restaurant		✓		
Food(s) and drinks for	✓	✓	✓	

seasonal events and festivals				
Food events & competitions			✓	
Introduction to food festivals	✓	✓	✓	
Information about Cultural Heritage & Food as an ICH				
World heritage sites of Turkey		✓		
UNESCO tentative list of Turkey		✓		
UNESCO ICH list of Turkey	✓		✓	✓
Information about 'SOKUM'			✓	✓
Information about UNESCO ICH inventory work of Turkey	✓		✓	✓
Information about UNESCO city of gastronomy of Turkey				✓
Food culture research projects				✓

ICH committee activities & reports of Turkey				✓
Food Related Multimedia Sources				
Promotional films of food	✓		✓	
Photos of representative cuisines	✓	✓	✓	
E books about traditional cuisines			✓	✓
City brochures (Food specific information)		✓	✓	
Practical Information about Traditional Cooking				
Cooking utensils & styles	✓		✓	
Introduction to traditional	✓		✓	

cooking techniques				
The Culinary Arts & Cooks	✓		✓	

3.5 COMPUTER MEDIATED DISCOURSE ANALYSIS OF FOOD RELATED OFFICIAL WEBSITES OF TURKEY (TEXTUAL ANALYSIS)

3.5.1 General Analysis of Official Tourism Portal of Turkey 'www.goturkey.com'

The official web portal of the Republic of Turkey Ministry of Culture and Tourism www.goturkey.com aims to promote Turkey and its culture and tourism to all over the world. In coordination with the Ministry of Culture and Tourism and all, [goturkey.com](http://www.goturkey.com) defines its' aim as 'to promote the natural, cultural, artistic and historical values of our country in digital environment and share the diverse heritage of our country with the world' (www.goturkey.com). The website is run in five languages; Turkish, English, Russian, French and German.

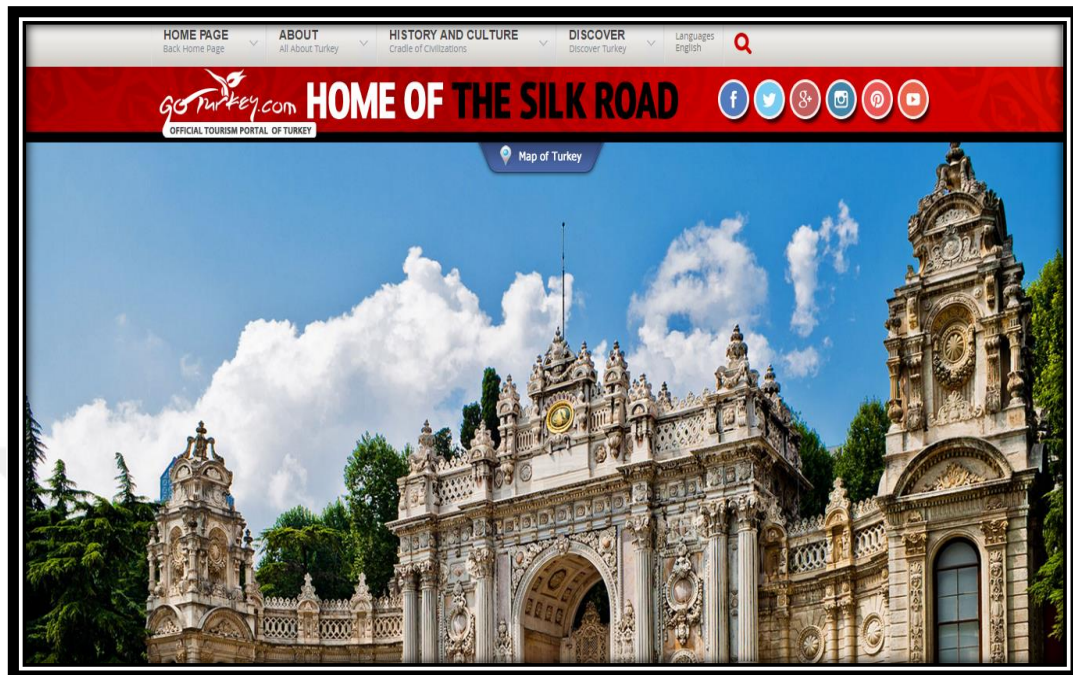
Figure 3.1: Official Tourism Portal of Turkey's Logo



The website has four main categories and in the drop down menu there are different categories under each main category. The main categories are 'Home Page', 'About', 'History and Culture' and 'Discover'. The first category 'Home Page' works as a main page of the website. When it is refreshed, it changes the picture of the homepage and each of these pictures shows different cultural richness of the country. Under the second category called 'About', there are four sub categories called Overview, About Go Turkey, Statistics, and Climate. In the first sub category called 'Overview', the website gives information about the history of Turkey, its' geopolitical importance and its rich cultural heritage. The second sub category 'About Go Turkey' gives information about the mission, vision and the intended purpose of the website by saying that 'coordination with the Ministry of Culture and Tourism and all variables of tourism, goturkey.com aims to promote the natural, cultural, artistic and historical values of our country in digital environment and share the diverse heritage of our country with the world'(www.goturkey.com). The third sub category 'Statistics' deals with the statistical information of Turkey's population, cultural resources, the usage of telecommunication technologies, and the statistical data about EU and UNESCO process. The last sub category called 'Climate' talks about the climate, geographical characteristics and vegetation cover of Turkey by stating that Turkey is a country that is worth visiting any season of the year. The website also makes connection between the diverse climate of Turkey and therefor its diverse food culture. The third main category called 'History and Culture' is dived into four sub categories. These are 'History and Culture', 'Antique Cities', 'Faith Centers', and 'Museums'. The first Category 'Culture and Art' has seven sub categories. While 'Customs and Traditions' category is dedicated to different customs and traditions of Turkey from marriages to holiday celebrations, the second sub category 'Folk Dances' explains the regional folk dances of Turkey by giving some regional examples. On the other hand, the third sub category 'Traditional & Modern Music' deals with the traditional music culture of Turkey specific while the fourth sub category called 'Turkish Theatre and Cinema' gives information about traditional theatre and cinema history of Turkey with a brief focus on film and theatre festivals. The fifth

category 'Fine Arts' is dedicated to traditional fine arts and handicrafts of Turkey along with the sixth sub category 'Opera and Ballet' that explains the history and developments of Turkish Opera and Ballet. Finally, the last subcategory 'Literature' gives information about popular narrative styles used in Turkish poems, novels, and short stories. The second sub category of 'History and Culture' is 'Antique Cities'. There are twenty-nine antique cities in this sub category and each city has been described according to its history and cultural importance. Some examples of antique cities in this category are Halicarnassus, Troy, Zeugma, Ephesus, Letoon and etc. The third sub category of is 'Faith Centers'. This sub category gives information about religious sites. There are forty-six religious sites from different regions of Turkey. Each of them has been explained in terms of their history and supported with visual content. The last category of this main category is 'Museums'. After giving general information about museums, this sub category focuses on forty-three museums from different parts of Turkey. Each museum is explained and enriched with visual content. The last main category 'Discover' has seven subcategories. The first sub category 'Outdoor Sports' gives information about different sports activities such as; trekking, mountain climbing, para gliding and etc. While the second sub category 'Water Sports' specifically focused on the types of water sports in the country, the third sub category 'Winter Sports' deals with the winter specific sports in Turkey. While the fourth sub category 'Alternative Tourism' gives different options appeal to a wide range of holiday makers who are looking for options other than the classic holiday, such as; health tourism, youth tourism, ecotourism, etc., the fifth sub category 'Destinations' gives information about top forty-nine destinations in Turkey. Each destination is introduced under four headings. These are; General Information, Attractions, Events, and How Can I get There?. The fifth sub category 'Before You Go' gives information about the visa requirements, currency, and official bank holidays of Turkey and also includes a part about F.A.Qs. Finally, the last sub-category 'While You Are in Turkey' explains the travel tips, gives information about emergency numbers and general information.

Figure 3.2: The Homepage of www.goturkey.com and Main Categories



When it is scrolled down on the main page of www.goturkey.com, there are the second content categories. (See Figure 3.3) These categories include seven main content categories. These are ‘Cities’, ‘Food’, ‘Sports’, ‘Enjoy’, ‘Education’.

When it is clicked the first main category ‘Cities’, there are forty-two cities listed and each city includes information under five main categories; ‘General Information’, ‘Attractions’, ‘Events’, ‘How Can I Get There’ and ‘Photo Gallery’. The cities that are represented there are the ones that have strong historical, cultural and touristic values. This first main category called ‘Cities’ will be analysed in depth since it includes the valuable information about food culture in Turkey in the following parts of the thesis. The second main category called ‘Food’ is the core category that will be analysed along with the ‘Cities’. This category contains four main sub categories called General Information, Blend of Flavours, Restaurants and Festivals. The in depth analysis of this category will be carried out in the next section of the study. The third main category called ‘Sports’ gives information about traditional and modern Turkish sports briefly. The fourth category called

‘Enjoy’ offers a wide range of entertainment from local and more traditional to modern forms of entertainment in different regions of Turkey.

Figure 3.3: The Home Page of www.goturkey.com and the Second Content Categories

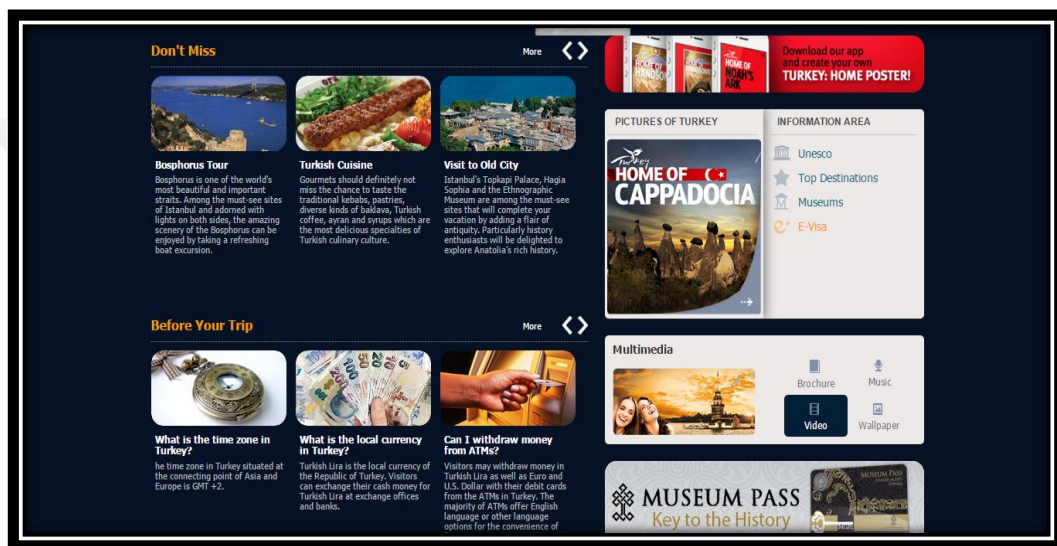


On the other hand, the next main category ‘Education’ gives information about Turkish education system with a subtle focus on the higher education and EU programs available in the country. While the next category ‘Shopping’ briefly talks about the traditional bazaars of Turkey, shopping festivals, and modern shopping malls and areas of Turkey, the category called ‘Business’ gives information about Turkish economy, business opportunities and investment possibilities. Finally, the last category ‘Estate’ talks about the real estate sector in Turkey and new legislations and regulations about it.

After giving brief information about the main content categories of www.goturkey.com, towards the end of the main page, there are two sections called ‘Don’t Miss’ and ‘Before Your Trip’. These parts give web users useful information, recommendations and tips once they are in Turkey. The first category ‘Don’t Miss’ has nine categories. It is recommended by the Turkish authorities that

the things people should not miss when they visit Turkey are ‘Bosporus Tour, Turkish Cuisine, Visiting to Old City, Aegean and Mediterranean Coast, Traditional Products, World Heritage of Turkey, Underwater Area, Faith Centres and Eastern Black Sea Region’. In this section, Turkish cuisine again is displayed as one of the main significant cultural value of Turkey and it comes as the second category.

Figure 3.4: The Tips and Recommendations Parts of www.goturkey.com



The next part ‘Before Your Trip’ provides the users with essential information about practical tips about their holiday. This part includes the time zone of Turkey, the local currency used in the country, the information about how to withdraw money in Turkish banks, the visa procedures, international GSM operators’ coverage in Turkey, official and religious holidays in the country, driving rules and regulations the most spoken foreign language and the opening and closing time of the museums. While this part seems useful, it does not provide an in depth understanding about essential information a tourist might need once in the country.

On the right hand side of the main page of the website, there is a content which deals with the different kinds of information and multi-media sources. (See Figure 3.5) In the information area, there are four information bars. In the first category called UNESCO there are information about the world heritages of Turkey along with the UNESCO tentative list and world heritage map of Turkey. However,

the list only includes the tangible cultural heritage of Turkey such as Neolithic Site of Catalhoyuk, Canakkale Archaeological Site of Troy, etc. There is no information in this part about the intangible cultural heritage of Turkey; however with the provided link at the end of the UNESCO main category, visitors can go the www.unesco.org and can see the overall cultural heritage map of Turkey. However since the information about Intangible Cultural Heritage of Turkey is not included in the www.goturkey.com, it is not very likely that visitors will click the link below to see the full cultural heritage list of Turkey unless they really want to explore the list. When we look at the general population, UNESCO's lists and cultural heritage approach are not known by many people since the media coverage and informing the public in cultural heritage related topics are not very common and prevalent in Turkey. Therefore, it would be informative and introductory if the information was available on the website.

Figure 3.5: The Information and Multimedia Parts of www.goturkey.com



The second bar 'Top Destinations' offers forty-nine top destinations of Turkey. Each destination is divided into four areas and the website gives general information about the destination, its' attractions, events and its possible transportation choices. The third item gives information about the most popular museums of Turkey. There is also a hyperlink official page of Museums in Turkey.

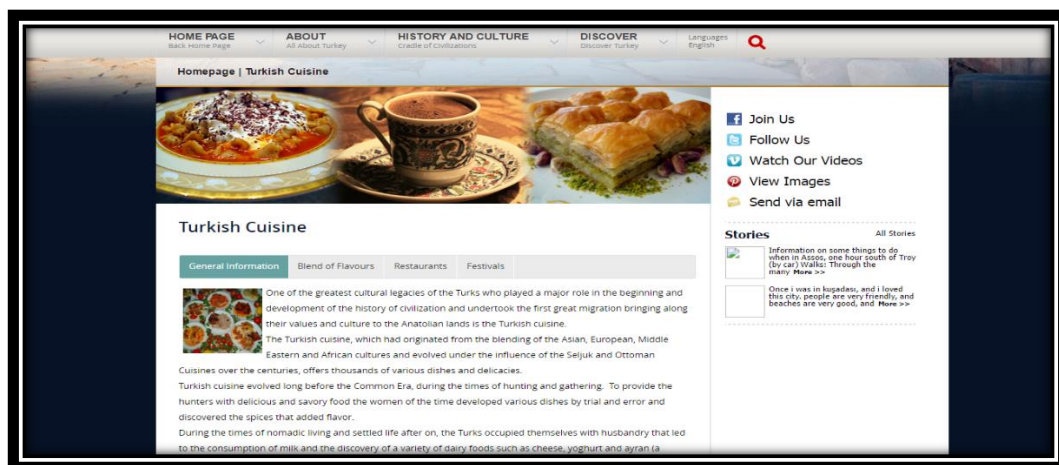
Last category e visa talks about the visa procedures of Turkey with a link to the web page where visitors can buy and pay for their visas before they come to the country. In the multimedia part, one can find brochures of the cities, traditional music of Turkey, short videos about Turkey and its cultural heritage and attractions.

3.5.1.1 Food Content in www.goturkey.com

3.5.1.1.1. Food Culture & History

The initial phase in elevating culinary tourism is to present a nation's cuisine and food culture so that people can have a more profound understanding of it before their arrival. The official websites of Turkey www.goturkey.com provides detailed information about food culture in Turkey, and it provides an introduction to the varieties and features of traditional cuisines, food cultures, and representative foods. Turkish cuisine is introduced in the first line as ‘one of the greatest cultural legacies of the Turks who played a major role in the beginning and development of the history of civilization and undertook the first great migration bringing along their values and culture to the Anatolian lands’ (www.goturkey.com). Starting with the historical journey of Turkish cuisine that dated backed to early Ottoman Era, the website gives information about the indispensable items of Turkish culinary culture such as Turkish tea, Turkish coffee, tomatoes and olive oil based dishes.

Figure 3.6: The Homepage of Turkish Cuisine in www.goturkey.com



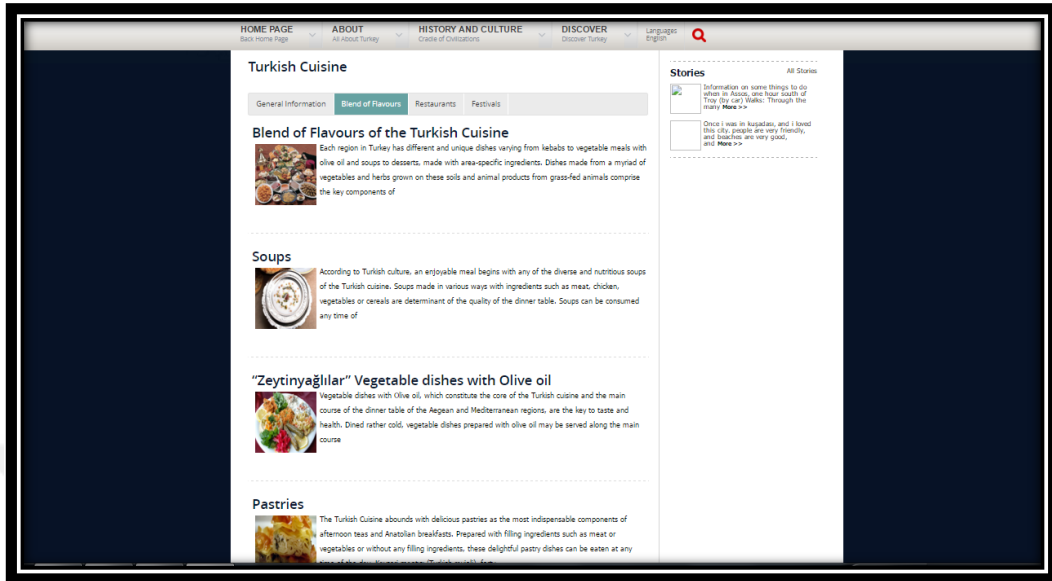
While the website offers a modest introduction to food culture of Turkey, it introduces the Turkish food culture as one of the greatest in the world since Turkish culinary traditions have survived over 1300 years. There are over 300 recipes and food types displayed in the website along with the visuals and cooking instructions. In that sense, the website also serves as a creative outlet for food-themed written and visual pieces. On the other hand, while the website introduces the most popular tourist destinations, food plays an important role for promoting the respective cities. Furthermore, in the city guides, traditional food is represented with mouthful pictures and convincing text. In that context, it can be said that www.goturkey.com offers a clear picture about Turkish food culture and history.

3.5.1.1.2. Local & Traditional Cuisines

In www.goturkey.com culinary characteristics of regional food in Turkey are represented under two categories ‘History of Local Cuisines’ and ‘Regional Food Specialities’. The website offers a brief introduction to the history of local cuisines in Turkey by talking about how food types vary from one region to the other. In the website, Turkish cuisine is described as fusion cuisine at its most extreme, with influences ranging from Middle-Eastern to Mediterranean to Balkan and even Central Asian.

While the website gives brief information about the history of local cuisines, the website offers a rich data in terms of regional food specialities. The Turkish cuisine is categorized based on its main ingredients such as ‘Soups, Vegetable Dishes, Pastries, Meat Dishes, Kebabs, and Deserts’. The variety of dishes and the ways they all come together are represented in a way that the visitors want to visit Turkey and experience this rich and diverse cuisine. When you click each category, you can find the recipes of each dish and the sign, which shows the difficulty level of preparation of this dish.

Figure 3.7: The Blended Flavours of the Turkish Cuisine in www.goturkey.com



The website highlights the fact that Turkey’s abundance and diversity of food culture is coming from its rich flora, fauna and regional differentiation. Based on this information, the websites put emphasize on the regional specialities in terms of the region they come from and the climate they are based on. The website argues that the regional differences are substantially rich in Turkey since the Turkish cuisine has the privilege of being at the crossroads of the Far East and Mediterranean that experiences a long and complex history of migration and culture flow.

3.5.1.1.3. Food Related Activities

The website www.goturkey.com promotes food related activities in three ways; by offering an introduction to Turkish restaurants, food festivals and food and drinks for seasonal events and festivals. The website that is dedicated to Turkish cuisine has a separate category called ‘Taste Festivals’ in which there are information about different food related festivals, conferences, events and gatherings. It is seen that the website uses food, meals and gastronomy as tools to branding cities. While mapping the biggest food festivals in Turkey, the website

aims to show that the character of a place does not only affect the experience of food in that place, but also that food is directly or indirectly affect the character of the place and its brand image.

On the other hand, the part called ‘Introduction to Turkish Restaurants’ provides a small guidebook that includes different restaurants mainly located in Istanbul. There is also a research box in which visitors can type the name of the city they would like to go and they can see all the restaurants listed in these cities. Each restaurant is labelled according to the cuisine they belong to. Most of the restaurants that are listed in the website offer Turkish, Mediterranean and European type of food. The visitors are provided with the links to the restaurants’ webpages.

3.5.1.1.4. Information about Cultural Heritage & Food as an ICH

When we look at the at information provided regarding Cultural Heritage and Food as an ICH in www.goturkey.com, the websites offers the following information; the World Heritage Sites of Turkey and UNESCO Tentative List of Turkey. The website gives limited information on this part. After giving information about properties inscribed on the World Heritage List of Turkey, it also provides the UNESCO Tentative List of Turkey. There is brief information about 60 nominated sites in the Tentative List of UNESCO World Heritage. However, when it comes to the Intangible Cultural Heritage of Turkey, and especially food as a cultural heritage item, the website does not provide any information. The website does not create any awareness about this topic except giving basic information about the cultural heritage management of Turkey.

Figure 3.8: UNESCO Cultural Heritage Management Content in www.goturkey.com



3.5.1.1.5. Food Related Multimedia Sources

It is widely known that the original meaning of cultural attractions is affected by multimedia sources. In that context it can be said that multimedia sources are significant tools to disseminate tangible or intangible cultural heritage. When we look at www.goturkey.com, we can see that food related media sources are represented as photos of representative cuisines and the city brochures which give food specific information. Turkish cuisine is represented with different photos of food and drinks items.

Figure 3.9: UNESCO Multi-Media Content in www.goturkey.com



In terms of statistical information, while there are 220 photos of representative cuisines along with the recipes shared under them, there are 25 city brochures which have food specific information. The biggest content in multimedia source in this category is the first one which includes photos of representative cuisine. In this category, visitors can reach the photos of the dishes, ingredients, kitchen utensils and ingredients. On the other hand, the second category includes 25 ‘City Brochures’ that has specific food content in it. There are different kinds of information about the city such as the history, geography, cultural attractions, different cultural traditions and expressions, etc. in each city brochure. On the other hand, each brochure includes a part that talks about specific foods and traditional cuisines of each city. In terms of multimedia sources, the website offers modest database of food culture.

Table 3.2: Multimedia Sources Related to Food in www.goturkey.com

Multi-Media Sources	The Number of Sources
Photos of representative cuisines	220
City brochures which have food specific information	25

3.5.1.1.6. Practical Information about Traditional Cooking

There is no information about practical information about traditional cooking in www.goturkey.com. The website does not provide any information about cooking utensils & styles or the culinary arts & cooks.

3.5.2 General Analysis of Official Cultural Portal of Turkey 'www.kulturportali.com'

Turkey's Culture Portal was established by the Ministry of Culture and Tourism in line with the programme called Information Society Strategy in (2006 - 2010) Action Plan. The content shared in this portal has been introduced and advertised by TRT in its' first years. Turkey's Culture Portal consists of data that have been collected from the relevant unit of the Ministry of Culture and 81 cities of Turkey. The data is regularly updated with accurate, up to date and secured information. They express the aim of the portal as 'to provide citizens of Turkey and tourists with the information about the rich cultural accumulation of Turkey and to meet users' different cultural needs with a simple web design.

The website is designed on a black background. With the chosen colour, the emphasis is given to the idea of darkness, as it is mentioned in the website. Hexagon tiles are inspired by the traditional tiles. The tiles come together and form a united Turkey. The logo represents the rising sun over Turkey and the cultural heritage in logo illuminates the country. This logo represents 27 tangible and intangible cultural heritage of Turkey in the shape of half moon. The site is designed as responsive. All devices (computers, tablets and phones) can access the website. When it comes to the language choices, the website mainly runs in Turkish, but there is some content that are written in English.

Figure 3.10: Turkish Cultural Portal's Logo



The home page of www.kulturportali.gov.tr has a very interesting layout. It has 17 hexagons and each hexagon talks about different features of Turkey's cultural heritage. The website has a very rich content supported with written, visual and audio content. The first hexagon 'Archaeology, Art History and Architecture' has four sub headings. The first sub heading 'Excavation and Surface Survey' gives information about historical excavations of Turkey such as Catalhöyük and Alacahöyük and the content is enriched with photos, videos and many e books and research papers and reports related to the topic. The second sub heading 'Restoration Activities' gives a detailed picture of main restorations work done in Turkey and also it contains links related to the finished or ongoing restoration projects. On the other hand, the third sub category 'Archaeology' deals with the archaeological records starting from the Palaeolithic Age until Ottoman Civilizations. The last heading 'Art History' focuses on Turkish Culture and Art before and after Anatolia by talking about different eras in art history.

Figure 3.11: The Homepage of Turkish Cultural Portal



The second hexagon 'History' has seven sub categories. While 'The Introduction to Turkish History' gives information from the early years of Turkic tribes to today's modern Turkey, the second category 'Turkish Geography' provides different views from different scholars about the geographical location in which the first Turkic tribe appeared from. On the other hand, the third sub category

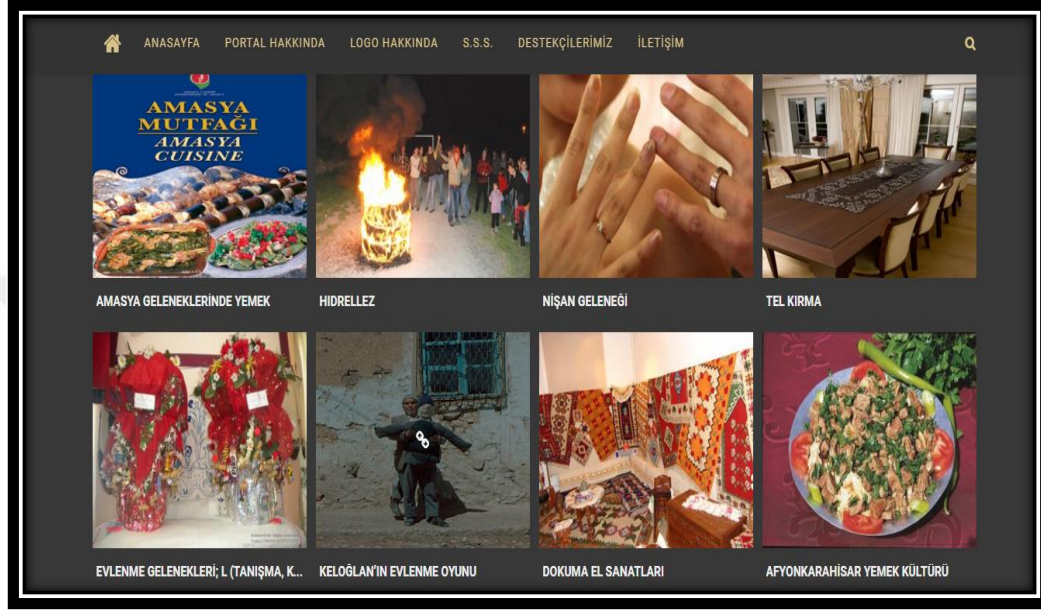
‘First Islamic Turkish States’ focuses on the history of the first Islamic Turkish States and there are many written documents that accompany to enrich the historical texts.

The third hexagon ‘Cultural Heritage’ has three subcategories. These are ‘Turkey in the World Heritage List’, ‘Intangible Cultural Heritage’ and ‘Monuments and Archaeological Sites. This content will be analysed in detailed in the food related multimodal discourse analysis part. The fourth hexagon is dedicated to the topic ‘Art’. This part has 2 sub categories called ‘Visual Arts’ and ‘Performing Arts’. This part is rich in giving information about forthcoming art events, art festivals, conferences, workshops, and events happening in Turkey in the field of arts. There are documents related to Turkish traditional and modern arts such as glass- wood-metal making, ceramics, porcelain artworks, jewellery designing etc. On the other hand, there are many e documents to give information about Turkish music, theatre, cinema and television, dance, ballet, and restoration and conversation. The content is enriched with plenty of videos and photos which give the users to have a glimpse of Turkish art scene. The fifth hexagon gives detailed information about the ‘Museums’ in Turkey. There are 234 museums displayed in the website, however it is surprising to see that the only Intangible Cultural Heritage museum ‘Ankara Intangible Cultural Heritage Museum’ is not listed in the website. The sixth hexagon ‘Language and Literature’ touches on the subjects of the history of Turkish Language from the first tribes until today and Turkish literature that dates back to the settlements in Central Asia. There are lots of e books and documents related to classical Turkish literature from 14th century, Central Asia Turkish Literature, New Turkish Literature, etc. along with the literature related projects and events in Turkey.

The seventh hexagon called ‘Folklore and Cultural Atlas’ provides cultural mapping to preserve Turkey’s intangible and tangible cultural assets. Cultural mapping in the context of the present website consists of surveying; inventorying and locating cultural resources on the map thereby optimizing the existing culture background of the Turkey with 383 items. There are also many items related to food

as an Intangible Cultural Heritage, such as Turkish coffee culture, Keskek tradition, Mediterranean oranges, baklava etc.

Figure 3.12: The Cultural Atlas Content of Turkish Cultural Portal



The eighth hexagon 'Traditional Cuisine' talks about the different features, traditions and customs of Turkish National Cuisine. Since this is the main content related to food as an Intangible Cultural Heritage, it will be analysed in a detailed way in the following parts. The ninth hexagon is dedicated to 'Media Library'. If the users want to have an access the videos, photos, e books, documents related to main categories, there is a research button provided and through this they could reach the rich multi- media materials. The tenth hexagon 'Information Centers' has four sub categories. It gives information about Libraries and Databases, Archives, Inventories, and Collections available in Turkey. The next hexagon called 'Events' provides links and information about popular and traditional festival, events and cultural days. The twelfth hexagon 'Top Destinations' gives information about the top destinations, antic cities, best beaches, winter holiday spots and etc. The following hexagon called 'Tourism Activities' provide different alternative holiday choices for the tourist who are looking for activity based holidays such a ski

holiday, beach holiday, winter holiday etc. On the other hand, the fourteenth hexagon ‘Where Shall I Stay’ gives information about accommodation opportunities of Turkey from hostels to seven star hotels. Finally, the last two hexagons are ‘Holiday Souvenirs’ and ‘Guide to Cities’. While the hexagon ‘Holiday Souvenirs’ deals with the most popular souvenirs from Turkey, ‘Guide to Cities’ focuses on the most visited Turkish cities and the general information about them. As a last hexagon ‘News and Announcements’ provides users with news and announcements from different parts of Turkey in culture related topics.

3.5.2.1 Food Content in www.kulturportali.gov.tr

3.5.2.1.1. Food Culture & History

The home page of ‘Traditional Cuisine’ has four main categories. These are ‘The Culture of Food Storage’, ‘Food Types’, ‘Kitchen Equipment’, and ‘Ceremonial Food’. On the main page there is a content called ‘National Kitchen’ which talks about what comprises the national kitchen of Turkey. While giving introduction to food culture of Turkey that dates back to early civilization, www.kulturportali.gov.tr makes a statement that historical development of Turkish cuisine is directly related to the vast geography the Turks have lived on from Central Asia till Anatolia.

Figure 3.13: The Home Page of National Cuisine of Turkish Cultural Portal



Having talked about the influence of Seljuks on Anatolian Turks with the addition of new ingredients and new cooking methods they brought, the history of food culture is mainly focused on the glorious past of Turks in the website. Another focus has been given to the fact that Turkey has had an influence of Anatolian cuisine with the effects of the cultural diversity on its territories and as a result the Turkish art of cooking has a long and deep rooted past and its cuisine varies across the country.

The content that is dedicated to ‘Community Kitchen’ also talks about the history of Turkish cuisine from the perspective of historical development of Turkish cuisine from Anatolian Civilization. While it gives information about the structural differences of kitchens in terms of geographical differences, it also talks about the table rituals and serving manners of Turkish food culture.

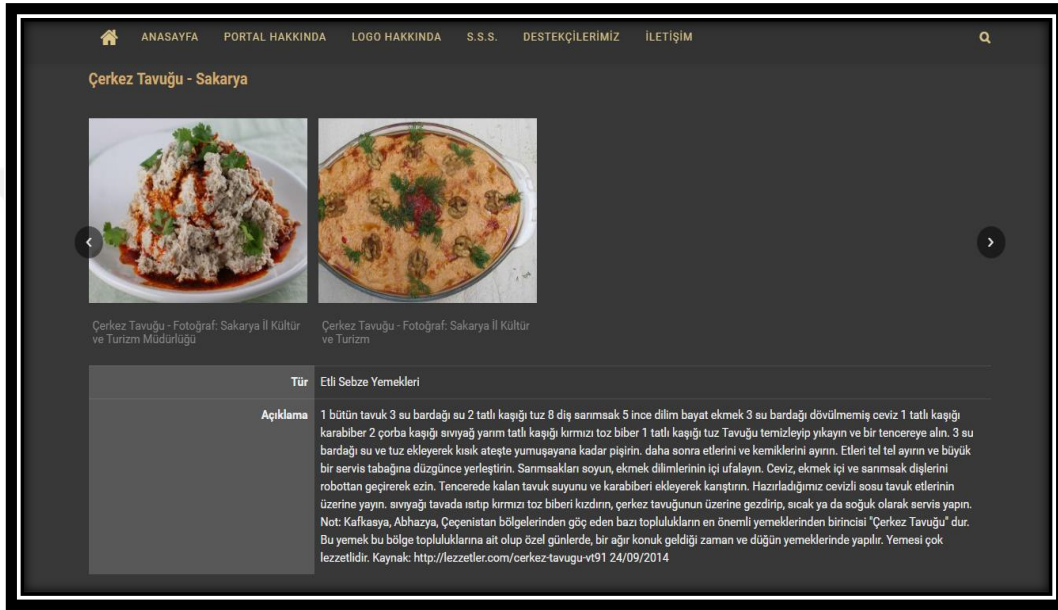
Figure 3.14: Community Kitchen Content of Turkish Cultural Portal



When it comes to the recipes and food types, www.kulturportali.gov.tr offers a wide range of detailed recipes and pictures of the food explained. Turkish culinary culture in this sense is very rich due to the variety of products in Anatolia and the influence of the palace kitchen in Seljuk and Ottoman Empires. It is very well known fact that recipes are the reflections of a culinary culture. Preparations,

cooking methods and ingredients are the most essential essences that make a culinary culture unique, and different from others. Using many varied vegetables, soups, meats, legumes, grains and different cooking methods, Turkish food varies from region to region as a result of diverse weather and geographic location.

Figure 3.15: The Recipe of Çerkez Tavuğu in Turkish Cultural Portal



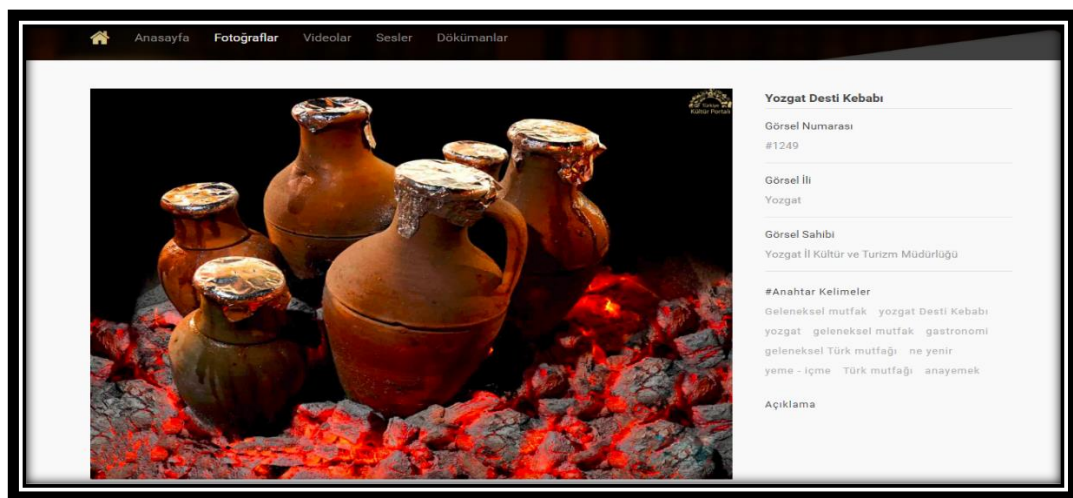
On the other hand, the website draws a general conclusion about the Turkish culinary culture. It is stated that the foundation of the cuisine is based on grains and vegetables. This content provides users with the rich understanding about Turkish food culture, however since the content is available only in Turkish, it only offers this service to Turkish people or Turkish speakers in more general sense. This part of the portal addresses many different aspects of Turkish culinary culture, including its basic features, history, social structure, ingredients and recipes. Although it is not possible to address every aspect of a vast cultural treasure such as Turkish cuisine in a single website, the website provides a basic outline of Turkish culinary culture.

3.5.2.1.2. Local & Traditional Cuisines

Turkish provincial cooking covers a wide range of neighbourhood elements of the different Turkic people groups living over an expansive geological territory. There are seven geographic regions making up Anatolia – the Asian part of Turkey – and each has its own special dishes. Turkish cuisine is the result of different food related traditions and culture of inhabitants of Anatolia, who come from different backgrounds and ethnic groups, the soil structure, and the climate. Based on these differences, the emphasis is given to the cultural diversity and the cultural richness of Turkey, also the ways how these features bring a unique variety in each region when we think about the culinary culture of the countries.

In terms of regional food specialities, the website offers 2354 food items and their recipes and each item is displayed with the region or city they belong to. There is also a research button in which the visitors can type the name of the region they would like to explore the food of that region. For instance, the regional food called ‘Yozgat Desti Kebabı’ is displayed with a special image number along with the city it belongs to. On the other hand, there are some key words that the visitors can type to reach the visual content such as, national cuisine, Yozgat, traditional Turkish cuisine, main course, etc.

Figure 3.16: Regional and Traditional Food in Turkish Cultural Portal



The pictures of each recipe belong to the respective ‘The Provincial Directorate of Culture and Tourism’. This shows that the Provincial Directorates of Culture and Tourism closely work with www.kulturporatli.gov.tr and the website uses the archives of these directorates. In terms of regional dishes and traditional food, www.kulturportali.gov.tr offers quiet a rich content. This part of the website features information on the cuisines of Anatolian Turks and their influences on Turkish cuisine; provides recipes of Turkish cuisine, including Seljuk and Ottoman cuisine through the help of traditional recipes and cooking techniques offers information on the inspirations and interactions of different ethnic cuisines.

Although the website offers hundreds of regional specialties, illustrated with colourful photos and descriptions, the information stays limited to the Turkish speakers. If the content is translated into English and a range of languages, foreign viewers will also benefit from this rich collection of regional food of Turkey. Also, the interaction and user generate content should be supported to allow people to share tips and information about the nation’s regional cuisine, goods and activities. In this way, the websites could aim to attract foreign visitors and thereby help local economies tap into the nation’s current tourism boom. The website should be designed to enable people to contribute information about local specialities and attractions. By clicking the search icon, users should learn about a popular food in a particular district or contribute their own posts, recommending for example activities indigenous to a certain region of Turkey.

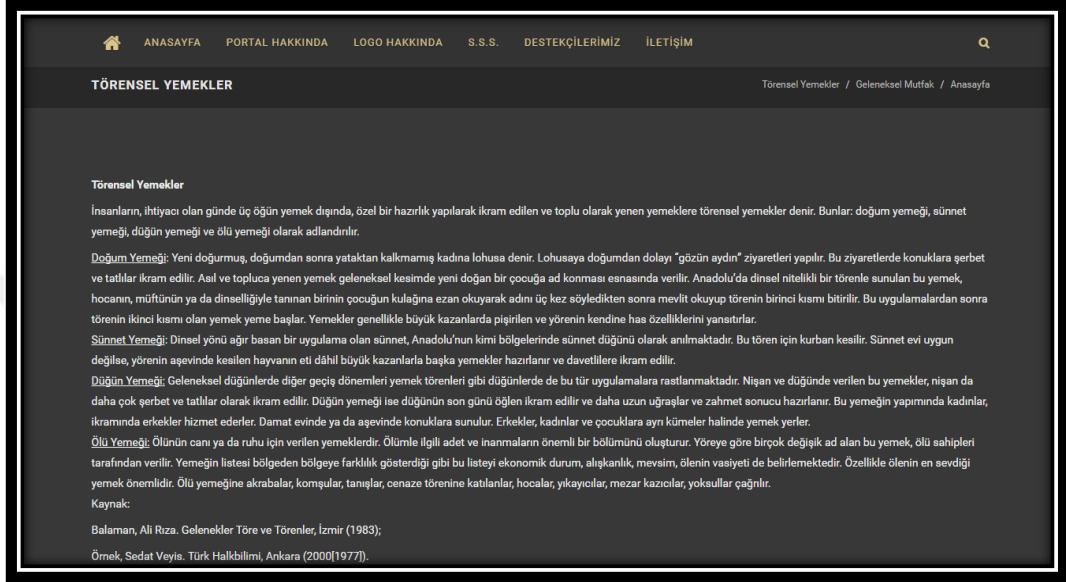
3.5.2.1.3 Food Related Activities

In this category, www.kulturportali.gov.tr offers a food related content in terms of foods and drinks for seasonal events and festivals, food events and competitions, and introduction to food festivals. The main page ‘Ceremonial Food’ has been divided into four sub categories called ‘Post Delivery Dinner, Post Circumcision Dinner, Wedding Dinner, After-death Dinner’.

This part deals with the food rituals and traditions in special days in Turkish tradition. The first category ‘Post Delivery Dinners’ gives information about some

transition customs related to food and ceremonies accompany birth and the phases connected to it.

Figure 3.17: Ceremonial Food in Turkish Cultural Portal



The website explains the food related rituals that take place after the birth of the baby. It states that a huge amount of food is prepared in this day in order to celebrate the new born babies' arrival to the world and the religious rituals follow the food ceremonies. The second category 'Post Circumcision Dinner' is defined as a religious Anatolian tradition that is considered the first step in the passage from boyhood to manhood. On this day, parents sacrifice an animal and the meat is served to the guests and all family and friends eat and drink together to celebrate this special day. The third category 'Wedding Dinner' talks about marriage ceremonies. The website explains the food related ceremonies in engagements and weddings and the types of food that are served in each celebration. The last category 'After-death Dinner' talks about the certain days in which dead person has been commemorated through religious ceremony and meal. On this day, the favourite dish of the person who has passed away is cooked and served to the family, neighbours, and the poor.

The website also talks about the specific dishes that have been cooked for festivals and special traditional days. The content is enriched by visuals of the food and also recipes follow them.

Figure 3.18: Aşure Festival Food in Turkish Cultural Portal

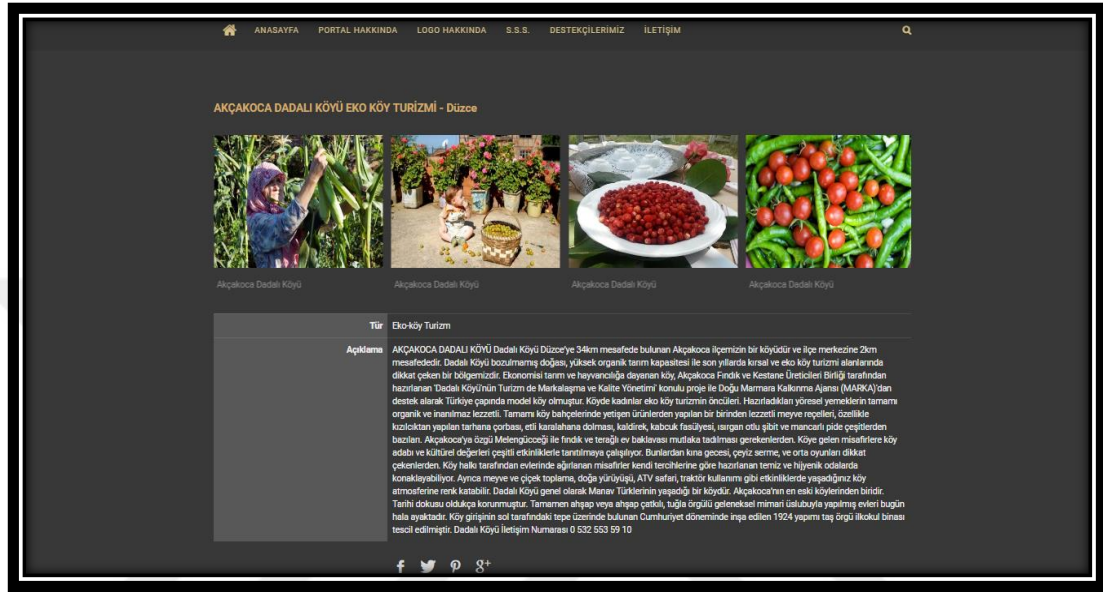


In terms of food festivals and events, www.kulturportali.gov.tr gives information under the heading of ‘Tourism Activities’. There is some brief information about food related competitions, food festivals and special food event that are organized in Turkey. The data is supported with visuals and some videos and it gives viewers the opportunity to explore these activities with a click. The website also gives information about the time, location and the type of the festivals along with the special foods and drinks served in the events. Out of 776 activities listed which visitors can do while visiting Turkey, there are over 50 items regarding gastronomy tourism, food competitions, food events and food museums (Rize Tea Museum), eco villages in different regions, etc.

For example, the website gives detailed information about Eco Village of Akcakoca. It talks about the importance of cultural diversity and cultural heritage of the village in terms of promoting the culinary tourism. While it gives detailed information about regional specialities of the village, there is also information about cultural and traditional rituals that have been practiced in the area. On the other

hand, there are lots of photographs which show the regional food and drinks and how the gastronomic features of the town are promoted through these items.

Figure 3.19: Akçakoco Eco Village in Turkish Cultural Portal

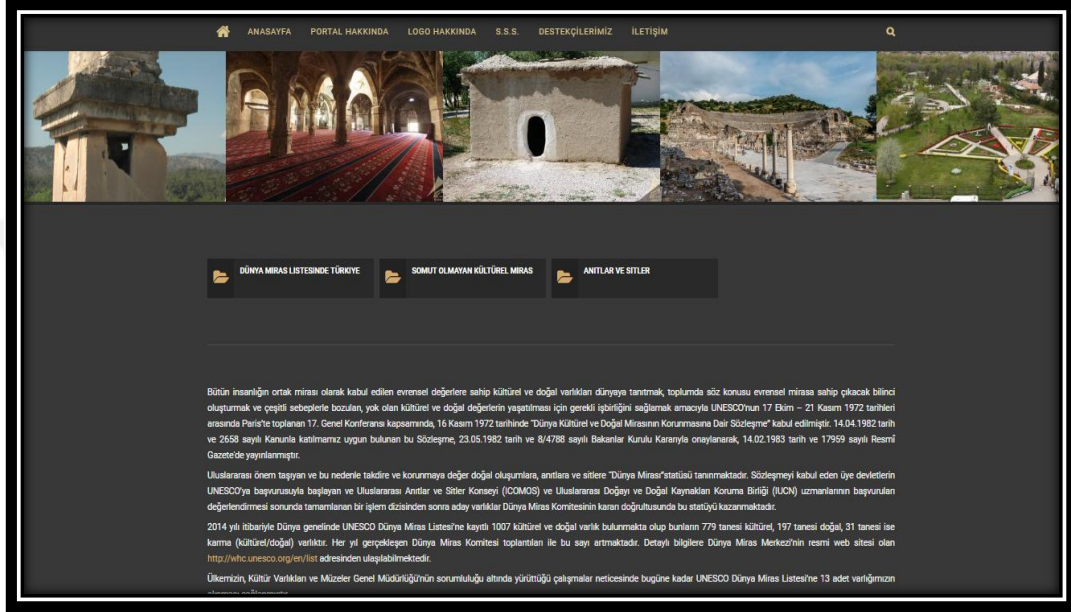


3.5.2.1.4 Information about Cultural Heritage & Food as an ICH

When we look at the information provided regarding Cultural Heritage and Food as an ICH in www.kulturportali.gov.tr, the website offers the following information; UNESCO ICH list of Turkey, Information about ‘SOKUM’, and information about UNESCO ICH inventory work of Turkey. While the website gives brief information about the history of Cultural Heritage management starting in 1972, it also gives statistical information regarding the number of cultural and natural heritage listed in the UNESCO World Heritage List. There is also a hyper link to the official website of UNESCO. There are three subcategories called; ‘Turkey in the List of World Heritage’, ‘Intangible Cultural Heritage’, ‘Monuments and Archaeological Sites’. The first category ‘Turkey in the List of World Heritage’ talks about the list of UNESCO World Heritage Sites in Turkey. By doing that, www.kulturportali.gov.tr aims to promote the sites inscribed on the UNESCO World Heritage List and raise awareness in transferring Turkey’s cultural heritage to future generations by providing link to the UNESCO’s official site. While the

website provides the information about 15 properties inscribed on the UNESCO World Heritage List, it also mentions the 60 nominated sites in the Tentative List of UNESCO.

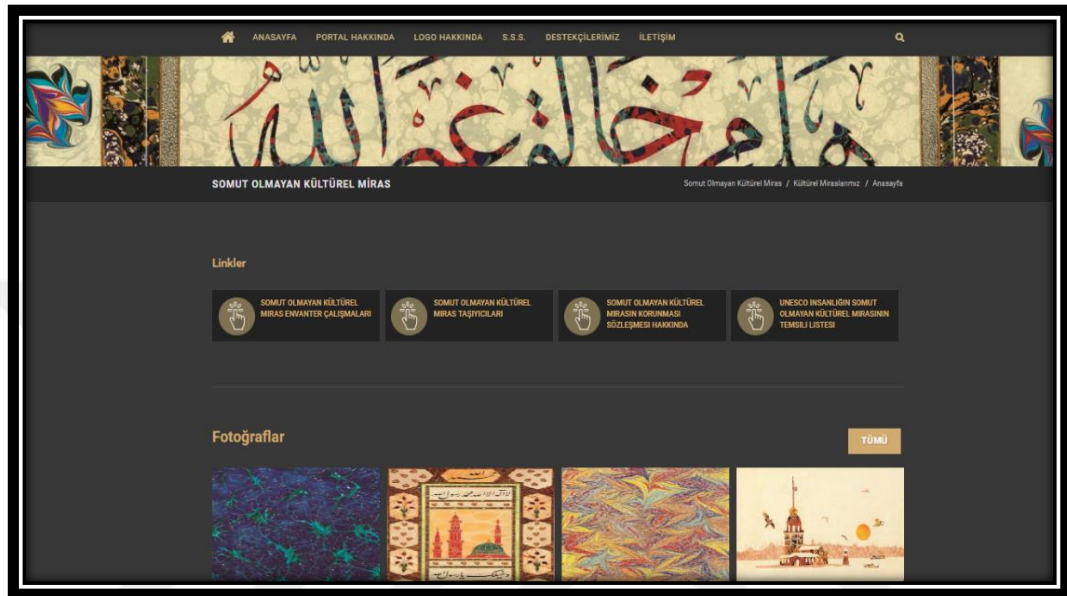
Figure 3.20: Cultural Heritage Content in Turkish Cultural Portal



The second category 'Intangible Cultural Heritage' has four subcategories; 'Intangible Cultural Heritage Inventory Work, Intangible Cultural Heritage Transmitters, Intangible Cultural Heritage Convention, and Intangible Cultural Heritage List of Turkey. When it is clicked each category directs users to the website called www.aragem.kulturturizm.gov.tr. The content here deals with the representative and safeguarding lists of cultural practices that are in the list of UNESCO. Food Culture as an Intangible Cultural Heritage is not directly mentioned however since the representative list of Intangible Cultural Heritage of Turkey has three food related items out of twelve on the list, food culture is still represented more than other categories. The content is related to the intangible cultural heritage of Turkey, but also it includes objects related to sub cultures living in the country. The practices are presented through a description, which generally

does not exceed 10 lines, accompanied by a picture, a card presentation with some essential information (key facts) and possibly a video.

Figure 3.21: Intangible Cultural Heritage Content in Turkish Cultural Portal



3.5.2.1.5 Food Related Multimedia Sources

It is a well-known fact that multimedia affects the original meaning of cultural attractions. Multimedia sources are known as a new tool to bring a message across to enhance communication among people. While they are applied to bridge time and space, they are also seen as important for young people by bringing additional kick to attract visitors. The website is rich in terms of promotional films of food, photos of representative cuisines, e- books about traditional cuisines and city brochures which have food specific information. In terms of statistical information, while there are 1009 photos of representative cuisines along with the recipes shared under them, there are 12 promotional films of food. In addition, there are 32 city brochures which have food specific information and 9 e books about traditional cuisines.

Table 3.3: Multimedia Sources Related to Food in Turkish Cultural Portal

Multi-Media Sources	The Number of Sources
Photos of representative cuisines	1009
City brochures which have food specific information	32
Promotional films of food	12
E- books about traditional cuisines	9

The biggest content in multimedia source in this category is the first one which includes photos of representative cuisine. The visitors can reach the whole content by clicking the ‘Media Library’ and writing to the search bar the keyword ‘food’. While the visitors can check the recipes of traditional cuisines from seven regions of Turkey, they can also have an idea about how the dish actually looks like. The second category ‘City Brochures’ are prepared by the Ministry of Tourism and Culture regarding the 32 most attractive tourist destinations in Turkey. In these brochures, there are different kinds of information about the cities such as the history, geography, cultural attractions, different cultural traditions and expressions, etc. The food comes as one of them main features of Turkish cities and it takes its’ place in the brochures.

Figure 3.22: Aydin City Brochure Food Content in Turkish Cultural Portal



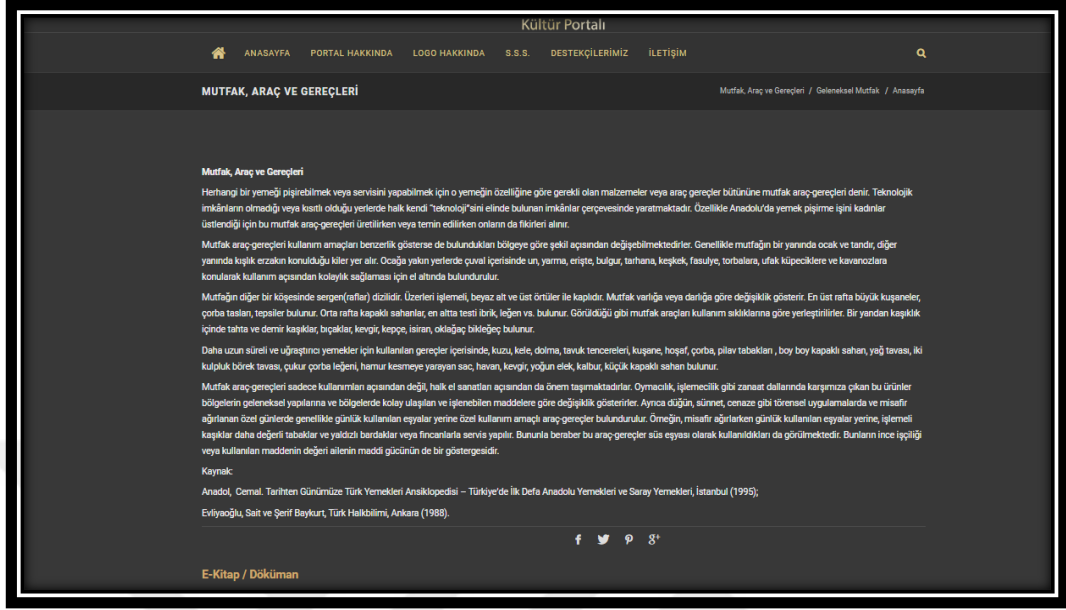
When it comes to promotional films of food, there are only 12 videos which only take 1-2 minutes each. While some videos talk about the food related items of Turkey in the UNESCO Intangible Cultural Heritage List, some of them provide a quick glimpse of regional Turkish cuisine. This content does not follow a regular pattern and it only includes random videos of food related topics. Lastly, there are 9 e-books related to culinary tradition of Turkey and regional specialities.

3.5.2.1.6 Practical Information about Traditional Cooking

The website www.kulturportali.gov.tr provides practical information about traditional cooking in terms of cooking utensils & styles, introduction to traditional cooking techniques, the culinary arts & cooks.

There is separate category called ‘Kitchen Utensils’ that gives information about the transformation of Turkish cuisine and how early Turkish cuisine evolved and took its shape today. When you scroll down to the page, there are different categories called ‘Cooks and Cookery’, ‘Turkish Cuisine in its General Features’ and ‘Food Preparation, Presentation and Preservation Equipment’. The first category ‘Cooks and Cookery’ starts with the information of how cookery started in Turkey and how the term ‘cook’ is understood within Turkish culture. The content also includes the important culinary schools of Turkey and which cities are renowned for culinary traditions. The second category ‘Turkish Cuisine in its General Features’ gives information about how culinary diversity is expressed in Turkish culinary culture. The journey of food culture from early years of the Empire until today has been told and supported with various examples form traditional food.

Figure 3.23: Kitchen Utensils Content in Turkish Cultural Portal



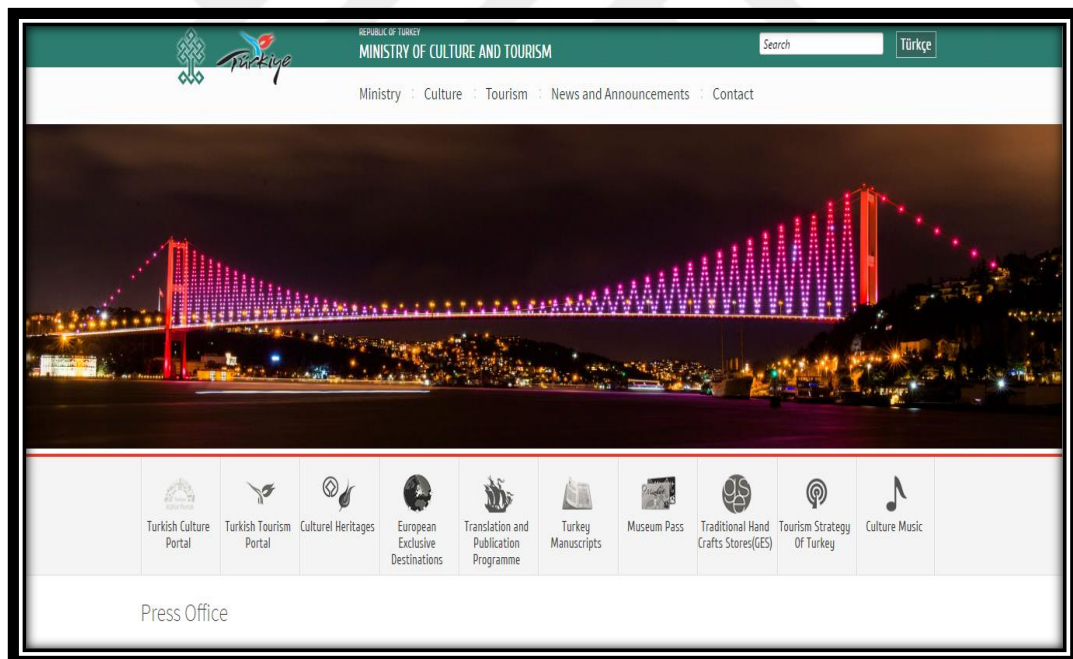
On the other hand, the last category called ‘Food Preparation, Presentation and Preservation Equipment’ gives a broad picture of traditional cooking techniques and cooking equipment. It starts with the introduction to different cooking equipment that has been used in Turkish culinary culture. Each equipment and the way they are used is explained through different visuals. Along with that, food preservation techniques and presentation ways are touched on according to different regions and rituals.

3.5.3 General Analysis of Official Tourism Board of Turkey ‘www.kultur.gov.tr’

The third official website that will be analysed in this research is www.kultur.gov.tr. It is the official tourism website of Turkey that is related to The Ministry of Culture and Tourism. The Ministry of Culture and Tourism that was formed in 2003 is a government ministry of the Republic of Turkey, responsible for culture and tourism affairs in Turkey. As it is stated in the website the Ministry of Culture and Tourism has been established to preserve, enhance and

reveal Turkey’s cultural, natural and historical values as well as to pass these values to future generations by facilitating an easy access to information in the way to create a public awareness. On the other hand, it also has the mission of promoting the Turkish culture to the other parts to the world. In other words, using Turkey's wealth of cultural heritage as a base, the Ministry of Culture and Tourism aims to promote Turkey both domestically and abroad. Using Turkey's wealth of cultural heritage as a base, the Ministry of Culture and Tourism aims to promote Turkey both domestically and abroad. In that context, it is stated that ‘Turkey's rich tapestry of gastronomy, artistry, diverse history as well as modern architecture, arts and events have all gone into making Turkey one of the world's premier tourism destinations under the aegis of the Ministry’ (www.kultur.gov.tr).

Figure 3.24: The Main Page of www.kultur.gov.tr



The website runs in two languages; English and Turkish. When we look at the main page of the website, there are five main categories; Ministry, Culture, Tourism, News and Announcements and Contact. While the Ministry category deals with the official bodies and projects the Ministry of Culture and Tourism hold, the second category culture has seventeen sub categories. In this category, there are

many culture related topics such as folk dances, festivals and celebrations, Turkish music culture, folk dances, culinary culture, etc. This part will be analysed more in depth in the following parts.

The third category called ‘Tourism’ is also very rich in terms of the diversity of its content. Visitors can find information related to many different topics ranging from cultural routes of Turkey to promotional films, activities & destinations to tourism statistics. The fourth category called ‘News and Announcements’ is dedicated to the official news and announcement about tourism and culture in Turkey since the year 2003. The last category ‘Contact’ provides information about the contact details of different departments in the Ministry.

On the other hand, www.kultur.gov.tr also provides the second main categories about culture and tourism. The first one is Turkish Culture Portal. When visitors click to this category, they are directed to the portal from the main page of the Ministry of Culture and Tourism which has already been analysed in the research. The second category called ‘Turkish Tourism Portal’ also directs visitors to www.goturkey.com. Since these two websites are promoted in the official website of the Ministry of Culture and Tourism, the accessibility and visibility of them has become stronger. The third category ‘Cultural Heritage’ gives information about the heritage related issues in Turkey both tangible and intangible. On the other hand, the fourth category called ‘European Exclusive Destinations’ directs visitors to the www.eden.kultur.gov.tr whose aim is to increase the popularity of areas with low tourist densities in line with sustainable tourism to accelerate local and regional development. The fifth category called ‘Publication and Translation programme directs users to the www.tedaproject.gov.tr which is a translation and publication project. The sixth category ‘Turkey Manuscript’ deals with the manuscripts as one of the essential sources of our cultural history. The website directs visitors to www.yazmalar.gov.tr where they can find a lot of information and collections of manuscripts. The next category called ‘Museum Pass’ directs visitors to www.muze.gov.tr where visitors can get detailed information about museums in Turkey. The next category ‘Traditional Hand Craft’ also directs visitors to www.ges.gov.tr which was established in 2005 to be responsible of traditional

handcrafts. The next category called 'Tourism Strategy of Turkey' directs users to the 74 pages of Tourism Strategy of Turkey- 2023 which aims at providing extensions to management and implementation of strategic planning efforts and boosting the cooperation between public and private sectors of tourism with reference to the principles of 'governance'. The last category 'Culture Music' is a multimedia archive of Turkish music. Visitors can click to the category and they can listen to different genres of Turkish music with Media Player.

When it comes to the last categories that are located at the bottom of the website, we can see that there are 8 other categories. While the first category 'Wonders of Turkey' deals with different cultural, natural, and historical wonders of Turkey, the next category 'Museums' gives information about state owned and private museums of Turkey. On the other hand, the third category 'Historical Places' talks about different ancient sites of Turkey and gives information about the excavations. The fourth category 'Promotional Films of Turkey' has many videos about different features of Turkey such as: Turkish cuisine, Coffee, Efes Antique City' etc. In addition, while the next category 'Virtual Tour' takes visitors to the virtual tours of different museums, mosques, palaces, etc. The category called 'Brochures' has 25 brochures of the most popular cities of Turkey. Finally, while the category called 'Gallery' includes promotional images and photo galleries from cities, the last category 'Antique Cities' gives information about 37 antique cities of Turkey. After giving basic information about the website of www.kultur.gov.tr, the next part will focus on the food related content on the website.

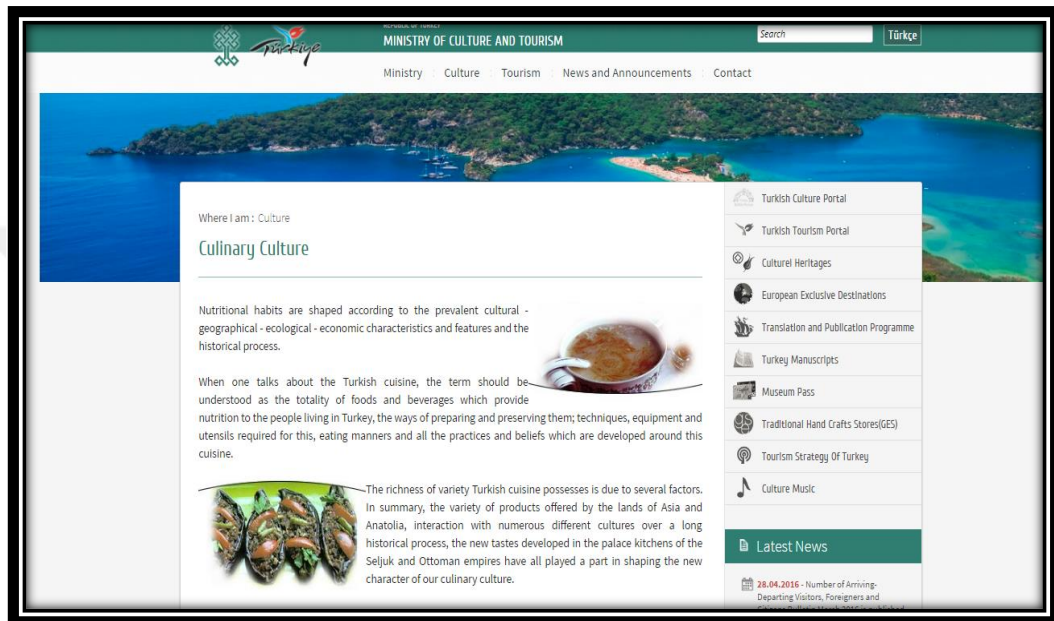
3.5.3.1 Food Content in www.kultur.gov.tr

3.5.3.1.1. Food Culture & History

After giving a general information and introduction about the culinary culture of Turkey in terms of ingredients, food types and preparation techniques, the culinary culture is explained under eight categories in www.kultur.gov.tr. These are 'cooks-cookery', 'materials used for food and beverages', 'places to prepare, eat and keep food', 'food and beverages eaten at meals', food and beverages

peculiar to special days’, ‘preparing food and beverages for winter’, ‘the Ottoman cuisine’, ‘sample dishes from Turkish cuisine’, and ‘Turkish vegetarian cooking’. Each category will be analysed under relevant headings.

Figure 3.25: The Main Food Related Content Page of www.kultur.gov.tr

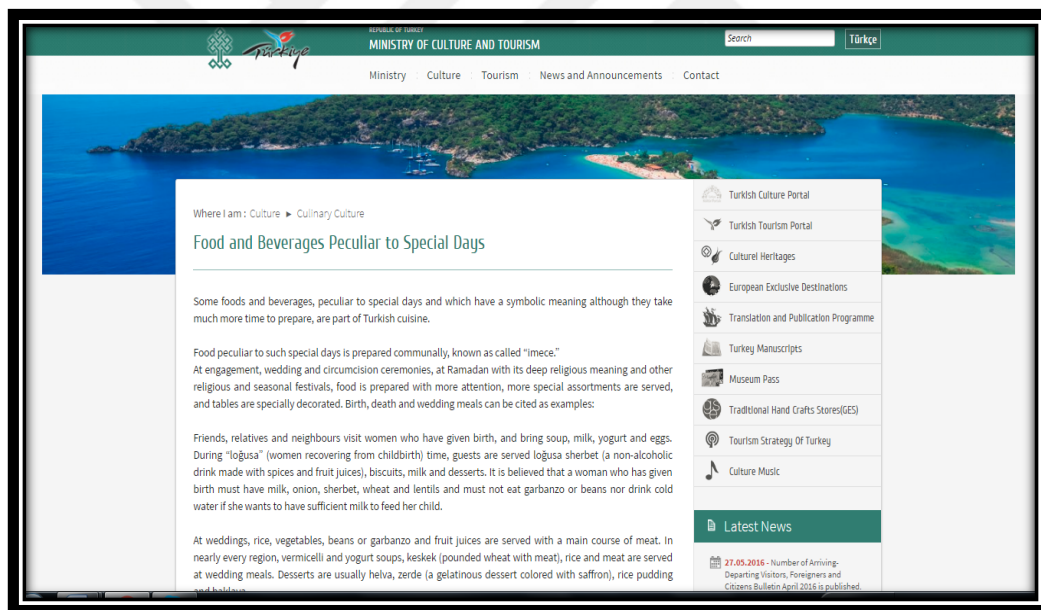


The website provides brief information about the history of Turkish culinary culture. When clicked on the category called ‘Ottoman Cuisine’, there is a very rich content which ranges from ‘Ottoman recipes’ to ‘utensils used in the Ottoman kitchen’, from ‘on drinking and eating in the daily life of Ottoman Empire’ to ‘kitchen servants and mensal customs in the Ottoman Palace’. In the website, Ottoman cuisine is represented as one of the three renowned cuisines in the world. Moreover, the content gives information about table types, Ramadan tables, collective meal tables, coffee rituals, different meals cooked in the kitchen of the Empire, etc. When it comes to the content related to the Ottoman cuisine, www.kultur.gov.tr stands as the richest content of all websites.

3.5.3.1.2. Local & Traditional Cuisines

When it comes to local and traditional cuisines, www.kultur.gov.tr provides information related to regional food specialities and introduction to special food & drinks. The regional food specialities are represented under the name of seven regions of Turkey. From each region, the food specialities are explained under different categories such as meat dishes, vegetable dishes, soups, etc. The data is enriched by visual data and preparation techniques that help visitors to visualize the dishes.

Figure 3.26: Food & Beverages Peculiar to Special Days Content in www.kultur.gov.tr



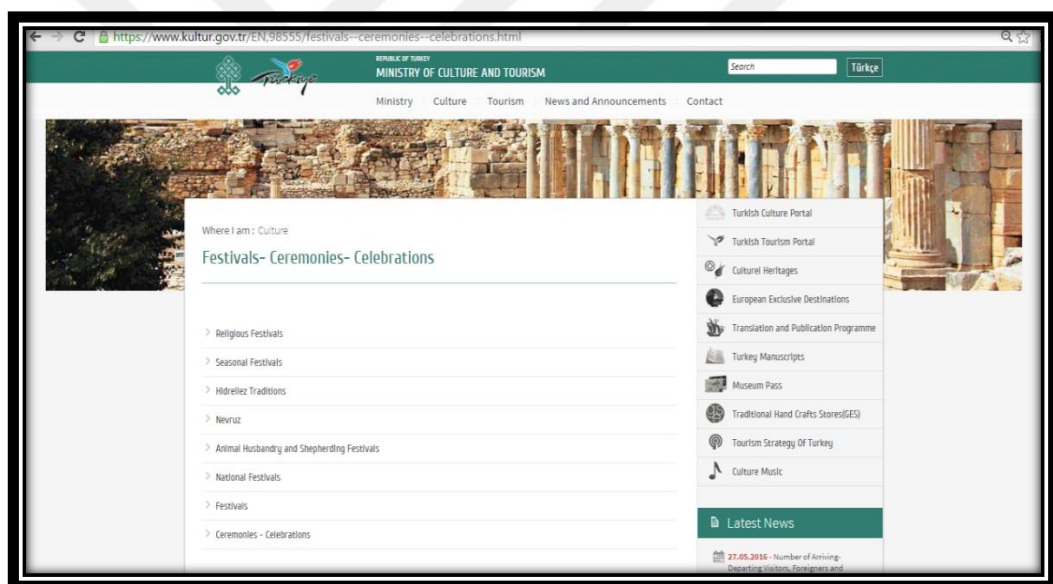
The website also talks about the special food and drinks of Turkey. Boza, Rose Syrup and Turkish coffee are some of the drink specialities that are presented in the website with their recipes. When it comes to food specialities, each food category has at least 20-25 dishes represented under them with their recipes. Each recipe includes the following information; ingredients, measure, amount, preparation, servings, nutritional value, and a brief note. The note part is interesting since it provides tips and cultural information related to the dish presented. While

the visitors may have useful information about the perspective recipe they have been searching for, at the same time they can see the diversity of Turkish cuisine with variety of products, ingredients, cooking styles and techniques.

3.5.3.1.3. Food Related Activities

When it comes to food related activities, the website offers information in two categories; food(s) and drinks for seasonal events and festivals and introduction to food festivals. There is a category called ‘Festivals, Ceremonies, Celebrations’ in which there are different categories or festivals.

Figure 3.27: Festivals-Ceremonies-Celebrations in www.kultur.gov.tr



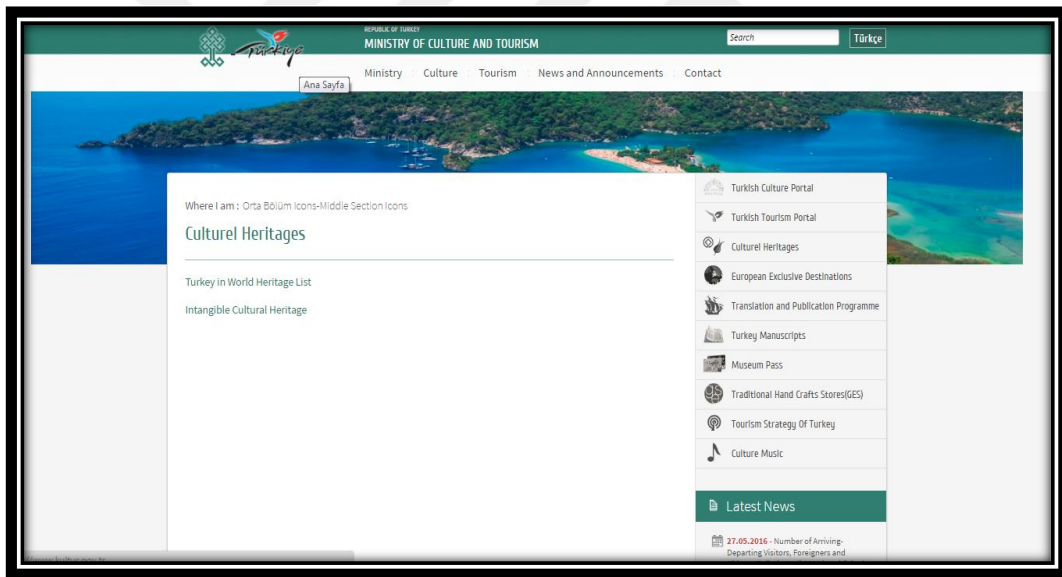
There is no specific category called food festivals, however under almost each category, the visitors can find information about food related festivals. For instance, when you click to the ‘Seasonal Festivals’, you can find information about the following festivals; Festivals of Fruit and grape grower, Pine Nut Festival, Traditional Mesir Ceremonies, Apricot Festival, and etc. On the other hand, when clicked to category called ‘Ceremonies - Celebrations’ talks about small ceremonies realized by people during ploughing, seeding, harvesting and collecting. In this

category, there is a cherry festival in the Kemalpaşa district of İzmir, a nut festival of Giresun or an apricot festival of Muğla as examples.

3.5.3.1.4. Information about Cultural Heritage & Food as an ICH

www.kultur.gov.tr that is the official website of Turkish Ministry of Culture and Tourism includes the following information regarding heritage management; the information about Cultural Heritage World Heritage Sites of Turkey, UNESCO ICH list of Turkey, Information about ‘ICH’ and Information about UNESCO ICH inventory work of Turkey.

Figure 3.28: Cultural Heritage Content in www.kultur.gov.tr



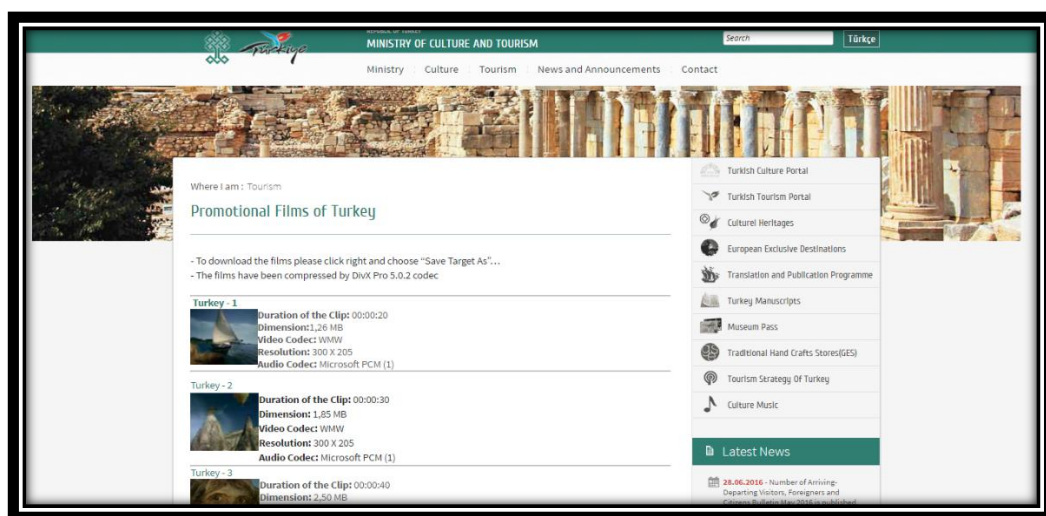
On the other hand, Food as an Intangible Cultural Heritage is not mentioned in the official website. When clicked on the first category called ‘Turkey in the World Heritage List’, the website directs users to www.kulturvarliklari.gov.tr in which you can see some information about World Heritage List and Tentative World Heritage List of Turkey. You can click on each item and you can get some basic information about them. In this category, you can also find food related items and get some information about them. The second and last category called

‘Intangible Cultural Heritage’ directs users to www.aragem.kulturturizm.gov.tr. This content is richer compared to the first category since visitors can find information about intangible cultural heritage inventory works, the list of ICH in Turkey, the Conversation of ICH, and etc. Each category provides official documents, agreements and lists related to Turkey. For instance, The Ceremonial Keşkek Tradition which was added to UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity in 2011 is explained as a ceremonial meal where groups of men and women all work together cooking wheat and meat in large cauldrons over an open fire. Not only the way how this specific food item is cooked explained but also the rituals that accompany this tradition are also presented in the website.

3.5.3.1.5. Food Related Multimedia Sources

In the category under ‘Tourism’, there is a sub category called ‘Promotional Films of Turkey’. In this category there are many official videos of Turkey for touristic reasons. Even though there are no food specific videos, each video also talks about the food culture of Turkey since it is a very significant part of Turkish cultural and everyday life.

Figure 3.29: Promotional Films of Turkey Content in www.kultur.gov.tr

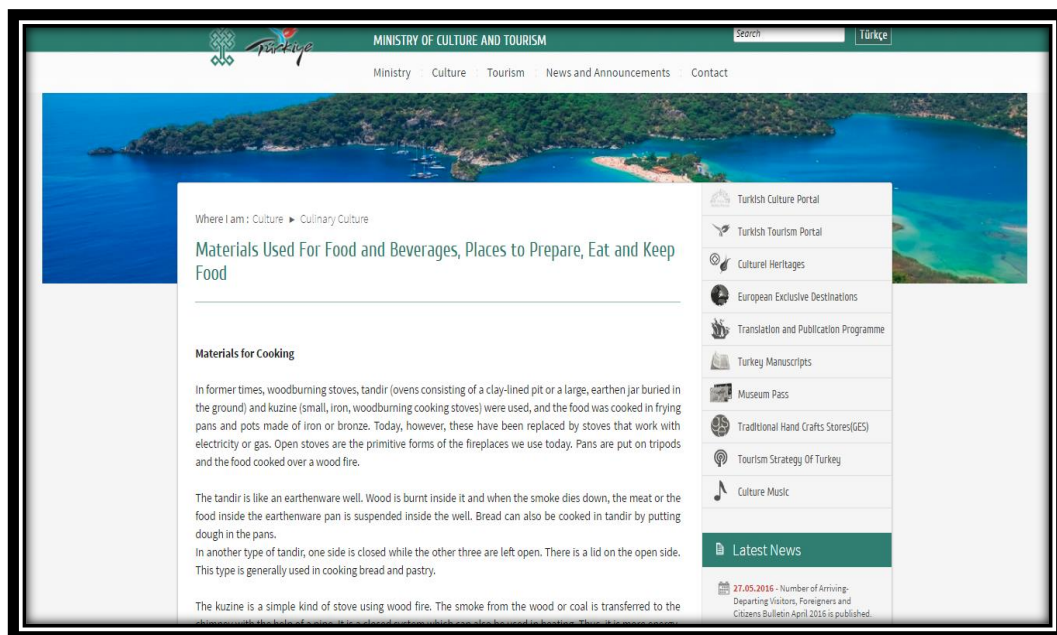


There are also promotional videos of cities as well. When analysed, it can be said that food content also appears as one of the main content in these films. Food is expressed through the idea of cultural uniqueness and traditional assets. Apart from promotional films of food, the website is also rich in terms of photos of representative Turkish cuisine. Like all the other websites, www.kultur.gov.tr also has a collection of representative photos of regional cuisines of Turkey. All the photographs of food are represented either under regional food items, or under food history and culture, or under food related festivals and ceremonies.

3.5.3.1.6. Practical Information about Traditional Cooking

In this category, www.kultur.gov.tr provides information about ‘cooking utensils & styles’ and ‘introduction to traditional cooking techniques’. The content includes materials for cooking, pans, pots and baking tins, serving implements and kitchen. It also talks about different techniques that are used in preparing food for winter.

Figure 3.29: Promotional Films of Turkey Content in www.kultur.gov.tr



The website starts with giving information about the historical changes for the materials for cooking. It talks about ‘tandır’, clay ovens, wood stoves and etc. The next category ‘pans, pots and baking tins’ talks about traditional materials used for cooking such as ‘guvec’, copper pats, ‘saç tava’, and etc. The next category ‘serving implements’ talks about how food is served in Turkey and how they are kept in wooden boxes, earthenware jars, fabric bags, glass jars, bottles, barrels, and plastic jars. On the other hand, the last category ‘kitchen’ gives information about the traditional kitchen of Turkey, how kitchens are placed in the house, how they are transformed in time.

3.5.4 General Analysis of Turkish National Commission of UNESCO www.unesco.org.tr

www.unesco.org.tr is an official web page of Turkish National Commission for UNESCO which was created by the United Nations in 1946. The head office of UNESCO is located in Paris. Turkish Republic is one of the founder states of UNESCO along with France, England, Canada and other countries. When we look at the role of UNESCO in the international platforms we can see that UNESCO is a specialized agency of the United Nations that expresses its aims as such; ‘to contribute to peace and security by promoting international collaboration through education, science and culture in order to build universal respect for justice, the rule of law, and for human rights along with fundamental freedom without distinction of sex, race, language or religion’. UNESCO has 195 member states and 9 associate members. Official languages of UNESCO are Arabic, Chinese, English, French, Russian, and Spanish. When we look at the main activities of UNESCO, we can see that UNESCO mainly operated in the following areas; education, natural sciences, social & human sciences, culture, and communication & information.

Figure 3.30: The Main Page of www.unesco.org.tr



When it comes to the official UNESCO website of Turkey, the website is quite basic in terms of its design. The light colour background supported with blue colour makes the website look a bit old and not very welcoming. The website operates both in Turkish and English. The five main areas UNESCO works for are located in the main top bar in the website. There is also a side bar which is located on the right hand side of the main page. In this part visitors can reach information about different areas that UNESCO deals with. There are 19 categories in this side bar. The first four categories deal with the administrative sides of UNESCO by giving information about 'Executive Committee, Secretariat, List of Past Events and the main aim of the organization'. After introducing UNESCO in the fifth category, the sixth category talks about 'Turkey in the World Heritage List'. While the next category 'Logo Usage Directives' gives information about the logos that have been used by UNESCO, the next category 'Anniversaries Celebrated by Member States in Association with UNESCO' deals with the celebration of important days in UNESCO history. On the other hand, the next category talks about UNESCO Creative Cities Network, along with the next category that deals with UNESCO Global Network of Learning Cities. The eleventh category 'APSnet' -the web of Sister School- gives information about the program while the next

category 'UNESCO Chairs and UNITWIN Networks' gives information about UNITWIN networks. On the other hand, 'UNESCO World Book Capital' gives information about how cities can join this programme and what the criteria are. When we move to the next category called 'UNESCO Clubs' talks about different UNESCO clubs in four main areas: at schools, higher education institutes, member clubs, UNESCO Administrative Clubs. While the next category 'Publications' provides links to the publications of UNESCO, the other category 'International Days, Weeks, Years, Decades' gives information about the special dates of the celebration days recognized by UNESCO. The last three category deals respectively with the 'Partnership and Scholarship Programmes', 'Web Mail' and the 'Contact Us' parts. The website does not provide any information related to 'Food Culture and History', 'Local & Traditional Cuisines', 'Food Related Activities and Practical Information about Traditional Cooking'. Therefore; since there is no information, we can see that food culture is not specifically dealt with. As a result, only the parts which are available will be content analysed.

3.5.4.1 Food Content in 'www.unesco.org.tr'

3.5.4.1.1. Information about Cultural Heritage & Food as an ICH

When it comes to the content related with cultural heritage and specifically food as an ICH, www.unesco.org.tr gives information about UNESCO ICH list of Turkey, Information about 'ICH', Information about UNESCO, ICH inventory work of Turkey, Information about UNESCO City of Gastronomy of Turkey, Food Culture Research Projects, ICH Committee Activities & Reports of Turkey.

Figure 3.31: Cultural Heritage Content in www.unesco.org.tr



The first category ‘Natural and cultural Heritage’ lists the heritage items of Turkey in UNESCO list. When click on each item, visitors can see the official certificate of the heritage items for the Intangible Cultural Heritage items, the same procedure follows for the rest. However, in the main page, the website only shares official documents and does not explicitly talk about the history and the cultural values of each heritage item. The next category called ‘The Memory of the world International Register’ also lists five items form Turkey with their certificates attached and it does not also take the idea of heritage further by just offering some official documents. The last category includes a pdf document which gives the official list of UNESCO Natural and Cultural Heritage of Turkey. When we look at the Cultural Heritage content of www.unesco.org.tr, we can see that Intangible Cultural Heritage still stays one block behind. Even though the concept raises significant issues about notions off ‘living tradition’, social identities and histories of communities, it is surprising to see that the official website of UNESCO turkey cannot take this issue one step further while being the official body for that.

When it comes to food specific content, the website gives detailed information about UNESCO Creative Cities Network. Out of seven creative fields, the city of Gaziantep’s success to be the city of gastronomy is also briefly mentioned in the website. On the other hand, the process of applying of one of the

categories in the network is explained with official documents along with the aim and the contributions of the program to the cities.

On the tab bar, when visitors click the category ‘Culture’, it is seen that whole category is dedicated to Tangible and Intangible Cultural Heritage and under each category; the websites gives information about the program itself, committee members, activities and reports. This part is rather rich in terms of documenting and categorizing all the items related to Intangible Cultural Heritage Management in Turkey.

3.5.4.1.2 Food Related Multimedia Sources

In terms of food related multimedia sources, www.unesco.org.tr only includes e books about traditional cuisines. There are only eight short e books which can be read and downloaded via the link provided. Some of them are more look like booklets than e books. They include traditional dishes of Turkey and regional food specialities of the country. The website provides some links to the e books related to regional cuisines of Turkey. Except this, the website does not provide any other multimedia sources such as images, music, videos.

3.6 Computer Mediated Discourse Analysis of Food Related Official Websites of Turkey (Process and Societal Analysis)

How is ‘Food as an Intangible Cultural Heritage’ represented through official websites of Turkey?

1. In what ways do food related official websites of Turkey use language to represent ‘Food as an Intangible Cultural Heritage’ on institutional websites? (analyse the official websites in order to identify evidence of a food as an ICH, identify and critique the shared system of meanings for food heritage in these patterns)

Since the World Wide Web has become the world's richest content database, the need for specific methods to analyse web documents has become a significant issue. Therefore, the need to also analyse communication when humans are interacting through networked communication has enable computer- mediated discourse analysis to take in part as a new research methodology. The research methodology computer-mediated discourse analysis (CMDA) that is considered as a part of the study of computer mediated communication puts its focus on the language and specifically the language that is used in online settings. Therefore, it can be said that computer-mediated discourse analysis is an approach to analyse internet content that extends the traditional notion of what Discourse Analysis. The basic methodology of CMDA is described by Herring (2004) as a language focused content analysis based on the basic principles of discourse analysis. In the course of the analysis, quantitative or qualitative methods can be applied.

Regarding the implementation of the "coding and counting" approach to CMDA, Herring (2004) lays out a five-step process to follow in the course of data analysis of CMDA approach.

- 1) Articulate research question(s)
- 2) Select data sample
- 3) Find out key concept(s) in terms of discourse features
- 4) Apply method(s) of analysis to data sample
- 5) Interpret results.

Following the procedure mentioned, during my research, I have re-articulated my research questions after selecting computer-mediated data; I have operationalized key concepts, applied methods and interpreted the result.

In this section I present my analysis of extracts from four food related official websites offering information on Turkish food culture as an Intangible Cultural Heritage to understand the ways how food related official websites of

Turkey use language to represent 'Food as an Intangible Cultural Heritage' on institutional websites. In other words, the purpose of this part is to examine how culinary heritage manifests itself in an online environment through official web pages of Turkish State. By analysing website content and its' written discourse to better understand how culture manifests itself, depending on the findings, the data may aid in the development of best practices for web content developers in targeting the communication styles of the cultures studied. The web content which are produced by the following official bodies: www.goturkey.com, www.kulturportali.com, www.kultur.gov.tr, www.unesco.org.tr will be analysed to identify evidence of a food as an ICH and critique the shared system of meanings for food heritage in these patterns.

Selecting a sample that contained homogeneity within these four websites was not an easy task. Despite of the fact that they are the official websites of Turkey, they do not follow the same pattern of web and content design since the food content is presented in different ways and under different headings in these websites. Thus, I am going to use the same table in order to analyse the language that used to represent 'Food as an Intangible Cultural Heritage' on institutional websites. The four official websites have been categorized in terms of six dimensions: Food Culture and History, Local and Traditional Cuisines, Food Related Activities, Information about Cultural Heritage & Food as an ICH, Food Related Multimedia Sources, and Practical Information about Traditional Cooking. This arrangement allows for a cohesive presentation on how official food related websites build food discourse and the similarities and dissimilarities that occur among them. While analysing these categories, a dominant and the most repeated discourse that takes place in the content of these websites allowed me to choose an umbrella term that for each category and the discourse- the way that they talk about, think about and write about food – has been analysed in these website. That is to say, through each categorization, the interpretation was developed further and the goal was to find some common themes and ways of meaning making and points of differences.

Table 3.4: Theme-based Comparison of Four Governments' Websites

	www.kultur.gov.tr	www.goturkey.com.tr	www.kulturpor.tali.gov.tr	www.unesco.org.tr
Food Culture & History				
Food Culture of Turkey from a Historical Perspective	✓	✓	✓	
Recipes & Food Types	✓	✓	✓	
Local & Traditional Cuisines				
History of Local Cuisines		✓		
Regional Food Specialities	✓	✓	✓	
Ceremonial Food Specialities			✓	
Introduction to Special Food & Drinks	✓		✓	
Food Related Activities				
Introduction to Turkish restaurant		✓		
Food(s) and drinks for seasonal events and festivals	✓	✓	✓	
Information about Cultural Heritage & Food as an ICH				

Intangible Cultural Heritage Management of Turkey	✓		✓	✓
ICH Committee Activities & Food Culture Research Projects				✓
Food Related Multimedia Sources				
Promotional films of food & Photos of representative cuisines	✓	✓	✓	
E books about traditional cuisines & City Brochures (Food specific information)		✓	✓	✓
Practical Information about Traditional Cooking				
Introduction to traditional cooking techniques & Cooking utensils & styles	✓		✓	
The Culinary Arts & Cooks			✓	

3.6.1 Food as a Cultural and National Identity Marker

‘Food Culture & History’

In this category titled ‘Food Culture & History’, there are two sub-categories that are presented in the four government websites; ‘Food Culture of Turkey from a Historical Perspective’ and ‘Recipes & Food Types’. Each sub category will be cross-analysed and the differences and similarities while building a food discourse will be documented.

This category ‘Food Culture and History’ has been created by merging the categories of ‘Introduction to Food Culture’, ‘History of Turkish Cuisine’ and the ‘History of Ottoman Cuisine’. The integration of these categories has been made in order to discuss the related themes that have already been categorized in the process of Stage 1 Analysis. This way has allowed the researcher to discuss the discourse of four official websites in a wider conceptual framework by comparing the discourses built by each website by considering social and historical context in which each of the sources has been produced. Also, different points of views employed by the Turkish government will be identified in each website while presenting the food culture of Turkey from a historical perspective.

3.6.1.1 ‘Food Culture of Turkey from a Historical Perspective’

When it comes to the ‘Food Culture of Turkey from a Historical Perspective’ while www.kultur.gov.tr, www.goturkey.com.tr and www.kulturportali.gov.tr provide information about the content mentioned, there is no information available in www.unesco.gov.tr. As it is widely known, in order to promote a country’s culinary culture, it is necessary to introduce the country’s representative cuisine as well as its’ food culture. The results showed that www.kultur.gov.tr provides a section that describes the origin of Turkey’s food culture. In the article that depicts the historical journey of Turkish cuisine laid emphasis on the varieties that were inherited from Seljuks and Ottomans by stating

that ‘the new tastes developed in the palace kitchens of the Seljuk and Ottoman Empires have all played a part in shaping the new character of our culinary culture’. By using a story like narration, the second article entitled ‘Past, Present and Future of the Kitchen on Our Daily Lives’ in the website also depicts Turkish cuisine as an ‘imperial kitchen’ and the language used in the text aims to persuade the readers that with its rich history and long lasting cultural background, Turkish cuisine stands out as a remarkable dynasty cuisine among the world’s cuisine. The cultural attitudes, beliefs and values concerning food are reflected from the perspective of ‘sense of space’ and ‘sense of place’ in a historical continuum and this is made culturally available for the audiences who want to explore Turkish culinary heritage and history from this specific website. On the other hand, www.goturkey.com also has a specific content area that gives information about ‘Turkish food culture’ specifically. Since the website attracts mostly foreign visitors that want to explore Turkey, the language used is much more laid back and draw visitors’ attention with its’ vivid word choice and colourful images. Similar to www.kultur.gov.tr , www.goturkey.com also introduces Turkish food culture as ‘one of the greatest cultural legacies of the Turks who played a major role in the beginning and development of the history of civilization and undertook the first great migration bringing along their values and culture to the Anatolian lands’ (www.goturkey.com). In terms of its culture and food history, the Turkish cuisine is defined as ‘the blending of the Asian, European, Middle Eastern and African cultures and evolved under the influence of the Seljuk and Ottoman Cuisines over the centuries, offers thousands of various dishes and delicacies’ (www.goturkey.com). Therefore, it can be said that food culture of Turkey has been mainly introduced in the axis of glorious Ottoman past and modern ‘Western’ Turkey. The website defines Turkish cuisine as a ‘gastronomic kingdom’ through which visitors can have a gastronomic experience by enjoying the luxurious restaurants and historical buildings that converted into restaurants. From the perspective of www.goturkey.com, food culture of Turkey seems to be advertised through the lens of ‘dining out experience’. However, this notion of dining out is relatively new to the Turkish culture. Even though in big cities or even in Anatolian

cities people go out to eat due to many reasons such as time limitations, costs, escape from routines, the experience of eating out, etc..., or due to the celebrations of important events such as marriage, engagement or traditional days- these are mainly the cases for the people who live in rural areas-, dining out experience seems not to be the main tradition that can define Turkey's food traditions since the majority of the population in Turkey still involves in the food preparation process as a part of everyday habits. In that context, it can be further argued that food as a manifestation of identity is apparent in the experience of going out to eat in the website, this could be due to the fact that www.goturkey.com is designed to serve as travel and tourism website for the international tourists rather than to provide deep and rooted knowledge about Turkish cuisine and its' food culture. This also makes the discourse the website creates unrealistic and distorted in a way that it does not reflect the traditional way of dealing with the Food culture and history of Turkey. On the other hand, when it comes to the word and language choice, the language used in the website is chosen to attract visitors with vivid word choice, cliché phrases such as 'unique gastronomic experience', 'gourmet paradise', 'signature Ottoman dessert' and a lot of short and easy to understand sentences or even phrases to catch attention to the visitors of the website.

On the other hand, when we look at www.kulturporatli.gov.tr, the website represents Turkish food culture and its' history under the title of 'Traditional Cuisine'. By looking at the title only, and the only available language that is Turkish to deliver the content, it can be argued that the website has a focus on Turkish food culture from a historical and traditional point of view by only targeting the visitors from Turkey or the ones at least who know Turkish up to a proficiency level. The main content that delivers the Turkish food culture is expressed under the main heading called 'Community Kitchen'. Unlike www.kultur.gov.tr that expresses Turkey's gastronomic journey starting from the Seljuks to Ottoman period and gives little emphasis on kitchen in the Republican era, or unlike www.goturkey.com.tr that highlights the influences of fusion and Mediterranean influences on Turkish food culture as a way to promote Turkey as a 'touristic

gourmet paradise' www.kulturportali.gov.tr puts forward the Turkish food culture through the perspective of following themes; 'folk cuisine', 'Anatolian food culture', 'community cuisine'. In that sense, it can be argued that the narrative qualities captured in the discourse of the website makes the message send through food more meaningful and persuasive. Rather than locating Turkish food culture in the axis of Ottoman era during which less than one percent of the society could enjoy palace food, the website builds its' food discourse and Turkish food history on the basis of 'community cuisine' which is represented as such in the website:

'Turkish community cuisine consists of Anatolian people's sense of nutrition, eating habits and culture blended with number of social ceremonies integrated with traditions and customs'. This community cuisine that has its strong existence in Anatolia today has borne traces from lentils and bulgur grains from Çatalhöyük; a dead grafting ceremony from the Göktürk Inscriptions, some ingredients such as Kebabs and stews from Dede Korkut Stories; yogurt drink, pastries, roasted meat from Divanü Lügat it Türk'(www.kulturportali.gov.tr).

It is very well known fact that having a national cuisine is part of making a nation. The practice of labelling food based on national origins is also a policy of many governments, with the goal of promoting national or local produce or protecting food items seen as part of the nation's heritage. This is also the case for Turkish government and this attitude is quite visible in this website as well. However, the connection between food and patriotism is not limited to promote national and regional food and products. Even though the act of eating and cooking seems to be a mundane practice of our everyday lives, it is an undeniable fact that what we eat is symbolic to the group where we belong. Therefore, the title 'Community Cuisine' or 'National Cuisine' can be seen as a part of a growing trend of attaching national rights to food, which has been described as 'Culinary Nationalism'.

On the other when it comes to www.unesco.org.tr, the website does not provide any information related to Turkish food culture and its' culinary history.

This also shows that the UNESCO Turkey mainly involves with the administrative sides of the heritage management both tangible and intangible cultural heritage rather than involving more in role of disseminating the different cultural elements of Turkey through their websites.

Table 3.5: Findings on ‘Food Culture and History’ in official food related websites of Turkey

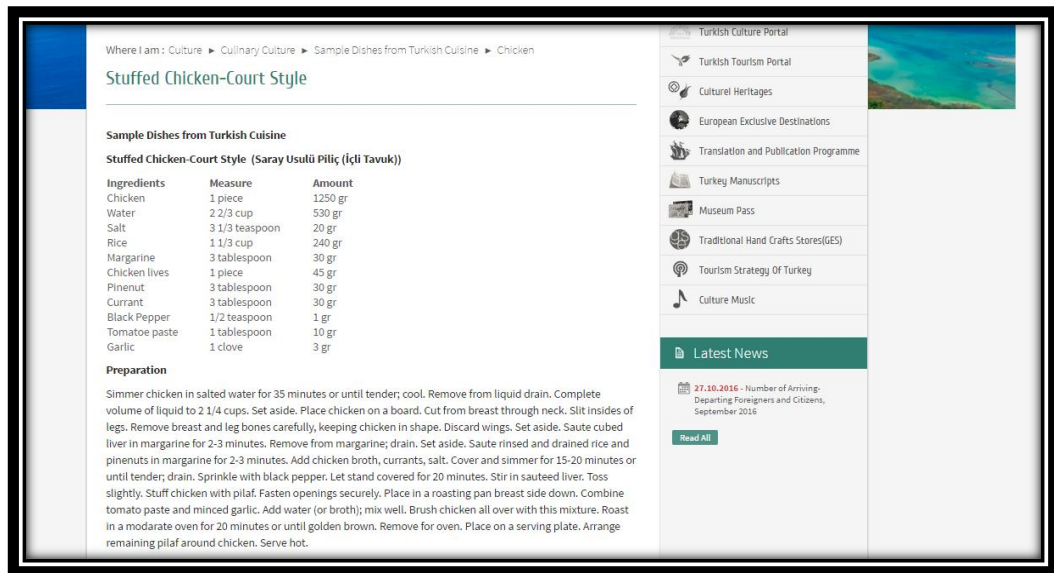
www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org
<ul style="list-style-type: none"> -Ottoman & Seljuk cuisine -imperial kitchen-dynasty cuisine -rich history-long lasting culinary background -story like narration 	<ul style="list-style-type: none"> -fusion cuisine -food culture in the axis of Ottoman past and modern Turkey - food culture in the lens of dining experience -touristic advisory -dining out experience as a common practice 	<ul style="list-style-type: none"> -community kitchen - folk –national cuisine -culinary nationalism 	No information

3.6.1.2 Recipes & Food Types

When it comes to recipes and food types, while www.kultur.gov.tr, www.goturkey.com.tr and www.kulturportali.gov.tr provide information about the content mentioned, there is no information available in www.unesco.gov.tr.

It is widely known that recipes are the reflections of a culinary culture since what makes each country's culinary tradition distinctive are ingredients, preparations and cooking techniques. Majority of recipes normally consist of several main components such as the title, list of ingredients, list of preparation steps etc. However, it can be seen that there are considerable variations across genres when it comes to style and language. When we look at www.kultur.gov.tr, we can see that recipes and food types are represented under 'Sample Dishes from Turkish Cuisine', the examples clearly show that what at first sight seems quite a straightforward description is in fact continue with expressions to informatively tell the readers the instructions for the preparation of the dish by means of providing exact and precise descriptions of steps and quantities.

Figure 3.32: Sample Recipes in www.kultur.gov.tr



The screenshot shows a recipe page for 'Stuffed Chicken-Court Style' (Saray Usulü Piliç (İçli Tavuk)). The page is part of the 'Sample Dishes from Turkish Cuisine' section. It includes a list of ingredients with their measures and amounts, and a detailed preparation method. The ingredients list is as follows:

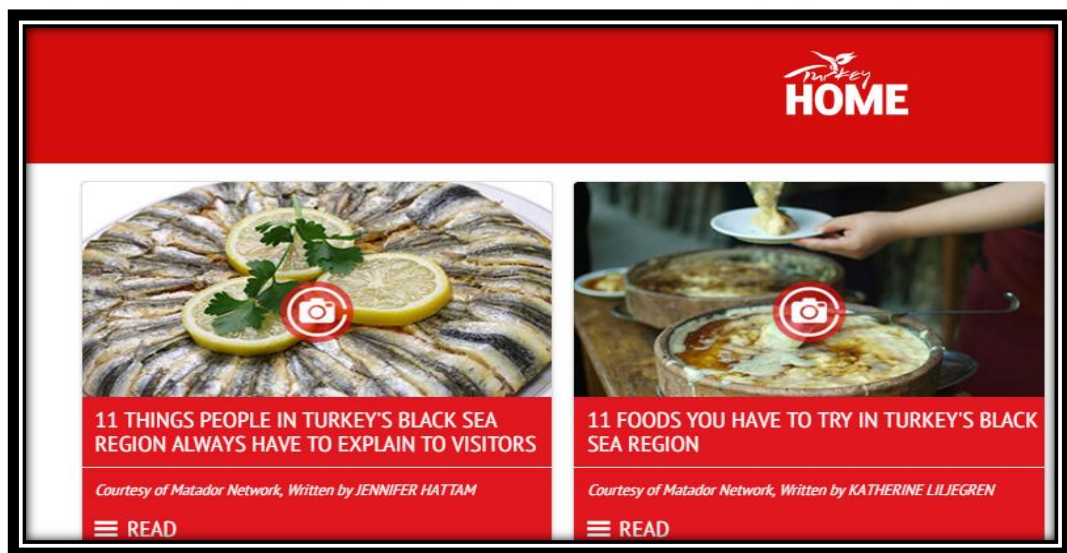
Ingredients	Measure	Amount
Chicken	1 piece	1250 gr
Water	2 2/3 cup	530 gr
Salt	3 1/3 teaspoon	20 gr
Rice	1 1/3 cup	240 gr
Margarine	3 tablespoon	30 gr
Chicken livers	1 piece	45 gr
Pinenut	3 tablespoon	30 gr
Currant	3 tablespoon	30 gr
Black Pepper	1/2 teaspoon	1 gr
Tomatote paste	1 tablespoon	10 gr
Garlic	1 clove	3 gr

The preparation method is: Simmer chicken in salted water for 35 minutes or until tender; cool. Remove from liquid drain. Complete volume of liquid to 2 1/4 cups. Set aside. Place chicken on a board. Cut from breast through neck. Silt insides of legs. Remove breast and leg bones carefully, keeping chicken in shape. Discard wings. Set aside. Saute cubed liver in margarine for 2-3 minutes. Remove from margarine; drain. Set aside. Saute rinsed and drained rice and pinenuts in margarine for 2-3 minutes. Add chicken broth, currants, salt. Cover and simmer for 15-20 minutes or until tender; drain. Sprinkle with black pepper. Let stand covered for 20 minutes. Stir in sauteed liver. Toss slightly. Stuff chicken with pilaf. Fasten openings securely. Place in a roasting pan breast side down. Combine tomato paste and minced garlic. Add water (or broth); mix well. Brush chicken all over with this mixture. Roast in a moderate oven for 20 minutes or until golden brown. Remove for oven. Place on a serving plate. Arrange remaining pilaf around chicken. Serve hot.

The existences straightforward expressions in recipes lack the desired communicative purpose of recipes. Even though the emotion free language used

while delivering the recipe content is quite common when we consider the language associated with recipe texts, each recipe has a small text called ‘Regional Characteristics’ which explains where the dish comes from and the varieties it may have according to different regions. The impersonality in recipes and the part that gives numerical data about nutritional values of one serving of each dish show that www.kultur.gov.tr wants to employ an authoritarian stance towards the readers and the straightforward instructions make the recipes sound informative, evoking the one side exchange of information. In its general sense, it is widely accepted that the way language is used in the context of recipe discourse depicts a picture about the values of a particular community as much as it provides a brief picture of its culinary tradition. On the other hand, www.goturkey.com offers around 300 food types and recipes displayed in the website along with the visuals and cooking instructions. In that sense, the website also serves as a creative outlet for food recipes and food types of Turkey.

Figure 3.33: Sample Recipes in www.goturkey.com



The content that deals with recipes and food types are organized as ‘list item’. The content is organized and displayed as a list gallery that includes headings, images and summary texts. Each food item is displayed with its name, the image it represents the dish, and a short text. Even though the recipes are also

available with cooking instructions, the website mostly offers food items and a text that promotes this specific item. The texts are written in an informal style and they appear more personal, emotional and expressive.

‘Hamsi: It’s what’s for dinner — and lunch, and breakfast too. As in most coastal cultures, the bounty of the sea plays a big role in Black Sea cuisine, specifically the versatile anchovy. You can grill ‘em (a simple dish, eaten plain with a squeeze of lemon), fry ‘em, cook ‘em into hamsili pilav (pilaf with anchovy)...there is even hamsili ekme , an anchovy bread. And there is nothing quite like starting the day with a hamsi kayganası (anchovy omelette)’ (www.goturkey.com).

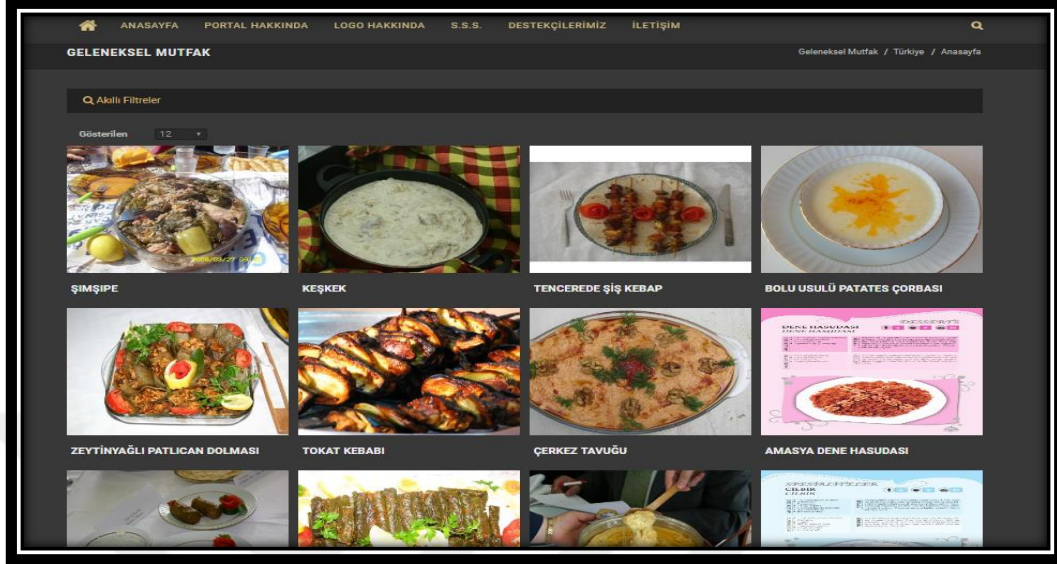
When we look at the example retrieved from www.goturkey.com that gives information about the food speciality of Black Sea region called Hamsi (anchovy), it shows that the content provider used expressive language, informal vocabulary, contracted forms and direct references to the readers. The ways messages are delivered in terms of food types and recipes show that by using big size images, informal and catchy language, and the written content in form of spoken language, the website is concerned about attracting more website visits by improving the quantity and quality of recipes. The food types represented provide interesting example of a rather personal description of the cooking process, revealing the ideas and thoughts of the author. By using the convincing language such as; ‘this variety in the diet creates a complex and delectable honey you won’t find elsewhere’, but ask where to find the best pide, and there’s no debating it: The Black Sea’s stuff just can’t be beat’ (www.goturkey.com). This personal narrative of the food types compounded with the direct reference to regions the food originates and regional differences how the food is named exemplify how the author of the recipe can efficiently reduce the social distance between the reader and the writer. All the previously mentioned cases including both the personal pronouns "I" and "you" make the food types and recipes sound more individual and individualized, recommending that the content provider attempts to get nearer to the readers and in doing as such to build up a close relationship with them. Furthermore, some other

examples indicate that while giving some advice on cooking instructions and ingredients, the writer seems to employ non-authoritarian stance towards the readers and the utilization of ‘might’ also shows that the author is not trying to impose any obligation, he rather aims to give humble suggestions to the reader.

On the other hand, when it comes to www.kulturportali.gov.tr, the website offers over 1317 recipes of traditional dishes along with an image of the dish, the ingredients and the cooking instruction. Each recipe has been enriched with visuals and some of them are supported with videos. After giving the list of the ingredients one should use, the website also has a clear explanation about the cooking instructions. The recipes in the website include soups, appetizers and salads, meat dishes/kebabs, fish and seafood, legumes, vegetable and olive oils dishes, savoury pies, rice and pasta dishes and desserts. In that sense, it can be argued that the richness of different types of traditional and national dishes display a whole picture of Turkish culinary culture.

The interpretations of recipes reveal that the recipes in the website are detailed, straightforward and descriptive. Apart from the recipes and food types, the section is introduced with a text called ‘Food Types’ where the food types of Turkey are explained as the different types of culinary elements of Turkey that have derived from ‘Turkish community kitchen’. While giving general information about how food types and recipes of Turkish culinary tradition, the website aims to introduce Turkish food types and recipes as a way to allow cultural transmission from one generation to the other. However, when it comes to the content of recipes, they seem to offer readers information about how to cook the food. The language used is concise, informative and not emotional.

Figure 3.34: Sample Dishes in www.kulturportali.gov.tr



The language and the way the content is created is different than www.kultur.gov.tr and www.goturkey.com. The content providers do not give any list of ingredients nor the amounts, and the cooking instructions are not explained in a very detailed way. It can be said that while the communication of content is informative, the content communicates plain facts about a dish represented. Furthermore, what is interesting about www.kulturportali.gov.tr is that the content that deals with recipes and food types has employed a collective approach to content creation. There are different content providers such as; some local restaurants, provincial director of culture and tourism, governorship of some cities, cookbooks, local chefs, city guides, and so on. To put it more simply, the content providers share the responsibility of creating this content with other parties while preparing the texts. It can be argued that creating and consuming the content together with different parties makes the content much more democratic and non-authoritarian in this website. Even though the content does not allow readers to leave a comment, responding a comment, engaging with the content or interacting with other visitors, it still makes the website more open and democratic since it dedicates some of its content to more democratic user generated content.

On the other when it comes to www.unesco.org.tr, the website does not provide any information related to ‘food types and recipes’. As mentioned in the first category, UNESCO Turkey has taken role in the managerial side of disseminating the food culture of Turkey as an Intangible Cultural Heritage, therefore it does not provide any information related to food types and recipes of Turkey.

Table 3.6: Findings on ‘Recipes & Food Types’ in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
<ul style="list-style-type: none"> -informative instruction about recipes -lacking desired communicative approach of recipes -impersonality in recipes -authoritarian stance 	<ul style="list-style-type: none"> -creative outlet for recipes -personal, emotional & expressive language -expressive language & informal vocabulary 	<ul style="list-style-type: none"> -traditional community kitchen -tool for cultural transmission -collective approach to content creation -democratic content 	No information

3.6.2 Food as a Representation of Locality

‘Local & Traditional Cuisines’

In this category titled ‘Local & Traditional Cuisines, there are four sub-categories that are presented in the four government websites; ‘History of Local Cuisines’, ‘Regional Food Specialities’, Ceremonial Food Specialities’, ‘Introduction to Special Food & Drinks’. Each sub category will be cross-analysed and the differences and similarities while building a food discourse will be documented.

3.6.2.1 History of Local Cuisines

Except from www.goturkey.com, there is no information available about the history of local cuisines of Turkey. It is known that government tourism- culture websites are often utilized by the visitors who are in the process of deciding their next holiday destination. Therefore, in order to cater the needs of culinary tourists, the websites should provide comprehensive information for culinary tourists, and in that respect, locality in culinary tradition are considered as one of the main motivations for those people.

Although the website has touched on the topic of history of local cuisines, it does not allow for deeper understanding of local and traditional cuisines of Turkey. While the duality between ‘rural’ and ‘urban’ has been made to refer to locality, rural culture is briefly associated with the locality in terms of food culture. Furthermore, it is stated that this rural culture has its own local cultural products, traditions, habits and patterns and food items are one of those. When we look at the discourse, we can see that the content provider refers to local cuisines of Turkey as folk cuisines. However, by doing that, the elements that comprise local cuisine development such as geography, flora, ingredients that change according to regions, or ethnicities, races and faiths that contribute locality in Turkish food culture are not mentioned. Based on the information given, it can be said that the content stays limited with a brief introduction to the history of local food culture without mentioning the necessary elements that boost the idea of locality in food habits. In

other words, even though the website is the most popular website in terms of the number of visitors it has, it does not provide a deeper understanding about local cuisines of Turkey. On the other hand, since www.goturkey.com is designed to serve for promoting Turkey’s touristic potential in several different perspectives and local cuisine is one of the elements that can differentiate the country from its competitors; the website could give more information about the history of local cuisines. While locality in food culture is considered as one of the main motivations of some tourists who would like to visit the country, for some other it could have less significance. However, it is still considered as one of the main motivations and main area on which tourists spend their money. Recent research in the field has also indicated that travellers spend around 40% of their holiday budget on food (Boyne, Hall, &Williams, 2002). In that sense, we can say that out of four websites that are analysed for this research, www.goturkey.com was expected to be the one that promotes the locality in food culture the most, however it has been seen that it does not fulfil this expectation.

Table 3.7: Findings on ‘History of Local Cuisines in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
No information	-rural and urban dichotomy -lack of comprehensive understanding of local cuisines of Turkey with a limited content	No information	No information

	<p>-local cuisines are represented as folk cuisines</p> <p>-ethnicities and faiths that contribute to locality is not mentioned</p>		
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3.6.2.2 Regional Food Specialities

When it comes to regional food specialities and city food guides, while www.kultur.gov.tr, www.goturkey.com.tr and www.kulturportali.gov.tr provide information about the content mentioned, there is no information available in www.unesco.gov.tr. As mentioned in the first category, while www.kultur.gov.tr does not give any information about the history of regional or local cuisines of Turkey, the recipes that are presented in the website are primarily identified with an ethnic cuisine that are broken down by regions. This gives the reader the opportunity to read and learn about regional food specialities of Turkey.

When www.kultur.gov.tr has been analysed, in the category called ‘Sample Dishes from Turkish Cuisine’, different food specialities are categorized as such; chicken, fish, salads, soups, meats etc. When a visitor clicks each category, different variations of this specific category appears with different food specialities. When clicked on each item, visitors can find information regarding ingredients, measure, amount, preparation, servings and nutritional values. Apart from that, when it is scrolled down towards the end of the page, visitors can see a part that is dedicated to regional characteristics of food and it gives information about regional differences.

‘Çerkez Tavuğu is characteristic to Circassians. It is served with the traditional corn bread called "mamursa" in Bolu, which is prepared by cooking in water. In the original recipe, it is sprinkled with walnut oil extracted by pressing the nuts between two stones. In some villages of Bolu, bread is replaced with crushed and boiled rice’ (www.kultur.gov.tr).

‘This (Turkish Ravioli) is one of the oldest dishes of Turkish Cuisine which originated from a faraway place in Central Asia. It is favoured and well known among the Turks all over the world. In the original recipes ‘mantıs’ are prepared in tiny forms. These tiny raviolis are simmered in water into which tomato paste is added. It is called "Çöçöre" by Central Asian Turks’(www.kultur.gov.tr).

Based on the extracts taken above, it can be said that the distinctive variety of products, food customs and traditions are briefly mentioned while giving information about regional specialities. As it is known, these characteristics are known to constitute the basis of regional cuisines. While looking at the examples, it can be seen that ethnic background of regional food specialities has been appreciated. By referring the roots and the origin of each food item, it can be said that the website employs an attitude to transmit food specific cultural norms and practices and it also gives the readers some clues about how modern Turkish culinary tradition has constructed the taste culturally and ethnically during its history.

While a wide variety of food has been described, the content creator has used regional food names in the original language, such as *mantı*, *mamursa*, or *çöçöre*, as illustrated in the examples above and throughout the whole regional food specialities content. The use of local food names seems to prompt the usage of lexical items that result in code-switching. From sociolinguistic approach, it can be argued that this could be due to the desire of expressing or signalling the social and cultural identity online or as a negotiation of power through the medium of language.

On the other hand, when we look at www.goturkey.com , the website has unique categories for each region of Turkey. The seven regions of Turkey have been categorized according to their regional food items. As it is known, food “speaks” in a variety of ways. The content that is dedicated to local food specialities of seven region of Turkey is also a collectively prepared section. That is to say, each regional food category has been prepared by different content providers; therefore, the language used has slight differences. When we look at the ‘Black Sea Regional Food Catalogue’, the online food discourse that has been built to express the regional food specialities of Black Sea Region of Turkey reveal some data about the discourse the website employs while delivering the content.

Pide: ‘Ask five Turks which province has the best football team or the tastiest simit, and they’ll each sing the praises of their home region. But ask where to find the best pide, and there’s no debating it: The Black Sea’s stuff just can’t be beat. Around the Black Sea, pide - the Turkish answer to pizza - comes topped with a hefty slab of butter and a barely-cooked egg, which together make for a rich dipping sauce. Order it kapalı and the crust will be “closed” over the top to resemble a calzone’ (www.goturkey.com).

Based on the example above, the language and the rhetoric employed here offer a valuable way to understand food discourse symbolically used by the content creator to define Turkish culinary identity. To start with, the usage of regional food names in the language of origin has also been the case in www.goturkey.com. Since the content has been created by a foreign nationality holder, it is surprising to see that there are some examples of the cultural construction of a place in discourse on regional foodways. In addition, there are also some information about ethnic cultural background of the people who live in the region. For instance, while talking about the regional food called ‘Laz Böregi’, she starts her sentence with a joke to define the ethnic minority who lives in the region and in fact it contributes a lot to its unique food culture with the ethnic elements form Georgia, Armenia and Greeks.

'*Börek* is traditionally savory. Just don't say that to the Laz people (one of the ethnic groups who inhabit the Black Sea region) or they might not share their labour-intensive creation. (www.goturkey.com)

On the other hand, the extract taken below could also be an example of how the content gives cultural clues and a piece of information related to cultural construction of a place through food. While the content provider gives different kinds of information except the food in the region, it is also interesting to see that she also compares the food habits of her country (the USA) with Turkey. For instance, when the content provider gives information about soup of kale, which is one of the most famous soups of Black Sea region, she states that;

'Maybe you've tried the stuffed grape leaves called *yaprak sarma* elsewhere in Turkey, but you may be surprised to learn that in the Black Sea region, kale is also used to roll up fragrant spiced fillings. It's no health-inspired trend like it is in the US; chefs in the area have been cooking with *karalahana* since way, way before kale was cool. The hearty green thrives in the region's cool, damp climate. For another option, try *karalahana corbasi*, made with white beans and plenty of red pepper' (www.goturkey.com).

While comparing how kale has become popular in the USA due to its recent popularity among health life supporters and the traditional usage of kale in Black Sea region, it is obvious that the content provider refers to her own culture while she is creating the content. It is also clear that while she is referring to kale as 'kale' in its general usage, she uses the English version of the word, however when she is referring to kale as *karalahana* in the Black Sea region, she uses the Turkish translation of the word 'karalahana'. It can be argued that since this website only includes content that is in English and it targets foreign visitors, the content producer uses host country's language in order to show that she is quite familiar with the culture she is representing and therefore she is intended to give the impression that as a foreigner as the targeted audiences are also the foreigners who would like to learn about Turkish food culture- she knows the culture, food specialities, their original Turkish

names, and therefore aims to create mutual trust and persuade them to come to Turkey and try these regional food specialities. This persuasive and a bit insistent language combined with the word choices or phrases such as ‘scrumptiously artery-clogging appetizer’ (anchovy), ‘the slabs of starchy goodness’ (corn bread), ‘sensitive palates can distinguish which usta (master) cooked the dish’ (white beans) make the content here puts its main focus on the promotional side of the regional food rather than the cultural narration of the regional food specialities.

On the other hand, when we look at www.kulturportali.gov.tr, regional food specialities of Turkey are represented under the category called ‘regional cuisine’. There are 967 local food items that are categorized according to the region they come from or according to their dish types. Even though local dishes are presented randomly, each food is represented with the city it is originated from. The main text that serves as a main entry point to regional cuisine in Turkey defines locality in food culture as a community building mechanism and way to reach the sustainability in food consumption. In the website, the local food is promoted as more natural, more affordable and healthier in a way. Since the content briefly touches on the concept of ‘sustainability’ in local food consumption, it was expected that the content will also discuss the concepts such as ‘alternative food’, ‘green’ or ‘sustainability’, however it is seen that the content could not go further than to be a symbolic action towards defining regional food specialities in line with sustainable food production and consumption. Rather the website based its discourse about the locality in food on traditional and local foodways in the communal life.

‘Traditional Anatolian folk cuisine is a result of collective cultural product of our folk culture. Our culinary culture and tastes have been enriched by the richness in our geographical conditions and in ethnic and religious communities who have been living in this land. Apart from the contribution of multiculturalism to our culinary tradition, Turkish regional/folk cuisine varies in

terms of table manners, serving, socio cultural elements and rituals’ (www.kulturportali.gov.tr).

Although the website offers hundreds of regional specialties, illustrated with colourful photos and descriptions, the information stays limited to Turkish speakers. Since the content serves for Turkish speakers, this rich collection of regional food of Turkey stays limited for a limited number of audiences. On the other hand, since the content does not allow people to share tips and information about the nation’s regional cuisine, goods and activities, even the most popular dishes get a low number of page views. Circassian Chicken 854 views, Stuffed Pepper: 1100 views, Garlic Kebab 289 views (www.kulturportali.gov.tr, 01.12.2016). This shows that the website does not have an aim to attract visitors’ attention, or promote food tourism or to introduce Turkish culinary culture to the world. The website on the contrary acts like a platform that appreciates local and regional foods and foodways and passes traditional information and recipes on further generations.

Table 3.8: Findings on ‘Regional Food Specialities’ in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
-clues about the cultural and ethnic construction of taste and regional food	- a collectively prepared section of local food specialities of seven regions of Turkey	-discourse about locality in food based traditional and local foodways in the communal life	No information

<p>-aim to transmit food specific cultural norms and practices</p> <p>-usage of regional food names in the language of origin</p> <p>-the use of local food names to signal the cultural identity online/ negotiate of power through the medium of language</p>	<p>-examples of the cultural construction of ethnic cultural background of a place in discourse on regional foodways</p> <p>-the usage of host country's language in order to show the familiarity with the culture and create trust</p> <p>-persuasive and insistent language focused on the promotional side of the culinary tradition rather than the cultural narration of the regional food specialities</p>	<p>- locality in food is connected to the idea of community, maintenance of traditional, cultural and ethnic food and local farming practices</p> <p>-serves for limited number of audience</p> <p>-not aiming at attracting culinary tourists or promoting local food tourism</p> <p>-the content acts like a platform that appreciates local and regional foods and foodways and a recipe collection for future generations</p>	
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3.6.2.3 Ceremonial Food Specialities

Except from www.kulturportali.gov.tr, there is no information available about the ceremonial food specialities of Turkey. Ceremonial food can be defined as food and drinks consumed as part of rituals, ceremonies and religious gatherings. www.kulturportali.gov.tr has a special category that is dedicated to ceremonial food. The ceremonial food is categorized as childbirth dinner, circumcision feast, wedding dinner and funeral ceremonial dinner. Each ceremony and the food accompanies it is explained by focusing on the cultural tradition of Turkey and by explaining briefly the variations across different regions. On the other hand, there is also a link called ‘food for special occasions’ which directs the users to www.aragem.kulturturzim.gov.tr where they can find further information about the food rituals and celebrations or mourning practices related with food. The content that is dedicated to ceremonial food specialities is rather limited and offers some basic information about the issue. When the discourse of the content examined, it can be seen that ceremonial food discourse has been built around the themes of ethical beliefs, religion practices and traditional rituals. In other words, the orientalist discourse has been employed to show that Turkish ceremonial food culture is adorned with gastronomic form of Orientalism that includes peculiar dishes and ceremonies that are different from the mainstream food thus interesting and exotic. However, the focus that has been given by discussing the ceremonial food of Turkey based on religious themed events and ceremonies. In that sense, many religious connotations have been used while giving information about each ceremony;

Birth Ceremonial Dinner: ‘this meal, which is presented with a religious ceremony starts with the prayers of an imam, then continues with special ceremony during which imam says prayers from Quran and gives the name of the new born baby by whispering the name three times on the child’s ear’. (www.kulturportali.gov.tr)

On the other hand, culinary discourse of ceremonial food carries gendered meaning in the website. The discourse is connected to general public yet when preparation and presentation processes are taken into consideration, women are represented as the main actors in the ceremonies.

Wedding Dinner: ‘women are responsible for preparing and serving wedding dinner in rural areas. Men are served first, women and children follow it’ (www.kulturportali.gov.tr).

Many among other examples, the extract taken from the website shows that the website has established cooking as a feminine practice and domain and presented cooking for special occasions as a tradition of Anatolian woman.

Table 3.9: Findings on ‘Ceremonial Food Specialities in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
No information	No information	-gastronomic form of Orientalist food discourse - the ceremonial food of Turkey based on religious themed events and ceremonies -culinary discourse of	No information

		ceremonial food carries gendered meaning -established cooking as a feminine practice and domain and presented cooking for special occasions as a tradition and role of Anatolian woman	
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3.6.2.4 Introduction to Special Food & Drinks

When it comes to introduction to special food and drinks, while www.kultur.gov.tr and www.kulturportali.gov.tr provide information about the content mentioned, there is no information available in www.goturkey.com.tr and www.unesco.gov.tr. When we look at www.kultur.gov.tr, there is a special category called ‘Food and Beverages Peculiar to Special Days’. The content provider argues that ‘some foods and beverages, peculiar to special days and which have a symbolic meaning although they take much more time to prepare, are part of Turkish cuisine’ (www.kultur.gov.tr). The main theme that has been emphasized here is that the food and beverages that are served on these special occasions are prepared ‘as a collective work’. After giving some examples from certain special occasions, foods, and beverages that accompany these occasions, the content is much more focused of the collective Anatolian spirit while preparing these dishes and drinks. By giving examples from very old traditions and customs that are mainly practiced in rural areas and changed forms in urban life styles, the content has associated food and drinks that are special to peculiar days with the idea of nostalgia and memory rather than the practical information about current practices of these preparations. In terms of style-the function of language also reflects the everyday language with sensory

elements in it such as ‘deeply religious meanings of food for Ramadan’, and ‘grief-stricken the tradition of cooking halva when dead body is taken from the house’. In that sense, it can be said that this official website of Turkey includes more emotional and nostalgic elements while delivering the content rather than being informative and straightforward in that category. On the other hand, when we look at www.kulturportali.gov.tr, the content that is dedicated to special foods based on special events is symbolically explained. By symbolically, the narrative focuses more on the symbolic meaning of these food elements rather than their preparation and serving practices. The meanings that are attached to these days, the special dedication while preparing them, the rituals that follow them are expressed in certain domains such as weddings, funerals, religious feasts, namely devoted to the aspects of traditional lives. The changing forms or in other words, modernized versions of practices are not mentioned and the different versions of these culinary codes and aesthetic possibilities of each practice have not been available on the website. In that sense, it can be argued that www.kulturportali.gov.tr stays limited with the information it provides and only focuses on the basic rituals and food types, however on the other hand since these practices reflect the traditional lifestyles through food consumption and preparation, the meanings and food practices that are attached to cultural food culture of Turkey are depicted in the form of peculiar dishes in certain circumstances.

‘Food peculiar to such special days is prepared communally, known as called “imece” (collaboratively). At engagement, wedding and circumcision ceremonies, at Ramadan with its deep religious meaning and other religious and seasonal festivals, food is prepared with more attention, more special assortments are served, and tables are specially decorated’ (www.kulturportali.gov.tr).

While ethnic foodways of Anatolian culture have been provided and cultural conventions have been appreciated; it is interesting to see that global celebrations that are also integrated to Turkish culture in terms of their specific food traditions are not included in the content. While the content highlights the concepts such as ‘collectively prepared dishes’, ‘hospitality’, ‘cooperation in food making’, and etc.

are introduced to focus on symbolic and social aspects of food in Turkish culture, therefore, the cultural values of food are shaped around authenticity and cultural heritage of food.

Table 3.10: Findings on ‘Introduction to Special Food and Drinks’ in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
<p>-the emphasis given on ‘collective preparation’ of Anatolian food and beverages</p> <p>-the content has associated with the idea of nostalgia and memory rather than the practical information</p> <p>- the function of language also reflects the everyday language with</p>	<p>No information</p>	<p>- the changing forms of culinary codes and aesthetic possibilities of each practice have not been available on the website.</p> <p>-limited with the information and only focuses on the basic rituals and food types</p> <p>-ethnic foodways of Anatolian culture, no information about global celebrations that are also integrated to Turkish food culture</p>	<p>No information</p>

<p>sensory elements</p> <p>-the emotional and nostalgic elements of language rather than informative and straightforward</p>		<p>- focus on the symbolic and social aspects of food in Turkish culture</p> <p>-the cultural values of food are shaped around authenticity and cultural heritage of food</p>	
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3.6.3 Cooking as a Social and Cultural Practice

‘Food Related Activities’

In this category titled ‘Food Related Activities’, there are two sub-categories that are presented in the four government websites; ‘Introduction to Turkish Restaurant’ and ‘Foods and Drinks for Seasonal Events & Festivals’. Each sub category will be cross-analysed and the differences and similarities while building a food discourse will be documented.

3.6.3.1 Introduction to Turkish Restaurants

When it comes to the ‘Introduction to Turkish Restaurants & Food Festivals’ while www.goturkey.com.tr provides information about the content mentioned, there is no information available in www.kulturportali.gov.tr, www.kultur.gov.tr and www.unesco.gov.tr. The information that is dedicate to ‘Introduction to Turkish Restaurants’ acts as a modest guideline that includes different restaurants mainly in Istanbul. The restaurants are categorized according to their food types and if the users want to visit the website of that specific restaurant, they are provided with the link. The recurring themes while talking about Turkish restaurants are

'authenticity', 'quality', 'localness' and 'value of dining experience'. Thinking of the growing role of digital media in contemporary food discourses and the circulation of these discourses in various forms of user-generated online content, it can be seen that analysis of this discourse can reveal the importance of representing the restaurants via certain values and themes. By putting forward themes such as 'authenticity', 'quality', 'localness' and 'value of dining experience', the website aims to boost experience economy however since it does not provide any section where audiences who are likely to share similar interests can establish their expertise and ideas on matters as mentioned above, the growing role of social media in online food discourse in various forms such as user generated online content is not available on the website. By not representing the real voice of people on the reviews of these restaurants listed, this sort of digital media seems not to go towards the trend of democratization of rating the restaurant dining experience.

On the other hand, the website puts forwards the highly rated restaurants, which have received the ratings from traditional media outlets (e.g., television, restaurant guides, newspapers). However, most of the restaurants that are listed in the website are from Turkey's cultural capital Istanbul and nearly all of them are very well known, authentic and expensive fancy restaurants that attract mostly culinary tourists that have a certain budget for food experience. For instance, this is associated with culinary elitism while talking about Turkish restaurants. In the same vein, when it comes to food and dining out experience, specific to Istanbul, the website does not provide information about Turkish street food, or cheap yet popular eateries, or 'real' local small restaurants spread around the city. Therefore, it can be claimed that the dominant themes of 'local' and 'authentic' food is limited to the expensive and a 'heritage connected cuisine' described in the website. To exemplify, the restaurant called 'The Çiya Dinner Table', located in Kadıkoy district of Istanbul, is known to be famous for its specialized Ottoman authentic cuisine is listed in the website as 'not a fancy place. Rather, it is one of a variety of good, moderately-priced restaurants within Kadıkoy's fish market'(www.goturkey.com). The restaurant is visited by Turkish upper middle

class residents of Kadıkoy and also expats and tourists who would like to experience local and authentic palace cuisine. However, based on the personal experience as a resident of Kadıkoy and frequent customer of Çiya, and also based on the reviews on local restaurant reviewing sites ‘Çiya’ has been considered as ‘overly priced, over-crowded and having small portions’ along with some positive comments of course. In this specific example, it can be seen that while the website is promoting Turkish restaurants, it takes the well-known branding restaurants in its list bearing in mind that Çiya is one of the least high point restaurants in the list. Therefore, it can be concluded that, www.goturkey.com takes an elitist approach towards its restaurant selection by only including well-established restaurants focusing on foreign tourists and not including small eateries or any other cities in their content.

Table 3.11: Findings on ‘Introduction to Turkish Restaurant’ in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
No information	-modest guide to restaurants -main recurring themes: ‘authenticity’, ‘quality’, ‘localness’, and ‘value of dining experience’	No information	No information

	<ul style="list-style-type: none"> - aim of boosting experience economy - no democratization of rating the restaurant dining experience - well known, fancy and authentic restaurants that attract upper middle class tourists -culinary elitism 		
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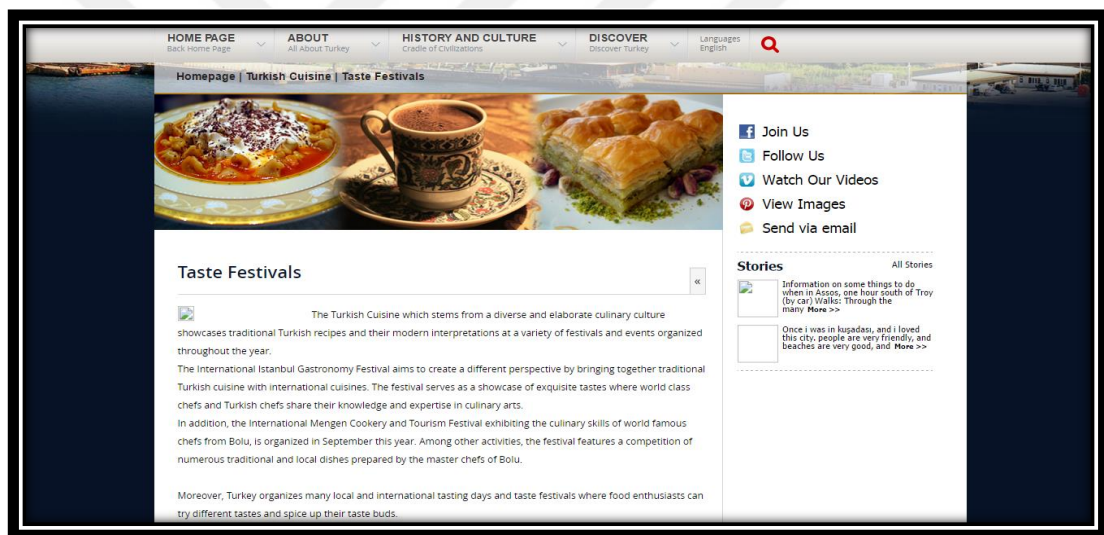
3.6.3.2 Food(s) and Drinks for Seasonal Events and Festivals

When it comes to the ‘Food(s) and Drinks for Seasonal Events and Festivals’ while www.goturkey.com.tr, www.kulturportali.gov.tr, www.kultur.gov.tr provide information about the content mentioned, there is no information available in www.unesco.gov.tr.

When we look at www.goturkey.com, the website displays the information regarding the food and drinks for seasonal events and festivals under the category called ‘Taste Festivals’. The website lists various food festivals of Turkey along with food related gatherings and seasonal food related practices. Since festivals are cultural celebrations, they have certain rituals, roles, social implications and so on.

However instead of giving information about how these practices have been shaped or constructed symbolically through food, or how food is used to construct the region through these festivals, the website mostly focuses on attracting foreign visitors by using a persuasive discourse to come and enjoy the food in these festivals in Turkey. This therefore shows that the consumption of local food through food related activities and festivals has not been used to connect the community within the network of local tastes and festive atmosphere, but the consumption of local food in these festivals has been presented as a way to build links between foreign tourists and the festivals in order to benefit from its financial profits.

Figure 3.35: The Taste Festivals of Turkey in www.goturkey.com

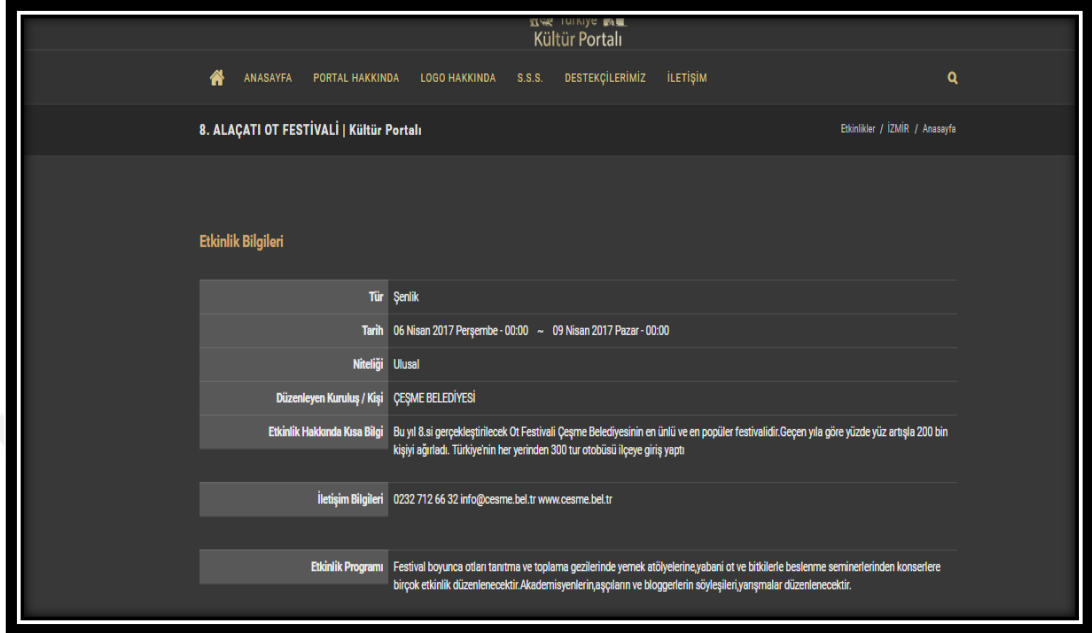


On the other hand, the website also includes the foods and drinks for seasonal events. In this part, the website gives information about different food and drink related events in Turkey such as Cappadocia Wine Events, Istanbul City Events, etc. It also talks about the tasting events, gastronomy festivals that take place in the country. The content is enriched with photographs and some links to the event pages. However, the selection of festivals that are listed in the website does not represent the food-land-place association of Turkey established through place-based food festivals since it reflects the small percentage of the festivals that take place in the country. In addition, another interesting point is that ethnic food

festivals of Turkey are not mentioned in the website. Food as a safe medium to explore the ‘other’ has seemed to be ignored and none of the ethnic festivals are listed. This shows that the aim of the content provider is not to reinforce a general perspective of diverse food festivals in Turkey regarding different regions, different ethnic backgrounds or different traditions they are based on, but to offer a modest selection of popular food festivals of Turkey mostly devoid of certain information such as the customs of associating certain food and food practices or rituals that follow them or the historical background they have.

On the other hand, when we look at www.kulturportali.gov.tr takes a different perspective towards festivals and special food and drinks. While the website does not give any information related to food specific festivals, the content is represented under the title called ‘Special Food for Special Occasions’. Since the content is only available in Turkish, it directly aims at the speakers of Turkish. Therefore, in this website the users can find all different kinds of local, ethnic, unknown food related events and days. There is an activity calendar where the users can find different festivals, seasonal events and special days to celebrate. It is designed as a monthly calendar and when clicked on each day of the month the users can see different event scheduled for each day. There are various festivals and events listed in the website ranging from theatre to cinema, food to photography, literature to sports. When we look at the food specific festivals, there are many local, ethnic and mostly unknown festivals and events. ‘Mersin Agrodays Agriculture and Food Festival’, ‘Kadirli Turkish Sausages and Bread Festival’, and ‘3rd Traditional Wild Plant Festival of Dikili’ could be given as examples of local event listed on the website. While some festivals are explained in a very detailed way, the website generally gives basic information regarding the festivals such as, the period of the festival, where it takes place and the festival committee, the short information about the festival and its’ programme and the contact details.

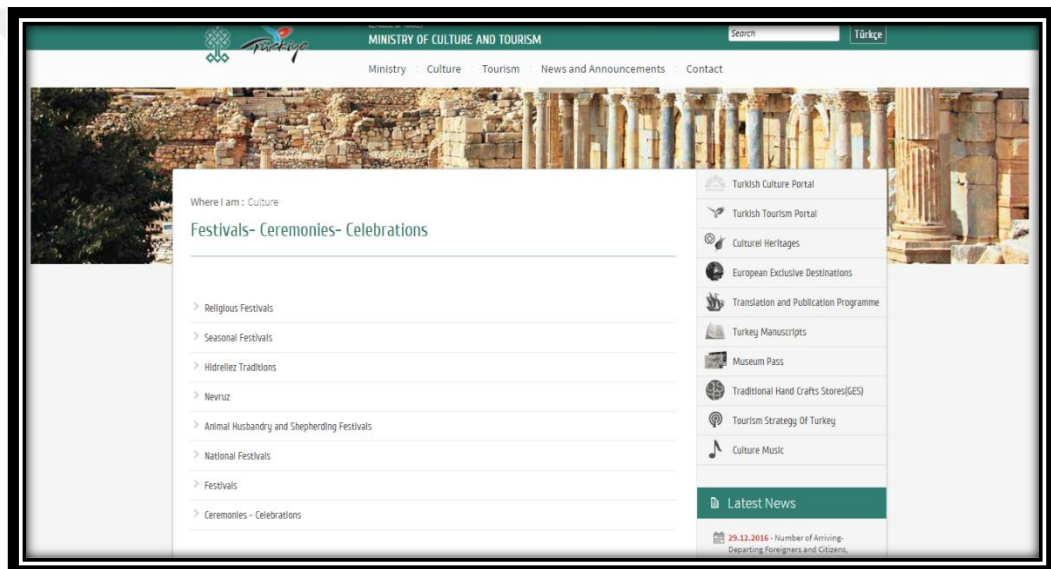
Figure 3.36: 8th Alaçatı Plant Festival in www.kulturportali.gov.tr



Even though the website really works as a comprehensive guideline of local, ethnic, and unknown festivals and events of Turkey, the number of page views seems quite low such as 86 for ‘Mersin Agrodays Agriculture and Food Festival’, 54 for ‘Kadirli Turkish Sausages and Bread Festival’, and 104 for 3rd Traditional Wild Plant Festival of Dikili’ as examples. This could be due to the fact that the website only offers information in Turkish language and also the website does not promote its content in social media or elsewhere as much as it should have been. In that sense, it can be said that, despite the fact that the information available in the website is comprehensive and could be used to reach general public to make them more aware of Turkey’s local and ethnic festivals available, however it lacks the desired communicative and marketing strategies to promote these festivals for Turkish visitors and also for foreign tourists. The website uses very informative language and does not include any comment box where the users can communicate and share their experiences about the festivals listed. In that sense, the website does not lead any users to communicate and create a virtual community to make the content more communicative and democratic in a way. Finally, when we look at www.kultur.gov.tr, we can see that it gives the most comprehensive content in

terms of the information given about the different ceremonies and festivals in general. However, even though the content is rich in terms of explaining different festivals and the way they evolve and they are practiced today, on the other hand, it does not provide comprehensive festival list as seen in www.kulturportali.gov.tr. This content is categorized under eight headings; ‘Religious Festivals’, ‘Seasonal Festivals’, ‘Hidrelezz Traditions’, ‘Nevruz’, ‘Animal Husbandry and Shepherding Festivals’, ‘National Festivals’, and ‘Ceremonies- Celebrations’.

Figure 3.37: Festival- Ceremonies- Celebrations Content in www.kultur.gov.tr



Based on the content provided, the content related to food festivals or food related ceremonies are available, but they are not presented under a specific category. When we look at the content in terms of the narration and the language used, we can see that festivals, ceremonies and celebrations listed here are national and traditionally well-known festivals of Turkey. The aim of the festivals stated as ‘festivals which represent traditional Turkish culture not only aim to increase the spirit of unity in society, but also to present the cultural wealth of the places where these ceremonies are held’ (www.kultur.gov.tr). The festivals are narrated in a way that while it gives clues about cultural and social values of Turkey, it does not make it so clear for foreign visitors to make the connections between some rituals and their connection with the festivals’ tradition. Another point is that while the content

is organized, the logical distribution of content in terms of its scope, length and information presented seems to be not to be taken into consideration. To illustrate, while the national festivals of Turkey have been explained within a page without giving any insightful analysis of these traditions' cultural and societal influences, on the other hand, Nowruz festival has been presented by giving its history, origin, myths, locality, its traditional heralds, rituals and customs. Therefore, it can be said that the content represented here does not follow a carefully designed content distribution either by the popularity of the festivals, or by the type of the festivals or etc. Overall, it is observed that even though www.kultur.gov.tr has some efforts to inform readers of food related festivals and events of Turkey, it lacks a systematic way to present festivals of Turkey, therefore the content neither gives detailed information about the festivals and inform the users nor it tries to promote and sell the city as a product by attracting tourists. Considering www.kultur.gov.tr being the official website of Turkey, it can be said that the content is prepared without careful planning and therefore failed to generate comprehensive knowledge about food related festivals and ceremonies of Turkey.

Table 3.12: Findings on ‘Food(s) and Drinks for Seasonal Events and Festivals in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
<p>- gives the most comprehensive information about different festivals but does not provide comprehensive festival list</p> <p>- festival narration gives some clues about cultural and social values of Turkey, but difficult to make the connection in terms of the cultural background</p>	<p>-focuses on how popular food festivals to attract foreign visitors by using a persuasive discourse</p> <p>- no information regarding the symbolic construction of the festivals through food</p> <p>-the consumption of local food as a way to build links between tourists for financial profits</p>	<p>-focuses on different kinds of local, ethnic, local and unknown food related festivals</p> <p>-content gives comprehensive information about the festival information however since it is in Turkish, the page views are very low</p> <p>- it lacks desired communicative and marketing strategies to promote the festivals</p> <p>- informative language, does not lead user participation and commentary</p>	<p>No information</p>

- lacks of logical distribution of content in terms of its scope and length	- the selection of festivals does not represent food-land-place association of Turkey		
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3.6.4 Food as a Subject of Local and International Management

‘Information about Cultural Heritage & Food as an ICH’

In this category titled ‘Information about Cultural Heritage & Food as an ICH’, there are two sub-categories that are presented in the four government websites; ‘Intangible Cultural Heritage Management of Turkey’ and ‘ICH Committee Activities & Food Related Culture Research Projects’. Each sub category will be cross-analysed and the differences and similarities while building a food discourse will be documented.

3.6.4.1 Intangible Cultural Heritage Management of Turkey

When it comes to Intangible Cultural Heritage Management of Turkey, while www.kultur.gov.tr, www.kulturportali.gov.tr and www.unesco.org.tr provide information about the related content topic, www.goturkey.com does not have any information related to it.

As an official ministry website of Turkey, www.kultur.gov.tr provides information about the journey of Turkey in the process of managing Intangible Cultural Heritage in its history. The content is divided into two main categories as ‘Tangible Cultural Heritage’ and ‘Intangible Cultural Heritage’. The intangible cultural heritage content is prepared by the relevant body of Turkish Ministry of Culture and Tourism and supported with the official documents such as; ICH

conventions, meeting minutes, reports, the inventory works of Turkey, the official ICH list of Turkey, etc. Since most of the documents are official documents here, the focus will be both on the content of the website and some comments will be done on the language used by the relevant official bodies. One of the recurring themes in the website is ‘safeguarding’ practices of intangible values of a culture. In that sense, the website clearly displays what the word ‘safeguarding’ means in the context of ICH framework. With this repeated word, the convention also details a process through which intangible heritage may be protected for future generations. The notion of ‘safeguarding’ in the Convention is described as: ...‘measures aimed at ensuring the viability of intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of various aspects of such heritage’(www.kultur.gov.tr).

Along with the importance that has been attached to the word ‘safeguarding’, another emphasis is given to the importance of local communities in these safeguarding practices. The term locality and the inclusion of local communities in these safeguarding practices are other repeated concepts while discussing the management practices. The strong connection between heritage and locality is also linked with the role of safeguarding practices and the idea of cultural diversity among communities. That is to say, raising public awareness about the importance of sustaining the world’s cultural diversity has a strong connection when considering the inclusion of local communities into the safeguarding process.

On the other hand, when we look at the Representative List of Intangible Cultural Heritage of Humanity of Turkey, the content is up to date with all the heritage items Turkey has on the list. The last item ‘Flatbread Making and Sharing Culture: Lavash, Katyrma, Jupka, Yukfa’ which was inscribed on the list in December 2016 as multinational element of Azerbaijan, Kazakhstan, Kyrgyzstan and Turkey is explained with a text including the historical background of the item and its social and cultural practices. When we look at the text that has been prepared

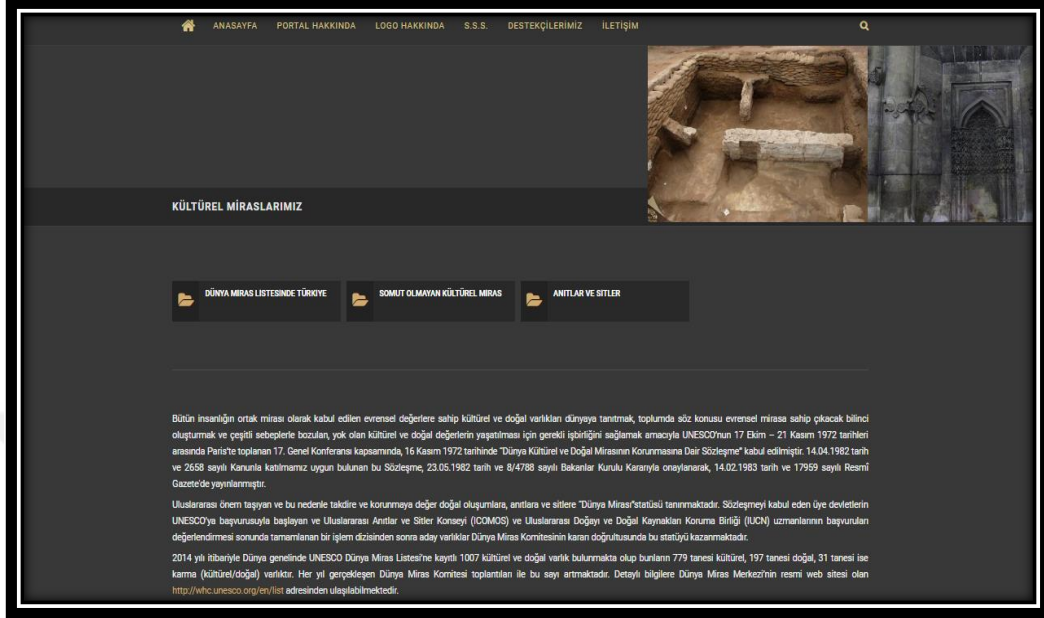
for the last item ‘Flatbread’, the official text starts by giving information about the historical journey of this heritage item and its different versions in the above-mentioned countries since it has been registered as a multinational element.

‘The preparation of flat bread involves traditional practices based on collective labour and sharing. As an indication of social solidarity in rural areas, each family prepare and cook their breads together with the aid of their neighbours and it represents the locality of that specific region. The flatbread preparation bears a variety of social and cultural functions for its communities’ (www.kultur.gov.tr).

As it is seen in the example, collective food making and the idea of cultural locality in heritage context manifest themselves in the content here as well. The locality or inclusion of local people into these safeguarding practices mostly mean to engaging local and regional authorities to foster cultural preservation and its enchantment and involving local inhabitants when it comes to cultural preservation of these items. In that context, it can be argued that locality here is more related with the local management strategies of cultural heritage when it comes to the inclusion of local communities by the help of local authorities. Overall, it can be argued that even though the website offers some essential information about the ICH management in Turkey, it lacks a comprehensive overview of the process and it fails to depict the whole picture in a logical order and sequences.

When it comes to www.kulturportali.gov.tr, the website has a special content that is dedicated to ‘Cultural Heritage’ and it is divided into 3 main content categories; ‘Turkey in the List of World’s Cultural Heritage’, ‘Intangible Cultural Heritage’ and ‘Monuments and Archaeological Sites’.

Figure 3.38: Cultural Heritage Content in www.kulturportali.gov.tr



The content that deals with intangible cultural heritage includes some fundamental information regarding ICH management like in www.kultur.gov.tr. However, after a careful analysis of the website, it can be said that the website lacks the information on regional bodies that deal with the ICH management, urban organizations or actors based in local places. Even though the official documents, conventions and policy texts persist the fact that successful ICH management can only be possible with involving the local authorities and people into the safeguarding practices, either www.kultur.gov.tr or www.kulturportali.gov.tr does not give any information about any local and independent projects of safeguarding intangible cultural heritage. Therefore, it can be said that these two websites do not go further than being informative webpages that give information through official documents, conventions and texts. In that context, it can be argued that even though the involvement of local communities attracts more and more attention of both policy makers and scholars and this is highly recommended by the official texts of UNESCO, these two websites do not provide any information about non-professional and non-institutional safeguarding initiatives supported and created by informal groups of people. However, despite their informal organisation, it is

widely known that the local groups are known to play very significant roles in safeguarding practices. On the other hand, despite the fact the website fails to incorporate the information related to local initiatives into its content, it provides a relatively rich content in terms of visual data about ICH in Turkey. With the videos and photos of intangible cultural values of Turkey, the website allows user interaction such as browsing, searching, viewing and playing however, since the only available language is Turkish, universal access to the contents stays limited. While the videos are created in order to acquaint the visitors with the registered intangible cultural heritage values of Turkey, some photos of these values are also available in the web content. Lastly, when it comes to www.unesco.org.tr which is the official website of Turkish National Commission for UNESCO, the website has the most comprehensive information related to ICH management. The information is available under the content area called ‘Culture’. All the information regarding heritage management either tangible and intangible are available for the visitors who would like to get detailed information regarding the management practices, conventions, policy texts, manifestos and etc.

Figure 3.39: Intangible Cultural Heritage Content in www.unesco.org.tr



The special content area that deals with the intangible cultural heritage management can be described as the most extensive legal framework provider for ICH

management among the three website that have been analysed in Turkey. Since the texts are official documents and include same information in three different websites, the focus here will be given the documents that have been prepared by UNESCO to inform the visitors. In that respect, the content area called ‘Frequently Asked Questions’ provides valuable insight into these management practices and how they have been perceived by the society.

The text starts with explaining the concept of ICH informatively by using a very clear and precise language and continues with the explanation of the importance of ‘safeguarding’. Considering the fact that safeguarding techniques involve documenting, transmitting and revitalizing intangible heritage, the text also gives some recommendations and safeguarding tips to the readers. Here for the first time, the idea of digital heritage is introduced and how digital cultural heritage is being produced and shared through a range of media from digital archives to virtual museums, from community websites to other online multimedia sources is explained. Then text gives information about the reasons why ICH should be protected, why UNESCO should take this responsibility to protect it with an international convention, and all the legal procedures required while preparing these official documents. Except from that, the website also offers a section that includes academic works that have been done on the subject of intangible cultural heritage. Surprisingly, there are only three MA theses that have been prepared on the topic, and there are no PhD theses that have been published on the subject area yet. This can be read as intangible cultural heritage is not comprehensively studied topic in Turkey and there is still a long way to explore the topic in the academic field.

Table 3.13: Findings on ‘ICH Management of Turkey’ in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
<ul style="list-style-type: none"> - the official documents related to ICH management - recurring themes ‘safeguarding’ practices and local communities - the importance of locality, cultural diversity and the inclusion of local communities in safeguarding practices -offers some essential 	<p>No information</p>	<ul style="list-style-type: none"> -fundamental information regarding ICH management -lacks the information on regional bodies that deal with the ICH management - work as an informative webpage that gives information through official documents and texts -does not provide any information about non-governmental institutions - a relatively rich content in terms of visual data 	<ul style="list-style-type: none"> - the most extensive legal framework provider for ICH management - introduction to the digital heritage and how it is produced and shared - a section that includes academic works that have been done on the subject of intangible cultural heritage

information about ICH management, but lacks a comprehensive overview		- allows user interaction, however the universal access to the contents stays limited	
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3.6.4.2 ICH Committee Activities& Food Culture Research Projects

When it comes to ICH Committee Activities & Food Culture Research Projects, except www.unesco.org.tr, none of the websites provides information on the mentioned subject. When we look at the ICH Committee Activities of Turkey, we can see that while in 2015 there were 6 activities carried on by the official committee members, in 2016 there was only one activity that took place in their agenda. The committee activities can be traced back from 2004 to 2016, however it is observed that the committee does not put all its efforts to have consistency in terms of its activities on a yearly basis. 28 ICH Committee activities were carried out in 12 years. Out of 28 activities, 2 food-culture research projects took place in 2008 and 2011 respectively.

The first food related food project that was carried out in 2008 is titled ‘Sharing the Same Taste: Turkish and Macedonian Common Cuisine Culture’ and the second one ‘Sharing the Same Taste: Turkey and Romania Traditional Common Culinary Culture Project’ was carried out in 2011. They were both implemented under the partnership of the National Commission of Turkey for UNESCO, Intangible Cultural Heritage and the Cultural Corridors Committee, with the collaboration of the Macedonian and Romanian Ministry of Culture respectively. Both projects were carried out in Turkish, Macedonian, English and Turkish – Romanian English. In the most general sense, it can be said that these two culinary culture related projects were carried out to enhance a common understanding of

opportunities linked to safeguard common culinary routes these three countries share. The aim of the research projects was defined as:

‘to observe, compare and share experiences concerning the cultural heritage aimed at being transferred to future generations as defined by the Convention for Safeguarding of Intangible Cultural Heritage, which brought the two countries together within an extensive exchange of cultural information. In addition, the Projects have contributed to the enhancement of understanding and tolerance between the two countries in line with the foundational philosophy of UNESCO’(www.unesco.org.tr).

When we look at the projects in a detailed way, it is observed that a review of studies on the culture of cuisine of both countries was carried out in the scope of the project. Following this review, field research was conducted in Turkey, Romania and Macedonia in collaboration with the research experts of three countries. While the researches that have been carried out presented as scientific articles, workshops, presentations, the common food culture of the countries, recipes and the different utensils used in cooking, along with the various aspects of rituals, traditions, beliefs as well as the changes taking place in time and from place to place were presented as a panorama of common food and cuisine culture of these countries.

Figure 3.40 : Food Related Research Projects in www.unesco.org.tr



Even though both projects are comprehensive in terms of their scope, the variety of the data collection tools that have been used and the publications that have been made out of, the number of food related projects that have been implemented is limited with 2 projects since 2014. This shows that even though UNESCO Turkey takes some initiatives to implement joint culinary cultural related projects, it fails to have consistency throughout the years. On the other hand, the two available projects that have been carried out by UNESCO Turkey are joint projects with Romania and Macedonia. While international and cross-cultural projects are valuable since they boost cultural negotiation and celebrate cultural diversity, the same efforts should be applied to research and analyse the Turkish culinary traditions, the development of Turkish cuisine, regional cuisines, eating habits of Turkish people, etc. In that context, it can be inferred that in terms of local food related research projects and activities, the organization seems to be less enthusiastic and consistent. Even though there are numbers of food related local research initiatives that are supported and funded by different NGOs in Turkey, official UNESCO Turkey organization should promote Turkish culinary tradition with more national and international projects to raise more awareness about the

subject, to encourage safeguarding initiatives in local, national and international scales, to support culture, peace and collaboration.

Table 3.14: Findings on ‘ICH Committee Activities & Food Culture Research Projects’ in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
No information	No information	No information	-28 ICH Committee activities- 2 food-culture research between 2004 to 2016 - no consistency in terms of the activities - more national and international projects needed to raise awareness about Turkish culinary tradition to encourage safeguarding initiatives

3.6.5 The Role of Media: Food on Show

‘Food Related Multimedia Sources’

In this category titled ‘Food Related Multimedia Sources’, there are two sub-categories that are presented in the four government websites; ‘Promotional Films of Food & Photos of Representative Cuisines’ and ‘E-books about Traditional Cuisines & City Brochures’. Each sub category will be cross-analysed and the differences and similarities while building a food discourse will be documented.

3.6.5.1 Promotional Films of Food & Photos of Representative Cuisines

When it comes to Promotional Films of Food & Photos of Representative Cuisines, while www.kultur.gov.tr, www.goturkey.com.tr and www.kulturportali.gov.tr provide information about the content mentioned, there is no information available in www.unesco.gov.tr.

When we look at www.kultur.gov.tr, the website has relatively limited numbers of pictures of representative cuisine. The pictures that have been selected for the website are authentic and creative and they represent the local values and authenticity of the culinary tradition of Turkey. However, in terms of the quality and the number of photos, the websites does not offer a comprehensive outlook for Turkish cuisine. Despite the obvious interest of the visitors in the variety of dishes that represent Turkish cuisine, few photographs in the sample depict the diversity of Turkish cuisine. The richest content is dedicated to Ottoman Cuisine with some vintage images that accompany them.

Figure 3.41: Drying Peppers Photo in www.kultur.gov.tr



Even though every aspect of images is relevant to what is photographed, the aesthetic concerns are not given much attention. That is to say, when analysed carefully, it can be observed that the photographs that are used in the website are chosen to communicate the desired messages the content provider wants to convey without trying to be aesthetically pleasant. Contrary to mouth-watering food photography that is becoming quite a trend with the growing popularity of new media among users, the website uses photos that are blurred, not very much focused on the food and relatively dated back to more than a decade ago.

On the other hand, when it comes to professional films of food, since www.kultur.gov.tr is the official ministry related website of Turkey, it has the official tourism videos of Turkey that are made by Turkish Culture and Tourism Office. Since these videos mainly aim to familiarize viewers with the different social, cultural and historical information about the country, the viewers can find a lot of information they need about Turkey. While the videos include information regarding the culinary traditions of Turkey, there are no video available with a sole focus on the food tradition of Turkey. Out of ten videos available on the website, seven of them have the information about Turkish cuisine. Interestingly, the

information regarding food tradition of Turkey comes towards the end of each video, ranging from 40 to 55 seconds of footage. Considering the fact that food is one of the top factors influencing destination choice, it is surprising to see that food content comes at the end of the videos that are prepared by the official bodies of Turkish Ministry of Culture and Tourism. This can be interpreted as even though the availability of diverse food is accepted as one of the top concerns of business and leisure travellers, the official videos are focusing much more on the presence of historical sites and holiday destinations in Turkey. In addition, considering that local cuisine on offer is an influencing factor when deciding where to go for tourists, the website should put its' emphasis on food more while creating visual content.

When it comes to www.goturkey.com, the website has delicious and sumptuous photographs of the food. The website features large imagery of tasty food with a close-up capture of tasty dishes. The pictures that are used in the website seem to follow professional food photography techniques that are the results of the collaborative effort involving an art director and a food stylist. The foods depicted therefore are catchy and mouth-watering. Even though the simplicity of the setup dominates the food photographs in the website, professional usage of light, colour palettes and styling trends are also visible. It can be said that the website gives attention to aesthetic features while presenting Turkish culinary tradition unlike www.kultur.gov.tr. On the other hand, despite the efforts that have been put to capture beautiful and attractive food images, the website has limited number of photos to represent Turkish cuisine in a great extent.

Figure 3.42: Food Photography in www.goturkey.com



On the other hand, when it comes to the videos that are used to promote culinary culture of Turkey, the website has a special content category that is called ‘gastroHunt of Turkey’. The content is designed to introduce the ultimate gastro spots in Turkey. The website explains the aim of the project as such;

‘GastroHunt is a social media project, aiming to create awareness about broad and authentic culinary and the culture behind. We want to reach foreign visitors who once came to Turkey and /or who are planning to visit one day as well as our fellow social media followers who already are more than a million from all around the world’. (www.goturkey.com)

In this project, famous Turkish chef Arda Turkmen and five international influencers visit Turkey’s hot gastronomic spots and promote different culinary paths of Turkey such as Gaziantep, Aegean and Istanbul cuisine. Even though they do not cover the whole diversity of Turkish culinary foodways, in terms of their’ scope and video content, the videos are informative, rich in content and fun to watch.

Figure 3.43: GastroHunt in www.goturkey.com



On the other hand, food related videos are not limited to ‘GastroHunt’ content. Out of over hundred videos, there are twenty food specific videos such as; ‘Home of Baklava’, ‘Home of Turkish Coffee’, ‘Home of Turkish Cuisine’, ‘Home of Breakfast’, ‘Fire and Smoke’, ‘Spices: Delicious Sprinkles’ and etc. All of them are prepared professionally, and dealing with the most famous culinary traits of Turkey. The videos are open to comments and interaction and the user-generated content is mostly created by the foreign visitors of Turkey when the comments are analysed. This shows that the videos and photographs that are depicted in the website mostly attract foreign visitors and the interaction that takes place is generally carried in English by people who have mostly visited Turkey, or the ones who are planning to pay a visit and want to enjoy the variety of food the country can offer. It can be concluded that in terms of food related pictures and videos, the website offers a comprehensive outlook that are supported by the new media technologies and features.

Finally, when it comes to www.kulturporatli.gov.tr, the image characteristics of food displayed in the website reveals the fact that the traditional way of looking at food, its’ design, and its’ presentation are common traits the food images share. That is to say, regarding food and its’ visual culture, the website

offers the most comprehensive outlook with 1928 images related to food types, and those photos include preparation methods and presentation techniques that are displayed with traditional images depicting food rituals and traditions of Anatolia. Since those photos that are used to represent food culture of Turkey are prepared by different local governorships 'of Turkey, their quality, shooting styles and compositions change from city to city. This non-occurrence therefore does not allow to create an integrity in terms of image consistency of the website.

Figure 3.44: Apple-cinnamon cookies in www.kulturportali.gov.tr



On the other hand, when images that are selected analysed, it can be argued that the website associates authenticity with localness. The vocabulary that is used to present food images involves the words such as 'authentic cuisine', 'traditional food', 'local delicacies', 'local tastes', and so on. The emphasize on locality and traditional folk cuisine reveal themselves in the images selected and therefore there is a sense of manifestation of food culture in the axis of locality and authenticity. However, since so called 'authentic foodways' are considered as dynamic process that integrate elements form different cultural encounters, it is surprising to see that locality of food is not explicitly narrated through practices and heritages of different social, religious and ethnic groups. The foods that belong to certain ethnic or religious groups and represent the image of ethnical richness of Turkey are not

specified in the website. In that sense, the website could appreciate more the presence of different cultures and ethnicities that contribute to Turkey’s local foodways in a way that makes the food culture rich and unique. Promotion of national ‘Turkish’ food that is demonstrated the strength of national symbols related to eating habits of Anatolian people is promoted with the images selected. On the other hand, when it comes to food related videos, the website does not provide a rich content here. There are only six videos related to randomly selected Turkish dishes prepared by the governorship of certain cities. Since the videos of selected food are not categorized under certain headings or do not follow any kind of order, the content does not provide a meaningful content worth analysing. Therefore, it could be concluded that food related video content does not give any room for discussion since they are limited in number and random in choice.

Table 3.15: Findings on ‘Food Related Multimedia Sources’ in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
<ul style="list-style-type: none"> - the diversity of Turkish cuisine is limited with some vintage images that represent Ottoman dishes mainly -the aesthetic concerns are not given much attention, photos are blurred, not 	<ul style="list-style-type: none"> -professional, delicious, large and sumptuous photographs of the food -attention to aesthetic features while presenting Turkish culinary tradition 	<ul style="list-style-type: none"> - traditional way of looking at food, its’ design, and its’ presentation - the most comprehensive outlook with 1928 images related to food types - associates authenticity with localness, manifestation of food 	No information

<p>well focused and relatively out dated -professional films of food, include information regarding the culinary traditions of Turkey</p>	<p>- videos: 'gastroHunt of Turkey' that are informative, rich in content and fun to watch</p> <p>- a comprehensive outlook that are supported by the new media technologies and features</p>	<p>culture in the axis of locality and authenticity</p> <p>- 'authentic foodways' are not explicitly narrated through practices and heritages of different social, religious and ethnic groups</p> <p>- 'Turkish' food is demonstrated through national symbols related to eating habits of Anatolian people</p> <p>- not provide a rich and meaningful content in terms of food related videos</p>	
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3.6.5.2 E-books & City Brochures about Traditional Cuisines

When it comes to E-books & City Brochures about Traditional Cuisines', while www.goturkey.com, www.kulturportali.gov.tr and www.unesco.org.tr provide information, there is no information available in www.kultur.gov.tr.

When we look at www.goturkey.com, the website offers tourist guide types city brochures and provide links to e books related to Turkish cuisine. The city brochures they provide are like tourist leaflets, the organization of the content and the visual appearance seem to be planned carefully. Among variations of content offered, food content on the other hand occupies a quite a lot of space in the

brochures. The modes of image and language offer a wealth of information to the reader of these brochures within a limited space.

Figure 3.45: An Example of a Cover of a Brochure in www.goturkey.com



The information about the diverse food culture of Turkey is represented in an elaborate and fun way by providing pictures of luxurious food in a fancy setting. A recurring theme regarding food in the visual elements of these city brochures is the detailed and fancy presentation of dishes along with the fancy language that accompanies them. This represents a turn away from the traditional tourist brochures since the visual and verbal elements work towards portraying Turkish culinary as a modern and fancy entity of Turkish traditional lifestyle. In this way, it can be argued that even though the images selected and the language used are carefully designed and chosen for the brochures, they do not match exactly with the associated values in terms of reflecting a certain view of reality. In that sense, it can be further argued that the brochures that are available in the website show a trend of moving towards a more commercial approach, attempting to present Turkey only as a ‘gourmet paradise’ with fancy restaurant, glamorous setting and fine food.

On the other hand, when we look at www.kulturportali.gov.tr , visitors can find the relevant information under the category called ‘media library’. When

visitors click on the category called ‘documents’, there are only 3 documents that are related to food culture of Turkey, and there are some links where the visitors can click to reach some e-books related to food and recipes. In terms of the number of documents, the website offers very limited number of documents.

Figure 3.46: An Example of a Food Related Brochure in www.kulturportali.gov.tr



When these three documents analysed, it can be argued that visual and verbal elements in these brochures are simple, traditional and even conventional. Since the intended population is the speakers of Turkish language, the culinary culture of Turkey is portrayed through the lens of traditional way of approaching the culinary heritage by using modest and unpretentious word choice. In other words, the content that is selected and represented show a trend of moving towards more rural and basic understanding towards food and its evolution within a culture. To sum up, the brochures that are displayed in the website create an image of the food tradition of Turkey as an ‘Anatolian’ inspired modest culinary journey of the people. The brochures realise the discourse of Anatolian cuisine, being careful of not leaning too much into either eastern or western tradition, but unique Anatolian soul.

Lastly, when we look at www.unesco.org.tr, we can see that the website only provides a link to the official tourism brochures of Turkey created by each

city's tourism and culture boards. In that sense, the brochures are rich in terms of number, but the content provided uses different strategies to support the dominant discourse of globalized world in terms of selling the touristic image of the country. There are links that are available for certain cities and not for the others. Therefore, it can be said that the selection of the cities whose tourist brochures are available are randomly chosen. On the other hand, the brochures represent a touch of commercialism, which is a dominant discourse in today's touristic brochures. Since tourist brochures have tailored content to address tourists visiting the country, the food that have been seen as a popular landmark of the country are culturally available from the perspective of international tourists. That is to say, culinary heritage represented in the brochures of the website intends to focus on certain culinary values of Turkey by ignoring the diversity of the different interest groups that are likely to explore this culinary tradition. In that sense, it can be argued that the need to create tailored content for varying audiences might draw a better picture of the country's culinary foodways and help visitors to have a better idea about the food varieties they may encounter while visiting the country.

Figure 3.47: Food Related Page of Brochures in www.unesco.org.tr



The images that have been used and the language that accompany them are light, fun and enjoyable. Together, the visual and the verbal elements work towards

portraying Turkish culinary culture as an increasingly popular choice among other culinary tradition. Overall, it can be argued that the persuasive language along with attractive images do not go further than creating fun to read brochure considering the food culture in specific. Involving indigenous food items, celebrating diverse tastes that derive from Anatolia and adding variety in food choices will contribute a more successful future design of these brochures. When it comes to e books about food culture, the website directs the users to www.kultur.gov.tr and provides the limited number of e- books that are available about food culture of Turkey. There are total of three links that the visitors can click and reach the mentioned content. Since the content is shared with the official Culture and Tourism Ministry of Turkey, same comments would apply for this website as well.

Table 3.16: Findings on ‘E-Books about Traditional Cuisine & City Brochures’ in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
No information	<ul style="list-style-type: none"> - tourist guide like city brochures and links to e books -the organization of the content and the visual appearance carefully planned -food content occupies a quite 	<ul style="list-style-type: none"> -offers limited number of documents, visual and verbal elements that are simple and traditional - modest and unpretentious word choice - content that is selected and represented show a 	<ul style="list-style-type: none"> - dominant discourse of globalized world in terms of selling the touristic image of the country - represent a touch of commercialism

	<p>a lot of space in the brochures</p> <p>-the modes of image and language offer a wealth of information in an elaborative and fun way</p> <p>- commercial approach, attempting to present Turkey only as a 'gourmet paradise' with fancy restaurant and fine food</p>	<p>trend of moving towards more rural and basic understanding towards food and its evolution within a culture</p> <p>- food tradition of Turkey as an 'Anatolian' inspired modest culinary journey of the people</p>	<p>- food culture focuses on certain culinary values of Turkey by ignoring the diversity of the different interest groups</p> <p>-the images and the language are light, fun and enjoyable</p> <p>-the visual and verbal elements to portray Turkish food culture as an increasingly popular choice</p>
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3.6.6 Transmission of Food Knowledge and Skills

'Practical Information about Traditional Cooking'

3.6.6.1 Introduction to Traditional Cooking Techniques & Cooking Utensils and Styles

When it comes to Introduction to Traditional Cooking Techniques & Cooking Utensils and Styles, while www.kultur.gov.tr and

www.kulturportali.gov.tr provide information, www.unesco.org.tr and www.goturkey.com do not provide any information about the topic.

When we look at www.kultur.gov.tr, it can be seen that the website there is a content area called ‘Materials Used for Food and Beverages, Places to Prepare, Eat and Keep Food’ that gives information related to practical information about traditional cooking techniques and styles. Starting from rarely practiced cooking techniques of Anatolia, the content focuses on the gradual introduction of precise cooking techniques and styles of cooking and preserving techniques that have been practised in Turkey. The text has been written for less professional audiences in order to provide basic understanding of the available materials and preservation techniques. In that sense, it can be argued that the text has aimed to target public to create awareness about the nostalgia of old traditions involving food practices. It is clearly seen that Turkish cuisine is displayed through the existence of old traditions, as a way of actualizing nostalgia through traditional cooking techniques, re-creating a sense of unity and solidarity with the past. While the text provided focuses more on the traditional way of dealing with food culture, it also provides comparative view of the past and the present.

Figure 3.48: Traditional Cooking Techniques in www.kultur.gov.tr



‘In traditional areas, the place where the food is prepared is known as the kitchen, ocaklik, asevi, asdami etc. Sometimes, bread, pastry or other foods which take longer to prepare are cooked in another place called the tandir, ocak, ocaklik etc’ (www.kultur.gov.tr).

‘In cities, the kitchen is a separate part of the house. The family eat in the kitchen if it is large enough, and food is served in a separate section of the living room when there are guests in the house. Even in cities, however, meals can still sometimes be spread out on the floor’ (www.kultur.gov.tr).

As it can be seen from the extracts that are taken from the website, the language used is simple, non-professional and easy to understand. Lower terminology and simple sentences serve for the reason of creating easily understood content. In terms of cooking and preserving techniques, the content gives information about pickles, jams, syrups, molasses, etc. However, the content stays limited in that sense; it cannot go further than giving very brief information about how food preservation for specific seasons can be practiced in the country. On the other hand, when we look at www.kulturportali.gov.tr, the website provides information under the heading of ‘Kitchen Utensils and Styles’. The content provided here has a tendency to address Turkish speakers, and the text is characterized with traditional lexical choices and terminology that show an increase in veteran expression and symbols. The interesting point is that the cooking utensils of Turkish culinary tradition is regarded as a cultural heritage and the history of use and their associations with past and present with the place are briefly mentioned in the content. However, while the content is introduced, it is difficult to get an extensive knowledge about the content area since the information is kept very basic and limited with a few examples and a superficial explanation.

Figure 3.49: Kitchen Utensils & Cooking Techniques in www.kulturportali.gov.tr



The dominant discourse is that women are the responsible of cooking dishes and gathering family in meal times and the whole text emphasizes the fact that females in Turkish culture are associated with food preparation and presentation by using a male dominant discourse while depicting the traditional scene of Turkish eating habits. However, even though most of the cooking techniques and kitchen utensils are still being used in some part of Anatolia, it is not mentioned that the country has also opened its door to more globalized and fusion tastes and dining and cooking etiquettes. In that sense, it can be argued that while the content provider narrates the one side of the story, she/he ignores the fact that the audiences might enjoy to see the evolution of food practices from past to present.

On the other hand, also another content that gives information about cooking styles and equipment called ‘Places and Equipment for Food Preparation-Presentation- Preservation’. It is taken from a book called ‘Examples from Turkish’ that was published in 1993 by the Ministry of Culture and Tourism. Different from the first text that displays only the very old traditions regarding cooking techniques

and styles, this part allocates some more space to modern cooking techniques and eating practices. However, the content still stays limited in terms of the length, and the language provided- in that case, it is only Turkish and the richness of the information given is still limited. In that sense, it can be argued that even though www.kulturportali.gov.tr has attempted to provide information regarding practical information regarding traditional cooking, due to the insufficient content, one-sided narration and limited perspective when it comes to the food tradition and its techniques.

Table 3.17: Findings on ‘Introduction to Traditional Cooking Techniques & Cooking Utensils and Style in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org
<ul style="list-style-type: none"> - rarely practiced cooking techniques of Anatolia for less professional audiences -the emphasis on national cuisine and its impacts on well-known landmarks of traditional cooking and 	No information	<ul style="list-style-type: none"> - traditional lexical choices and terminology that show an increase in veteran expression and symbols - the cooking utensils is regarded as a cultural heritage - the information is basic and limited with a few examples and a superficial explanation 	No information

<p>preservation practices</p> <p>- Turkish cuisine is displayed through the existence of old traditions, as a way of actualizing nostalgia</p> <p>-language is simple, non-professional, lower terminology</p>		<p>-the dominant discourse is that women are the responsible of cooking dishes and gathering family - male dominant discourse</p> <p>-globalized and fusion tastes and dining and cooking etiquettes are not mentioned</p>	
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3.6.6.2 The Culinary Arts & Cooks

When it comes to ‘The Culinary Arts & Cook’ while www.kulturportali.gov.tr provides information, there is no information available in www.kultur.gov.tr, www.unesco.org.tr and www.goturkey.com.

When we look at www.kulturportali.gov.tr, the website provides information under the heading of ‘Culinary Arts and Cooks’. When clicked on the link, the website provides very short and straightforward text accompanied by a relatively old photo of a Turkish cook. The text starts with explaining what does a cook mean in Turkish folk cuisine;

‘the qualities of a good cook are those of having skilful hands, being very meticulous in terms of hygiene and the measurement and involving every aspect of cooking tradition’ (www.kulturportali.gov.tr).

Figure 3.50: Turkish Cook in www.kulturportali.gov.tr



After giving some local names that are used to express the cooks in different regions of Turkey, the website associates the role of cooking with female identity. However, when we look at the most famous cooks from Turkey, male dominance is quite strong. In the food world, chefs gain celebrity status and it is widely known that those chefs tend to be males. This is also the case for chefs in restaurants or in the food businesses. In that sense, introducing woman as a kitchen bound person makes the content provider as someone who supports cooking related gender stereotypes. With the mentioned attitude, the website continues to depict traditional gender norms through its’ content and does not provide any information related to contemporary cultural understanding of gender roles of Turkish kitchen. On the other hand, the website also talks about the most famous cooking schools of Turkey and the regions that are famous for its chefs. Except from that, the website stays limited in terms of the content it provides on culinary arts and the cooks of Turkey.

Table 3.18: Findings on ‘The Culinary Arts & Cooks’ in Official Food Related Websites of Turkey

www.kultur.gov.tr	www.goturkey.com	www.kulturportali.gov.tr	www.unesco.org.tr
No information	No information	<ul style="list-style-type: none"> - limited in terms of the content on culinary arts and the cooks of Turkey -associates the role of cooking with female identity - introduce woman as a kitchen bound person -depict traditional gender norms through its’ content and no information regarding the gender roles of Turkish kitchen 	No information

CONCLUSION -SUMMARY OF FINDINGS

This chapter will summarize the discussion and conclusion based on the analyses made in the previous chapters. It triangulates conclusions drawn from the literature on the interface between cultural heritage management and food as an Intangible Cultural Heritage and online representation of culinary heritage by the official websites of Turkey, along with the data obtained from the case studies. Furthermore, it explains how both the research questions and aims have been fulfilled, and concludes with some recommendations that may provide guidance for future studies in the field of culinary heritage, and how official bodies should represent food culture in digital domains.

It is very significant for a country to represent its cultural values and traditions, and one of the most effective ways to achieve this goal is through official websites. In that sense, with the development of knowledge and information society, it is significant for countries to be present in the digital platforms. Along with being the most efficient tool for the touristic image of the country and the most easily accessible information source, digital media are becoming a platform where government bodies can offer updated and detailed information about their cultural values, cultural products and tangible and intangible cultural heritages for a large audience.

In the most general sense, the purpose of this thesis was to explore how food related official websites of Turkey create their written and visual content to represent culinary heritage of Turkey in online settings. Due to the strong and continuous dominance of digital technologies, it is timely and suitable to investigate how official websites of Turkey represent Turkish culinary heritage, that is to say Turkish food culture. Apart from that, this study also aimed to analyse the development of intangible cultural heritage management in the global context and in Turkey specifically by focusing on the development of culinary heritage in the country.

In order to analyse the discourse built by official food related websites of Turkey regarding culinary heritage of the country, this research used computer mediated discourse analysis, that is considered as appropriate methodological approach to analyse language constructed by official institutions in the online setting. In that sense, Fairclough (1992, 2001) argues that by using this research methodology, researchers can also clarify the patterns of relationships that have an influence on individuals besides finding out and interpreting representations. This methodology also worked very well for this thesis since it goes beyond revealing the obvious representations of the content studied, and paves the way for unlocking hidden messages, meanings and narratives.

Overall, this study has sought to answer the following research questions:

1. How and why Intangible Cultural Heritage has been constructed and managed internationally in the context of cultural policies and globalization today?

- Why has Intangible Cultural Heritage become an international issue while it was discussed at national level for many decades?
- What is the legal, international and political framework in the context of UNESCO and its official bodies?

2. How does Intangible Cultural Heritage, therefore food culture become an object of management in Turkey?

- How does ICH management develop in Turkey from the historical and critical perspective?
- Why do food culture and culinary traditions become so popular?

3. How is ‘Food as an Intangible Cultural Heritage’ represented through official websites of Turkey?

- In what ways do food related official websites of Turkey use language to represent ‘Food as an Intangible Cultural Heritage’ on institutional websites? (analyse the official websites in order to identify evidence of a

food as an ICH, identify and critique the shared system of meanings for food heritage in these patterns)

The three aims listed at the outset of this thesis, along with their respective sets of objectives, have been used to answer the research questions. Below are the conclusions drawn from these three aims;

Aim 1: To analyse how and why Intangible Cultural Heritage has been constructed and managed internationally and to find out why Intangible Cultural Heritage become an international issue while it was discussed at national level for many decades.

The heritage management which dates back to 19th century, and took a nationalistic approach throughout the twentieth century, emerged out of a need to conserve glorious past of the countries and national monuments to reflect their victorious history. In those times, safeguarding and conserving the physical heritage of a country was of vital importance. After the World War II, nation states wanted to protect their war torn monuments, buildings and religious structures. Supported with the popular idea of 20th century ‘nationalism’, managing the heritage was included in cultural policies. With the changing world, the idea of heritage management evolved to ‘cultural heritage management’. When the related literature, policy documents and related conventions were analysed in the light of political, historical and social changes the world was going through, it was not surprising to see that the period which has been defined as ‘Heritage Boom’ (Hewison,1987) opened new doors to think about cultural heritage management in different perspectives in the global world. Starting with the Athens Charter (1931), there were serious efforts taken in order to protect tangible cultural heritage of the world. However, international awareness about the negative consequences of globalization on heritage items have substantially increased since 1990s. The idea that local and traditional values of cultures were under threat has pushed governments to be more sensitive towards the issue of safeguarding intangible

cultural heritage as well. Therefore, due to the destructive effects of globalization on world's cultural diversity, a need to safeguard intangible values of the cultures emerged due to the threat of disappearance. It can be argued that the globalization of culture urged communities, NGOs, local, national and international authorities to take some measures to safeguard intangible values of culture since the disappearance of unique cultural values of local communities has affected the cultural diversity of the world.

In this context, it was believed that cultural heritage management needed to be expanded to from the sole tangible aspect cultural values of societies. Therefore, the idea of cultural heritage has expanded not to only include tangible cultural heritage, but intangible cultural heritage items. In that sense, separate actions have been taken to govern and manage the intangible cultural heritage. With the efforts of UNESCO, the Convention of Safeguarding Intangible Cultural Heritage (2003) was signed. When related literature was analysed, it is seen that only quite recently UNESCO formally recognized the fact that the separate actions should be taken to protect, manage and govern intangible cultural heritage. With this recent raised awareness, heritage management has become quite an important issue among member states since economic, social and political benefits it can bring to a country gain more importance in the contemporary era as well. In that context, in specific to intangible cultural heritage management and safeguarding practices, it is widely accepted that UNESCO with its' policies and conventions has played a leading role in preserving cultural diversity of the world and therefore intangible values of cultures with its safeguarding measures. Besides the efforts of international organizations such as UNESCO, various NGOs, academicians, local authorities and communities also have drawn the attention of the public towards the need to protect worlds' intangible cultural heritage due to the destructive effects of globalization and standardization of cultures.

Overall, it can be said that, from its humble beginning with the protection of ancient ruins in Aswan High Dam to today's cultural heritage conservation tools as criticized for being associated with the financial benefactors of the member

states, the efforts of UNESCO through the World Heritage Commission to establish a world cultural heritage list could be considered as effective preserving tools in general. Even though the UNESCO's World Heritage Program is criticized as a commercial tool to brand places or as a global strategy to over-represent some countries over others, it can be argued that the positive effects of the its' conventions outweigh the negative ones. In specific to Safeguarding Intangible Cultural Heritage Convention (2003), it can be said that the Convention has had a widespread and defining impact on the development of national and international cultural heritage policies and practices.

Aim 2: To analyse how Intangible Cultural Heritage, therefore food culture became an object of management in Turkey from the historical and critical perspective

The international efforts to safeguard intangible cultural heritage have also initiated simultaneous efforts in the Turkish context. With the changing perspective in Europe towards considering intangible values of culture as heritage items, Turkey has followed similar initiatives taken by UNESCO as a member of the organization since its foundation in 1945. When the historical and cultural policy background research about intangible cultural heritage management in Turkey has been completed, it was seen that cultural heritage management has been developed as a part of state's cultural policies. Starting with the foundation of the General Directorate of Antiquities and Museums as the main institution that is responsible for archaeological sites in 1950s, Turkey took official steps towards managing heritage only in 1951. Apart from managing archaeological sites, the institution that deals with the heritage related issues was established in 1951. Surprisingly, turkey had no state institution that deals with heritage management in the country until 1950s. As the national heritage management initiatives started to be established, the biggest step Turkey has made towards managing the cultural heritage was to sign the 'Convention Concerning the Protection of the World Cultural and Natural Heritage' (WHC) in 1972. This was considered as a leading step for Turkey to

manage its archaeological sites along with the cultural and natural heritage of the common world. Starting from 1980s, cultural heritage related issues started to be articulated more and more with the European Union membership negotiation process. In that period, the 1980s 'Law on Conservation of Cultural and Natural Properties' was passed to deal with all heritage related sites of Turkey. With this law, cultural properties were considered as a part of heritage management. Until 1990s, Turkey took some serious steps in many fields including heritage management in order to meet the standards of EU. After the far reaching effects of globalization in various fields, it was believed that there are some destructive effects of globalization on the cultural diversity of the world. In other words, along with the EU integration process, Turkey also raised concerns as the European countries that globalization poses a threat to the world's cultural diversity, as well as the intangible cultural values of communities. By following international policies such as turning its face to the outside world and more steps taken towards joining the EU, Turkey started to consider issues related to cultural heritage management with a more systematic approach in 2000s. On the other hand, in the same period Turkey also witnessed the recognition of financial opportunities that the cultural heritage might provide for the state in terms of tourism mainly. This has paved the way for further safeguarding initiatives taken towards improving tourism in that way the income of the area through a cultural heritage item. In order to promote cultural tourism, tangible cultural heritages of Turkey were promoted for tourists who are interested in cultural experiences in their journeys. Despite the adoption of safeguarding measures of tangible cultural heritage of the country, destructive effect of globalization on worlds intangible cultural values gave rise to the Convention of Safeguarding Intangible Cultural Heritage in 2003. By gaining international recognition in the 21st century primarily through the activities of UNESCO, intangible cultural heritage management also gained an importance in Turkey. Facing the disappearance due to the effects of globalization and its effects on cultural diversity of the world, the need to preserve intangible cultural heritage of humanity emerged. According to the law, the responsibility of implementing the Convention was given to the Directorate General of Research and Training under

the authority of Ministry of Culture with the foundation of Turkish intangible cultural heritage in 2011. Following that ‘Intangible Cultural Heritage Boards’ have been established in each city to have a more systematic approach to maintain and further develop the heritage items. Even though the Convention encouraged state parties to involve NGOs and local communities in safeguarding practices, the Turkish state apparatuses are the main bodies to deal with heritage related issues. In that sense, it can be argued that UNESCO’s Intangible Cultural Heritage program allows state parties to have a stronger authority over heritage related planning and implementation in Turkey, as it could be the case for other state members. With the fourteen items that are on the UNESCO Representative List of Intangible Cultural Heritage of Humanity, Turkish state is trying to register inventories to list along with the Ministry of Culture and Tourism and Directorate General of Research and Training.

While these cultural policy efforts specific to heritage management in the global context dominate the scene, the efforts of Turkey in that specific field went hand in hand with the changing perspective in the West. The development of intangible cultural heritage management also benefited from the following initiatives taken by the state: the inclusion of local administration in cultural heritage management, the Conversation Law of 2004 that ensures the protection of cultural heritage, community involvement in heritage related decisions and also the enactment of a tax called ‘Contribution Fee for the Conservation of Immovable Cultural Properties’ to ensure 10 % of the tax is kept for the preserving the cultural heritage. As mentioned earlier, existing national and international approaches towards cultural heritage included the tangible items only.

When it comes to the development of culinary heritage as an Intangible Cultural Heritage in Turkey, it can be said that the recognition of food culture of communities as an intangible cultural heritage has brought food its popularity as an item to be managed in the field of cultural heritage management. With modernisation and globalization, traditional food habits have gone through many changes: while some of the traditions have been forgotten, some others have been

re-invented to fit contemporary needs and situations. This brought the need to safeguard intangible cultural heritage of the world in the world's agenda. In that context, with the international, national and local safeguarding initiatives along with the tangible values of culture, intangible cultural heritage of the world has started to be safeguarded for the last two decades. With these initiatives, food has also become one of those intangible cultural heritages of the world that needs to be safeguarded and protected. In that context, with the efforts of UNESCO, gastronomic traditions and culinary heritage have gained importance and they became significant identity markers for communities. These led to international acceptance of the importance of culinary traditions as an intangible cultural heritage as mentioned above.

With the growing popularity over the years, cuisines and culinary traditions have been listed as an intangible cultural heritage of the world. This heritagization of food is mostly related with the consumption, preparation, cultivation and production of food in different communities from local to international scales. It can be argued that the biggest move towards heritagization of food as an intangible cultural heritage has been taken with the UNESCO Convention for Safeguarding Intangible Cultural Heritage in 2003. Today, Turkey has four food related items out of fourteen items that are registered in the Representative List of the Intangible Cultural Heritage. In that context, Turkish culinary heritage which carries the flavours from Ottoman past and Balkan tastes with Anatolian touches has started to be promoted as intangible cultural heritage in nationally and internationally. On the other hand, a rapid increase in both national and international projects regarding the safeguarding measures of food cultures and local foodways has been observed in recent years. These recent changes have contributed to the development of Turkish cuisine and ensured it to have a renewed perception in the international arena.

Therefore, when we look at the period until 2004, it can be argued that Turkish State's attitude towards cultural heritage management has changed in line with the efforts of UNESCO worldwide, including the efforts to preserve intangible cultural heritage. On the other hand, owing to the European Union influence, there

have been many changes implemented in terms of heritage safeguarding and managing practices in Turkey. In that context, it can be argued that Turkey's philosophy regarding heritage management and safeguarding practices has been shaped in line with the efforts that have been taken by UNESCO. Furthermore, shifting from state centered heritage practises, Turkey also took some initiatives to have more democratic management of its cultural heritage by assigning some roles to local governance, municipalities and encouraging NGOs and local communities in their efforts to preserve its common cultural heritage.



Aim 3: To analyse how ‘Food as an Intangible Cultural Heritage’ represented through official websites of Turkey by identifying evidence of a food as an ICH, identify and critique the shared system of meanings for culinary heritage in these patterns

It is widely known that over the last decade, not only private organizations but also government led initiatives have leveraged the rise of mainstream interest in food and food culture locally and globally. With the current rise in internet technologies, not only individuals but also nation states started to use the Internet for different reasons. For the last research question, the overall results showed that the online representation of culinary heritage of Turkey projected online varies by the different online information sources. These variations could largely be explained by the different communication objectives and targeted audiences of the different web information sources. For this thesis, four government websites were analysed by using computer mediated discourse analysis.

www.goturkey.com

The first website that has been analysed by using the computer mediated discourse analysis was www.goturkey.com. Since the website is the official website of Turkish State of Ministry and Culture, which aims to promote Turkish tourism, the data which was drawn from the analysis of the website explicitly indicate that www.goturkey.com is a website which works as a touristic and commercial guide through which foreign visitors can get information about Turkey and the opportunities and cultural experiences the country may offer. Among the various information available in terms of cultural uniqueness of the country, it was seen that food content dominates the information available on the website. This shows that food and culinary heritage of the country play a significant role in disseminating the Turkish cultural identity.

When the food related content of the website has been analysed, it is observed that the website takes a commercial approach to catch the attention of middle or high class tourists by offering an image of Turkey as a ‘gourmet paradise’

with extravagant restaurants, fashionable settings and fine food. When the culinary history of Turkey is explained, the website represents Turkish cuisine as a fusion cuisine which derives from its Ottoman past and includes modern touches of Mediterranean culture. In that sense, it can be argued that the website displays the significance of Turkey's Mediterranean and authentic cuisine along with its imperial print. It is assumed that the idea of having a fusion cuisine has been emphasized quite often to highlight the importance of cultural diversity and cultural roots of the country in that sense. On the other hand, when it comes to recipe sharing and putting locality in the middle of food traditions of Turkey, the website offers a resourceful outlet for recipes which differentiates rural food practices from urban ones. However, the interesting point is that the website promotes the globalized and stereotyped Turkish cuisine rather than a comprehensive insight into more diverse local foodways. As it is known, the construction of local food practices includes many factors that contribute to it such as cultural, social, ethnic and racial diversity. Instead of promoting the cultural diversity in which the unique food culture of Turkey emerged, the website attempts to display local food practices in a section which has been prepared by collectively with the collaboration of the different content creators. On the other hand, the clear distinction the website makes between popular food culture and folk cuisine shows that globalized cuisine is promoted in the website more than the importance of locality in food practices in Turkey. Thus, the policy of www.goturkey.com does not follow the current trend in the world - going local in promoting global culinary heritage. In that sense, while the website tried to promote cultural diversity in terms of food preparation and food practices in some extent, it fails to fully externalize the fact that the more foodways become global, the more it considers aspects of production, consumption and marketing (Robertson & Cwiertka :2007).

In terms of multimedia support, the website offers rich multimedia data which are carefully prepared, meticulously designed and professionally shot. The aesthetic features of photos and videos show that through this website the Turkish state wants to promote fine dining experience by aiming to revitalize the

‘experience economy’ among the visitors who would love to visit the country. As mentioned before, this could be due to the fact that the website aims to promote Turkish food for foreign visitors rather than provide cultural information that are deeply rooted in the history of Turkish culinary heritage. Also the analysis also revealed that the website allocates quite a lot of space for food related content in the form of city brochures and this shows that food is used as one of the main attractions and main tools of promoting the country.

In terms of the language used and the style employed by building up the culinary heritage discourse, the language was expressive and emotional. Even though the content is presented in English, the website uses the original names of some food items in order to show familiarity and emphasizes the authenticity of Turkish food. The texts that accompany the recipes are written in a way that makes the readers relaxed and as if they were exchanging recipes with their neighbours. This personalized narrative of food types makes the content creator to build close relationship with the readers and try to break social barriers. In that sense, the data analysed also revealed that the website wants to build up non authoritarian relationship with the readers and this makes the website trendy and updated guide for tourists. The data also show that while narrating food content, the website focuses on the promotional side of the culinary tradition by the words that have been chosen and expressions that have been used. In other words, cultural narratives of culinary heritage of Turkey that are converted through the discourse the website employs are not built around the themes of locality and authenticity of Turkish food very much, the narratives are rather built around the idea of fine dining, local-globalized food and fusion cuisine.

When it comes to food related activities presented in the website, the data show that the recurring themes used to describe dining out experience or restaurant scenes in Turkey are ‘authenticity’, ‘quality’, ‘localness’, and ‘value of dining experience’. On the other hand, when the recommended restaurants and food related activities of Turkey have been analysed, it was found out that the ‘locality’ and ‘authenticity’ that have been imposed by the website do not reflect the locality and

authenticity in everyday food practices in Turkey. One of the most interesting example was the introduction of apple tea as a popular cultural drink of the country. Even though tea is popular throughout Turkey, Turkish tea culture does not contain stories when it comes to apple tea, and apple tea does not go beyond being served in hotels and touristic bazaars and markets in Turkey. That makes the apple tea as a branded touristic drink which does not carry any unique cultural connotations in the traditional culinary history. In that way by creating locality through popularity of food related items and by only presenting well known and upper class restaurants, the website seemed to directly targeting foreign tourists through presenting ‘local’ and ‘authentic’ food and restaurants through the conscious selection. Another interesting result the data revealed is that the website introduces Turkish food culture in the lens of dining experience and puts forward the trend of eating out as if it was a common practice in the country. On the other hand, the data also indicate that the selection of food related festivals to be represented in the website also focused on the most popular ones or the ones the foreign tourists might be attracted to in terms of the location and the national popularity. In that sense, it can be argued that food related festivals are not presented with the aim of connecting communities around food or providing cultural information about them, instead they are promoted so as to strengthen the financial income they might bring through tourism. In that sense, it can be said that, even though www.goturkey.com dedicates a part of its content to food festivals of Turkey, the content stays limited and even a bit superficial when considered points mentioned before. On the other hand, it was surprising to see that the website did not have any information regarding cultural heritage and food as an intangible cultural heritage. While branding food items and cities, this new trend towards using food as an intangible cultural heritage of the world is started to be extensively applied as a new marketing strategy and a cultural identity marker.

Overall, it can be argued that being the most visited website among those that have been analysed in this research, www.goturkey.com is an official tourism website of Turkey that represents Turkish culinary heritage in the lens of fusion

cuisine which has also some imperial prints when it comes to its development process. The visual and verbal representation of culinary heritage of Turkey is displayed by using informal, trendy and catchy language along with professional food photography and images that depict globally local food. In terms of locality, authenticity and culinary heritage, there is evidently a different emphasis on the website, it highlights internalization of local cuisines and promotes authenticity in the axis of popular food consumption and the diverse historical and ethnic background.



www.kulturportali.gov.tr

The second website that has been analysed to find out the representation of culinary heritage in Turkey through official websites was www.kulturportali.gov.tr. Established as a Turkey's Culture Portal by the Ministry of Culture and Tourism with the aim of encouraging public institutions to establish a web portal by compiling cultural, historical, touristic and artistic knowledge of Turkey and enriching them with visual materials by using the database of Turkish National Television (TRT) in Turkey, this website in its origin is established to serve for Turkish speakers only.

When the content of the website was analysed, the data revealed that in terms of food culture and history, the website defines Turkish cuisine with the term traditional community kitchen and its cuisine as a folk cuisine. This emphasis on traditional approach towards food is demonstrated in the messages that want to be given as well. Based on the analysis, it was found out that the website does not use the word 'fusion cuisine' or 'globalized tastes' while delivering the food culture and developing the content. Instead, the emphasis is put on the manifestation of food culture through locality and authenticity. In that sense, the website built its discourse on the fact that Turkey kept its authentic and traditional cuisine practices even though the excessive globalization of local cultural elements and liberal market. While doing that, another point the website was highlighting was the importance of community in safeguarding and preserving the local and traditional food practices. In the same vein, community supported practices related to food culture were listed and narrated by using a persuasive language with the overall feeling of pride.

On the other hand, data shows that www.kulturportali.gov.tr represented the culinary heritage of the country through a focus on local and ethnic food festivals and it also gave comprehensive information about them. In that sense, ethnic foodways of Anatolian culture were depicted through the information provided about unknown and less popular festivals in the country. However, the website did

not give any information related to food related national and global celebrations, the content focused more on the traditional celebrations. This can be read as by its nature; the website wants to represent the culinary heritage of Turkey through nationalistic and traditional discourse with the aim of reminding Turkish visitors their culinary roots, traditions and Anatolian past. On the other hand, culinary nationalism which brings food and nationalism together can be traced in the discourse built in the website. In that sense, the data revealed that the discourse of the website was built in a way that food traditions of Turkey was told through Anatolian eating habits and their modest culinary experiences. Rather than marketing the most popular festivals with a handful of advertising, the website aimed to promote local food to tourists or catch attention of culinary tourists. It can also be argued that the website used food narrative as a strategy to show visitors that dominant culture the Turkish culinary heritage emerged from is Anatolian past and this is something we all have to be proud of.

In terms of language used, the website offers the content in Turkish resulting in limited number of audiences in terms of page visits. That is to say this makes the international access to the content impossible. In that sense, the data revealed that the discourse related to culinary heritage of Turkey was built by using traditional word choices and terminology. Modest expressions along with informative language and no room for user participation makes the website works as a web resource rather than a platform in which the information could be shared, negotiated and communicated.

Another interesting discourse the website kept repeating using was how the gender roles in Turkish kitchen were displayed. The research has found out that while the role of cooking in Turkish food culture was associated with female identity, the occupation of being a cook has been associated with male identity through the narratives built in the website. This male dominant discourse saying that women are responsible for domestic cooking while men can use these skills as a profession made the discourse heavily gendered. These gendered discourse

furthermore revealed that culinary discourse related to ceremonial food which was also gender bias and told through religious myths on the website.

When it comes to food related multimedia sources and content creation, the website again took a traditional approach towards the issue. With the richest database of food photography its design and presentation, the website used old school techniques and background settings while presenting the visual culinary heritage. Even though the website was rich in terms of food photos and recipes, it was somehow limited in terms of video and written sources. The number of visitors the multimedia sources reach was limited too. While the Internet is known to reach a large number of visitors worldwide with a relatively low cost, the website cannot accomplish to reach large audience in that sense. This could be explained by the fact that the website did not allow interaction and did not allow the visitors to communicate and share and eventually create a user generated content. When the content has been analysed, it was observed that content has been prepared collectively by the help of different people who are experts in their fields and this made the content available democratic since it involved different expert opinions in the field.

On the other hand, in terms of traditional cooking techniques and utensils, the analysis showed that while website provided limited information related to that, it considered cooking utensils as a cultural heritage of the society they came from. Despite of giving brief information about the development of community kitchen in Turkish food culture, the visitors could get a glimpse of historical food history of the country. While proving a rich content in recipes in Turkish cuisine, again we can see that palace kitchen and forgotten Anatolian recipes dominated this web content.

In terms of official documentation of intangible cultural heritage in the context of UNESCO, the website offered fundamental information regarding intangible cultural heritage management which worked as an informative content. When we look at the overall picture, by providing essential web links to the policy documents and listing the heritage items on the list, we can see that the work of the

preservation of intangible cultural heritage lacked the digital preservation methods in this information era. Unfortunately, this has not been identified in the three websites analysed, except www.unesco.org.tr which provided limited information on that topic.

Overall, it can be argued that www.kulturportali.gov.tr is an official cultural portal of Turkey which follows traditional way of representing Turkish culinary heritage without focusing on representing Turkish cuisine as a profit generating tourist product, but as a community based, Anatolian rooted, modest culinary culture which has been kept authentic and local though the culinary practices of the country. Without ignoring the impact of imperial kitchen on Turkish food, the discourse in the website mainly highlights the importance of nurturing environment and a long social and national tradition in the richness and evolution of Turkish cuisine. The history of the Turkish cuisine mainly associates and draws influences from its rich Anatolian history and each region that praises its own specialties also depicted clearly. On the other hand, data also shows that the website places emphasis on locality since locality in food is believed to be detached from global agricultural system thus connecting concepts of community, maintenance of traditional, cultural and ethnic food and local farming practices in the website.

www.kultur.gov.tr

The third website that has been analysed was www.kultur.gov.tr which is the official website of the Ministry of Culture and Tourism of Turkey. When the content on the website has been analysed, the difference between Turkish and English versions was quite a lot. While the Turkish content was much more limited, English content was much more informative, loaded with information, visuals and videos. This difference is believed to be due to the fact that while the English content was aimed to attract foreign tourists, the Turkish content was prepared to offer some information related to the topic. However, when the content distribution has been analysed, it can be said that the official tourism websites of Turkey had a satisfactory introduction to the country's traditional customs, cultures and cultural

elements. When it comes to the food culture and history, www.kultur.gov.tr stood as the most informative website out of four websites since it gives information about the followings; introduction to food culture, guide to the cities offering traditional food, recipes & food types, history of Turkish cuisine, guide to Turkish vegetarian food, and history of Ottoman cuisine.

The data revealed that when documenting the Turkish culinary heritage, the website put its emphasis on the influences of Seljuk and Ottoman cuisine and defined the roots of country's culinary background as coming from imperial kitchen. The data also showed that Turkish cuisine is demonstrated through the survival of old customs as a way of keeping the nation together while emphasizing the national cuisine formation. According to the data analysed, it can be said that rather than giving information about current Turkish cuisine that has also been influenced by the trends of fusion and Western cuisine in the current era, it can be inferred that the emphasis was not given the current trends in Turkish food culture, on the contrary a 'glorious past' of the country when considering the food culture was tried to be promoted through the official tourism web page of Turkey.

In terms of multimedia sources, the website offered limited amount of food photography which are outdated and symbolically represented Ottoman influenced dishes. On the other hand, since it is the official website of Turkish Ministry of Culture and Tourism, contrary to old fashion food photography, the website offered professional films of food related to culinary heritage of Turkey. However, it could be noted that the promotional videos that were available were not solely focused on food but other cultural uniqueness of Turkey.

When it comes to food related activities, the website provided inclusive information about different festivals that took place in the country. The data showed that narration about festivals include some cultural meanings, social values related to Turkish tradition and its food history. However, it can be said that although the website provided some information related to food and drink festivals in Turkey, the information stayed limited with the name, time and the location of the festival and this often cannot lead to raise awareness and catch interest of foreign tourists.

In that sense, it can be argued that the website did not meet the cultural expectations of an official website of Culture and Tourism.

The data also revealed that in terms of recipe sharing, the website again took an approach towards using everyday language by giving instructions about recipes and by not allowing communication through recipe sharing. Even though the website provided mouth-watering information about local delicacies, the information stayed limited with food recipes and did not go further to facilitate different ways of understanding local foodways. While delivering the content related to recipes, the website used emotion free language and gave statistical data in terms of nutritional values and the serving per calories and etc. That is to say, apart from the fact that how the recipes put together linguistically, the website did not create a cultural narrative over recipe sharing where the texts allowed to make cultural assumptions and used to serve as a vehicle of communication.

The language used in the discourse building process took an authoritarian stance by using unpretentious language & terminology. However, during the data analysis process, it has been found out that the content of the website lacked of reasonable distribution in terms of the amount of information, its scope and length. The data also showed that the official culture and tourism site of Turkey also built a discourse around the themes of cultural construction of local food by mentioning the original names of regional food. When the web content carefully analysed, it was found out that by taking the locality oriented approach, appreciating cultural diversity and the inclusion of local communities in safeguarding practices of unique food culture of the country were common messages that wanted to be given. In terms of intangible cultural heritage management in Turkey, the website gave essential information, however as an official ministry website of the country it failed to provide a comprehensive overview. The data also revealed that cooking techniques and kitchen utensils of Turkish food culture were presented through rarely practiced cooking techniques of Anatolia. This can also be traced in the content that aimed to deliver some information regarding food and drink traditions

of Turkey peculiar to special days or events. The discourse built here was based on nostalgia and remembering ‘the good old days’.

Overall, it can be argued that the official website of Ministry of Culture and Tourism put its emphasis on national Turkish cuisine and its implications on well-known landmarks of traditional cooking techniques, recipes, memorial food and events related to culinary heritage and preservation practices are used as a way to identify Turkish cuisine from its counterparts. Aspiration for the past along with the pride in cultural inheritance of the country, www.kultur.gov.tr presented Turkish culinary history as something that was shaped by power and ideology of the state. The data also showed that as having the most authoritarian approach towards representing the culinary heritage of Turkey, www.kultur.gov.tr represented traditions, techniques and rituals around food culture of Turkey in line with the elevation of traditional values and ideals in the society.

www.unesco.org.tr

The last website that has been analysed was www.unesco.org.tr. As being the official web page of Turkish National Commission for UNESCO, the website offered the most extensive legal and policy framework to show that how food has become a cultural item to be managed nationally and internationally in the current global era. However, in terms of the other aspects that were determined to be used in disseminating Turkish culinary heritage, the website did not offer any information, or it was quite limited and superficial in its scope. When the discourse the website built was analysed, it was found out that since the website did not offer any information in many pre-determined themes, it was not easy to find some clear representation regarding the discourse culinary heritage in Turkey.

When the data were analysed, it was found out that the number of national and international projects that took place through UNESCO was limited except few ones that have been successfully completed with Balkan countries regarding shared cuisines. This limited number of works that have been carried out showed that

UNESCO Turkey has involved in some food culture related projects, yet it has not transformed the unique foodways of Turkey into an area of academic and social interest through collaborative projects. On the other hand, the data also showed that www.unesco.org.tr was the only website that introduced the idea of digital cultural heritage. While mentioning briefly about the new safeguarding practices of intangible cultural heritage through digital preservation techniques, the solid initiatives taken or the action plans for the future were missing. This approach also showed that the website did not go beyond than providing simple and basic information in the cultural heritage management field.

In terms of the language used, the website used light and neutral language throughout the content, however in some places the language choice took a commercial approach towards advertising the country's cultural heritage sites. Due to the limited amount of content, cultural representation through food was also limited in the website. On the other hand, according to the results that derived from computer mediated discourse analysis, it was found out that Turkish culinary heritage was advertised as a long lasting heritage without mentioning the cultural and ethnic diversity of the country which helped to create this unique food traditions of Turkey in the website. In that sense, it can be argued that the dominant discourse the website took towards Turkish culinary heritage was to present official steps that have been taken towards labelling Turkish food culture as an intangible cultural heritage and to promote the touristic image of the country with this label without going in deep to come out with the roots and the ancient traditions regarding food heritage.

Overall, it can be argued that www.unesco.org.tr works as a catalogue through which the official documents regarding intangible heritage management in Turkey can be reached, the committee activities can be read, legal and policy documents can be analysed. That is to say, according to the result of the analysis that was carried out in terms of accessibility of official documents, meetings, inventories and research projects, the website offers an official database for researchers, communities and other interested parties. However; in terms of

interactivity and offering cultural heritage as a community value, providing official information about the development of Turkish food culture and tradition, the website is not effective and successful in reaching those goals. Being involved in administrative part of the heritage management, limited content combined with policy and management approach towards food as an intangible cultural heritage showed that the website of www.unesco.org.tr does not go beyond being an archival resource for cultural heritage management.

To conclude, since the 2003 Convention is still relatively young, there has been a need for in-depth research that covers the core governance issues that have arisen over the past decades in the world and in Turkey. This thesis, being unique in its direct focus on intangible cultural heritage governance in Turkey, aimed to help to fill this gap and gave readers concise reference points for the cultural heritage management in Turkey. It also provided critical arguments for the issues that are related to the current cultural heritage management, such as; globalization and heritage, intangible cultural heritage management, food cultures- foodways as ICH, digital food cultures and the use of official websites to promote culinary heritage. On the other hand, with an emphasis on historical conditioning, examining food culture as an intangible cultural heritage and by taking the past not only as memories and narratives, but largely as something manifested in particular objects, practices and rituals, this study considered food as an intangible cultural heritage, as a symbolic content that individuals can derive meaning from and may perceive as essential to define their own cultural identity.

In that context, to state them briefly; out of four official websites analysed for this study, www.goturkey.com, which is an official tourism website of Turkey, represented Turkish culinary heritage as globally renowned fusion cuisine with the elements from its royal past by primarily focusing on attracting foreign tourists with the use of catchy, expressive and personalized language. On the other hand, www.kulturportali.gov.tr which is an official cultural portal of Turkey, purported to represent culinary heritage of the country as having roots coming from the traditional community kitchen of Anatolia through manifestation of food culture in

relation to locality and authenticity, by building nationalistic and traditional discourse aiming to tell stories of gendered Anatolian culinary tradition with modest and traditional word choices. The third website, www.kultur.gov.tr which is the official website of the Ministry of Culture and Tourism of Turkey, intended to represent food traditions of the country by emphasizing the idea of Turkish national cuisine with the aspiration of the old customs of Ottoman past and through the national values of the country with an authoritarian discourse based on the power and ideology of the state. Lastly, while the official web site of Turkish National Commission for UNESCO, www.unesco.org.tr provided limited information in most of the predetermined themes regarding culinary heritage in the country and therefore the representation of culinary heritage of Turkey stayed limited with giving information regarding the legal steps taken towards identifying Turkish food as an intangible cultural heritage and representing this label with the aim of promoting the touristic image of the country.

Overall findings of the four food related official websites showed that the state had a tendency towards representing Turkish culinary heritage as an element for reconceptualising the place through food in favour of introducing this culture as tourists' imaginaries nationally and internationally and also as a way to construct selective understanding of the past to suggest ways forwards for future remembering. In that sense, it was confirmed that official food related websites of Turkey did not successfully manage to represent the culinary heritage of Turkey as an intangible cultural heritage in a way that goes beyond sole economic benefits for the country to effectively disseminate, safeguard, document, and revitalize cultural values of the country that are negatively affected by globalization and modernization. On the other hand, it was found out that the websites analysed could not use the digital tools that are offered by current digital technologies effectively and efficiently while delivering the culinary heritage content. Based on the findings, it is suggested that Turkish state could use their digital mechanisms to spread culinary heritage of the country through governments' websites more effectively in order to promote the unique culinary heritage of the country. The possibilities of

improving refer to creating interesting, user friendly, attractive and meaningful culinary content for all audiences, emphasizing the importance of intangible heritage management in the national and international contexts, improving the design, accessibility and usability of websites in order to attract diverse users and audiences, using the multimedia data more effectively which will allow user interaction and negotiation over cultural values, initiating web based collaboration with NGOs and local communities.

To summarize, this thesis is believed to be unique for investigating the cultural heritage management in Turkey from various perspectives, with a central focus on Intangible Heritage Management in national and international contexts. Among others, the other major contribution this thesis is to offer a rich socio-cultural discourse analysis of food heritage of Turkey that promotes the local food heritage nationally and internationally by analysing different governmental websites and policy texts in the area of intangible heritage management.

When it comes to limitations and suggestions for future research, the scope of this thesis is limited to food related official websites in Turkey. Therefore, future research could investigate other European countries official websites, comparing them to Turkish ones, and /or at the websites of Asian countries in order to compare them with the Asian way of representing culinary heritage online. At present, there is a scarcity of local literature on cultural heritage management, the interface of culinary heritage in Turkey and digital representation of culinary culture by official websites of the country. Therefore, future academic research focussing on these three topics, including various aspects that have not been covered as part of the objectives of this study, will be significant contributions which might fill the existing gap on these subjects in Turkey. Depending on the findings, by analysing official food related website content to understand how food culture manifests itself online, the data may aid in the development of best practices for content creators in targeting the communication content of the cultures studied. On the other hand, as far as intangible cultural heritage management is concerned, it is recommended that future research in the field could look at the roles and represented culinary

discourses of private initiatives such as NGOs through their official websites and this could be highly necessary in order to identify the practical safeguarding strategies of non-governmental institutions in Turkey. Finally, the role of social networking sites in disseminating and safeguarding culinary heritage of Turkey could be studied and how the discourses of these two mediums differ from each other could be investigated. In this way, by studying the discourse across different mediums, the different research could compare and contrast the ways how culinary heritage of Turkey as an Intangible Cultural Heritage is represented by official bodies.

Overall, this concluding chapter has summarized the responses that have been given to research questions by analysing the aims of the 3 main research questions and the answers that have been given to these questions. Apart from that, this chapter also talked about the limitations of this study and gave some suggestions about future research related to Intangible Heritage Management in specific to Culinary Heritage.

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