

**EDUCATIONAL ACTIVITIES FOR THE  
PRESENTATION OF THE VALUES OF  
CULTURAL ASSETS TO CHILDREN**

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**by  
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## ABSTRACT

### EDUCATIONAL ACTIVITIES FOR THE PRESENTATION OF THE VALUES OF CULTURAL ASSETS TO CHILDREN

Different learning methods such as the presentation preferred in the activities carried out in the workshops, education in the museum, visualization, designing, play, historical environment tour, painting, poster production, drama have laid the groundwork for children to experience their cultural assets. Especially with the different perspective gained by these methods, the way children perceive the field they see every day changes. In order to allow this perception to change, it is important to both enrich the content and ensure the continuity of the studies on this subject. The regular and more inclusive dissemination of activities based on active experience will play an important role in achieving these gains. The level of awareness and awareness of the society is of great importance in ensuring the sustainability of the activities in the presentation and protection of cultural assets in the historical environment. It is necessary to include the society in the protection of cultural assets and to understand the values. It is important to gain these values, which constitute the awareness of protection, to people from childhood. The activities carried out in the historical environment were examined for a comprehensive research on the presentation of cultural assets and to examine the definitions made in the conceptual framework aimed with this study.

**Keywords:** cultural assets, interpretation and presentation, educational activities, historical environment education, children and archeological site.

## ÖZET

### KÜLTÜR VARLIKLARININ DEĞERLERİNİN ÇOCUKLARA SUNULMASINA YÖNELİK EĞİTİM FAALİYETLERİ

Atölyelerde gerçekleştirilen aktivitelerde tercih edilen sunum, müzede eğitim, görselleştirme, tasarımla üretme, oyun, tarihi çevre turu, resim, poster üretme, drama gibi farklı öğrenme yöntemleri çocukların kültür varlıklarını deneyimlemeleri için zemin hazırlamıştır. Özellikle bu yöntemler ile kazanılan farklı bakış açısı ile çocukların hergün gördükleri alanı algılama şekli değişime uğramaktadır. Bu algının değişmesine izin vermek için bu konuda yapılan çalışmaların hem içeriğini zenginleştirmek hem de sürekliliğini sağlamak önemlidir. Aktif deneyime dayalı faaliyetlerin düzenli ve daha kapsayıcı şekilde yaygınlaştırılması, söz konusu kazanımların sağlanmasında önemli bir rol oynayacaktır. Tarihi çevre içerisinde bulunan kültür varlıklarının sunulması ve korunması konularında yapılan aktivitelerin sürdürülebilirliğinin sağlanmasında toplumun bilinç ve farkındalık düzeyi büyük önem taşımaktadır. Kültür varlıklarının korunması konusunda toplumun dahil edilebilmesi, değerlerin kavranması gereklidir. Koruma bilincini oluşturan bu değerlerin çocukluktan itibaren kişilere kazandırılması önemlidir. Bu çalışma ile amaçlanan kavramsal çerçevede ortaya konulan tanımlamaları incelemek ve kültür varlıklarının sunumuna yönelik kapsamlı bir araştırma için tarihi çevrede gerçekleştirilen aktiviteler incelenmiştir.

**Anahtar Kelimeler:** kültür varlıkları, yorumlama ve sunma, eğitici aktiviteler, tarihi çevre eğitimi, çocuk ve arkeolojik alan.

to my childhood..

March 1992..

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# CHAPTER 1

## INTRODUCTION

“Protection education and consciousness-raising should be started at schools, continue at universities and exist outside of them.

These institutions play an important role on creating visual and cultural awareness and providing a cultural background for career education candidates by improving reading and understanding of components of our cultural heritage.”

” (ICOMOS, 1993).

### 1.1. Scope of The Thesis

Raising the society to a conscious level about its historical environment in order to protect cultural assets is an important study on realizing an effective protection. Education methods that have been carried out on this subject are topical learning areas shaped by the increase in institutions’ studies both locally and internationally since the early 1900’s. Hart<sup>1</sup> emphasizes that participation of the society in the protection of the environment has been cared about many countries since 1990’s<sup>2</sup>. ICOMOS dwells on inadequacy of legal regulations on protection of cultural assets and becoming effective persons of every individual in a society about protection in the Declaration on the Protection of the Architectural Heritage.<sup>3</sup>

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<sup>1</sup> Roger A. Hart (born c. 1950) is a child-rights academic, currently serving as Professor of Psychology and Geography at the City University of New York and as co-director of the Children’s Environments Research Group.

<sup>2</sup> Hart, Roger A. (1992). Children's Participation: From tokenism to citizenship, Innocenti Essay no. 4, International Child Development Centre, Florence

Educational activities differ from categories such as the scale of the historical environment (city, neighborhood, archaeological site etc.) target age group and their purposes (history education, living in a historical city etc.), pedagogical strategies and profiles of educators. On the other hand, these activities that are developed for children come together within the framework of a common purpose. Creating awareness related with historical environment and cultural assets, generating responsibility in a society to protect cultural heritage and raising consciousness generations about protection by providing that met children with cultural heritage are common purposes of activities that are performed for education of cultural assets worths in the historical environment.

Activities on cultural heritage education are the whole of the studies covering formal and non-formal education in terms of an application method. Legal and administrative regulations are being developed in order to reach a conscious society about the protection of cultural assets. The education activities of countries on protection can vary in curriculum education according to their level of development. We can understand the importance given to heritage education from the diversification of activities carried out locally and internationally. Extra-curricular activities are carried out by departments of different organizations (universities, provincial and district municipalities state and public institutions, some of the foundations, professional associations, nongovernmental organizations) related to the protection of cultural assets at the scale of central and local governments.

Expert or know-how owner educators from different disciplines (architects, archaeologists, civil engineers, art/architectural historians, chemists, physicists, urban planners, landscape architects, lawyers, business managers, economists, communication specialists, sociologists, geological engineers)<sup>4</sup> should come together and study on a common denominator so that we can talk about the protection. Educators from different disciplines should be responsible for issues related with their fields. These extra-curricular activities that are carried out by the participation of expert educators in their fields become a real educational study for children.

For this reason, it is not easy to talk about a uniform cultural heritage education. The differentiation of cultural heritage education is important in order to address the purpose of spatial experience and raising awareness of children rather than a

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<sup>3</sup> ICOMOS (2013) Declaration on the Protection of the Architectural Heritage.

<sup>4</sup> Ibid.

occupational education. When activities in the context of the protection of cultural heritage assets are carried out with different disciplines, it will be compatible with the education strategy.

Educational activities carried out for the protection of cultural heritage should reach the standards that care about the values and qualities of cultural assets. The educators who take charge in these activities should have sufficient knowledge, experience and training ability in the protection field. This issue should also be valid for all kinds of institutions and individuals to take part in the planning, project design and implementation stages of the protection process.<sup>5</sup>

In the 21<sup>st</sup> century, skills and competences that students can need for their personal, social, academic and business lives were determined at the level of both national and international in the Qualifications Framework of Turkey (TYC). According to cultural awareness competence that were determined in the Qualifications Framework of Turkey, cultural heritage has started to be taught as a compulsory course in education programs. After this has given as a compulsory course in the curriculum, extra-curricular activities continue to increase in different regions of the country. Activities that are organized for cultural heritage education in the historical environment including children are based on international programs. In terms of the contents of the activities, the primary purpose is to provide awareness of cultural heritage and protection of cultural assets. The researcher chooses to use the term of cultural heritage education in this thesis to describe the studies on the conceptual framework and examines applications carried out in the historical environment for a comprehensive research on the protection of cultural assets while he/she is examining educational activities.

People living in the historical environment where life continues, become individuals in direct interaction with the protection of cultural assets; children become the most important sources within this group. In recent years, activities of cultural heritage education for children become widespread in Turkey by increase in diversity (books, movies, museums, workshops, projects etc.) as can be seen in the all around the world. The purpose of these trainings that are given by different methods is to reach

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<sup>5</sup> Ibid.

the level of conscious society in order to ensure and protect awareness of cultural heritage values.

It has been stated that the knowledge acquired with the programs parallel to the formal education curriculum and the activities carried out the outside of the school such as museums, archaeological sites, libraries, festivals, trips and camps are permanent.<sup>6</sup> Experiences related with cultural knowledge that strengthen the imagination ability of children are occurred in the historical and cultural heritage environments. Opportunity to work with experts from different disciplines is provided to children owing to organized activities that they can not see in the curriculum education they received at schools.<sup>7</sup>

According to Piaget<sup>8</sup>, the child taught as a social individual is affected by the norms and values. A child shows very fast development in terms of physical, cognitive, social and psychological aspects during her/him development. During this development, her/his perception of the environment becomes different over the time by the effect of her/him culture and the education except for issues such as gender, age, race, religion and heredity. These factors determined the child's evaluation of the environment in which she/he lives and the attitude he/she takes to protect it.<sup>9</sup> The important issue is to create an effective program in terms of showing the environmental perception level of the child and development in the future studies by making readings for the child.

Trilling and Fadel emphasizes that learning methods should be expanded with methods such as learning by working together, learning by experiencing, learning outside of the school and learning by interdisciplinary studies especially in the environment created by the 21<sup>st</sup> century.<sup>10</sup> Although knowledge can be reached through the subjects covered in the curriculum in cultural heritage education, experiencing the knowledge that has been learned is permanent.

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<sup>6</sup> Maner, Çiğdem; Uğur, Özlem Dengiz, Çocuklar (0-18) için Kültürel Miras Çalışmaları Çalıştayı Bildiriler (Cultural Heritage Studies for Children (0-18) Workshop Proceedings), 2020, Ankara: Koç University VEKAM.

<sup>7</sup> Ibid.

<sup>8</sup> Jean Piaget; 9 August 1896 – 16 September 1980) was a Swiss psychologist known for his work on child development. Piaget placed great importance on the education of children. As the Director of the International Bureau of Education, he declared in 1934 that "only education is capable of saving our societies from possible collapse, whether violent, or gradual." His theory of child development is studied in pre-service education programs. Educators continue to incorporate constructivist-based strategies.

<sup>9</sup> Piaget, Jean. *Çocuğun Gözüyle Dünya*, 1947, Presses Universitaires de France, Dost Kitabevi.

<sup>10</sup> Fadel, C., & Trilling, B. (2009). *21st Century Skills*, 2009, USA: Jossey-Bass.

When we investigate the studies and activities that are carried out related to the expression of the need for protection of cultural heritage values and why they need to protect, we can say that these studies carried out to protect cultural assets in Turkey need a curriculum to make them holistic and continuous by leaving from individuality.<sup>11</sup> These educational activities, which aim to raise awareness for the protection of cultural assets, need an academic basis. With the acceptance of the subject of cultural assets as a field of education, an area is formed where the effects of organizations related with the concept of children and historical environment and the activities carried out by these organisations are re-examined.

## **1.2. Aim and Method of the Thesis**

In this research, theoretical and practical studies which aim to educate children about the value of cultural heritage for expanding the its protection and reach a conscious society are investigated. In order to understand the improvement of these studies, local and international cultural assets are examined in terms of educational studies and their themes. It is aimed to explain the value and importance of cultural assets that constitutes the historical environment and evaluate and categorize the extra-curricular studies. The aim of the research is to provide the education of cultural assets through theoretical studies, introduce and define the protection of historical and cultural assets concept. Then, it is to examine the activities that are carried out by the organizations such as universities, provincial and district municipalities, state and private public institutions, some foundations, professional associations and non-governmental organizations according to the method of using these concepts.

Hunter describes the cultural heritage education as an educational approach to history and cultural education.<sup>12</sup> Contrary to this, Lambert emphasizes that cultural heritage education programs are important because they use interdisciplinary methods

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<sup>11</sup> Gökmen, H., Mimarlık-Çocuk Çalışmalarına Bir Bakış. Güney Mimarlık, 2010. 2: p. 63-68.

<sup>12</sup> Kathleen, Hunter. A Commitment to Education: Designing a Heritage Education Center for the National Trust: A Final Report, Historic Preservation Forum, 6(1), January/February 1992), 17-18. Accessed on December 17th, 2020 from website:

<https://forum.savingplaces.org/viewdocument/a-commitment-to-education-designin>

and local resources.<sup>13</sup> Con Aguilar explains that inheritance education as a subject in schools, cultural heritage as a subject needs to be transferred and heritage education as a teaching and learning method and tool from two different perspectives.<sup>14</sup>

The issue that how a program will be prepared for activities planned for children regarding the education of cultural assets including the historical environment is a detailed, comprehensive and complex process that should be discussed. The bond will be established between a child and the historical environment; values, presentation and education of cultural assets. The interpretation of presentation on cultural assets has been preferred to define the studies on the conceptual framework and the applications that are carried out in the historical environment for a comprehensive research about the protection of cultural assets will be examined.

In order to examine the studies, the researcher observed the repetitive activities in their natural environments, took part in an activity, made interviews with educators who organised these activities and benefited from the inferences and experiences of these educators about the issues that should be taken into consideration in this research. The researcher takes an observer role in this study where workshops on education of cultural assets are investigated. Firstly, it is aimed to inform the reader by researching the emergence and development of the workshops in the historical environment with this study. Then, workshops are examined in specific categories in order to explain the differences in the cultural education assets. These categories are;

1. Target Age Group
2. Profiles of Educators
3. The Organizers of the Organizations
4. Aims
5. Pedagogical Tactics
6. Scale of Settlement (City, Neighborhood, Archaeological field, etc.)

Workshops differing in terms of methods and tactics were selected to conduct investigations within the scope of the research. The researcher took place in one of the regularly repeated activities as an observer and in other activity as a real participant of

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<sup>13</sup> Lambert, Cathleen Ann. 1996. Heritage education in the postmodern curriculum. Accessed on December 17th, 2020 from website: <https://dyqyrodobytony.thepaperies.icu/heritage-education-in-the-postmodern-curriculum-book-27384mq.php>

<sup>14</sup> Aguilar, Eldris Con, 2019. Heritage education – Memories of the Past in the Present Caribbean Social Studies Curriculum: A View from Teacher Practice, Leiden University.

the study for preparation and execution of the workshops. Other workshops were examined by researching from oral and written sources. The subject of cultural assets is included in many studies. In this study, it is aimed to examine the important points of educational applications. During the research period of the thesis, case studies in which access to information is the most appropriate were examined. In addition, the researcher has the problem of lack of documentation in subjects such as pre-test and post-test related to workshops.

As stated above, the following issues are discussed in the conclusion part of the thesis in order to enrich the subject of presentation of cultural assets and to create a theoretical basis by examining the methods and accumulations in these studies;

- The effect of tactics and methods that are used in workshops on perception and learning of the environment of children
- Strengths and weaknesses of workshops based on categories
- Findings as to whether the learning aimed at the end of the workshop has been achieved

### **1.3. Cultural Assets, Terms and Definitions**

Cultural assets are the symbol and proof of the existence, identity and continuity of societies and the cultural groups that form of the society. Tangible and intangible cultural assets include historical-documentary, aesthetic-artistic, symbolic, social, economic, religious and political values. It is social responsibility to identify the cultural assets which are non-renewable resources with the concept of “trust” that is an important value for our society, and transfer them to future generations with all the values they contain.

‘Cultural heritage education’ is a concept that has been frequently used by UNESCO and European countries in the 1990’s.<sup>15</sup> International documents such as The

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<sup>15</sup> Yeşilbursa, C , Barton, K. (2011). Preservice teachers' attitudes toward the inclusion of heritage education in elementary social studies. *Journal of Social Studies Education Research*, 2 (2), 1-2. Accessed on December 16th, 2020 from web site: <https://dergipark.org.tr/en/pub/jsser/issue/19097/202627>

Athens Charter<sup>16</sup>, Convention on the Protection of Cultural and Natural Heritage of the World<sup>17</sup>, Guidelines for Education and training in the preservation of Monuments, Ensembles and Sites<sup>18</sup> emphasize the importance of cultural heritage education in order to raise a generation to a conscious level about the protection of cultural heritage<sup>19</sup>

UNESCO defines cultural heritage as the set of values that are protected today and passed on to future generations.<sup>20</sup> It is stated that educational programs will raise the awareness of people about cultural heritage values and the protection of cultural heritage in the 27<sup>th</sup> and 28<sup>th</sup> Articles of the Convention on the Protection of the Cultural and Natural Heritage of the World published by UNESCO in 1972.<sup>21</sup> According to UNESCO, the cultural heritage awareness of the society has a great importance about the protection of the historical environment.

Historical cities and urban areas consist of tangible and intangible elements. In addition to the structure of the city tangible elements, architectural elements and the landscape within and around the city include archaeological ruins panoramas, silhouettes, viewpoints and monumental sites. Historical cities and urban areas are spatial formations that describe the evolution of the society and its cultural identity. Historical cities and urban areas are living evidence of the past that shaped them.

Environmental history is the natural and/or human-made environment where the urban heritage exists and that affects its comprehension, perception, experience in a static or dynamic route or is directly related with it socially or culturally.<sup>22</sup>

It covers the necessary procedures for the protection, restoration, protection, improvement and the management of the historical cities and urban areas and their

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<sup>16</sup> The Athens Charter for the Restoration of Historic Monuments, 1931. Accessed on December 16th, 2020 from web site: <https://www.icomos.org/en/167-the-athens-charter-for-the-restoration-of-historic-monuments>

<sup>17</sup> Dünya kültürel ve doğal mirasın korunması sözleşmesi, 1972. Accessed on December 16th, 2020 from web site: <https://www.unesco.org.tr/Pages/161/177>

<sup>18</sup> Guidelines for Education and training in the conservation of Monuments, Ensembles and Sites (1993). Accessed on December 16th, 2020 from web site: <https://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/187-guidelines-for-education-and-training-in-the-conservation-of-monuments-ensembles-and-sites>

<sup>19</sup> Maner, Çiğdem; Uğur, Özlem Dengiz, Çocuklar (0-18) için Kültürel Miras Çalışmaları Çalıştayı Bildiriler (Cultural Heritage Studies for Children (0-18) Workshop Proceedings), 2020, Ankara: Koç University VEKAM.

<sup>20</sup> UNESCO, 2020. What is Intangible Cultural Heritage?, Accessed on December 16th, 2020 from UNESCO web site: <https://ich.unesco.org/en/what-is-intangible-heritage-00003>

<sup>21</sup> UNESCO, 1972. Convention Concerning the Protection of the World Cultural and Natural Heritage. Accessed on December 16th, 2020 from UNESCO web site: <https://whc.unesco.org/en/conventiontext/>

<sup>22</sup> Tarihi Kentlerin Ve Kentsel Alanların Korunması Ve Yönetimiyle İlgili Valetta İlkeleri, 2011.

surroundings as well as their consistent development and adaptation to contemporary life.<sup>6</sup>

They are all tangible and intangible elements that have survived from the past to the present, and they are described as a reflection of the values, beliefs, knowledge and traditions of people which are constantly changing without the bond of ownership. Cultural assets contain all the characteristics of the environment that result from the interaction occurs over the time between people and the places. They are the structures and the group of structures that are the common assets of humanity and must be transferred to the future with their original qualities have reached the present and must be protected in accordance with the protection principles integrated with all their values.<sup>23</sup> As described in this section, these thesis studies related to the presentation of cultural heritage take place in the scope of the research of ICOMOS Declaration of Valetta Principles in Turkey and Architectural Heritage Protection was adopted these concepts.

### **1.3.1. Importance Of The Preservation Of Cultural Assets**

After the Venice Statute became an internationally recognized document, it was decided that an international organization should be established to coordinate issues such as the direct protection of historical monuments and settlements in the historical environment, monitoring and controlling preservation practices, and providing solutions to problems encountered.<sup>24</sup> In this context, the International Council of Monuments and Sites (ICOMOS) was established by UNESCO in 1965. ICOMOS held many meetings in different countries on issues such as the definition, scope of the protection, and interventions regarding protected areas, and an effective effort was made to formulate common strategies in international platforms for protection after its establishment.<sup>25</sup>

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<sup>23</sup> ICOMOS (2013) . Türkiye Mimari Mirası Koruma Bildirgesi.

<sup>24</sup> Kamacı, E. (2014). 2863 Sayılı KTVKK'nın Uluslararası Yasal Düzenlemeler Bağlamında Değerlendirilmesi. ODTÜ Mimarlık Fakültesi Dergisi. 2014/2 (31:2) 1-23

<sup>25</sup> Ibid.

In this process, in which the scope of protection has evolved from the scale of the monument to the scale of the historical environment, international institutions, non-governmental organizations and national preservation structures of countries are shaped; within the framework of the relationship of preservation-planning-use, the methods tried and the data obtained in the studies carried out in the historical areas where the cultural assets of different countries are available, new concepts were discussed through these practices, and universal solutions were sought for the problems encountered.<sup>26</sup>

The fact that historical sites and structures began to be seen as the "common heritage of humanity" in the 1970s, no matter which country they are in, paved the way for the formation of the "UNESCO Convention on the Protection of the Cultural and Natural Heritage of the World" dated 1972, which is a very effective contract today.<sup>27</sup> The main purpose of the UNESCO Convention on the Protection of the Cultural and Natural Heritage of the World that is expressed as the protection of cultural and natural areas with "Outstanding Universal Value" and their transfer to the future generations.<sup>28</sup> Within the framework of the convention by defining "cultural assets" as the subject of protection, it has been decided that the states that are parties to the convention are responsible for determining, preserving, displaying and transmitting them to the future generations.<sup>29</sup> Within the scope of this agreement, it has been decided to establish an intergovernmental committee for the protection of cultural and natural heritage of outstanding universal value under the name of the "World Heritage Committee" within the framework of UNESCO, and a list of assets that are in accordance with the criteria to be determined by this committee and which are part of the cultural or natural heritage. to be updated and published under the title of "World Cultural Heritage List" every year.<sup>30</sup> Under the title of educational programs of the convention, phrases of "State parties will endeavor to strengthen sense of commitment of their societies and respect to cultural assets defined in articles 1 and 2 of the convention with all appropriate means and especially with education and promotion programs" and "display of cultural and natural heritage" which is frequently repeated in articles does not specify

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<sup>26</sup> Ibid.

<sup>27</sup> Ürün, Ş. (2016). Dünya Kültürel ve Doğal Mirasın Korunmasına Dair Sözleşme: Doğal Miras Alanları Başvuru, Adaylık ve Değerlendirme Süreçleri, UNESCO Türkiye Millî Komisyonu UNESCO Uzmanlık Tezi, Ankara

<sup>28</sup> UNESCO (1972). Dünya Kültürel ve Doğal Mirasın Korunmasına Dair Sözleşme.

<sup>29</sup> Ibid.

<sup>30</sup> Ibid.

the methods to achieve this but indicates that a visitor element should be considered in the protection and planning of these areas.<sup>31</sup>

The protection of cultural assets is related to the tangible and intangible values people have. Just as cultural assets are important, indispensable and invaluable in our personal memory, the values of our social memory are also indispensable and memories that need to be preserved. There are different definitions between different disciplines and approaches on cultural assets and their protection. Educational activities aimed at reaching the conscious society are increasing in the field of urban protection, which is handled locally and internationally. Organizations responsible for the protection of cultural heritage have an important place in this regard.<sup>32</sup>

‘The approach and the considerations have been updated in the “International Committee of Historic Towns and Villages, CIVVIH, Washington Charter (1987) and Nairobi Recommendation of ICOMOS”. Considering the evident evolution in definitions and methods of preservation of historical cities and urban areas, aims, trends and necessary tools have been redefined.’<sup>33</sup> The historical environment is a concept constitutes the areas that people have used throughout their lives from the beginning of history to the present and the whole of the fictions that define these areas. Today, the concept of cultural heritage includes social, cultural, economic and physical data in concrete and abstract terms within the definition of "historical environment". It includes areas of different dimensions (such as geographical spaces, architectural works, socio-economic works, and cultural and natural assets) absed on the scale of the settlement.<sup>34</sup>

Historical environment is defined as an environment that is consisted by residuals of cities that reflect social, economic and architectural characteristics from different civilizations with movable or immovable cultural and natural assets that are above ground, underground or under water and need to be protected which provide historical information **in the context of the Law on the Protection of Cultural and Natural Assets No. 2863.**<sup>35</sup> In other words, the historical environment is a formation

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<sup>31</sup> Ibid.

<sup>32</sup> ICOMOS (2013) . Türkiye Mimari Mirası Koruma Bildirgesi.

<sup>33</sup> ICOMOS (2011). Tarihi Kentlerin ve Kentsel Alanların Korunması ve Yönetimiyle İlgili Valetta İlkeleri.

<sup>34</sup> Allan Provins, David Pearce, Ece Ozdemiroglu, Susana Mourato, Sian Morse-Jones, Valuation of the historic environment: The scope for Using economic valuation evidence in the appraisal of heritage related projects, Progress in Planning, Volume 69, Issue 4, 2008, Pages 131-175.

that transfers material and spiritual values, abstract and concrete documents, and past civilizations to the present. They are considered as cultural assets in environments with local social values, such as those with universal values. In different geographies, socio-cultural groups with different characteristics have legated cultural assets to future generations throughout their lives.<sup>36</sup>

Houses, daily life tools, production and transportation vehicles regarding the vital activities; inns, caravansaries and trade routes in relation to economic activities take place in the cultural assets. On the other hand, they contain monumental work related with power such as religious buildings (monumental tombs, temples, etc.) and city buildings (palaces, city gates, monuments and squares).<sup>37</sup> Historical environments and the individual houses that constitute them, educational buildings, religious buildings and commercial blocks are very rich environments for teaching and learning the subject of cultural assets.<sup>38</sup> In this context, not only monumental buildings but also cultural products such as civil architecture examples, industrial buildings, historical places, which give clues about the environment where people have lived since their existence are cultural assets that should be protected at the scale of historical city, historical region or historical environment, regardless of place and time limit.<sup>39</sup> Cultural assets are the concept that are planned or unplanned and passed on to the future generations as a result of living in history. It is proportional to the continuation of life.<sup>40</sup>

In the historical process, the transfer of cultural assets has increased as a result of the increase in interactions between societies due to reasons such as communication, transportation, trade, immigration and war. For these reasons, societies have tried to live with their own cultures in different geographies. The architectural structures that constitute the concept which we call the historical environment have been the most affected structures, especially in geographies that have changed power. Especially religious and powerful buildings were either destroyed by the newly arrived society or

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<sup>35</sup> 2863 sayılı Kltr ve Tabiat Varlıklarını Koruma Kanunu 23.7.1983 tarihinde resmi gazetede yayınlanarak yrrlg girmiřtir.

<sup>36</sup> Yılmaz, Ali & Yıldırım, Glten & Filiz, Nilfer & İbrahimoglu, Zafer, 2018. Etkileřimli Mze ve Tarihi evre Eđitimi: Kuramsal Temeller ve rnek Etkinlikler, Pegem Akademi, Ankara.

<sup>37</sup> Gven Bozkurt, 1994, İnsan ve Kltr, Remzi Kitabevi.

<sup>38</sup> Emma Adler, Antoinette Downing ve Hankins, A Heritage at Risk: A Report on Heritage Education, The University of Vermont Historic Preservation Program for the National Council for Preservation Education, 1987.

<sup>39</sup> Yılmaz, Ali & Yıldırım, Glten & Filiz, Nilfer & İbrahimoglu, Zafer, 2018. Etkileřimli Mze ve Tarihi evre Eđitimi: Kuramsal Temeller ve rnek Etkinlikler, Pegem Akademi, Ankara.

<sup>40</sup> Ibid.

reshaped based on their own culture. The most important reason why cultural assets in the historical environment cannot be protected is that preservation consciousness has not yet been formed.<sup>41</sup>

Especially organizations such as UNESCO, which are under the umbrella of the United Nations, have carried out activities to protect cultural assets worldwide after the 1950s, with regard to the protection of cultural assets that have been heavily damaged at the end of the wars in the world, and have made efforts to bring the consciousness of protection of cultural assets to the society through education.<sup>42</sup>

States, like international organizations have carried out various activities in order to protect the historical environment. General purposes of the states is to provide cultural transfer and continuity<sup>43</sup>, and economic gain through tourism.<sup>44</sup> There are many goals and methods approaches to the protection of the historical environment.

Regarding the preservation of the historical environment, “what” to be preserved has been an important subject of discussion since the beginning of the theorization of preservation, and alternative suggestions and criteria are presented in national and international documents. In Burra Charter, it is seen that "cultural significance" is interpreted based on values. These values in the application notes of Burra Charter; It has been explained over five different concepts: aesthetic value, historic value, scientific value, social value and spiritual value.<sup>45</sup>

- **Aesthetic Value:** It refers to the factors that affect the sensitive and perceptual experiences and cause a strong effect on the feelings, thoughts and attitudes of the person. Aesthetic value includes not only visual and formal beauty, but also invisible elements likewise sound and smell etc.
- **Historical Value:** Historical value is interpreted as a joint value that contains all the values of history such as aesthetics, art, architecture, science, spiritual and archaeological values.

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<sup>41</sup>Ibid.

<sup>42</sup>Horowitz, Harold, The Unesco Framework for Cultural Statistics and a Cultural Data Bank for Europe. J Cult Econ 5, 1981, 1–17.

<sup>43</sup>Demircioğlu, İ , Tokdemir, M . (2008). Değerlerin Oluşturulma Sürecinde Tarih Eğitimi: Amaç, İşlev ve İçerik, Değerler Eğitimi Dergisi, 6 (15) , 69-88

<sup>44</sup>İstanbullu Dinçer, F, Muğan Ertuğrul, S. "Kültürel Mirasın Korunması ve İstanbul ilindeki Tarihi Yapıların Turizm Amaçlı Kullanımı Üzerine Bir Deneme". Anatolia, Turizm Araştırmaları Dergisi 11, 2000, 69-78

<sup>45</sup>13/03/2012 tarih ve 28232 sayılı Resmi Gazete. URL. <https://teftis.ktb.gov.tr/TR-264036/korunmasi-gerekli-tasinmaz-kultur-varliklarinin-ve-sitl-.html>

- **Scientific Value:** Scientific value refers to the ability to provide more information about an aspect of the past, including archaeological techniques, through the study or research of a place. The relative scientific value of a place is its importance for the rarity, quality or representativeness of the relevant information or data, and its potential to contribute information about the place itself or to address important research questions.
- **Social Value:** refers to the social or cultural meanings a place holds for a particular community or cultural group. Therefore, this value is also related to the concept of "collective memory" in these days. The value that people attribute to a place makes that place important and emphasizes the need for preservation.
- **Spiritual Value :** refers to a place where a cultural group embodies spiritual politics and ancient knowledge, arts and practices, or the abstract values and meanings awakened by that place.

Preservation is framed with the values described above and the different values added to these values by different nations over time or differing in their meanings. As in many countries, these values have formed the basic criteria for the official preservation (registration) of a place by being found in the national legislation in Turkey. In the second part of the Regulation on the Determination and Registration of Immovable Cultural Assets and Sites Required to be Preserved, these values are defined separately in the scale of single building and site under the title of "Evaluation criteria in detection and registration processes". "Art, architectural, historical, aesthetic, local, decorative, symbolic, documentary, functional, material, memory, impression, originality, uniqueness, rarity, homogeneity and repairability values of the building, as well as showing specialities about its structural condition, material, construction technique, form, contributing to the urban and environmental identity and texture, reflecting the local life style ". In site scale; It has been defined as "single buildings that show the characteristics of cultural assets that need to be preserved, showing density, architectural, historical integrity or reflecting the traditional urban texture as a whole".

The vast majority of cultural assets are subject to deterioration due to unexpected natural events and environmental disasters, as well as an increasing number of distress and threats caused by social factors and some human intervention.<sup>46</sup>

The protection of cultural assets against social and human threats and various educational and practical approaches is a complex task. Various studies and applications have revealed the role of this education for cultural assets and children are promoted as the most important sector to be educated when analyzing different age levels. This part of society will play an important role in the maintenance of cultural assets and they will be the future executives. The most important point in exploring the cultural aspects of a society is that children grow up with the awareness that they will be familiar with cultural assets and communicate with the environment in the future. There are many approaches and forms of communication with which children will be familiar with the necessity of protecting their cultural property.<sup>47</sup>

Over the time, the definitions of the historical environment and cultural assets that have changed and expanded in global sense have included the areas and environments that are used during daily routines. Cultural assets with this structure have become directly affected by the society as a part of daily life. Protection of cultural assets will be protected by the common sense existing in the society. It has become interdependent to impose more responsibility on the society on protection and to raise awareness and educate the society about protection.

The attitudes of the people have become one of the main indications in the protection and continuity of cultural assets especially at the local scale. Locations associated with cultural assets especially in the historical environment on a local scale can be identified again by local people and users. The local person should know the concept, definition and scope of "cultural assets" in order to define and protect everything that exists in a cultural sense specific to that place. In order to protect and ensure the continuity of cultural assets in the historical environment, the protection requirements should be explained to the local people. The realization of the value and importance of the historical environment and awareness of their responsibilities to

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<sup>46</sup>Fleer, M.,&Robbins, J. (2007) A Cultural-Historical Analysis of Early Childhood Education: How Do TeachersAppropriate New Cultural Tools. *European Early Childhood Education Research Journal*, 15, 103-119.

<sup>47</sup>National Advisory Committee on Creative and Cultural Education (NACCCE) (1999). *All Our Futures: Creativity, Cultureand Education*. (<http://sirkenrobinson.com/pdf/allourfutures.pdf>)

protect the historical environment of the local people who grew with cultural assets that is a part of their daily lives in the historical environment constitute one of the main factors in the protection of cultural assets.

#### **1.4. Approaches Used For Participation Of The Public In The Preservation Of Cultural Assets**

Protection of cultural assets is provided by legal limits on a local and international scale. However, legal restrictions on this issue are insufficient to provide protection.<sup>48</sup> It was accepted that the importance of environmental education and the participation of every individual in the society to environmental actions and that this can be achieved with environmental education at the UN Environment Conference held in Stockholm in 1972.

“During the UN World Conference on Environment and Development held in Rio de Janeiro in 1992, it was documented how to achieve sustainable development, which is the main goal of the 21st century, and Turkey was represented at the Prime Minister level, and a concrete global action titled "Strategy 21" plan has been adopted.”

The idea of the importance of participation of every individual in the society to the environmental activities and the education of even the person who manages and controls his/her environment individually was accepted with this conference.<sup>49</sup>

“The success of the protection program can only be possible through the participation and involvement of citizens; therefore, public participation should be encouraged. The protection of historical cities and urban areas primarily concerns those who live there.”<sup>50</sup>

The development of public awareness on the protection of cultural assets can be achieved by education of every stage. Public awareness is the basis for protecting the

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<sup>48</sup> ICOMOS (2013) . Türkiye Mimari Mirası Koruma Bildirgesi.

<sup>49</sup> “T.C. Dışişleri Bakanlığı'ndan.” T.C. Dışişleri Bakanlığı. Accessed January 24, 2021.  
<http://www.mfa.gov.tr/yerel-gundem-21.tr.mfa>.

<sup>50</sup> Washington Tüzüğü: Tarihi Kentlerin ve Kentsel Alanların Korunması Tüzüğü (ICOMOS, 1987), Madde 3.

historical environment under a common goal between local communities and professional groups. Education for the protection of cultural assets should include formal and non-formal education for every individual in the society.<sup>51</sup>

“Educational objectives:

- The continuous implementation of preservation education from pre-school period is a prerequisite for the adoption of the protection in society.
- International contemporary protection approaches should be redefined according to national and local qualifications and it should be aimed that these approaches are delivered by experts to all target groups with the right tools and methods for the success of the protection education.
- These specialists should be equipped with basic protection knowledge and common protection terminology in order to ensure joint work between different specialties involved in preservation actions.”<sup>52</sup>

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<sup>51</sup> ICOMOS (2013) . Türkiye Mimari Mirası Koruma Bildirgesi.

<sup>52</sup> Ibid.

## Formal Education

Different areas of specialization have responsibilities in the protection of cultural assets. The action of protection to be carried out by each area of expertise is shaped within its own theoretical framework. It is important that the experts who have been educated in the educational activities to be carried out on the protection of cultural assets and the planning and implementation process.

As a result of the protection education, it is expected that the following will be provided in the society;

- “To know the concepts of international and national preservation,
- To know the legal, administrative and economic conditions in the country,
- To have the knowledge and perspective that can be evaluated in terms of the characteristics of the society to which they belong as well as the physical characteristics of the relationship with the context of each structure.
- To have the knowledge included in the section (section IV.1.) of this declaration regarding the definition and analysis of the structure.”<sup>53</sup>

The success of the activities organized for the purpose of protection of cultural assets is ensured by the correct processing of the objectives described above. The level of consciousness aimed to be created by education in the society depends on the level of expertise of the educators who will carry out the activities in line with these goals.

Cultural assets as a compulsory course in the updated curriculum that has been updated for the purpose of the Turkish education system (education of individuals who have integrated knowledge, skills and fates) is the one of the learning area of Social Studies and Visual Arts programs.<sup>54</sup> This education program, which is given in compulsory courses in the programs of the Ministry of National Education, is supported by museums in the course activities section. The inclusion of museums in this education has revealed the subject of museum education. Educators must also specialize in education at the museum. The use of museums within the scope of formal education has changed the concept of museum semantically and functionally. Museum education has

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<sup>53</sup> Ibid.

<sup>54</sup> İlhan, Ayşe Çakır. Öğretmenler Kültürel Miras Eğitimi, Çocuklar (0-18) İçin Kültürel Miras Çalışmaları Çalıştayı, VEKAM, Ankara, 2019.

been completely opened to the public, and it has evolved into a formation that supports school activities and provides continuous education to every individual in the society.

## **Non-formal Education**

According to Jensen and Schnack, it is important to performance experience-oriented studies in environmental education programs for children in schools. If children do not experience interactions during education, teaching of the knowledge will be the only subject.<sup>55</sup>

Awareness activities specific to all levels are carried out for children on the protection of the historical environment and the historical environment. These studies can be summarized at local scale as follows;

- Field activities organized by the relevant departments of universities with state support,
- Practices in the excavation areas where the excavation workers aim to establish relationships with the surrounding people and try to adopt the importance of the area, which are generally sustainable as the excavation continues
- Activities of non-governmental organizations that are organized for individuals from all ages in the society
- Research projects supported by TUBITAK
- Thematic competitions organized by private or public organizations by organizing trips to archaeological sites and drawing attention to these areas.

The society should adopt the historical environment and take an active role for the protection of cultural assets. Non-formal education that will increase social awareness should also be developed accordingly. In order to spread the awareness of protecting cultural assets to all individuals in the society;

- “Defining the target audience at the individual and institutional level,

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<sup>55</sup> Bjarne Bruun Jensen & Karsten Schnack (1997) The Action Competence Approach in Environmental Education, *Environmental Education Research*, 3:2, 163-178, p.171.

- Designing non-formal education programs in accordance with the qualifications of the target audience,
- Establishing an aggregate and focused communication strategy, determining and implementing its tools,
- In the process of implementing the designed training programs and focused communication strategy, the cooperation should be made permanent with the support of the relevant departments of universities, non-governmental organizations, institutions, organizations and the media.’’<sup>56</sup>

Definition of heritage education programs in the 1990 heritage report of the National Council for Preservation Education is explained by the direct involvement of the historical environment in the education process in arts, humanities, scientific and vocational courses at primary and secondary education levels. <sup>57</sup>

In today's knowledge era, educational activities undergo many changes in philosophical and practical aspects. Activities in which students actively participate in every stage of learning practice have gained importance by abandoning traditional teaching methods. New trends in education are changing the content of the school concept and learning methods.

Various programs and workshops are organized by various architectural organizations and architectural foundations or independent institutions for this purpose in most of the European countries. The field of architecture is present in the primary education national curriculum of many countries. On the other hand, UNESCO's World Heritage in Young Hands training kit, which has been translated into many languages, has become a pioneering resource in this regard. In our country; Some institutions and organizations such as the Ministry of Culture and Tourism, Provincial and District Municipalities, ÇEKÜL, many branches affiliated to the Chamber of Architects and 7/70 Culture and Arts have been carrying out increasingly various studies in recent years.

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<sup>56</sup> ICOMOS, Turkey Architectural Heritage Conservation Charter, 2013.

<sup>57</sup> National Council for Preservation Education Ad Hoc Committee on Elementary Secondary Education, A Heritage at Risk. (<https://cpb-us-w2.wpmucdn.com/blogs.cofc.edu/dist/f/727/files/2014/09/A-Heritage-at-risk.pdf.Reduce-to-150-dpi-low-quality-22yes2h.pdf>)

The objectives determined as a result of the literature research on the subject of cultural heritage education are listed as follows;<sup>58</sup>

1. Individuals who aim to raise awareness of history to people living in the society
2. Individuals who aim to integrate the ideologies of protection and nationality,
3. Individuals who aim to protect the historical environment not alone but within the concepts of art, culture and environment,
4. For a commercial approach; Individuals who aim to protect the historical environment and to strengthen economically with cultural tourism for a commercial approach. In this idea, the priority is to protect the places that tourists care about.<sup>59</sup>

## **1.5. Organization of the Chapters**

The study consists of five chapters. First of all, it is explained why the subject is important. This begins and develops with the expression of the problems stated by the researcher at the beginning of the study. In the first part, the purpose and method of the study were explained. At the same time, a literature review of previous studies is also included in this section.

In the second chapter, important definitions within the scope of the thesis, the scope and potentials of the theme are examined. The theoretical and basic educational approaches, techniques and acquisitions of cultural assets education are explained in this section.

In the third part, it was mentioned why we need cultural assets education. In addition, when and why the studies started and how they developed were investigated in detail. Also, the works of local and international organizations are examined in the third chapter.

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<sup>58</sup> Mazi, Fikret. Tarihi Çevrenin Korunmasında Sosyo-Ekonomik Faktörlerin Etkisi, Mevzuat Dergisi, Haziran 2009, Sayı: 138.

<sup>59</sup> Giacomarra, Emily Joyce. Heritage Education For School-Aged Children: An Analysis Of Programs In Salem, Massachusetts, Degree of Master, Cornell University, January, 2015

In the fourth chapter, a table has been drawn according to the categories determined from the workshops, focusing on concepts such as "children and cultural assets", "children and historical city", "children and historical environment", "children and education places" and "children and participation". In this chapter, workshops were analyzed according to the data collected in the second chapter.

In the conclusion part, the current situation and the different aspects of the studies conducted on "Child and Cultural assets" in the investigated studies were emphasized. At the same time, emphasis is placed on determining the methods followed on the relationship between "Child and Cultural assets" and how to develop new suggestions for children. The study was concluded by presenting a suggestion and evaluation in this context in order to provide a basis for future research and studies.

## **CHAPTER 2**

# **PRESENTING THE VALUE AND IMPORTANCE OF PRESERVATION OF CULTURAL ASSETS TO CHILDREN**

In this part of my research, I will briefly explain the importance of presenting cultural assets and why there is an effort to reach a conscious society about protection. Then, foundations which organizes these activities shall framed to draw attention to aspects of local cultural heritage in view of Turkey. Finally, the practices related to the studies of international organizations presenting cultural assets with child participation will be examined.

### **2.1. Why Needed?: The Motivation Behind the Cultural Assets Presentation**

As explained in many national and international platforms, it is understood that the important motivation for the need to protect cultural assets is to ensure the continuity of "cultural significance". Understanding and embracing the concept of "cultural significance", which is basically formed by the multidimensional values of cultural assets, also contributes to this continuity. Therefore, in addition to the studies on the preservation of cultural assets, it is important to explain the cultural assets to the society and to create awareness about cultural assets in individuals of all ages, effectively presenting the historical environment and interpreting it by individuals.

Global studies are carried out in order to inform the public about the protection of the cultural assets. In recent years, efforts were made to develop activity programs

for target group aimed at learning and protecting the values of cultural assets at the international level.

‘Children learn about the heritage they have and discover how they can contribute to the protection of the heritage owing to studies that have been performed’<sup>60</sup>, ‘skills, attitudes and values related to the sustainable protection method of heritage resources develop’<sup>61</sup>, ‘they take action in determining the source of heritage, evaluation, protection, management and promotion’<sup>62</sup>.

Heritage education takes place at the first moment we enter the historical environment. It also takes place formally in many course formats during primary and secondary education years. In this way, children of primary school age are educated about the place and importance of inheritance education in society by examining and evaluating unofficial historical places and artifacts.

Architectural studies have gained momentum with the architectural policies developed by the countries. The work carried out by professional organizations and many private institutions on this subject is increasing, and even various studies are included in the national education curricula of many countries.<sup>63</sup> These trainings provide a culture about the history of the environment and the city heritage to the children. They carry out these trainings with various activities, especially for children at primary and secondary education levels.

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<sup>60</sup> UNESCO World Heritage Centre, UNESCO recommends developing education and information programmes in the project entitled ‘World Heritage Education Programme’ from web site: <http://whc.unesco.org/en/wheducation/>

<sup>61</sup> ICCROM International Centre for the Study of the Preservation and Restoration of Cultural Property, 2021, accessed on 2020-2021 from web site: <https://www.iccrom.org/>

<sup>62</sup> Ibid.

<sup>63</sup> Gökmen, Hikmet Sivri, «I. Çocuk, Kent, Çevre ve Mimarlık Ulusal Buluşması'ndan Akılda Kalanlar.» Ege Mimarlık, 2009: 10-13.

## 2.2. When did it start? : Changes In Cultural Assets Presentation

It is a policy that has been adopted since 1982 to raise individuals who are conscious about the protection of cultural assets, to inform individuals about their historical environment and values from childhood, and to ensure that these individuals adopt the responsibility of protection. Conducting educational programs for the training of knowledgeable individuals in the protection of cultural heritage in Turkey was accepted with the articles under the title of "Education Programs"<sup>64</sup> of the "Convention

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<sup>64</sup> UNESCO, 1972. (*Birleşmiş Milletler Eğitim, Bilim ve Kültür Örgütü Genel Konferansı 17 Ekim-21 Kasım 1972 tarihleri arasında Paris'te toplanan on yedinci oturumunda, Kültürel mirasın ve doğal mirasın sadece geleneksel bozulma nedenleriyle değil, fakat sosyal ve ekonomik şartların değişmesiyle bu durumu vahimleştiren daha da tehlikeli çürüme ve tahrip olgusuyla gittikçe artan bir şekilde yok olma tehdidi altında olduğunu not ederek, Kültürel ve Doğal mirasın herhangi bir parçasının bozulmasının veya yok olmasının, bütün dünya milletlerinin mirası için zararlı bir yoksullaşma teşkil ettiğini göz önünde tutarak, Bu mirasın ulusal düzeyde korunmasının, korumanın gerekli kıldığı kaynakların genişliği ve kültürel varlığın toprakları üstünde bulunduğu ülkenin ekonomik, bilimsel ve teknik kaynaklarının yetersizliği nedeniyle çoğu kez tamamlanmamış olarak kaldığını göz önünde tutarak, Örgüt yasasının, dünya mirasının muhafaza ve korunmasını sağlamak ve ilgili milletlere gerekli uluslararası sözleşmeleri tavsiye etmek suretiyle bilgi muhafazasını, arttırmayı ve yaymayı öngördüğünü hatırlatarak, Kültürel ve doğal varlıklara ilişkin mevcut uluslararası sözleşme, tavsiye ve kararların hangi halka ait olursa olsun bu eşsiz ve yeri doldurulmaz kültür varlıklarının korunmasının dünyanın bütün halkları için önemini gösterdiğini göz önünde tutarak, Kültürel ve doğal mirasın parçalarının istisnai bir öneme sahip olduğunu ve bu nedenle tüm insanlığın dünya mirasının bir parçası olarak muhafazasının gerektiğini göz önünde tutarak, Kültürel ve doğal varlıkları tehdit eden yeni tehlikelerin vüsat ve ciddiyeti karşısında, ilgili devletin faaliyetinin yerini almamakla beraber bunu müessir bir şekilde tamamlayacak kolektif yardımda bulunarak, istisnai evrensel değerdeki kültürel ve doğal mirasın korunmasına iştirakin, bütün milletlerarası camianın ödevi olduğunu göz önünde tutarak, ...Bu amaçla, daimi bir temel üzerine ve modern bilimsel yöntemlere uygun olarak, istisnai değerdeki kültürel ve doğal mirasın kolektif korunmasına matuf etkin bir sistemi kuran yeni hükümleri, bir sözleşme biçiminde kabulünün zorunlu olduğunu göz önünde tutarak, On altıncı oturumunda bu sorunun uluslararası bir sözleşme konusu yapılmasına karar vermiş olarak, 16 Kasım 1972 tarihinde bu sözleşmeyi kabul eder.*

*I- Kültürel ve Doğal Mirasın Tanımları*

*Madde 1- Bu sözleşmenin amaçları bakımından aşağıdakiler "kültürel miras" sayılacaktır:*

*Anıtlar: Tarih, sanat veya bilim açısından istisnai evrensel değerdeki mimari eserler, heykel ve resim alanındaki şaheserler, arkeolojik nitelikte eleman veya yapılar, kitabeler, mağaralar ve eleman birleşimleri.*

*Yapı toplulukları: Mimarileri, uyumlulukları veya arazi üzerindeki yerleri nedeniyle tarih, sanat veya bilim açısından istisnai evrensel değere sahip ayrı veya birleşik yapı toplulukları.*

on the Protection of the World Cultural and Natural Heritage"<sup>65</sup> that was adopted by the law dated 14.04.1982 and numbered 2658. Children should be given information about the values of the historical environment and the protection of the historical environment in schools where basic knowledge, value awareness and behavior management are given in order to raise individuals who feel responsible for cultural heritage. The ability for recognizing and understanding of the cultural heritage should be developed in children starting from primary school age.<sup>66</sup> Protection education should start at primary education level and continue throughout the university and beyond.<sup>67</sup>

In Turkey, the subject of cultural heritage has been added within the scope of social studies lessons to the primary education of the National Education System to raise awareness of children about the historical environment and cultural assets since their developmental periods.

One of the educational goals of the European Union on the historical environment is to raise conscious individuals for the adoption and protection of common cultural assets. The National Education System develops raising individuals who adopt national cultural assets and have the ability to understand different cultures in parallel with the educational goals of the European Union. Turkey signed the UNESCO's World Cultural and Natural Heritage Protection Convention as a member of this foundation and has agreed to develop educational programs for the protection of the historical environment. The Republic of Turkey has accepted the protection of cultural heritage and historical awareness of the value of environmental requirements.<sup>68</sup>

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*Sitler: Tarihsel, estetik, etnolojik veya antropolojik bakımlardan istisnâ evrensel değeri olan insan ürünü eserler veya doğa ve insanın ortak eserleri ve arkeolojik siteleri kapsayan alanlar.*

<sup>65</sup> UNESCO, 1972. (VI- Eğitim Programları

*Madde 27*

*1. Bu Sözleşmeye taraf devletler, kendi halklarının sözleşmenin 1. ve 2. Maddelerinde tanımlanan kültürel ve doğal mirasa karşı bağlılık ve saygı hislerini güçlendirmek için, bütün uygun araçlarla ve özellikle eğitim ve tanıtma programlarıyla çaba göstereceklerdir.*

*2. Taraf Devletler, kamuoyunu, kültür mirasını tehdit eden tehlikelerden ve Sözleşmenin uygulanması için yürütülen etkinliklerden geniş biçimde haberdar etmeyi taahhüt ederler.)*

<sup>66</sup>Guidelines on Education and Training in The Conservation of Monuments, Ensembles and Sites (1993); madde 12.

*Education and sensitization for conservation should begin in schools and continue in Universities and beyond. These institutions have an important role in raising visual and Cultural awareness – improving ability to read and understand the elements of our cultural heritage – and giving the cultural preparation needed by candidates for specialist education and training. Practical hands-on training in craftwork should be encouraged.*

<sup>67</sup>Ibid.

The international community has pledged to prevent the destruction of our valuable cultural and natural heritage which cannot be renewed by adopting the World Heritage Convention (1972). According to Koichiro Matsuura who is a General Director of UNESCO, the future of our remaining legacy will largely depend on the decisions and actions of today's youth, who will be tomorrow's leaders and decision-makers.<sup>69</sup>

“Therefore, the UNESCO World Heritage Center has initiated the UNESCO Youth's World Heritage Education Project which was titled as 'World Heritage in Young Hands' through the Sister Schools Network (ASPnet) according to Article 27 of the World Heritage Convention, which states that 'States parties to this convention shall endeavor to strengthen their societies' sense of commitment and respect for the cultural and natural heritage, with all appropriate means and in particular through educational and promotional programs'.<sup>70</sup>

“In 1999, a resource training set for teachers was prepared by UNESCO with the support of the Rhône-Poulenc Fund/French Institute and the Norwegian Development Cooperation Agency (NORAD) in order to introduce a new concept of World Heritage education to both in-class and out-of-class education. Training set was constituted by UNESCO in Norway (1995), Croatia (1996), Zimbabwe (1996), China (1997), Japan (1998), Senegal (1999), Morocco (1999), Australia (2000), Peru (2001) and Sweden (2001) based on data from students and teachers in more than 130 countries who participated in some of the international and regional World Heritage Youth Forums and contributed to the development of new educational activities for young people.’’<sup>71</sup>

ÇEKÜL was established as a foundation in 1990 to protect natural, historical and cultural assets in Turkey. ÇEKÜL, which has been a supporter of the vital harmony between nature, culture and human since its establishment, has adopted an approach from the smallest settlement to the whole country with the implemented projects and programs. The aim of the cultural heritage education programs of the ÇEKÜL Foundation is to raise urban awareness for children and young people and to ensure that

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<sup>68</sup> Asatekin, N. Gül. 2004. Our cultural and natural assets: what, why, how should we protect? Ankara: T.C. Ministry of Culture and Tourism General Directorate of Cultural Heritage and Museums.

<sup>69</sup> UNESCO World Heritage Centre, The KIT: World Heritage in Young Hands, 1998, accessed on 2020-2021 from web site: [https://en.wikipedia.org/wiki/European\\_Heritage\\_Days](https://en.wikipedia.org/wiki/European_Heritage_Days)

<sup>70</sup> Ibid, 3.

<sup>71</sup> Ibid.

they know the natural and cultural richness of the city they live in. Children and young people participate in creative activities while acquiring new knowledge and learn by doing in these programs where a real and participatory education method is adopted.<sup>72</sup>

7/70 CULTURE AND ARTS is a society that consists of academicians and design instructors who have been working in the field of cultural education since 2009. It produces original programs and educational materials on art, art history, city/settlement cultures and histories for children, young people and adults by using visual learning techniques in cultural education. 7/70 programs and materials are used in schools, museums and cultural-educational institutions.<sup>73</sup>

### **2.3. International Institutions and Organizations**

There are NGO<sup>74</sup> ve IGO<sup>75</sup> working internationally on raising awareness about the protection of cultural heritage. The main organizations working on raising awareness for children and their working areas are;

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<sup>72</sup>Cities Belong to Children, Çekül Foundation, 2007.

[https://www.kulturelcileri.org/upload/mce/genel\\_09/cekul\\_kcp\\_dergi\\_2008.pdf](https://www.kulturelcileri.org/upload/mce/genel_09/cekul_kcp_dergi_2008.pdf)

<sup>73</sup> Journey to Smyrna Project, 7/70 Culture and Art, 2011-2012, accessed on 2021 from web site:

<http://www.yediyetmis.net/projeler/smyrnaya-yolculuk-projesi->

<sup>74</sup> 'Definition of non-governmental organization; 'Non-governmental organization', 'non-profit organization', 'citizen association', 'private volunteer organization', 'civil pressure group' etc. organizations

<sup>75</sup> Organizations operating at international level established by states or non-governmental organizations.

### 2.3.1. UNESCO with Institutions and Initiatives Under the Framework of UNESCO

UNESCO has determined working with children for the future as a strategy. The world heritage education program for children has been established with the "Participation of the Youth in the Protection and the Promotion of the World Heritage" which was developed in partnership with the World Heritage Education Program (WHE), 1994 UNESCO World Heritage Center, 1994 Affiliate Schools Network (ASPnet) and the UNESCO World Heritage Center Project.<sup>76</sup> After that, many countries whose number has increased over the time have participated in the development of "world heritage education".<sup>77</sup> Aims of world heritage education programs;

- **Providing more information** about cultural heritage sites of universal and local value,
- **Acquireng** the skills required to protect the cultural heritage sites determined by the 1972 UNESCO World Heritage Convention,
- Developing new methods to protect our local, national and world heritage in a way that will be left to future generations and **adopting** this as a responsibility,
- **Playing** an active role in protecting the world's cultural heritage through international cooperation.<sup>78</sup>

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<sup>76</sup>UNESCO World Heritage Centre, UNESCO recommends developing education and information programmes in the project entitled 'World Heritage Education Programme' from web site: <http://whc.unesco.org/en/wheducation/>

<sup>77</sup> Zaki Aslan, Monica Ardemagni (eds). Introducing young people to the protection of heritage sites and historic cities- A practical guide for school teachers in the Arab Region, UNESCO-ICCROM, 2006.

<sup>78</sup>UNESCO World Heritage Centre, The KIT: World Heritage in Young Hands, 1998, accessed on 2020-2021 from web site: [https://en.wikipedia.org/wiki/European\\_Heritage\\_Days](https://en.wikipedia.org/wiki/European_Heritage_Days)

## **Training Set of World Heritage in Young Hands**

A training set for educators named as "World Heritage in Young Hands" was prepared for educational purposes on World Heritage. It was aimed to support educators in lessons related to world heritage in the educational curricula of countries with the this training set. The training set includes information and activities to support these issues.<sup>79</sup>

## **World Heritage Adventures of Patrimonito**

It is a character that was designed by a group of students who speak Spanish at the first World Heritage Young Forum in Bergen, Norway in 1995.<sup>80</sup> An educational method was created with cartoons of which Patrimonito was the hero, taking place in places of universal value in the world heritage to raise awareness about the threats faced by cultural heritage.

## **The World Heritage Youth Forum**

The "World Heritage Youth Forum", which was held for the first time in Bergen, Norway in 1995, is among the main activities of the World Heritage education program designed to encourage intercultural learning and exchange by bringing together students and teachers from different parts of the world.<sup>81</sup> 'The World Heritage Youth Forums'

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<sup>79</sup>Ibid.

<sup>80</sup>UNESCO World Heritage Centre, Patrimonito's World Heritage Adventures, 1992-2021, accessed on September 7, 2020 from web site: <http://whc.unesco.org/en/patrimonito/>

continue to be organized together with the annual sessions of the World Heritage Committee.

## **Initiative of The World Heritage Volunteers**

Initiative of The World Heritage Volunteers (WHV) was launched in 2008 in cooperation with the International Volunteer Service Coordination Committee (CCIIVS) to mobilize and include youth and youth organizations within the scope of World Heritage conservation and promotion within the framework of UNESCO World Heritage Education Program.<sup>82</sup>

## **ICCROM (intergovernmental organisation)**

ICCROM is an intergovernmental organization that works in conjunction with UNESCO and has been serving for the protection of cultural heritage in every region of the world since 1956.<sup>83</sup> ICCROM ensures its success in the protection of heritage in the world with its activities in 5 areas. These areas consist of training, information, research, co-operation and advocacy.<sup>84</sup>

ICCROM develops innovative training programs, tools and materials on heritage conservation and organizes educational activities around the world as a training activity.

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<sup>81</sup>UNESCO World Heritage Centre, World Heritage Youth Forum, 1995, accessed on 2020-2021 from web site: [https://en.wikipedia.org/wiki/European\\_Heritage\\_Days](https://en.wikipedia.org/wiki/European_Heritage_Days)

<sup>82</sup> UNESCO World Heritage Centre, World Heritage Volunteers Initiative, 2008, accessed on 2020-2021 from web site: [https://en.wikipedia.org/wiki/European\\_Heritage\\_Days](https://en.wikipedia.org/wiki/European_Heritage_Days)

<sup>83</sup>ICCROM International Centre for the Study of the Preservation and Restoration of Cultural Property, 2021, accessed on 2020-2021 from web site: <https://www.iccrom.org/>

<sup>84</sup> (Aslan ve Ardemagni 2006) s.80-81  
[https://www.iccrom.org/sites/default/files/ICCROM\\_09\\_ManualSchoolTeachers\\_en.pdf](https://www.iccrom.org/sites/default/files/ICCROM_09_ManualSchoolTeachers_en.pdf)

ICCROM has been approaching generations around the world as future heritage guardians and providing cutting-edge training.<sup>85</sup>

ICCROM has one of the world's leading protection libraries in the field of information. It includes more than 120,000 books, reports and specialty journals in more than 70 languages. ICCROM also has a collection of more than 200,000 site and object images and various testimonies of educational, scientific and field activities over the years. In addition, this website offers comprehensive information on international events and educational opportunities in the field of heritage protection.<sup>86</sup>

In the field of research, ICCROM influences the research agenda of cultural protection institutions, coordinates information sharing and creates stimulating and collaborative environments where researchers can meet.<sup>87</sup> ICCROM that provides co-operation encourages international, inter-regional and interdisciplinary cooperation by bringing together various experts and institutions from all over the World to provide technical advice, education and instruction and to realize field visits.<sup>88</sup>

ICCROM is committed to increasing advocacy, awareness and support for heritage conservation at all levels, from global institutions to governments and communities. The organization provides technical assistance to its members by sharing teaching materials, information, workshops and training opportunities.<sup>89</sup>

### **2.3.2. Council of Europe and its Subsidiaries**

The Council of Europe that was established in 1949 works to raise awareness about embracing and protecting Europe's cultural heritage.<sup>90</sup> The Council of Europe has been promoting heritage education and youth activities since 1989. Activities regularly

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<sup>85</sup> ICCROM International Centre for the Study of the Preservation and Restoration of Cultural Property, 2021, accessed on 2020-2021 from web site: <https://www.iccrom.org/>

<sup>86</sup> Ibid.

<sup>87</sup> Ibid.

<sup>88</sup> Ibid.

<sup>89</sup> Ibid.

<sup>90</sup> Council of Europe, Culture and Cultural Heritage, accessed on 2020-2021 from web site: <https://www.coe.int/en/web/culture-and-heritage/cultural-heritage>

maintained by the Council of Europe are carried out under the European Heritage Days<sup>91</sup> and European Heritage Classes<sup>92</sup>.

The Council of Europe aims to promote diversity and dialogue through access to heritage in order to foster a sense of identity, common memory and mutual understanding within society by its actions in the field of cultural heritage.<sup>93</sup> The plans performed by the Council of Europe in this field are;

## **Faro Convention**

For the first time, it is aimed to make a holistic definition of cultural heritage with the Faro Convention. Unlike the previous Council of Europe conventions on architectural heritage (Granada, 1985) and the archaeological heritage convention (Valletta, 1992), it was implemented on behalf of the citizen and did not create new individual rights. Instead, it aims to ensure the reconciliation of the contradictory values that society assigns to legacies by emphasizing the potential that heritages together represent as a resource, and by introducing updated criteria for the cultivation and transmission of these values.

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<sup>91</sup>European Heritage Days; European Heritage Days is a jointaction of the Council of Europe and the European Commission involving all 50 signatory states of the European Cultural Conventionunderthemotto, Europe: a common heritage. The event began in France in 1984, with La Journée Portes Ouvertes, sponsored by the Ministry of Culture. In 1985, in Granada, at the 2nd European Conference of Ministers responsible for Architectural Heritage, the French Minister of Culture proposed that the project be internationalised under the Council of Europe. The Netherlands held their first Open Monumentendag in 1987. Sweden and the Republic of Ireland joined in 1989, and Belgium and Scotland in 1990.

[https://en.wikipedia.org/wiki/European\\_Heritage\\_Days](https://en.wikipedia.org/wiki/European_Heritage_Days)

<sup>92</sup>European Heritage Classes

<sup>93</sup>Council of Europe, Culture and Cultural Heritage, accessed on 2020-2021 from web site:

<https://www.coe.int/en/web/culture-and-heritage/cultural-heritage>

### **2.3.3. ICOMOS (global non-governmental organisation)**

ICOMOS works for the protection of cultural heritage sites. It is the only such global non-governmental organization of its kind dedicated to promoting the application of theory, methodology and scientific techniques to the protection of architectural and archaeological heritage.<sup>94</sup>

ICOMOS is a network of experts who benefit from the interdisciplinary exchange of its members, including architects, historians, archaeologists, art historians, geographers, anthropologists, engineers and urban planners.<sup>95</sup>

ICOMOS members contribute to the protection of the heritage, the improvement of standards and techniques of all types of the cultural heritage assets: buildings, historical cities, cultural landscapes and archaeological sites.<sup>96</sup>

International Day of Monuments and Sites, also known as World Heritage Day, is an international celebration with different types of events, including visits to monuments and heritage sites, conferences, meetings and newspaper articles, held on April 18 on different themes around the world each year.<sup>97</sup>

### **2.3.4. ICOM-CECA (non-governmental organisation)**

The International Council of Museums (ICOM) is a non-governmental organization consists of museum professionals to exchange scientific information at the international level, develop professional standards, adopt rules and recommendations, and implement collaborative projects. ICOM that established in 1946 has 30,000 members from 137 countries, including 117 national committees and 31 international

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<sup>94</sup> ICOMOS International Council on Monuments and Sites, 2021, accessed on 2020-2021 from web site: <https://www.iccom.org/>

<sup>95</sup> Ibid.

<sup>96</sup> Ibid.

<sup>97</sup> ICOMOS International Council on Monuments and Sites, Jungeblodt, 2020.

committees. International Committees are dedicated to the study of a particular type of museum and museum discipline.<sup>98</sup>

One of the international committees is the Committee for Education and Cultural Action. CECA is also one of the largest committees within ICOM with more than 1,500 members in approximately 85 countries. Its members are professionals workers in various sectors of the museum field or in institutions related to the field of (museum) education, public support and participation, concerned with research and practice. It has several publications to raise awareness about the protection of cultural heritage. The most remarkable among them; ICOM Education is the official publication of CECA.<sup>99</sup> CECA collaborates with other organizations to provide training sessions for CECA museum education professionals. Case studies; Beijing: ICOM ITC International Training Center, Training Session, Budapest: MuseumDigit2019 Conference, A museum conference on digital trends and innovations etc.<sup>100</sup>

### **2.3.5. English Heritage**

English Heritage was established to encourage people to understand and benefit from the architectural and historical heritage of England. English Heritage is the government's advisor on the historic environment, providing advice and grants for conservation. The English Heritage Education Service aims to help teachers of all levels make better use of the historical environment as a resource. It has produced numerous resources for them, such as books, videos, posters, and slide packs. Also, it encourages the organization of environmental awareness activities.

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<sup>98</sup> ICOM International Council Of Museums, CECA International Committee for Education and Cultural Action, 1946.

<sup>99</sup> Ibid., <http://ceca.mini.icom.museum/publications/icom-education/>

<sup>100</sup> Ibid., <http://ceca.mini.icom.museum/ceca-training-expertise/ceca-training-expertise-2/>

## CHAPTER 3

# INTERPRETATION OF THE CULTURAL ASSETS FOR CHILDREN

In 1972, environmental education was acknowledged as an important fact at the UN Environment and Sustainable Development Conference held in Stockholm. A proposal stating that every step to be taken in the subjects of managing and controlling the environment and being aware of the environment individually, should be linked to education was presented.<sup>101</sup> In the UN Environment and Sustainable Development Conference, UNICEF explains the priority of participatory environmental education for children as follows; “Environmental education should be improved in order to encourage active participation of children in order to improve their life skills and adaptation and to earn a livelihood.”<sup>102</sup>

Environmental education for children which was initiated in the 1970s with the decisions taken at the conference, still continues to develop with the educational activities organized by schools, non-governmental organizations, governmental and international organizations. There is a large literature on environmental education practices, however there is not much information is available about what children understand from these educations.<sup>103104</sup>

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<sup>101</sup> A/Conf.48/14/Rev. 1: Declaration of the United Nations Conference on the Human Environment, Stockholm, Haziran 1972. ( 96 numaralı öneri )

<sup>102</sup> UNICEF, Children, Environment and Sustainable Development: UNICEF Response to Agenda 21. In UNICEF Executiv Board 1993 Session Summary: New York: Urban Section of UNICEF, 1993, 1.

<sup>103</sup> Donnelly, Dennis. "The Child in the Environment." *Built Environment* (1978-) 6, no. 1 (1980): 62-67. Accessed December 13, 2020. <http://www.jstor.org/stable/23286086>

<sup>104</sup> Hart, R. “Children’s Role in Primary Environmental Care.” *Childhood* 2, no. 1–2 (February 1994): 92–102. <https://doi.org/10.1177/090756829400200107>

Roger A. Hart<sup>105</sup> states that we can not rely on the idea of environmental activities, which are organized with reduced complexity, cursory are enough for child's environmental education<sup>106</sup> When the basic approaches aiming to protect the historical environment are examined, it is seen that different methods have been developed in order to protect the cultural heritage of societies and transfer them to future generations. It is seen creating awareness of cultural heritage which is one of these methods, is the broadest perspective and includes other approaches. Another of these methods is taking historical objects under protection for pass on these objects to future generations.<sup>107</sup> This habit formed a more institutional structure over time and the concept of museum started to emerge in the 17th and 18th centuries.<sup>108</sup> ICOM (International Council of Museums) identifies museum as a non-profit institution that is at the service of society, servicing the public, conducting researches on people and the environment in which they live, knowledge sharing and concern for providing education.<sup>109</sup> Another function gained by the museum concept through transformations in the historical process in socio-cultural contexts is education.<sup>110</sup> Through these transformations taking place across the world, museums has gained functionality in different categories in Turkey. New archaeological excavations have led to the increase of archaeological museums in their regions and to the formation of a new education model in the field of museology.<sup>111</sup>

One of the biggest factors affecting the museum-education relationship is the Industrial Revolution. Conscious individual desire, compatible with the social structure formed after the Industrial Revolution, brought education to the fore.<sup>112</sup> One of the

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<sup>105</sup> Roger A. Hart (born c. 1950) is a child-rights academic, currently serving as Professor of Psychology and Geography at the City University of New York and as co-director of the Children's Environments Research Group

<sup>106</sup> Hart, Roger. 1979. *Children's experience of place*. New York: Irvington.

<sup>107</sup> Gerçek, Ferruh. 1999. *Türk müzeciliği*. Ankara: T.C. Kültür Bakanlığı.

<sup>108</sup> Akmehmet, Kadriye Tezcan and Ayla Ödekan, *Müze eğitiminin tarihsel gelişimi*, 2011.

<sup>109</sup> Aladağ, E , Akkaya, D , Şensöz, G ., *Sosyal Bilgiler Dersinde Sanal Müze Kullanımının Öğretmen Görüşlerine Göre Değerlendirilmesi*, *Trakya Üniversitesi Sosyal Bilimler Dergisi* 16, 2014, 199-217

<sup>110</sup> Boyraz, Burak, 2013. *Museum Technologies And Exhibition Differences*, *Idil Journal of Art and Language*. 2. 10.7816/idil-02-08-08.

<sup>111</sup> Artut, K., *Art Education*, Ankara, Anı Yayıncılık, 2004.

<sup>112</sup> Tazcan Akmehmet, K; Ödekan, A., 2006. *Historical development of museum education*. *ITU Journal of Social Sciences* 3(1), 47-58.

institutions that raise and guide people in this period via cooperation with education is museum.<sup>113</sup>

With change of relationship of the concept of museum and society in the historical process and the emergence of pedagogical concepts, different perspectives have emerged in concepts of education, training and learning.<sup>114</sup> Maria Montessori advocates, education in their own semantic world by placing children at the center in children's education.<sup>115</sup> On the other hand, Piaget argues that in the education process for children, appropriate environment and guidance should be provided to encourage the child.<sup>116</sup>

### 3.1. Specifics Of Interpretation To Children

According to the ICOMOS “interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself.”<sup>117</sup> On the other hand, ICOMOS signifies the difference between interpretation and presentation by stating that “presentation more specifically denotes the carefully planned communication of interpretive content through the arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalized walking tours,

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<sup>113</sup> Yılmaz, Ali & Yıldırım, Gülten & Filiz, Nilüfer & İbrahimoğlu, Zafer, 2018. Interactive Museum and Historical Environment Education: Theoretical Foundations and Sample Activities, Pegem Akademi, Ankara.

<sup>114</sup> Ibid, p.10.

<sup>115</sup> Montessori, M. 1969. Education for a new world. Kalakshetra Publications: Madras.

<sup>116</sup> Piaget, Jean. The World Through the Eyes of the Child, 1947, Presses Universitaires de France, Dost Kitabevi.

<sup>117</sup> The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites Reviewed and revised under the Auspices of the ICOMOS International Scientific Committee on Interpretation and Presentation, Ratified by the 16th General Assembly of ICOMOS, Quebec, Canada, 4 October 2008.

lectures and guided tours, and multimedia applications and websites.”<sup>118</sup>

In fact, long before ICOMOS, F. Tilden has set up principles of interpretation of cultural heritage to children. The presentation and interpretation of cultural heritage to children was theorized as one of the six basic principles institutionalized in “Principles of Interpretation” which published by Tilden in 1957. At the principle of “interpretation addressed to children”, presented by Tilden as the sixth principle of interpretation, it refers to the need to define a different program for children than adults in the presentation of cultural heritage areas<sup>119</sup>. Also Tilden drew attention to the fact that presentation for adult should not be shortened while preparing a separate program for children.

“Here, then, are the six principles:

1. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
2. Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.
3. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.
4. The chief aim of Interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.
6. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program<sup>120</sup>,”

According to Tilden, as he explains in his principles, it is not a coincidence that the age of 12 sets a limit, on the contrary, it is a chosen one. He stated that children up to this age completely get the information, do not match it with anything and learn

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<sup>118</sup> Ibid.

<sup>119</sup> Tilden, F. (1957). *Interpreting Our Heritage*. Chapel Hill: The University of North Carolina Press (ss.9.)

<sup>120</sup> Ibid.

quickly. It sets out this principle by illustrating the difference in methods of sharing information with children and adults regarding interpretation our heritage and its impact on results. In addition, he particularly stated that he did not explain his observations based on child psychology, he did not have such knowledge anyway, he only observed the different behaviors of children in the same area. While explaining the care that the person describing the field should show when working with children, he recommends this based on his observations only. He also stated that he randomly chose the studies he announced and tried to look at them from the perspective of children. He emphasizes that the presenter (he says it as interpreter) will notice their enthusiastic approach to information when dealing with children in the historical realm, and their aversion with adults.

Almost 40 years later, Beck and Cable has suggested new 15 principles for the presentation and interpretation of historical and natural sites. According to "Interpretation Throughout the Lifespan", which is one of the 15 principles determined by Beck and Cable regarding the presentation and interpretation of historical and natural areas, interpretation for children, young people and the elderly should be based on the guidance of different approaches, even if they are from the same group.<sup>121</sup> Having basically the same approach in the principle of "interpretation for children", which is the last of the six principles determined by Tilden in his presentations and interpretations about the field, Beck and Cable, unlike Tilden, expanded this concept by dividing children into two age groups. Also in the boundaries of inclusive approach they suggested that the acquisitions for these differences should be developed through various programs although they handle the presentations for the elderly as a different group separately. In this concept, some clues for interpretation for children are defined as following;

1. Number of adults per child should limited to one. This will allow adults and children to focus on the interpretation and presentation program.
2. The addition of one or more elements of suprise will keep the kids interest alive.

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<sup>121</sup> Beck, L., Cable, T. T. (1998). *Interpretation for the 21st Century: Fifteen Guiding Principles for Interpreting Nature and Culture*. Champaign IL: Sagamore Publishing. S:69

3. Since children's attention periods are short, presentations about field should be kept short, and presenters should act quickly to accommodate their short attention periods.
4. It should be ensured that every child can be communicate directly with the presenter.
5. Instead of asking children to remain silent to positively evaluate their interaction with sound, the presentation should be combined with song and rhyme elements in the field.
6. Restrictions for children's mobility should be avoided. (except security reasons)

Presentations for children are should not be limited to activities and field-based applications, but also all supplementary resources that explain the characteristics of the area should be taken into consideration. Beck and Cable have also identified a set of storytelling criterias for lighting a spark in children during the presentation of cultural and natural heritage sites. According to Beck and Cable, the use of interactive methods both in the stories told in written texts and in the oral presentations of interpretive storytellers reinforces sincerity, immediacy and excitement of storytelling.

Since Tilden, many sources related to children's interaction with cultural heritage have been developed with different application practices regarding how and in which ways stories should told, while emphasizing the importance of storytelling. In the past, storytelling was limited with storytellers, books and print publications, however today it has reached a different extent with the developing technology. Virtual reality animations and interactive multimedia screens which allows children to be a part of the story are among these technologies. With technologic developments, cultural heritage education is approached with experiential and participatory methodologies that contribute to children's knowledge and skills for problem solving.<sup>122</sup>

Nowadays, presentations and interpretation programs of cultural and natural heritage for children are prepared via combining with education programs, thus, it is ensured that the didactic methods in the presentation are understood by children. According to Haddad who refers to formal and informal parts of cultural heritage

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<sup>122</sup> Tilden, F. (1957). *Interpreting Our Heritage*. Chapel Hill: The University of North Carolina Press.

education, trainings provided by certain official cultural institutions such as museums and libraries are activities that directly target cultural education.<sup>123</sup>

While Haddad explained the concept of children edutainment,

- to develop new methods and new resources by expanding their perspectives to educators, to conduct special workshops that can help to apply new approaches in teaching outside of the classroom, to integrate online learning and museum sites into the education process,
- planning a pedagogical approach to the presentation of cultural assets, both formal and informal, that continue outside of school and are designed for children,
- proposed to deepen their appreciation for the cultural assets of their region and encourage them to take responsibility by designing entertaining education programs.<sup>124</sup>

### **3.2. How Do Children Perceive - Some Basic Concepts And Approaches**

#### **Perceptual Development According to Piaget and Vygotsky**

The perception that occurs when children acquire, interpret and store information from the environment through the senses is a cognitive formation with processes such as thinking, learning and remembering this acquired information. Cognitive development includes understanding and expressing the similarity and

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<sup>123</sup> Haddad, Naif. (2014). Heritage Multimedia and Children Edutainment: Assessment and Recommendations, Naif A. Haddad Advances in Multimedia Volume 2014, Article ID 579182, 13 pages, Hindawi Publishing Corporation <http://dx.doi.org/10.1155/2014/579182>. Advances in Multimedia. Volume 2014, Article ID 579182, 13 pages. 13. 10.1155/2014/579182.

<sup>124</sup> Haddad, Naif. (2014). Heritage Multimedia and Children Edutainment: Assessment and Recommendations, Naif A. Haddad Advances in Multimedia Volume 2014, Article ID 579182, 13 pages, Hindawi Publishing Corporation <http://dx.doi.org/10.1155/2014/579182>. Advances in Multimedia. Volume 2014, Article ID 579182, 13 pages. 13. 10.1155/2014/579182.

difference between what an individual sees, touches, hears and tastes within the framework of action-reaction relationship.<sup>125</sup>

In Piaget's research on the origin of environmental knowledge and interest in children, he observed the relationship of children with the environment as both closer (perceptual) and more distant (conceptual).<sup>126</sup> Piaget's most important explanation about the child's perception of his environment; It is the child who puts the pebbles together so that they are not alone. This idea, which adults are trying to correct because they think it is wrong, may be a potential for us to develop a method for how to give environmental education, to create another perspective.<sup>127</sup> According to Piaget, the basic mechanisms that help the child pass from one developmental stage to another; It is defined as assimilation and adaptation. Assimilation consists of combining a new object or concept with the concept or scheme the child had previously. As a result, it is seen that the child adapts to his environment by developing the adequate schemes he has created in his own environmental conditions.<sup>128</sup>

Vygotsky, on the other hand, suggests that learning in a child occurs due to the knowledge gained as a result of observation that occurs through social interaction. Piaget, learning the basis of “assimilation” and “integration” when looking at the concept, Vygotsky “critical thinking, analysis, synthesis, perception, memory, such as high-level cognitive activities among individuals of progress towards individuals” is defined as “internalization” focused on the concept of. According to Vygotsky, the child has two different knowledge: concepts acquired by formal education and concepts formed spontaneously. He states that the information that Vygotsky defines as the area of convergent development and that the individual brings through environmental conditions is systematically organized by the educator in the school. The difference between the child's current level of development and the potential level of development that he or she will acquire as a result of education is expressed as an area of convergent

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<sup>125</sup> Mojarrab, Ameneh. Türkiye’de Çocuk-Mekan Üzerine Yapılan Lisansüstü Tezlerin Değerlendirilmesi, Dokuz Eylül Üniversitesi Fen Bilimleri Enstitüsü, İzmir, 2019.

<sup>126</sup> Piaget, Jean, Joan Tomlinson, and Andrew Tomlinson. 1929. The child's conception of the world. London: K. Paul, Trench, Trubner & Co., Ltd.

<sup>127</sup> Hart, Roger. 1979. Children's experience of place. New York: Irvington.

<sup>128</sup> Çoban, D. (2008). Türk Folklor Araştırmaları Dergisi’nin 1–183. sayılarında yer alan masal metinlerinin, 11–14 yaş grubu öğrencilerinin bilişsel, duyuşsal ve psikomotor özelliklerine göre uygunluğunun değerlendirilmesi. Yüksek Lisans Tezi, Sakarya Üniversitesi, Sosyal Bilimler Enstitüsü, Türkçe Eğitimi Ana Bilim Dalı, Adapazarı.

development. Each child's level of development, which he or she creates through his or her own experience and affects education, is different.<sup>129</sup>

## **Montessori Approach**

Montessori, an education method developed by Maria Montessori in Italy at the beginning of the 20th century; It is a model that gives children opportunities to research, question, experiment, make mistakes and correct their mistakes themselves. In this method, children are defined as individuals who are active, eager to receive information, ready to learn, and understand life through reality, play and work.

Design ergonomics, which is one of the most important elements of the Montessori education method, for children in order to provide a suitable learning environment; scale, accessibility, form and material should be provided at an optimum level. In this method, which encourages the child to learn by discovering, considering that the trainers are only guiding and not involved in the discoveries during the activity, all the materials to be used should be suitable for children's ergonomics, they should be positioned where they can reach them, the items to be monitored are at eye level, and the materials are produced from natural materials as possible.<sup>130</sup>

In these activities related to the presentation of cultural assets, the most basic element that should be considered after preparing the appropriate learning space is the qualities of the materials to be used. In the Montessori system in which the activity material acts as an educator for the child, these materials should have the features of self-error control, isolation in terms of a certain feature, active participation and attractiveness, and aim to develop the observation powers and thinking skills of children in different scales in a cause-effect relationship.<sup>131</sup>

Montessori looks at the educator as the facilitator of the training and calls the instructor “direcress” because he gives the instructor the role of observer or record

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<sup>129</sup> Ibid,p,18.

<sup>130</sup> Topbaş, E. (2021). Montessori Yöntemiyle Çocuk Eğitimi. Panama Yayıncılık.

<sup>131</sup> Temel, F., İzmir, M., Erken Çocukluk Eğitiminde Yaklaşımlar ve Programlar. İstanbul Üniversitesi.

holder or organizer of the environment.<sup>132</sup> The Montessori educational environment is different from the traditional, when children arrive, they choose their studies and do their jobs. Here the role of the educator is to observe the child and to give a new appropriate activity in a timely manner. The educator participates in the activity when the child looks uncomfortable or is not productive. The main task of the educator is to enable the child to communicate with the environment. The role of the educator in the Montessori method is to create a sustainable and immersive educational environment. It is to offer a new activity to the child at the appropriate time, to participate in the activity when the child needs guidance and configuration, to stay in the background when he does not do this, and to observe effectively.<sup>133</sup>

## **Reggio Emilia Approach**

The Reggio Emilia approach adopts a set of principles of the theories on which it is based. There are different perspectives on the classification of these principles, but in general, all the principles of the approach focus on the roles of the child, the educator, the environment, the family and their interactions with each other.

The Reggio Emilia approach does not offer a program or curriculum. This approach does not have any structured plan format, theme and content.<sup>134</sup> Instead, there are research projects. According to the Reggio Emilia approach, learning has an unpredictable, unpredictable nature. Therefore, the educational process is also defined within flexible lines because when the start and end point of the teacher is planned in advance, it is not possible for children to demonstrate their full potential.<sup>135</sup> However,

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<sup>132</sup> Alakoç Pirpir, D. (2012). Montessori Eğitimsi. Okul Öncesi Eğitimde Montessori Yaklaşımı. Editör:Emel Çakıroğlu Wilbrant. Ankara:Kök Yayıncılık.

<sup>133</sup> Lillard, A. S. (2005). Montessori: Science behind the genius. Oxford:Oxford University Press, Inc

<sup>134</sup> Temel, Z. F., Kurtulmuş, Z., & İmir, H. M. (2017). Reggio Emilia Yaklaşımı ve Uygulamalar. Z. Fulya Temel (Edt.) Okul Öncesi Eğitimde Alternatif Yaklaşımlar içinde (s. 103-130). Ankara: HedefCs Yayıncılık

<sup>135</sup> Rinaldi, C. (1998). Projected curriculum constructed through documentation— Progettazione: An interview with Lella Gandini. In C. Edwards, L. Gandini, ve G. Forman, (Ed.), The hundred

Reggio Emilia projects planned in a flexible framework are reshaped every day in line with the curiosity of the children, take different paths and offer new experiences.

The fact that projects evoke the idea of a dynamic process has an effect on the preference of the word project instead of the curriculum in Reggio Emilia. Projects can be affected by the harmony and form of interpersonal communication. This contributes to the dynamic and variable education process. The reason for choosing the word project is that it indicates that children will be active rather than passive. Projects emphasize that it is important for children to research and discover. These projects, which children do research themselves, can be short, medium or long-term, as well as a continuous or intermittent process.<sup>136</sup>

In order to understand what the Reggio Emilia approach is and to classify the program in some way, the project concept is considered as a “self-developing curriculum/program”.<sup>137</sup> Self-developing program is a common expression used to describe project-based learning processes. The most important feature of this curriculum is that children emerge in line with their curiosity and interest, become clear and enriched in the process.<sup>138</sup>

The features of the program are as follows spontaneous<sup>139</sup>:

- educators do not plan ahead, but make hypothetical predictions about different possibilities;
- children lead the process; teachers listen, observe, advise and encourage;
- instructors report not only what they see, but also what they think about what they see, and then discuss with children what they see and what they make of it;

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languages of children: The Reggio Emilia approach to early childhood education – Advanced reflections (2nd ed.) (pp. 113-125). Norwood, NJ: Ablex.

<sup>136</sup> Rinaldi, C. (2006c). The construction of the educational project: An interview with Carlina Rinaldi by Lella Gandini and Judith Kaminsky. In C. Rinaldi (Ed.), *In dialogue with Reggio Emilia: Listening, researching and learning* (pp. 121-136). New York: Routledge

<sup>137</sup> Rinaldi, C. (2006b). Crossing boundaries: Reflections on Loris Malaguzzi and Reggio Emilia. In C. Rinaldi (Ed.), *In dialogue with Reggio Emilia: Listening, researching and learning* (pp. 168-177). New York: Routledge.

<sup>138</sup> Kashin, D. L. (2007). Reaching the top of the mountain: The impact of emergent curriculum on the practice and self-image of early childhood educators. *Yayınlanmamış Doktora Tezi*, University of Toronto Institute for Studies in Education, Toronto.

<sup>139</sup> Guyevskey, V. (2006). Interpreting the Reggio Emilia approach: Documentation and emergent curriculum in preschool setting. *Yayınlanmamış Yüksek Lisans Tezi*, York University Graduate Programme in Education.

- supportive environments are prepared to evoke children's curiosity and thoughts
- discussions are held in small groups
- focus on the process, not the result.

In the Reggio Emilia approach, the whole learning process is carried out through open-ended projects; therefore, the time allocated for each project may be different.<sup>140</sup> Sometimes projects take longer or shorter than expected. However, since it is not the teacher's task at this point to take the project according to a predetermined plan; the project may pause when children lose interest; it can regain momentum after a period of time; or the project may evolve in a completely different direction.<sup>141</sup> The important point here is to follow the child; because the aim of the projects is not to follow the training program in a way to teach a certain unit or subject<sup>142</sup>. Projects are not used to equip children with cognitive and academic knowledge, the main purpose of the projects is to enable children to be individuals who can express themselves, think and research in democratic environments.<sup>143</sup> Therefore, projects do not proceed with the guidance of teachers. Educators create suitable working environments for projects by organizing the physical environment and offering learning invitations, but it is the children who find the project idea, think, ask questions and research.<sup>144</sup>

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<sup>140</sup> Morrison, G. M. (2012). *Early childhood education today*. (12th ed). Edinburgh Gate: Pearson Education Limited.

<sup>141</sup> Fraser, S., & Gestwicki, C. (2002). *Authentic childhood: Exploring Reggio Emilia in the classroom*. Canada: Delmar Thomson Learning.

<sup>142</sup> Gandini, L. (2012). History, ideas, and basic principles: An interview with Loris Malaguzzi. In C. Edwards, L. Gandini, & G. Forman (Ed.), *The hundred languages of children: Reggio Emilia experience in transformation* (3rd ed.) (pp. 27-72). Greenwich, CT: Ablex.

<sup>143</sup> Hall, K., Horgan, M., Ridgway, A., Murphy, R., Cunneen, M. & Cunningham, D. (2010). *Loris Malaguzzi and the Reggio Emilia experience*. London: Continuum.

<sup>144</sup> Kim, B. & Darling, L. F. (2012). Shades of pink: Preschoolers make meaning in a Reggioinspired classroom. *Young Children*, 67(2), 44-50.

### 3.3. Models and Techniques Used to Present the Importance of Cultural Assets to Children

Approaches to presenting cultural assets to children is being increased by the adaptation of educational activities to this field. In these education programs, instead of educating children with formal and non-formal education methods, which children are completely active or completely passive, educators prefer the forms of education in which children are active and enjoy.<sup>145</sup>

The main purpose of the methods used for the adoption and interpretation of cultural assets by children is to ensure an effective experience via procuring that children take an active role in the learning process. At this point, it is an important strategy to children research and work together. This traditional method is usually a group study that aims short and goal-oriented learning process.<sup>146</sup> The benefits of this method; Children take an active role in the learning process, they get the habit of working together, they have the chance to express their own ideas, and they get learning opportunities according to their interests and needs. At the same time, with this method, children get the chance to analyze and evaluate what they have learned in the field. As stated in the book, *Theoretical Foundations of Interactive Museum and Historical Environmental Education*, it is emphasized that participating in group work and participating in cooperative activities is educationally important in the learning process of children with the method of group work.<sup>147</sup>

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<sup>145</sup> Yılmaz, Ali & Yıldırım, Gülten & Filiz, Nilüfer & İbrahimoğlu, Zafer, 2018. *Interactive Museum and Historical Environment Education: Theoretical Foundations and Sample Activities*, Pegem Akademi, Ankara.

<sup>146</sup> Johnson, D. W., Johnson, R. T. Ve Holubec, E. J., *Collaborative Learning Handbook*, Prof. Dr. Ayfer Kocabaş, Pegem A Yayıncılık, Ankara, 2016.

<sup>147</sup> Çakır İlhan, A., Artar, M., Okvuran, A. Ve Karadeniz, C., *Museum Education Adult Book*, Ankara, UNICEF Publications, 2011.

### 3.3.1 Integrated Education Approaches

#### Discussion Method

One of the other methods for teaching in historical environment education is method of discussion.<sup>148</sup> Unlike traditional question-answer method, an intense interaction occurs between children and the educator in discussion method.<sup>149</sup> Main purpose of the discussion method is, making important fullfilling certain criterias on issues of common interest fpr the discussion group.<sup>150</sup> Using this method in the historical environment reuquires a specific study previously done on that subject.

In cultural assets studies; It enables children to reflect on and discuss the meaning and value of cultural assets, methods used, benefits and harms. In the activities carried out, it was stated that discussion sessions were the most useful method for children to perceive the importance of the protection of cultural assets and to ensure continuity with this perception in their lives in order to enable children to gain knowledge and attitude.<sup>151</sup>

#### Question-Answer Method

The question-answer method is one of the most common methods that we encounter in formal and non-formal education. It is usully used for attract childrens attention, to make them think about the topic. This method can be used alone as well as with other methods and techniques. The most important point in the question-answer

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<sup>148</sup> Çakır İlhan, A., Artar, M., Okvuran, A. Ve Karadeniz, C., *Musem Education Adult Book*, Ankara, UNICEF Publications, 2011.

<sup>149</sup> Demircioğlu, İ. H., *Student-centered approaches to history teaching: Specific teaching methods in history department*, Ankara, 2015.

<sup>150</sup> Açıkgöz, K. Ü., *Effective learning and teaching*, İzmir

<sup>151</sup> (UNESCO 1998)

method is to use the questions in a target-oriented and correct way of communication. This method is a basic method that accompanies many approaches, methods and techniques.<sup>152</sup>

### **3.3.2. Site and Museum Visits**

#### **Lecture Method Based on Historical Environment Tour**

As a traditional and most widely used method among education models, lecture method is a method which experts in the field convey their knowledge verbally.<sup>153</sup>This educator-centered method, which is mostly preferred by educators, based on the principle of the educator transferring her knowledge to other person.<sup>154</sup> Students are passive while the lecturer plays an active role in lecture based tours. The historical environment visited with this method is preferred for mostly the purpose of pleasure trip rather than educational purpose.<sup>155</sup> Historical environment tours are a method that can be used in historical environment visits with groups of multiple participants.<sup>156</sup>

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<sup>152</sup> Yılmaz, Ali & Yıldırım, Gülten & Filiz, Nilüfer &İbrahimoğlu, Zafer, 2018 Interactive Museum and Historical Environment Education: Theoretical Foundations and Sample Activities., Pegem Akademi, Ankara.

<sup>153</sup> Çakır İlhan, A., Artar, M., Okvuran, A. Ve Karadeniz, C., Museum Education Adult Book, Ankara, UNICEF Publications, 2011.

<sup>154</sup> Van Veldhuizen, A., Education toolkit: Methods & techniques from museum and heritage education, 2017.

<sup>155</sup> Ibid.

<sup>156</sup> Yılmaz, Ali & Yıldırım, Gülten & Filiz, Nilüfer &İbrahimoğlu, Zafer, 2018. Interactive Museum and Historical Environment Education: Theoretical Foundations and Sample Activities, Pegem Akademi, Ankara.

## **Production Based Education**

Production-based activities constitute the basis of the studying methods that move children from a passive receiver position to an active position. Writing studies which are based on revealing children's capacities can be categorized as artistic or design studies. Effective activities for presenting the historical environment to the children prepared by educators based on their observation.<sup>157</sup>

## **Seek-Find Activities**

It is the most basic technique that used in historical environment education, especially in the process of learning by giving various tasks to children. This method which commonly known as find and seek is a study in which children try to complete the task by searching for some architectural heritage or objects with the directions given in different ways in the historical environment.<sup>158</sup> The main purpose of this method is to raise awareness in children toward the architectural heritage in the area. This approach is expected to help children learn the architectural heritages in the historical environment examining them in more detail, and on the other hand, to be an active protector of architectural heritage with these discoveries they make individually and to contribute to improvement of their ability to perceive the historical environment.

Different activities can be organized in many ways in search and find studies. Educator gives the preparatory work with children before activity.<sup>159</sup> The activities to be used in this method depends on the choice of educator. Some commonly used activities

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<sup>157</sup> Yılmaz, Ali & Yıldırım, Gülten & Filiz, Nilüfer & İbrahimoğlu, Zafer, 2018. Interactive Museum and Historical Environment Education: Theoretical Foundations and Sample Activities, Pegem Akademi, Ankara.

<sup>158</sup> Çakır İlhan, A., Artar, M., Okvuran, A. Ve Karadeniz, C., Museum Education Adult Book, Ankara, UNICEF Publications, 2011.

<sup>159</sup> Çakır İlhan, A., Artar, M., Okvuran, A. Ve Karadeniz, C., Museum Education Adult Book, Ankara, UNICEF Publications, 2011.

are; treasure hunter, finding object piece, puzzle, finding object belonging to mysterious story, etc.<sup>160</sup>

### **3.3.3. Technique of Animation**

Educators working in cultural assets awareness programs have observed that the animation technique is a successful method in attracting the attention of children to the protection of cultural assets. Aimed goals with animation technique;

- raise awareness,
- strengthen the comprehensibility of abstract issues,
- to gain new research skills,
- to create a lifelong sense of responsibility for cultural assets,
- it can be summarized as developing the creative potential of children.

### **Dramatic Learning Approach (Educational Games and Creative Drama)**

Cultural assets are valuable tools for us to understand the environment which we live in and to monitor cultural development.<sup>161</sup> We can explain the dramatic learning approach as an area which children learn by participating in improvisation games using the tools and methods of child plays and theater.<sup>162</sup> Examples of dramatic educational fields; techniques such as educational games, creative drama, puppet work, pantomime, various theater studies. Examples of dramatic educational areas; techniques such as educational games, creative drama, puppet work, pantomime, various theater studies. It

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<sup>160</sup> Ibid.

<sup>161</sup> Karppinen, T., Use of drama in museums and with museums, 27th Creative Drama Congress in International Education Abstracts, Bursa, 2017, p.67-70.

<sup>162</sup> Sağlam, T., Dramatik eğitim: Araç mı araç mı? Tiyatro Araştırmaları Derisi, 17, 2004, p.4-21.

can be said that the most preferred method among dramatic learning approach techniques are child play and creative drama.<sup>163</sup>

Game has an important place in all cultures and in the development of children. Researchs on the effects of games on children's development and how they will contribute to education has aided to the nascence of game pedagogy.<sup>164</sup> Game pedagogy can be explained as a field that works on understanding the influence of games in education and applying the game developed in various learning processes as a method.<sup>165</sup> The quality of the games designed in this situation, can be shaped according to the environment<sup>166</sup>

Creative drama is the enacting of subjects related to the values of a culture belonging to a particular group, using techniques such as improvisation and acting. As can be understood from the explanation, details such as participants, location, subject to be performed and the purpose are important when the educator chooses this method.<sup>167</sup> Within the scope of this subject it can be said creative drama studies are facilitator, improve empathy, enable learning, and contribute to aesthetic education.<sup>168</sup> Drama studies contribute to children's understanding of cultural assets and concretizing the knowledge about the past. This allows the children to interact as participants rather than being a mere spectator.<sup>169</sup>

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<sup>163</sup> Çakır İlhan, A., Artar, M., Okvuran, A. Ve Karadeniz, C., *Musem Education Adult Book*, Ankara, UNICEF Yayınları, 2011.

<sup>164</sup> Ibid.

<sup>165</sup> Adıgüzel, H. Ö. *Creative drama in education*, Naturel Publishing, Ankara, 2012.

<sup>166</sup> Sugar, S., Sugar K. K., *Primary games: Experiential learning activities for teaching children*, San Francisco, 2002.

<sup>167</sup> Adıgüzel, H. Ö., *Creative drama in education*, Naturel Publishing, Ankara, 2012.

<sup>168</sup> Okvuran A., *Creative drama in children's museums and museums*. Prof. Dr. İnci San (Ed.), *Creative drama in children's museums and museums*, Naturel Publishing, Ankara, 2012, p.43-55.

<sup>169</sup> Karppinen, T., *Using drama in museums and with museums*, 27th Creative Drama Congress in International Education Abstracts, Bursa, 2017, p.67-70.

## **Learning by Doing and Experiencing**

The concept of learning by doing and experiencing is a broad concept when considered in the field of education. When examined in historical and social context, this method, which is used in explaining the historical environment to children, is an effective approach that allows children to perceive or empathize with the historical environment according to the period.<sup>170</sup>

### **3.3.4. Virtual Reality and Internet**

#### **Virtual Museum Lecture**

The technological developments that have occurred nowadays also have affects on museology and museum education. In first place, technologies that provide virtual reality merged in to traditional museums. This new concept gained by museums with technological developments; became the concept of virtual museum.<sup>171</sup>

Çolak explains that it can provide conditions such as accessibility (a worldwide access thanks to the internet), communication (uninterrupted communication between the visitor and the museum), distance education (a sustainable, lifelong education model brought by virtual life), reliable information (preventing information pollution on the internet) in terms of education when virtual museums are designed correctly.<sup>172</sup>

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<sup>170</sup> Çakır İlhan, A., Artar, M., Okvuran, A. Ve Karadeniz, C., Müze eğitimi yetişkin kitabı, Ankara, UNICEF Yayınları, 2011.

<sup>171</sup> S Styliani, L Fotis, K Kostas, P Petros, Virtual museums, a survey and some issues for consideration, Journal of cultural Heritage 10 (4), 520-528.

<sup>172</sup> Çolak, Chan, Virtual Museums, INET-TR'06 - XI. "Internet in Turkey" Conference Proceedings, 21 - 23 December 2006 TOBB University of Economics and Technology, Ankara, 2006.

It is seen that in the curriculums published by The Ministry of National Education (MEB), virtual field trips are included for the diversity of education. “In order to achieve the goals of the lesson, it is recommended that children should make real museum trip, but if real trips are not possible, virtual field trips can be used. However, there are also gains in virtual museum trips.”<sup>173</sup>

Virtual museum education is the method with the least physical contact between the place and child, among the activities applied in the process of interpreting cultural assets. It would not be wrong to say that virtual museum education provides support in explaining cultural assets to children. Virtual museum education model is an important with experiential and education supporting features. It cannot be mentioned that it is an educational technique that achieve to a conscious society described by Interpretation alone.

### **3.4. Learning Outcomes Expected From Children In The Presentation Of Cultural Assets**

Activities in which the importance of cultural assets are presented to children and their importance is explained in order to raise awareness primarily contribute to the presentation of cultural assets within the civil education curriculum. The aim of the workshops organized in this context for the educator is to examine and develop cultural assets in terms of different disciplines. Thus, it is to prepare an academic base for events that can be organized later. In this context, we see that three different institutions have statements, most of which overlap with each other, on what children should acquire. These are UNESCO, Council of Europe and The Ministry of National Education.

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<sup>173</sup> MEB, 2005.

### 3.4.1. The Ministry of National Education

In the books prepared for the Visual Arts Lesson Curriculum, there is a section that explains level qualifications for different grade levels in order to guide to educator. This section describes the knowledge, skills and other competencies expected from children. Between the basic learning areas of the Visual Arts Lesson Teaching Program, the acquisitions and explanations about the cultural heritage field are included.<sup>174</sup> The issue of cultural heritage begins to be discussed in the second grade. It is emphasized that children learn about their own and different cultures from their experiences in fields of cultural heritage, from school their immediate circle and form new ideas. It is ensured that they apply their ideas by using art materials and techniques.<sup>175</sup> In the third grade, the focus is on children's learning by questioning. Children's idea generation, application and evaluation are carried out together with the process of creating a visual art work. It is important for the children to examine examples of art and architecture in different cultures.<sup>176</sup> In the fourth grade, importance of cultural heritage and why they should be sensitive to it is explained to the children. Also, art elements and design principles are examined. It is ensured that children explain their thoughts in their art works, the materials they use while revealing these thoughts and the main idea of their work. The focus is on examining the effects of artworks on culture in the historical process with children. At this level, children are ensured to absorb values such as respect, justice, love, honesty and benevolence, while personal, social and educational development areas such as self-acceptance, society and family, educational and professional development are also taken into consideration during the implementation of the program.<sup>177</sup> We see that the subject of cultural heritage gains importance in the curriculum again in the seventh grade.

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<sup>174</sup> Otting, Jenny Otting; Sylhasi Veton. Training Program Teaching Cultural Heritage And Cultural Diversity, Joint Project "EU/CoE Support to the Promotion of Cultural Diversity, 2013.

<sup>175</sup> MEB (2018). Visual Arts Lesson Education Program, Ankara: Ministry of Education Publications, p.17 <http://mufredat.meb.gov.tr/Dosyalar/2018121111026326-GORSEL%20SANATLAR.pdf>

<sup>176</sup> Ibid., p.19.

<sup>177</sup> Ibid., p.22.

In the seventh grade, the research, analysis and discovery of the creative processes of cultural heritage are examined. Children are encouraged to explore the meaning and value of cultural heritage.<sup>178</sup>

### **3.4.2. UNESCO**

According to UNESCO, children should be given the chance to participate in the protection of our common cultural and natural heritage in activities organized within this scope. Children should learn about their cultural heritage sites, their own and other cultures' historical interactions, and the importance of their preservation. They must be aware of the threats to archaeological sites. Most importantly, they must discover how they can contribute to the preservation of their cultural property and make themselves heard.<sup>179</sup>

### **3.4.3. Council of Europe**

In Strategy 21, published by the Council of Europe, it advocates that in-school and out-of-school activities need to be integrated in order to strengthen the impact of cultural assets activities organized with children. Cultural assets should be part of the formal school curriculum or an extracurricular activity and provide relevant skills based on a multidisciplinary and intersectoral approach. The presentation of cultural assets should help to develop a better understanding and respect for the environment in which children live, their values and protection.<sup>180</sup> It is expected that the activities organized in this context will help the development of an information society shared with children, define, preserve, transfer and share knowledge and skills about cultural assets among

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<sup>178</sup> Ibid., p.28.

<sup>179</sup> World Heritage Education Programme, Unesco

<sup>180</sup> K1 - Incorporate heritage education more effectively in school curricula, Strategy 21.

children, create awareness about the values conveyed by cultural assets, and achieve results such as preserving social memory against cultural assets.<sup>181</sup>

#### **3.4.4. Section Remarks**

When we look at the institutions within the scope of what children should acquire, we see that there are different outcomes at the end. In the activities carried out within this scope; While UNESCO anticipates the emergence of outcomes on protection, the Council of Europe emphasizes the importance of experience. It is seen that institutions have different implications, as well as principles that meet in common ground. In summary, when we examine the outputs of three institutions; Being able to recognize the cultural assets of children, to understand the values of cultural assets and to be conscious about protection by this means are important outputs. In this context, these common outputs are the principles to be used to determine whether the activities carried out in the presentation of cultural assets have reached the goal.

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<sup>181</sup> Ibid.

## CHAPTER 4

### EXTRA-CURRICULAR ACTIVITIES FOR INTERPRETING THE VALUES OF CULTURAL ASSETS TO CHILDREN IN TURKEY

Desire to reach the conscious society and understanding the concept of historical environment with cultural heritage education has become a subject of great interest both in the world and in our country. In our country, awareness activities are also organized for children at different levels in order to protect the historical environment and to transfer cultural heritage between generations. We can classify these activities as follows;

1. Thematic painting, poetry, story, exhibition, theater, photography and model competitions are periodically organized and held in historical environment by private or public institutions. These kinds of activities, which are generally not continuous, are carried out to draw attention to archaeological sites.
2. In some excavation sites, activities for children are organized regularly by the teams responsible for archaeological excavations. Activities such as “The Çatalhöyük Archaeology Workshop<sup>182</sup> organized in Çatalhöyük, which started in 2003, and “The Children’s Limyra<sup>183</sup> activities that started in 2011 can be given as examples.
3. There are also regular events run by non-governmental organizations and private organizations. In this matter, different activities organized by Cultural Awareness Foundation, ÇEKÜL, Chamber of Architects Ankara Branch:

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<sup>182</sup> Arkeofili, Çatalhöyük’te Çocuklar İçin Yaz Atölyesi Başlıyor 2015, accessed on November 22, 2020 from web site: <https://arkeofili.com/catalhoyukte-cocuklar-icin-yaz-atolyesi-basliyor/>

<sup>183</sup> Atasoy, Zehra Betül. More Than a Ruin: Children’s Limyra, 2013, accessed on December 19, 2020 from web site: <https://www.arkitera.com/soylesi/harabeden-daha-fazlasi-cocuklarin-limyasi/>

Center for Child and Architecture Studies and 7/70 Culture and Arts according to different age groups.

4. Research projects carried out with awareness-raising campaigns. Projects coded with TÜBİTAK 4004, provides support for students to increase their competence in scientific subjects through out-of-class activities and experiential studies.

#### **4.1. 10 Workshops That Have Been Conducted in Turkey**

Activities made for educate children about cultural heritage values in and outside of the historical environment have been investigated. Firstly, general characteristics and preparation stages of these categorized activities are explained. Afterwards, the methods used to achieve the intended goal in these activities and the expected gains from the age group in the activity will be explained. Lastly, these implemented activities will be discussed in detail according to their strategies.

A table was created by categorizing the activities carried out to interpreting the potential of cultural assets to the children according to followings;

1. Targeted Age Group
2. Profiles of Educators
3. Organizer
4. Purpose
5. Pedagogical Tactics
6. Settlement scale (city, neighborhood, archaeological site, historical environment, etc.)

Table 1. List Of The Selected Workshops

<b>WORKSHOPS</b>	<b>TARGET GROUP</b>	<b>ORGANIZATION</b>	<b>AIMS</b>	<b>TACTIC / METHODS</b>	<b>WORKSHOP PLACE</b>
<b>1. Ancient Cities from Photographer Children</b>	Neighborhood Children (Different Age Group)	Izmir History Design Workshop	aimed to gain a wide spread awereness of cultural assets	<ul style="list-style-type: none"> <li>- Presentations</li> <li>- Archaeological Site Excursion</li> <li>- Photography</li> <li>- Production Photograph</li> <li>- Exhibition</li> </ul>	<ul style="list-style-type: none"> <li>- Archeological Site</li> <li>- Basmane Neighborhood</li> </ul>
<b>2. Travel in Time Workshop</b>	School Age Children (10-12 Age)	Tmmob Chamber Of Architects Ankara Center For Children And Architectural Studies	aims to draw attention to the protection of historical environment and cultural assets	<ul style="list-style-type: none"> <li>- Presentations</li> <li>- Museum</li> <li>- Archaeological Site Excursion</li> <li>- Drama</li> <li>- Production Model And Souvenir</li> <li>- Exhibition</li> </ul>	<ul style="list-style-type: none"> <li>- Museum</li> <li>- Historical Buildings</li> <li>- Archaeological And Natural Site</li> </ul>

**Table 1. (cont.)**

<p><b>3. Mersin Kanytellis Science Camp</b></p>	<p>School Age Children (10-12age)</p>	<p>Mersin University Department Of Archaeology And Architecture</p>	<p>aims to present archaeological values and raise awareness for children</p>	<ul style="list-style-type: none"> <li>- Presentations</li> <li>- Museum</li> <li>- Archaeological Site Excursion</li> <li>- Historical Games</li> <li>- Excavation</li> </ul>	<ul style="list-style-type: none"> <li>- Museum</li> <li>- Archaeological And Natural Site</li> </ul>
<p><b>4. More than the Ruin : Limyra of Children</b></p>	<p>School Age Children (7-12 Age)</p>	<p>Doç. Dr. Zeynep Kuban And The Limyra Excavation Team</p>	<p>aims to teach the historical environment, popularize archaeology and adopt cultural assets to form an understanding of conservation.</p>	<ul style="list-style-type: none"> <li>- Lecture (information)</li> <li>- Theater</li> <li>- Workshops</li> </ul>	<ul style="list-style-type: none"> <li>- Archeological Site</li> <li>- Neighborhood</li> </ul>

**Table 1. (cont.)**

<p><b>5. Cultural Education Program "Cities belong to Children"</b></p>	<p>School Age Children (10-12 Age)</p>	<p>Çekül</p>	<p>aimed to make children aware of the historical environment and cultural values in which they live.</p>	<ul style="list-style-type: none"> <li>- Presentation</li> <li>- Sightseeing</li> <li>- Workshops</li> <li>- Architectural and Geographical</li> </ul>	<ul style="list-style-type: none"> <li>- Museum</li> <li>- Historical Buildings</li> <li>- Archaeological And Natural Site</li> </ul>
<p><b>6. TUBITAK 4004 Journey to Smyrna: Izmir Urban History Workshop</b></p>	<p>School Age Children (10-12 Age)</p>	<p>The Scientific and Technological Research Council of Turkey (TUBİTAK)</p>	<p>aims to convey the history of urban sites through a visualized scenario</p>	<ul style="list-style-type: none"> <li>- Presentation</li> <li>- Visual story and scenario</li> <li>- Archaeological Site Excursion</li> </ul>	<ul style="list-style-type: none"> <li>- School Presentation Hall</li> <li>- Archaeological Site</li> </ul>

**Table 1. (cont.)**

<p><b>7. İzmir Lesson (2013)</b></p>	<p>School Age Children (10-12 Age)</p>	<p>İzmir İl Milli Eğitim Müdürlüğü</p>	<p>aims to convey the importance of protecting cultural assets to children within the curriculum by visual storytelling method</p>	<p>– Visual story and expression – Animation – Scenary Game – Competition – Archaeological Site Excursion</p>	<p>– School Presentation Hall – Historical – Archaeological Site</p>
<p><b>8. Children as Stakeholders in the Protection of Archaeological Sites: The Example of Mersin Yumuktepe Mound</b></p>	<p>School Age Children (10-12 Age)</p>	<p>Mersin Üniversitesi</p>	<p>aims to ensure the sustainability of the project by increasing the level of awareness of children about natural, historical, archaeological and cultural assets</p>	<p>– Presentation – Games – Archaeological Site Excursion – Painting</p>	<p>– School Hall – Yumuktepe Neighborhood – Archaeological Site</p>

**Table 1. (cont.)**

<p><b>9. Heritage To Children Bergama</b></p>	<p>School Age Children (7-10 Age)</p>	<p>Mimar Sinan Güzel Sanatlar Üniversitesi Mimarlık Bölümü Restorasyon Anabilim Dalı</p>	<p>aims to enable local people to connect with their environment in order to spread awareness of the protection of cultural assets</p>	<ul style="list-style-type: none"> <li>- Presentation</li> <li>- Visual story</li> <li>- Drama Atelier</li> <li>- Museum</li> <li>- Archaeological Site Excursion</li> <li>- Historical Games</li> </ul>	<ul style="list-style-type: none"> <li>- Museum</li> <li>- Neighborhood</li> <li>- Archaeological Site</li> </ul>
<p><b>10. Mersin Children's University: I am an Explorer and I'm discovering where I live</b></p>	<p>School Age Children (11-13 Age)</p>	<p>The Scientific and Technological Research Council of Turkey (TUBİTAK)</p>	<p>aims to create change in the level of awareness about cultural assets and conservation</p>	<ul style="list-style-type: none"> <li>- Presentation</li> <li>- Drama</li> <li>- Movie screening</li> <li>- Jigsaw Puzzle</li> <li>- Archaeological Site And City Center Excursion</li> <li>- Production Model And Poster</li> </ul>	<ul style="list-style-type: none"> <li>- Neighborhood between historical and archaeological environment</li> <li>- Archaeological Site</li> </ul>

For this table, people from different disciplines who are expert in their professions brought together with the cooperation of people with children at historical environments in different regions of Turkey. Studies in Table 1 will be separately examined and explained in the next section. As a result of this section, these educational activities will be evaluated whether they have achieved the expected results in these training activities.

#### 4.1.1. Workshop 1

**Workshop:** Ancient Cities from Photographer Children

**Project Owner Institution:** İzmir Metropolitan Municipality Historical Environment and Cultural Assets

**Project Support Program:** İzmir History Design Workshop

**Project Partners:** İzmir History Design Workshop, Social and Cultural Studies Unit, Mahzen Photos

**Project Duration:** 1 month

**Project Date:** 2016

**Educators:** Dr. Çağlayan Deniz Kaplan, Serkan Çolak, Sinan Kılıç, Serdar Ona, Ali Aktaş, Asst. Prof. Zafer Derin

**Age:** 10-12

**Locations:** Indoor / Outdoor

**Presentation and Workshop:** İzmir History Project Center / Basmane

**Field Trip:** Agora of Smyrna, Bayraklı and Yelişova Mounds

**Number of Participants:** 20

**Program:**

İzmir is a city that has witnessed history for thousands of years and has many layers of culture related to different periods. It is possible to observe these cultural layers in many different parts of the city, especially in Kemeraltı and its surroundings. Periodic activities for this region are carried out in order to inform the people living in the region between the settlements and archaeological sites about the historical environment and cultural assets and for giving them a chance of being able to speak

knowledgeably and authoritatively about their environment. A widespread awareness gain is aimed with this workshop.<sup>184</sup>

In “Ancient Cities from Photographer Children”<sup>185</sup> project, children in the Basmane region have been the main actors at raising awareness about the cultural values that should be preserved. The primary purpose of the activities organized within the scope of the project is to strengthen the relationship of Izmir residents with cultural assets. Various activities were held with the participation of children in the Basmane region, İzmir History Design Workshop, Social and Cultural Studies Unit and photographers Serkan Çolak and Sinan Kılıç from MahzenPhotos Collective, for this concect. Methods considered for these activities within the scope of the workshop and expected goals should be reached at the end are explained as; Atölye kapsamında aktivitelere düşünülen yöntemler ve sonunda ulaşılması gereken hedefler şu şekilde hem kişisel hem de kolektif bir çalışma yapmaları ve bu çalışmalarını proje sonunda sergilemeleri, kazandıkları bilinci yakın çevrelerine yaymaları, aynı şekilde ailelerin de komşularından başlayarak kazanılan tarih bilincini yakın çevrelerine aktarmaları amaçlanmıştır.<sup>186</sup>

After basic photography training was given by the artist of the artists from MahzenPhoto Collective for 2 weeks and seminars about photography in İzmir History Design Workshop as the first part of workshop, a workshop activity was held in Basmane region with the cameras they will use throughout the project.



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<sup>184</sup>Ancient Cities from Photographer Children, 2016, accessed on November 28, 2020 from web site: <http://www.izmirtarih.com.tr/fotografci-cocuklardan-antik-kentler/>

<sup>185</sup>Ibid.

<sup>186</sup> Ibid.

Figure 1. Lecture part in Workshop 1 ((Ancient Cities from Photographer Children, 2016. (<http://www.izmirtarih.com.tr/fotografci-cocuklardan-antik-kentler/>), Accessed 28.11.2020)

After the theoretical knowledge and practice, the second part was started. In this section, field trips to the Agora of Smyrna and Yeşilova Mounds, supported by the İzmir Metropolitan Municipality, were organized for children under the guidance of archaeologists. Children both listened presentations of archaeologists and took photographs in the field.



Figure 2. Archaeological Site Excursion to Agora of Smyrna, Bayraklı and Yeşilova Mounds in Workshop 1 (Ancient Cities from Photographer Children, 2016. (<http://www.izmirtarih.com.tr/fotografci-cocuklardan-antik-kentler/>), Accessed 28.11.2020)

Photographs taken during the workshop were later exhibited in İzmir Art Gallery<sup>187</sup>

<sup>187</sup>Ibid.



Figure 3. Exhibition of the Workshop 1 ((Ancient Cities from Photographer Children, 2016. (<http://www.izmirtarih.com.tr/fotografci-cocuklardan-antik-kentler/>), Accessed 28.11.2020)

Workshop 1 was one of the workshops attended by children in the Basmane region of Izmir. The remarkable aspect of Workshop 1 was that children took part as a participant in an activity organized in the Agora of Smyrna which is an historical site located the residential area where they live in but known enough by the locals. Different models and techniques were preferred to present cultural assets to children in Workshop 1. Children who came together at the beginning of the workshop had the opportunity to socialize with each other due to the group work model. Another aspect of the activity is children get a photography training for historical sites before the archaeological field trip. Children had the chance to try their photography training on field during the archaeological site trips which rely on the lecture-based historical environment tour method. At the exhibitions held at the end of the workshop, with the products they produced, they had the opportunity to present the site which they observed. Thus, both children and educators from different fields had the chance to meet on a platform and to work together in the historical environment. The practical part of the workshop was an active fieldwork to increase the hands-on training and production skills of the participants. At the end of the activity children became a part of the exhibition where the products they produced became visible and exhibited.

It is hard to say that these activities organized for presentation of cultural assets and values that need to be preserved to the children in Agora of Smyrna and Yeşilova Mounds have reached their intended results. It is impossible to evaluate the achievements of this activity, which is aimed to reaching the conscious society and transferring the consciousness gained by the children through trips to cultural assets and

the photography exhibiton created with photographs taken there to their family and their neighbors It is not possible to for this workshop which has paricipants from different age groups, to generalize about expected learning outcome, because each child's age will be different. In addition, since there are no pre and post tests to control the method, it is difficult to say for this study method, these activities are organized according to the acquisitions required for proficiency level of different ages.

#### 4.1.2. Workshop 2

**Workshop:** Travel in Time Workshop

**Project Owner Institution:** TMMOB Chamber of Architects of Turkey Ankara  
Branch Child and Architecture Studies Center

**Projet Support Program:** Child and Architecture Summer School

**Project Partners:** TMMOB Ankara, Governorship of Ankara

**Duration:** 5 days

**Project Date:** 2012

**Educators:** Research Assistant / Architect Esra Özkan Yazgan, Archaeologist  
Demirdelen, ÇDD Drama Captain Emine Ekinici, Architect İlknur Soydaş

**Age:** 10-12

**Location:** Indoor / Outdoor

**Presentation and Workshop:** TMMOB

**Field Trip:** Atatürk Forest Farm, MTA Natural History Musseum, Roma street  
ruins, Column of Julianus, Atatürk Room in Governor's Office, Temple of  
Augustus next to Hacı Bayram Mosque, Ankara Train Station, First and  
Second Parliament buildings, The Little Theatre, Ankara Opera Building

**Number of Participants:** 15

**Program:**

Tmmob Chamber of Architects of Turkey Ankara Branch Child and Architecture Studies Center, tried to draw attention to the protection of historical envi ronment and cultural assets via this event organized with the participation of children.

During the preparation process of the workshops, certain responsibilities were determined by discussing the purpose, method and organization among the architects, educators who accepted to work voluntarily and the chamber. The methods determined by the children and architecture center and followed in their workshops were applied in this five-day workshop series in the following order; Conversations that architects will have with students at schools on the subjects like architecture, city, city awareness, city history which are included in the primary and secondary school curriculum. Activities on subjects such as architectural issues, architectural culture, cultural heritage, with the participation of expert architects. Within the school and curriculum resources, periodic workshops, exhibitions and publications will be attended by architects and architecture students .(Resource for exhibitions and publications will be provided from the Chamber of Architects)<sup>188</sup> Each workshop started with a presentation with using the narrative method, for children who are unfamiliar with concepts so they can give meaning to subjects.

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<sup>188</sup> TMMOB Chamber of Architects of Turkey Ankara Branch Child and Architecture Studies Center, 2018 <http://www.mimarlarodasiankara.org/index.php?Did=196>

<b>1. GÜN- DOĞAL MİRAS ATOLYESİ</b>	
09.30	Mimarlar Odasında buluşma
09.30- 11.30	Tanışma, oyunlar, drama ( kent,kültür,tarih,sembol üzerine)
11.30- 12.30	A.O.Ç. Konulu Sunum
12.30- 13.30	Oğle yemeği
14.00- 16.00	A.O.Ç. Gezisi ( A.O.Ç. Müze ve Sergi Salonu, Atatürk Evi, Gazî Orman Çiftliği Parkı, Piknik alanı, oyunlar
<i>Anahtar Kelimeler: Kent/ Farkındalık/Çevre/ A.O.Ç. hakkında</i>	
16.30	Mimarlar Odasına dönüş
<b>2. GÜN- DOĞAL MİRAS ATOLYESİ</b>	
09.30	Mimarlar Odasında buluşma
09.30- 10.30	Doğal Miras Konulu Sunum ( Doğal miras nedir?, Türkiye' den ve dünyadan doğal miras örnekleri)
<i>Anahtar Kelimeler: Doğa harikası, dünyanın doğal tarihi, ekolojik-biyolojik korunma, önemli hayvan ve bitki topluluklarına ev sahipliği,yaşamış canlıların kalıntıları</i>	
11.00-13.00	MTA Tabiat Tarihi Müzesi gezisi
13.30-14.30	Oğle yemeği
14.00-16.30	Doğa Yürüyüşü/ Doğa Farkındalık Gezisi/ Fotoğraf Çekimi/ Oğle yemeği ( Kıbrıs Köyü Vadisi)
17.00	Mimarlar Odasına dönüş
<b>3. GÜN- KÜLTÜREL MİRAS ATOLYESİ</b>	
09.30	Mimarlar Odasında buluşma
09.30- 10.30	Kültürel Miras Konulu Sunum ( Kültürel miras nedir?, Türkiye' den ve dünyadan kültürel miras örnekleri)
<i>Anahtar Kelimeler: Arkeoloji,mimari eserler,teknoloji,heykel,resim</i>	
11.00	Mimarlar Odası'nda yapılacak Basın Toplantısı'na çocukların katılımı
12.00- 13.00	Ankara Valiliği gezisi
13.00- 15.00	Kültürel Miras Yapılarının Gezilmesi/ Fotoğraf Çekimi ( Julıanus Süitümu, Augustus Tapınağı, Roma Hamamı)
15.00- 17.00	Müze'de drama çalışması (Anadolu Medeniyetleri Müzesi)
<b>4. GÜN- KÜLTÜREL MİRAS ATOLYESİ</b>	
09.30	Mimarlar Odasında buluşma
09.30- 10.30	Modern Miras Konulu Sunum ( Cumhuriyet Dönemi Mimarisi üzerine)
11.00- 13.00	Kültürel Miras Yapılarının Gezilmesi/ Fotoğraf Çekimi (Ühis-Opera Binası, Gar Binası)
13.00- 14.00	Oğle yemeği
14.30- 16.30	Kültürel Miras Yapılarının Gezilmesi/ Fotoğraf Çekimi
<b>5. GÜN-</b>	
10.00	Mimarlar Odasında buluşma
10.00- 12.00	Atölye Çalışması <i>Anahtar Kelimeler :Ankara'nın Doğal ve Kültürel Mirası temalı oyun/maket/harita çalışması</i>
12.00- 13.00	Oğle yemeği
13.00- 15.00	Atölye Çalışması
15.00- 17.00	Sergi için hazırlık
17.00	Yaz Okulu Sergisi Açılışı

Figure 4. Schedule of the Workshop 2 (Travel in Time, TMMOB Chamber of Architects of Turkey Ankara Branch Child and Architecture Studies Center, 2018. (<http://www.mimarlarodasiankara.org/index.php?Did=4694>), Accessed 28.11.2020)

Workshop 2 is an educational program organized as a summer school, which experts from different disciplines participate as trainers, and different activities are organized with various learning methods. Workshop 2 is a more narrative-based

historical environment tour activity for introduce children to cultural assets. On the first day, after educational games with the dramatic learning approach method, group activities were made with the children about Atatürk Forest Farm, and then a historical environment tour was organized based on the narrative method to the Atatürk Forest Farm.<sup>189</sup>



Figure 5. Archaeological and Natural Site Excursion to Atatürk Orman Çiftliği in Workshop 2 (Travel in Time, TMMOB Chamber of Architects of Turkey Ankara Branch Child and Architecture Studies Center, 2018. (<http://www.mimarlarodasiankara.org/index.php?Did=4694>), Accessed 28.11.2020)

On the second day, Redife Kolçak, General Secretary of TMMOB Chamber of Landscape Architects, made a presentation with the narrative method on Natural Heritage. Ot the same day, the children had the opportunity to examine cultural assets with the museum education method on a trip to the MTA Natural History Museum. On the third day of the workshop, Research Assistant Architect Esra Özkan Yazgan provided a dynamic learning environment for children at the end of a presentation on "Cultural Heritage" made by the question-answer method. On the same day, the children

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<sup>189</sup>Ankara from Ancient Ages to the Present-Travel in Time, TMMOB Chamber of Architects of Turkey Ankara Branch Child and Architecture Studies Center, 2018. (<http://www.mimarlarodasiankara.org/index.php?Did=4694>)

were hosted by Deputy Governor Kemal Karadağ, Director of Provincial Culture and Tourism Doğan Acar and Halil Demirdelen, one of the archaeologists of the Anatolian Civilizations Museum, during the trip organized to Governorship of Ankara. After the historical environmental tours, children wrote down their observations about cultural assets. They continued the historical environment tour with the ruins of the Roman street, the Julianus Column, the Atatürk room inside the Governorship building, and the Augustus Temple next to the Hacı Bayram Mosque, after a presentation made by the archaeologist Demirdelen to the children which is about historical environment. Children made a drama study with ÇDD Drama Captain Emine Ekinici at the Museum of Anatolian Civilizations and at the end of the activity children painted what they observed in the museum. On the fourth day of the summer school, architect İlknur Soydaş made a presentation on Republican Period Architecture on Modern Heritage. Historical environment tours continued with visits to the Ankara Train Station First and Second Parliament buildings, the Small Theater and the Ankara State Opera and Ballet Building on the fourth day of workshop.<sup>190</sup>

On the last day of the summer school held in TMMOB Chamber of Architects, production-based activities were organized and the children who opened an exhibition with their works showed Ankara from their own eyes. Üretime dayalı aktivitelerde çocukların çeşitli malzemelerden, In the production-based activities, children were asked to produce symbolic souvenirs such as models, hats, mugs, night lights which familiarized with Ankara from various materials. After that, children designed board games describing the cultural assets which they viewed with teamwork. Again, they had the opportunity to exhibit and explain the games they produced with their own designs.<sup>191</sup>

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<sup>190</sup>Ibid.

<sup>191</sup>Ibid.



Figure 6. Group working in Workshop 2 (Travel in Time, TMMOB Chamber of Architects of Turkey Ankara Branch Child and Architecture Studies Center, 2018.  
(<http://www.mimarlarodasiankara.org/index.php?Did=4694>), Accessed 28.11.2020)



Figure 7. Group working in Workshop 2 (Travel in Time, TMMOB Chamber of Architects of Turkey Ankara Branch Child and Architecture Studies Center, 2018.  
(<http://www.mimarlarodasiankara.org/index.php?Did=4694>), Accessed 28.11.2020)

In Workshop 2, TMMOB Chamber of Architects Ankara Branch, Child and Architecture Studies Center organized seventeen workshops for five days. On the first day, for starters a friendly environment was prepared with an active way for children to socialize with each other and carry out group activities together. Each workshops started with a presentation on topics related to activities to be carried out during the day. With this method, it is aimed to convey information about the concepts that children are not familiar with. Harmony between the numbers of tour guides and the children who participate to event had provided many facilities during activities. Children were able to see various books and brochures in the workshops to get information about the importance of Ankara's historical environment and the value of cultural assets. In addition, participating children had the opportunity to reflect their ideas and learnings to their products with the application methods of the workshops. They designed Ankara from their own eyes. Thus, educators and guides can easily get the feedback at the end of the activity.

### 4.1.3. Workshop 3

**Workshop:** Mersin Kanytellis Science Camp

**Project Owner Institution:** Mersin University and Museum of Mersin

**Project Support Program:** Archeology and Conservation Science Camp

**Project Partners:** MEU, Museum of Mersin, METU, Doğa College, Turkish Orienteering Federation Mersin Provincial Representative

**Project Duration:** 2 days

**Project Date:** 2015

**Educators:** Program Coordinator Asst. Prof. Nida Naycı from Mersin University, expert academicians, 25 students from MEU Department of Architecture and Archeology as instructors and guides

**Age:** 10-12

**Location:**

**Presentation and Workshop:** Ruins of Kanlıdivane , METU Institute of Marine Sciences

**Field Trip:** Ruins of Kanlıdivane, Mersin Naval Museum

**Number of Participants:** 50

**Program:**

Mersin Canytellis Science Camp was prepared with the cooperation of Mersin University Department of Archeology and Architecture teachers and students and was carried out at the Ruins of Kanlıdivane. Presenting values of cultural assets to children and raising awareness about conservation was aimed with this workshop which held in the archaeological field. For starters, children are divided into groups in order to educators and guide can be sufficient. The workshop started with breakfast and acquaintance with the children after they came to the Ruins Canytellis. Firstly, new concepts were explained with presentations prepared to give information to children on issues such as cultural assets, conservation and historical environment. During the workshop, children took part in different workshop activities such as experimental archaeological excavation, sundial making, use of ancient writing, ceramics workshop, ancient child plays. Apart from the activities carried out at the Ruins of Canytellis, educational activities were carried out at the planetarium and at the METU Institute of Marine Sciences. "Orienteering, History Safari" competition was held on the last day of Workshop 3. The children completed the competition by reaching the target points where the riddles about the cultural assets in Kanlıdivane were found on the pre-determined parkours. The activities organized in Workshop 3 were carried out in the company of academicians and students from Mersin University Department of Architecture and Archeology who acted as instructors and guides.

Workshop 3 differs from other workshops in that all activities that last for two days are intertwined with cultural assets in the archaeological area. Children who use the archaeological site as a part of daily life have been quick to adopt the area. In addition, the flow, designed for children to have fun, has created an active program. A program in a pattern was prepared between the presentations given in the workshops and the training and application modules. The activity areas which prepared before the workshop by guides and educators at different points of the archaeological area ensured that the children were constantly on the move. Walks between the activities gave the children the chance to watch the cultural assets from different aspects and during these walks, children experienced the area from different angles with the presentations of the guides. In this way, learning process occurred naturally. These activities which held in

actual places of the ancient city have created an important opportunity to consolidating the given information with the learning by doing and experiencing method. At the last stage, the questions in the orienteering nature sports competition were prepared from the list of questions from the information which given through the activities to the children. In the activity, which was unified with the ancient city and prepared with the seek-find method it was aimed to ease the learning process of historical structures. In the orienteering competition, it is possible to make inferences about wheter the education program works for children who are trying to solve riddles with the stories they listened from the guide while walking through the activities in the field. When the results of the competition are examined, it is seen that important informatons have been obtained for the next workshops.



Figure 8. During the orienteering in Workshop 3



Figure 9. Ancient child games in Workshop 3



Figure 10. Excavation Area in Workshop 3



Figure11. End of the Workshop 3

With Workshop 3, children discovered the cultural assets and had the chance to observe what was done in the archaeological sites for conservation. For this workshop, maps of the archaeological site and advertisement brochures designed and historical area divided to sections such as the experimental excavation area, the playgrounds for ancient child plays in a suitable way for children so they can comprehend the area. Considering the environmental arrangements made for the presentation of the Kanlıdivane archaeological site, it is an important outcome that children are considered as individuals among the visitors and the space is provided for children as indefinitely.

#### 4.1.4. Workshop 4

**Workshop:** Children's Limyra

**Project Owner Institution:** Assoc. Prof. Dr. Zeynep Kuban And The Limyra Excavation Team ITU, Turunçova Bağyaka Elementary School

**Projet Support Program:** Archaeology and Conervation Sience Camp

**Project Partners:** Ahmet Salcan-İş Bankası Cultural Publications, Mediterranean Civilizations Research Institute, Arzu Erdem, Bağyaka Elementary School, Baltac Tours, Çiğdem Kaya, Müren Beykan - Günışığı Library, Işık Stationery via İTÜ Faculty of Architecture, İnken Baller, Karel Inc., Mehmet Baysarı, Mudo Inc., Oasis Tourism, Ayşe Göksel, Selahattin Onur.

**Project Duration:** 7-10 days

**Project Date:** 2011-2016 (each year)

**Educators:** Assoc. Prof. Dr. Zeynep Kuban, students from İstanbul Technical University Faculty of Architecture

**Age:** 7-12

**Locations:** Outdoor

**Presentation and Workshop:** Limyra Excavation Area

**Field Trip:** Archaeological Excavations In Limyra

**Number of Participants:** 50-60

**Program:**

Organizer aimed to present the historical environment, cultural assets and conservation values to the children by organizing activities describing the excavation works of Assoc. Prof. Dr. Zeynep Kuban together with the Limyra excavation team. It is a workshop regularly held every year with games, theatre and visual expression methods for presenting the newly unearthed cultural assets as a result of the archaeological excavations in Limyra to the children in village who are at the elementary school age. Approximately 50-60 children attend these regular workshops every year. During the workshop activities, children had the chance to examine the cultural assets closely in the historical environment with the museum education and historical environment methods. They also learned about daily life in ancient times. Theaters prepared for the narration of historical sites were presented by children to their families and those in the historical environment at the end of the workshop.

In Workshop 4, as in other activities, students of the faculty of architecture took as an educator role by guiding the activities. Children who prepare a drama activity that aims to draw attention to the historical environment and the conservation of cultural assets with theater, presented their performances to the villagers. Children created an

exhibition in which they represent cultural assets from their vision with the photographs taken by them during the activities, within the scope of visual arts and design activities.

When the ancient ruins were evaluated in terms of their originality, it was understood that apart from the researchers in the excavation, it was important for the local administration to have a role in conservation. In order to draw attention to the archaeological area from this point of view, Workshop 4 was carried out by the excavation team regularly every year, with activities in which the local government and children took the participant role. A protection manner was tried to be developed by increasing the sensitivity of children with this workshop which explains to children the concepts they have never known with entertaining methods and the value of originality.

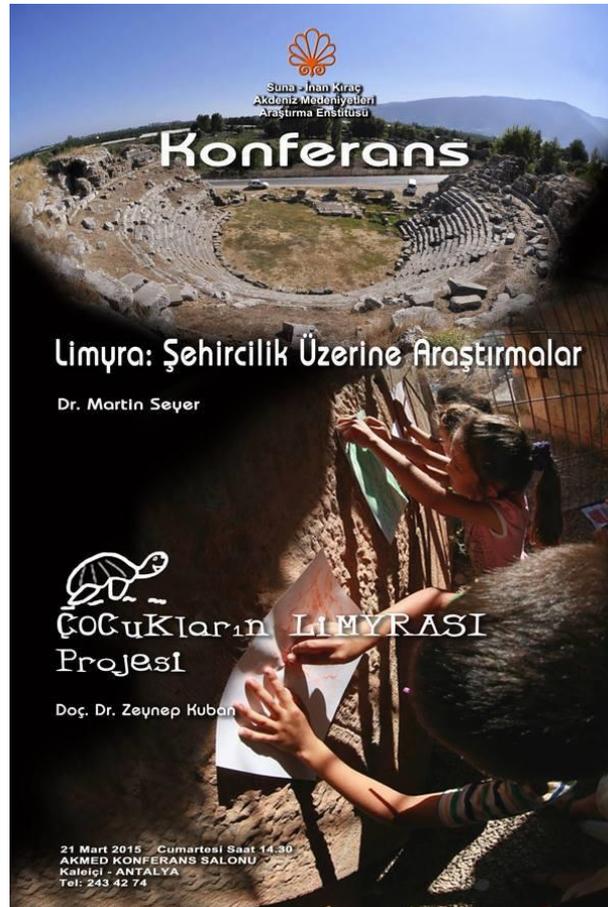


Figure 12. Workshop 4 Event Poster, (Kuban,Zeynep; Martin Seyer,Limyra: Studies on Urbanism - Project of Children's Limyra, 2015 ([https://www.arkeolojisanat.com/shop/blog/limyra-sehircilik-uzerine-arastirmalar-cocuklarin-limyrasi-projesi\\_3\\_88744.html](https://www.arkeolojisanat.com/shop/blog/limyra-sehircilik-uzerine-arastirmalar-cocuklarin-limyrasi-projesi_3_88744.html)))



Figure 13. End of the Workshop 4, (Kuban,Zeynep; Seyer, Martin, Limyra: Studies on Urbanism – Project of Children’s Limyra, 2016 ([https://www.arkeolojisanat.com/shop/blog/limyra-sehircilik-uzerine-arastirmalar-cocuklarin-limyrasi-projesi\\_3\\_88744.html](https://www.arkeolojisanat.com/shop/blog/limyra-sehircilik-uzerine-arastirmalar-cocuklarin-limyrasi-projesi_3_88744.html)))

In an interview which she gave about the workshops held at the Limyra excavation area, Assoc. Prof. Dr. Zeynep Kuban stated that many workshops with children were held at different excavation sites. She explained the difference of Limyra as it is only for local children She also emphasized that she has a bigger goal than the goal of other workshops. She explained that in addition to teaching the historical environment and popularizing archeology, they aim to adopt cultural assets in order to create a forward-looking conservation understanding. On the other hand, due to the inefficient history education given to children in schools, they wanted to show that there are alternative methods which children can take an active role. She also announced that they will continue these workshops, which they regularly attend, and that they are open to proposals for different alternatives.<sup>192</sup>

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<sup>192</sup> Atasoy, Zehra Betül. More Than a Ruin: Children’s Limyra, 2013 (<https://www.arkitera.com/soylesi/harabeden-daha-fazlasi-cocuklarin-limyrasi/>)

#### 4.1.5. Workshop 5

**Workshop:** Cultural Education Program "Cities belong to Children"

**Project Owner Institution:** Çekül

**Project Support Program:** 7 District 7 Urban Project

**Project Partners:** UNESCO, Çekül Foundation, Historical Cities Union

**Project Duration:** 3 days

**Project Date:** 2007

**Educators:** Twelve volunteer students from Istanbul University Hasan Ali Yücel Faculty of Education, Department of Educational Sciences, local representatives of ÇEKÜL Foundation, mayors of municipalities that are members of the Union of Historical Cities

**Age:** 10-12

**Location:** Indoor / Outdoor

**Presentation and Workshop:** Workshop

**Field Trip:** Ruins and museums

**Number of Participants:** 105 (7 Regions, 15 children from each region)

**Program:**

It was initiated in Muğla between 23-25 February 2007 with the participation of local children within the scope of "Cities for Children, Cultural Education Program". Children received the first "Cultural Ambassadors" certificates of 2007 at the end of the workshops conducted jointly by the ÇEKÜL Foundation and the Association of Historical Cities for the presentation of cultural assets and awareness of the historical environment. This workshop continued with the cities of Kayseri, Kars, Şanlıurfa, Bartın and Amasya at the same year. As the activities carried out with the participation of 15 children from each city continued in other provinces, 105 children were declared "Cultural Ambassadors" who both recognize the importance of their historical environment and the values of cultural assets and take their duty to protect them.

Workshop 5 held activities in 4 main areas based on geographical features and natural assets, architectural features, archaeological features and life culture. At the beginning of the activities carried out within the scope of the workshop, first day acquaintance activities were organized in order to establish communication among the

children, the specialist responsible for the activity and the educators who volunteered from the Çekül Foundation. Later, culture, cultural and natural heritage, local, national and universal culture were presented to children with classical expression method thanks to the presentations containing detailed information about the geographical and architectural features of Muğla. In addition, children were enabled to participate in the activity, which turned into a group activity with the question-answer method.

On the second day, under the title of "Historical and Archaeological Features of Muğla", subjects such as archeology, archaeologist, general information about archaeological excavations, the importance of Muğla in archaeological terms and protection of ancient cities were explained. After this theoretical information about the archaeological sites, an archaeological field trip was organized to Stratoneikeia Ancient City with children. Within the scope of the historical environment tour, apart from the archaeological sites, the places where the stories known by the local people in the region (Belen Kahvesi, Saburhane, Arasta, Özbekler House, Culture House) were visited as cultural heritage. Later, in the model-making activity carried out with the architects, children who designed houses with their own imagination and made models with the materials used in the construction of Muğla houses, grasped all the details with the method of living and making. During the environmental tours that continued on the last day of Workshop 5, a tour was organized to the site and it was explained why it is important to protect these values. At the end of this workshop on the awareness and protection of cultural assets for three days, "Cultural Ambassador" certificates were given to children. The activities of the "Cities for Children, Cultural Education Program" continued in 2007 with the cities of Kayseri, Kars, Şanlıurfa, Bartın and Amasya, which are members of the Association of Historical Cities.<sup>193</sup>

The results obtained in the provinces where Workshop 5 continued, showed that the children who participated in these workshops developed the curiosity and desire to investigate the cultural assets and protection issues, the ownership of the cultural assets in the environment they live in, and the ability to get to know their historical environment better. Throughout the activities carried out within the scope of this workshop, activities that encourage participation of children and reveal their creativity

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<sup>193</sup> Cities Belong to Children, Çekül Foundation, 2007.  
([https://www.kulturelcileri.org/upload/mce/genel\\_09/cekul\\_kcp\\_dergi\\_2008.pdf](https://www.kulturelcileri.org/upload/mce/genel_09/cekul_kcp_dergi_2008.pdf))

were carried out, apart from the formal education format children receive in lessons, using different methods such as group works, presentations, games, trips, ceramics, painting, and historical environment tour.

The Çekül team continued their studies on local non-formal education and explaining the historical environment and cultural assets in terms of content in line with the experiences they gained at the end of the workshop series they held with children in different cities. In addition, the workshops continue to be adapted and implemented in line with the requests from the schools.



Figure 14. Archaeological Site Excursion in Workshop 5 (Cities Belong to Children, Çekül Foundation, 2007. ([https://www.kulturelcileri.org/upload/mce/genel\\_09/cekul\\_kcp\\_dergi\\_2008.pdf](https://www.kulturelcileri.org/upload/mce/genel_09/cekul_kcp_dergi_2008.pdf)))

Within the scope of the workshop, activities were carried out in terms of architectural and archaeological assets, guided by a local expert (architect, archaeologist, art historian or academic), where the archaeological sites, historical architecture and cultural assets of the city were introduced. The importance of the protection is explained through the archaeological sites, architectural structures and

artifacts in the museum. The historical environment tour, visual and design activities, which were preferred in the workshop, enabled the children to see themselves from different perspectives and the principle of protectionism was adopted. At the end of the workshop, the children stated that they will do their best to protect the cultural assets.



Figure 15. Archaeological Site Excursion in Workshop 5 (Cities Belong to Children, Çekül Foundation, 2007. ([https://www.kulturelcileri.org/upload/mce/genel\\_09/cekul\\_kcp\\_dergi\\_2008.pdf](https://www.kulturelcileri.org/upload/mce/genel_09/cekul_kcp_dergi_2008.pdf)))

At the end of the activities carried out in Workshop 5, Çekül Foundation educators issued a declaration to shed light on the workshops to be held on this subject. In this declaration, it is stated that the different aspects of the methods used in the workshops are used in formal education, that the ones learned by seeing and having fun are more permanent, theoretical lessons are important but learning by experience is more effective, the importance of the application of education in the field. In addition, children who are "Cultural Ambassadors" gathered regularly and continued to share their experiences and observations on cultural assets.



Figure 16. End of the Workshop 5 (Cities Belong to Children, Çekül Foundation, 2007.  
([https://www.kulturelclileri.org/upload/mce/genel\\_09/cekul\\_kcp\\_dergi\\_2008.pdf](https://www.kulturelclileri.org/upload/mce/genel_09/cekul_kcp_dergi_2008.pdf)))

#### 4.1.6. Workshop 6

**Workshop:** Tubitak 4004 Journey To Smyrna

**Project Owner Institution:** The Scientific and Technological Research Council of Turkey (TÜBİTAK)

**Project Support Program:** The Scientific and Technological Research Council of Turkey (TÜBİTAK), Ministry of Education, Konak Municipality

**Project Partners:** TÜBİTAK, Dokuz Eylul University- Izmir Konak Municipality - Izmir Provincial Directorate of National Education  
Organization: Dokuz Eylul University

**Project Duration:** 1 Year

**Project Date:** 2011-2012

**Educators:** Assoc. Prof. Zehra Ersoy, Assoc. Prof. Şebnem Gökçen Dünder,  
Assoc. Prof. H. İbrahim Alpaslan, Asst. Prof. Feyzalözkaban, Asst. Prof.  
Ayşegül Çırak

Altınörs, Asst. Prof. Burçin Hepgüzel, Bahar Hamzaoğlu, Tilda Koenka, Suzan  
Pasquali, Selnur Şarman, Ferruh Semerci

**Age:** 10-12

**Location:** Indoor

**Presentation and Workshop:** School Presentation Halls

**Field Trip:**

**Number of Participants:** approximately 700 students and teachers

**Program:**

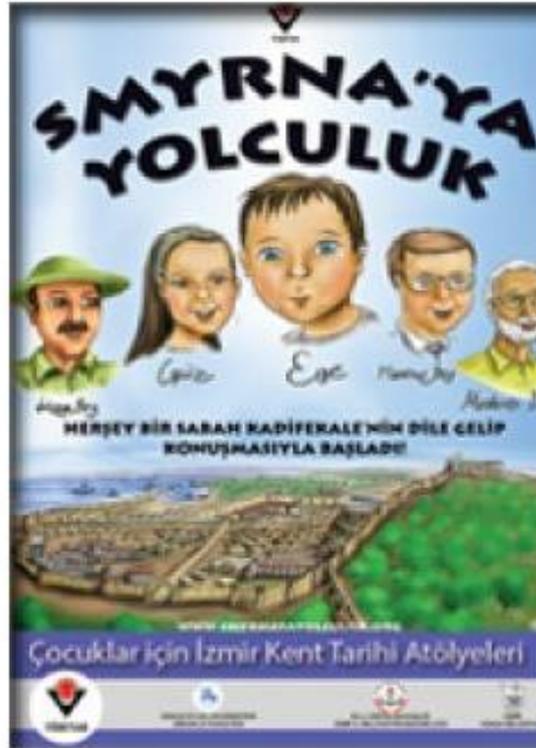


Figure 17. Workshop 6 Event Poster (Journey to Smyrna Project, 7/70 Culture and Art , 2011-2012.

(<http://www.yediyetmis.net/projeler/smyrnaya-yolculuk-projesi->)

Workshop 6, Journey to Smyrna is a workshop that aims to present the historical environment and cultural assets, where life continues in the city, to children through a visualized scenario. TUBİTAK, who defines the idea of adapting the visual narrative method to history lessons as an attitude that should be widespread, supported the workshops to be implemented in Izmir central schools.<sup>194</sup>



Figure 18. Archaeological Site Excursion in Workshop 6 (Journey to Smyrna Project, 7/70 Culture and Art, 2011-2012. (<http://www.yediyetmis.net/projeler/smyrnaya-yolculuk-projesi->))

The story told in the Journey to Smyrna workshop consists of a visual scenario in five parts. The story of Izmir which started with Kadifekale's speech with a boy named Ege from İzmir and shaped around daily events, is presented to children by Assoc. Prof. Dr. Zehra Ersoy with illustration drawings.<sup>195</sup>

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<sup>194</sup> Journey to Smyrna Project, 7/70 Culture and Art, 2011-2012.  
(<http://www.yediyetmis.net/projeler/smyrnaya-yolculuk-projesi->)

<sup>195</sup> Ibid.



Figure 19. Group Working in Workshop 6 (Journey to Smyrna Project, 7/70 Culture and Art, 2011-2012.  
(<http://www.yediyetmis.net/projeler/smyrnaya-yolculuk-projesi->)

Workshop 6 was held regularly for a year between 2011 and 2012, with a three day presentation of the historical environment at a school every month. Firstly, the story was told using visuals, secondly, city games activities were carried out to support the visual story told, and finally, historical environment tours were organized to the cultural assets told in the story during the workshop. In order to check the effectiveness of the methods of the activities preferred in the workshops, pre and post tests were carried out to all students and teachers.<sup>196</sup>

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<sup>196</sup>Ibid.



Figure 20. End of the Workshop 6 (Journey to Smyrna Project, 7/70 Culture and Art, 2011-2012.  
(<http://www.yediyetmis.net/projeler/smyrnaya-yolculuk-projesi->))

Workshop 6 is a workshop that is regularly repeated in schools every year in order to reach more students in Izmir. In the Journey to Smyrna workshop practices, activities such as lessons and games are considered as basic, while in some applications a method that supports them with trips to historical sites has been followed. This course and game-based application contributed to the awareness of the heritage values of İzmir in its historical environment. This workshop in which children stay as passive listeners, has a very similar method to the classroom environment. Workshop 8, which was supported at different times with methods such as questions and answers, interviews and historical environment tour in order to ensure more active participation of children, achieved more effective results.

#### 4.1.7. Workshop 7

**Workshop:** Izmir Lesson

**Project Owner Institution:** Izmir Provincial Directorate of National Education

**Project Support Program:** İZKA-Izmir Development Agency Promotion Fund

**Project Partners:** Izmir Provincial Directorate of National Education - İZKA-  
Dokuz Eylul University

**Project Administrative Team:** Vefa Bardakçı (Izmir Provincial Director of  
National Education), Dr. Yurdağül Arıkan (Provincial Directorate of  
National Education Strategy Development and Projects Branch.), Sibel Ersin  
(Strategic Development Branch Manager of İZKA)

**Project Duration:** Continuous

**Project Date:** 2013-2014

**Educators:** Asst. Prof. Zehra Akdemir, Asst. Prof. Şebnem Gökçen Dündar,  
Asst. Prof. H.İbrahim Alpaslan, Murteza Albayrak, Ferruh Semerci, Burak  
Kahyaoğlu, Gülşen Sargal Tural, Hülya Gölgesiz Gedikler, Sakine Salman

**Age:** 10-12

**Location:**

**Presentation and Workshop:** School

**Field Trip:** Tours of Izmir City

**Number of Participants:** 47.023+1097

**Program:**



Figure 21. Workshop 7 Event Poster (Project of Izmir Lesson, 7/70 Culture and Art, 2013-2014

(<http://www.yediyetmis.net/projeler/izmir-dersi-projesi>))

İzmir Lesson workshop is an activity that tells about the historical environment where the fiction is made by narration and visualization in order to bring the cultural

assets and conservation awareness to children at an early age. The Izmir Course is basically based on two important preliminary studies; it is based on the proposal of the TÜBİTAK-Journey to Smryna project held in 2011 and the Cultural Economy of Izmir Workshop held jointly by IZKA in 2013 with Dokuz Eylül University and Ege University to involve the cultural education to the formal education.

With the Izmir Lesson, it is aimed to raise a conscious generation about the historical environment and cultural assets with this workshop, where all children between the ages of 10-12 living in the city can participate actively. In addition, it is aimed to provide this education to all primary school children between the ages of 10-12 in İzmir and to raise the social studies teacher competence to give this education.

Workshop 7 was more of a lesson-based activity to introduce children to the interactive learning discipline. The children participated in the lesson actively with intense attention instead of being bored during the presentation. Concepts were unfamiliar to children. There are a variety of simple and effective ways to introduce concepts to children. The lecture is shaped to be more interactive according to the level of the participants. Since this activity whose aim is to include many foreign concepts, is an intensive program, the program is considered as an indefinite lesson. This is the biggest factor that will ensure the achievement of the intended goal. Repeating the work or dividing the program into two or more days can make the concepts easier to understand.

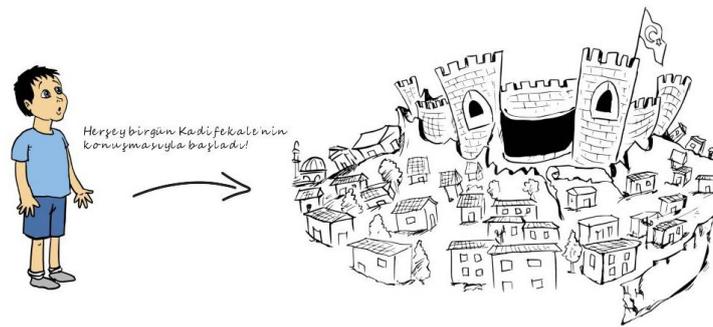


Figure 22. Visual Story From Workshop 7 (Project of Izmir Lesson, 7/70 Culture and Art, 2013-2014  
(<http://www.yediyetmis.net/projeler/izmir-dersi-projesi>))

Atölye 7 is a workshop that continues to be practiced regularly in schools in Izmir. The Izmir Lesson workshop supports the cultural heritage lesson in the curriculum with a book prepared which belongs itself. While I was continuing my research, I had the chance to attend and observe this event held at Şehit Fethi Bey Secondary School. Children were passive listeners as they were in the classroom environment and the course process in this workshop, but the adventures of the Ege in the books arouse curiosity and enthusiasm in children. Knowing the answer to the question beforehand and this passivity in the course that progresses in the form of a game does not create negative results for children who learn about the historical definitions and values of the places they witnessed in the city, especially in their own environment. At the end of the lesson, the degree of mastery of the children in the subjects described is measured thanks to the questions and answers performed with the children. The visual learning method and reinforcing practices (question and answer, interview) preferred in Workshop 7 were approved by the people who took part as educators in the activities performed. In order to ensure the continuity of the success of the workshop, 7/70 Culture and Arts continued to support Izmir's cultural areas and values with a reinforcing activity in which they conveyed through short visual stories, creative drama workshops and workshops that they ended with a museum visit. In these workshops, which regularly last two days each week, 4 new stories are featured and the story books are shared with the participating children after the activities. (Kemeraltı: Hidden Treasure; There were three İzmir: The Story of the First Village; Olive Tree: A Tale of Kadifekale; The White House on the Kordon)

#### **4.1.8. Workshop 8**

**Workshop:** Children as Stakeholders in the Protection of Archaeological Sites:

The Example of Mersin Yumuktepe Mound

**Project Owner Institution:** Mersin University

**Project Support Program:** Financial Support Program for the Improvement of Production and Environmental Infrastructure Project Partners (Cooperation):

Çukurova Development Agency, Mersin University, Toroslar Municipality,  
Yumuktepe Scientific Excavation Directorate

**Project Duration:** 2 days

**Project Date:** 2015

**Project Executive Team:** Educators from Mersin University Department of  
Architecture, City and Regional Planning

**Age:** 10-12

**Location:**

**Presentation and Workshop:** Alsancak Lions Secondary School and Mehmet  
Akif Ersoy Secondary School

**Field Trip:** Yumuktepe Mound

**Number of Participants:** 30-35

**Program:**

		Yapılacak iş	Süre
1. gün	Öğleden önce (son 3 ders saati)	Projenin anlatımı	10 dak.
		Yumuktepe sunusu	20 dak.
		Ön test	20 dak.
		Arkeolojik alan kullanımları ve korunması	15 dak.
		Mersin Müzesi tanıtımı	15 dak.
		Adı ne oyunu	30 dak.
		20'şer kişilik öğrenci gurubunun seçilmesi	15 dak.
	Öğleden sonra	Yumuktepe arkeolojik alan gezisi	60 dak.
2. gün	Öğleden önce (son 3 ders saati)	Resim yapma etkinliği	90 dak.
		Son test	20 dak.
		Kent kâşifi belgesinin verilmesi	20 dak.

Figure 23. Schedule of the Workshop 8

As an element of raising awareness about cultural assets among the local people living around Yumuktepe Mound, some activities were carried out by targeting children studying in two secondary schools near the mound. An activity that highlights the definitions in the children's formal education curriculum was programmed within the scope of Workshop 8.<sup>197</sup>

<sup>197</sup> Uçar Meltem, Yoloğlu Ali Cenap, 2018, Children as Stakeholders in the Protection of

Information was given to the children on subjects such as excavations made in Yumuktepe, research techniques at the excavation site, objects found, monumental structures, examples of civil architecture, urban sites, historical sites, archaeological sites, urban archaeological sites, movable cultural assets, immovable cultural asset within the scope of Workshop 8. Why the preservation of cultural assets found during the Yumuktepe excavation is important and the place of museums in protection and the presentation of cultural assets were told the children. The cultural assets and information about protection included in the protection were transferred to the children with the help of a game made method.



Figure 24. Presentatin from Workshop 8 ( Uçar Meltem, 2018, Children as Stakeholders in the Protection of Archaeological Sites: The Example of Mersin Yumuktepe Mound (<https://www.academia.edu/38180262>))



Figure 25. Archaeological Site Excursion in Workshop 8 (Uçar Meltem, 2018, Children as Stakeholders in the Protection of Archaeological Sites: The Example of Mersin Yumuktepe Mound (<https://www.academia.edu/38180262>))

A multiple-choice test covering the topics presented from the defined attainment tests in the curriculum in formal education by the experts acting as educators was prepared and the knowledge levels of the children were tried to be measured in Workshop 8. Unlike other workshops, 20 children who got the most points in the test applied in this workshop were selected for the Yumuktepe archaeological field trip. The deputy head of the Yumuktepe Mound excavation informed the children about the archaeological field work. The children were expected to convey their observations by painting after the archaeological field trip. At the end of Workshop 8, an "urban explorer" certificate was given to children.

School activities which were carried out and designed by using active learning methods in Workshop 8 were evaluated with pre-test and post-test studies. It has been observed that there is a certain level of awareness among children with positive feedbacks on the protection of historical, cultural, natural and archaeological sites. It was observed that school activities achieved their purpose in the context of awareness being one of the most important factors as emphasized in the relevant literature review.

The implementation of the activities with different methods such as presentations, games, field trips and painting enabled the children to participate in a number of activities in a short time and to participate actively. The fact that children

living in the historical environment learned about archeology and the protection through the mound, which they constantly see in their daily lives and why the protection is important has been influential. In this context, providing values of the environment to the children which they already know made it easier to achieve the goals of the workshop.

#### **4.1.9. Workshop 9**

**Workshop:** Heritage To Children Bergama

**Project Owner Institution:** Mimar Sinan Fine Arts University, Department of Architecture, Department of Restoration

**Project Support Program:** -

**Project Partners (Cooperation):** It was organised with the cooperation of Municipality of Bergama, Pergamon and UNESCO World Heritage Area Management as Chief-fied, Bergama District Directorate of Education, the German Archaeological Institute, ICOMOS Turkey and çivil society organisations

**Project Duration:** 3 days

**Project Date:** 2018

**Educators:** Graduated from Mimar Sinan Fine Arts University, experienced workshop coordinators in the context of architectural practices with children, local instructors and faculty members in this department.

**Age:** 7-10 (Primary school students)

**Location:**

**Presentation and Workshop:** Bergama Museum, Bergama Studies, Library, Bergama Culture Center

**Field Trip:** Asklepion, Acropolis, Viran Gate, Kale Mahallesi

**Number of Participants:** 150

**Program:**



Figure 26. Workshop 9 Event Poster (Okçay, G., Güler, K., Alatlı, H. (2020). Heritage to Children Bergama. Ege Architecture, pp:40-43.  
([https://www.researchgate.net/publication/338950417\\_Cocuklara\\_Miras\\_Bergama](https://www.researchgate.net/publication/338950417_Cocuklara_Miras_Bergama))

Students from six different primary schools in Bergama participated in field trips that included important heritage sites of the city such as Askle-pion, Acropolis, and Viran Kapı and the workshops at Bergama Cultural Center and Bergama Museum with the practices of protection of alternative cultural assets that spread over a three-day study period.<sup>198</sup> It was decided within the scope of active learning methods to the workshops in which classroom teachers working in primary schools actively participated. These workshops which include ceramic making, creative drama studies, drawing expression techniques, reading interactive children's books, author interview, cartoon screening, historical environmental walk have been reinforced with field

<sup>198</sup> Okçay, G., Güler, K., Alatlı, H. (2020). Heritage to Children Bergama. Ege Architecture, pp:40-43.

experiences such as setting up games in the archaeological area, spotting and informative excursions.

ATÖLYE ADI	ETKİNLİK ALANI	ATÖLYE YÜRÜTÜCÜSÜ	KATILIMCI OKUL
Çocuklarla Arkeoloji Tiyatro ve Mask Yapım Atölyesi	Akropol	İda Atölye	14 Eylül İlkokulu
Evvel Zaman İçinde Bergama Çocuk Kitabı İmza Günü, Yazarla Söyleşi ve Çizgi Film Gösterimi	Bergama Çokkatmanlı Kültürel Miras Alanı	Sara Pardo	Ulubatlı Hasan İlkokulu ve Selçukbey İlkokulu
Bergama Arkeolojik Miras Atölyesi	Bergama Müzesi	Güzel İşler Derneği	Mert Öztöre İlkokulu
Mekansal Oyun Kurma Atölyesi	Viran Kapı	Atölye Mil	Atatürk İlkokulu
Sırlar Avı	Asklepion	Miniart Atölye	Ali Rıza Eroğlu İlkokulu
Çocuklarla Miras Yürüyüşü	Kale Mahallesi	Alman Arkeoloji Enstitüsü	14 Eylül İlkokulu

Figure 27. Activities at workshop 9 (Okyay, G., Güler, K., Alatlı, H. (2020). Heritage to Children Bergama. Ege Architecture, pp:40-43.

([https://www.researchgate.net/publication/338950417\\_Cocuklara\\_Miras\\_Bergama](https://www.researchgate.net/publication/338950417_Cocuklara_Miras_Bergama))

The opportunity was given to participants to transform their experiences during the event into a final product at the end of the event. In this context, many results of products such as the theater masks they shaped with the "archeology theater and mask making workshop with children" on the first day of the event, the "Bergama archaeological heritage workshop" on the second day of the event, reinterpretation of the figures, symbols and artifacts that attracted attention during the creative drama works, and shaping them with clay material, workshop on "drawings that convey the thoughts of children on how to complete the Viran Gate and two and three-dimensional maps that were colored during the "hunt for secrets" in Asklepion on the third day of the event have emerged.<sup>199</sup>

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<sup>199</sup> Ibid.



Figure 28. Ancient child games in Workshop 9 (Okyay, G., Güler, K., Alatlı, H. (2020). Heritage to Children Bergama. Ege Architecture, pp:40-43.  
([https://www.researchgate.net/publication/338950417\\_Cocuklara\\_Miras\\_Bergama](https://www.researchgate.net/publication/338950417_Cocuklara_Miras_Bergama)))

The case study of “Inheritance to Children Bergama” is a series of workshops in order to raise awareness for the adoption and protection of cultural assets by children of primary school age. It was aimed to reveal the social dimension of holistic protection by offering different experiences to children in the field of cultural assets with interactive methods. The workshops designed were reinforced with methods that would enable children to participate, and an active learning environment was created.



Figure 29. End of the Workshop 9 (Okuy, G., Güler, K., Alatlı, H. (2020). Heritage to Children Bergama. Ege Architecture, pp:40-43.

([https://www.researchgate.net/publication/338950417\\_Cocuklara\\_Miras\\_Bergama](https://www.researchgate.net/publication/338950417_Cocuklara_Miras_Bergama))

Unlike other workshops, class teachers working in primary schools affiliated to Bergama District National Education Directorate were among the educators in order to provide active learning methods in Workshop 9. It is a new experience for most children to gain new knowledge about the importance of the historical environment and the protection of the historical environment in which they continue their social life. During Workshop 9, the educators observed that although the daily life of the children was in the historical environment, they had the chance to visit cultural assets and get informed about it thanks to these activities. The children stated in the notes they wrote at the end of the workshop that they discovered new information about the historical environment in which they lived. They also stated that their families and other local people living in the area would help to protect the historical sites. Feedback from children and different perspectives can contribute to the development of more effective programs and the creation of participatory learning platforms. On the other hand, university students took part in the workshops as participants. At the same time, the workshop leaders at the university level gained experience in the workshops on the presentation of the historical environment and on children.

#### 4.1.10. Workshop 10

**Workshop:** Mersin Children's University: I am an Explorer and I'm discovering where I live

**Project Owner Institution:** Mersin University

**Project Support Program:** TUBITAK 4004 Science and Society Project Support Program

**Project Partners (Cooperation):** Mersin University Department of City and Regional Planning, Mersin University Department of Architecture, Mersin Museum, Hitit University Department of Archeology

**Project Duration:** 3 days

**Project Date:** 2015

**Educators:** Faculty members from Mersin University Department of City and Regional Planning, Mersin University De-partment of Architecture

**Age:** 10-12

**Location:**

**Presentation and Workshop:** Mersin University Faculty of Architecture, studios and classrooms of Department of Architecture

**Field Trip:** Historical city center of Tarsus, Tarsus Museum. Tarsus KUDEB

**Number of Participants:** 75

**Program:**

Sıra No	Etkinlik Adı	Gün	Başlangıç	Bitiş	Sıra No	Etkinlik Adı	Gün	Başlangıç	Bitiş
1	Ulaşım	1. gün	09:00	09:30	26	Tarsus tarihi merkezinde gezi	2. gün	10:00	11:00
2	Oynuyorum	1. gün	09:30	10:10	27	Ara öğün	2. gün	11:00	11:15
3	Ön test ve son test	1. gün	10:10	10:30	28	Tarsus Müzesi gezisi	2. gün	11:15	12:00
4	Ara öğün	1. gün	10:30	10:45	29	Öğle yemeği	2. gün	12:00	13:30
5	Ülkemi Tanıyorum	1. gün	10:45	11:30	30	Sözlü tarih uygulaması	2. gün	13:30	14:15
6	Dikkatliyim	1. gün	11:30	12:00	31	Görüşme uygulaması	2. gün	14:15	15:30
7	Öğle yemeği	1. gün	12:00	13:30	32	Ulaşım	2. gün	15:30	16:00
8	Bilimsel bakış açısı nedir?	1. gün	13:30	13:50	33	Ara öğün ve dinlenme	2. gün	16:00	17:00
9	Dünya Mirası yap-boz oyunu	1. gün	13:50	14:20	34	Resim atölye çalışması	2. gün	17:00	17:45
10	Çok katmanlı kentler	1. gün	14:20	14:45	35	Dinlenme	2. gün	17:45	18:30
11	Ara	1. gün	14:45	15:00	36	Akşam yemeği	2. gün	18:30	19:30
12	Sözlü tarih çalışması	1. gün	15:00	15:45	37	Film gösterisi	2. gün	19:30	21:30
13	Ara öğün	1. gün	15:45	16:00	38	Uyku	2. gün	21:30	08:30
14	Görüşme çalışması	1. gün	16:00	16:45	39	Sabah kahvaltısı	3. gün	08:30	09:00
15	Harita ile Mersin Üniversitesi Kampusu turu	1. gün	16:45	17:15	40	Ulaşım	3. gün	09:00	09:15
16	Ulaşım	1. gün	17:15	17:30	41	Sunuş hazırlama	3. gün	09:15	11:00
17	Dinlenme	1. gün	17:30	18:30	42	Ara öğün	3. gün	11:00	11:15
18	Otelde akşam yemeği	1. gün	18:30	20:00	43	Ülkemi Tanıyorum	3. gün	11:15	11:45
19	Ulaşım	1. gün	20:00	20:15	44	Ön test ve son test	3. gün	11:45	12:15
20	Bowling	1. gün	20:15	21:15	45	Öğle yemeği	3. gün	12:15	13:30
21	Ulaşım	1. gün	21:15	21:30	46	Ulaşım	3. gün	13:30	14:00
22	Kişisel temizlik	1. gün	21:30	22:00	47	Hazırlık	3. gün	14:00	15:00
23	Uyku	1. gün	22:00	09:00	48	Sunuş yapılması	3. gün	15:00	15:40
24	Sabah kahvaltısı	2. gün	09:00	09:30	49	İletişim bilgilerinin alınması	3. gün	15:40	16:00
25	Ulaşım	2. gün	09:30	10:00	50	Ön test ve son test	3. gün	09:30	10:00

Figure 30. Schedule of the Workshop 10

On the first day of the event, students learned about the scientific thinking process, research methods, the formation processes of historical cities, cultural assets in our country and the World Heritage List through drama, games and presentations in Mersin University, Faculty of Architecture, Department of Architecture studios and classrooms within the scope of Workshop 10.<sup>200</sup> Information on cultural monuments in the world and in Turkey's were intended to be taught to children with games, and in this context magnetic map and puzzle were used as a material produced for the event in case studies conducted in studios.<sup>201</sup>

<sup>200</sup> Uçar, M., Yoloğlu, A.C. (2018). Children as Stakeholders in the Protection of Archaeological Sites: The Case of Mersin Yumuktepe Mound. Journal of Design + Theory, pp:114-133

<sup>201</sup> Yoloğlu, A.C., Uçar, M. (2015). Evaluation of a TUBITAK - 4004 Project Designed Based on Active Learning on Cultural Heritage and Protection. Mersin University Journal of Education Faculty, pp: 1043-1062



Figure 31. Group Working in Workshop 10 (I am an Explorer and I'm discovering where I live, 2015  
(<https://dergipark.org.tr/tr/download/article-file/161112>))

In addition, students were practiced on the map in the university campus in order to teach how to read the map in preparation for the field trip on the second day. On the second day of the event, a tour was organized to the historical city center of Tarsus, and the urban and archaeological sites, Tarsus Museum and KUDEB which was established within the Tarsus Municipality were visited, the authorities were interviewed and an oral history study was conducted with one of the local people to collect information about historical buildings.



Figure 32. Group Working in Workshop 10 (I am an Explorer and I'm discovering where I live, 2015  
(<https://dergipark.org.tr/tr/download/article-file/161112>))

On the third day, models and posters were prepared by the student groups to describe the cultural assets of Tarsus in line with their own experiences by evaluating the data collected from the expeditions in Tarsus the previous day.



Figure 33. Archaeological Site Excursion in Workshop 10 (I am an Explorer and I'm discovering where I live, 2015 (<https://dergipark.org.tr/tr/download/article-file/161112>))

Workshop 10 was conducted with 25 children from 3 schools in order to analyze the effectiveness of the activities. In addition, it differs from other workshops in terms of pre-test and post-test studies and accessibility. This test study has been prepared for the defined gains in the curriculum. These tests in which the efficiency of the workshop were measured, were applied again at the beginning, at the end of the workshop and 1 month after the workshop.

The results obtained at the end of the workshop were explained in this way in the evaluation studies of the educators who applied it: "School A is located in Tarsus Historical City Center where the project is carried out. The fact that the project area was included in the Evaluation of an Active Learning-Based TUBITAK 4004 Project on Cultural Heritage and Protection of the area where students' daily lives took place has created difficulties in terms of students' focus on the project. For this reason, no temporary or permanent effects were observed among the students as a result of the project.

Although a temporary improvement was observed among the students of School B, no permanent effect was observed. The fact that the school is not located in the Tarsus Historical City Center enables the students to focus on the subject in the short

term, but the fact that the students are in constant contact with the urban life in the long term has caused the project not to have a permanent effect.

As can be understood from the name of the school, the students of School C are students who receive boarding education and therefore their spatial relations with the city in their daily lives are weak. In this sense, the subject of the project attracted the attention of boarding school students the most among the two schools in question. Accordingly, it is possible to observe both temporary and permanent effects of the project on students.

In general, the lasting impact of the project among students were not observed with the exception of School C. In order for such projects to have a permanent effect, they should be designed as a series of projects that complement each other within a program.”<sup>202</sup>

Workshop 10 achieved the success aimed at raising awareness about cultural assets and increasing their knowledge on protection. It is difficult to say that this workshop has long-lasting effects aimed at. Both the children and their educators provided positive and negative feedback about this workshop conducted with three different schools. The children stated that they left the workshop with satisfaction about the existence of organization in the field of protection, the development of social skills, the effectiveness of education methods that facilitate learning from painting, modeling, games and questioning activities, awareness of historical places and the importance of historical awareness.

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<sup>202</sup> Uçar, Meltem; Yolođlu, Ali Cenap, Evaluation of an Active Learning based TÜBİTAK-4004 Project on Heritage and Protection, Mersin Üniversitesi Eğitim Fakültesi Dergisi, 2015; 11(3): 1043-1062, 2015. (<https://dergipark.org.tr/tr/download/article-file/161112>)

## 4.2. Evaluation of the Workshops

Table 2. Workshops Analyzed According To Principles

<b>WORKSHOPS</b>	<b>Relating To The Experience</b>	<b>Interpretive Presentation</b>	<b>To Present The Cultural Assets As A Whole</b>	<b>Integration Of Multiple Tactics</b>	<b>Specialists In Their Field</b>	<b>In An Interactive Manner</b>	<b>Lighting A Spark - Storytelling</b>	<b>To Include Cultural Institutions In Workshops</b>	<b>Online Activities</b>
<b>1. Ancient Cities from Photographer Children</b>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	
<b>2. Travel in Time Workshop</b>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	

**Table 2. (cont.)**

<b>3. Mersin Kanytellis Science Camp</b>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
<b>4. More than the Ruin : Limyra of Children</b>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
<b>5. Cultural Education Program "Cities belong to Children"</b>	<input checked="" type="checkbox"/>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	

**Table 2. (cont.)**

<b>6. TUBITAK 4004 Journey to Smyrna: Izmir Urban History Workshop</b>			<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
<b>7. İzmir Lesson (2013)</b>				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	

**Table 2. (cont.)**

<p><b>8. Children as Stakeholders in the Protection of Archaeological Sites: The Example of Mersin Yumuktepe Mound</b></p>				<p style="text-align: center;"><input checked="" type="checkbox"/></p>	<p style="text-align: center;"><input checked="" type="checkbox"/></p>			<p style="text-align: center;"><input checked="" type="checkbox"/></p>	
<p><b>9. Heritage To Children Bergama</b></p>	<p style="text-align: center;"><input checked="" type="checkbox"/></p>	<p style="text-align: center;"><input checked="" type="checkbox"/></p>	<p style="text-align: center;"><input checked="" type="checkbox"/></p>	<p style="text-align: center;"><input checked="" type="checkbox"/></p>	<p style="text-align: center;"><input checked="" type="checkbox"/></p>	<p style="text-align: center;"><input checked="" type="checkbox"/></p>	<p style="text-align: center;"><input checked="" type="checkbox"/></p>	<p style="text-align: center;"><input checked="" type="checkbox"/></p>	

**Table 2. (cont.)**

<b>10. Mersin Children's University: I am an Explorer and I'm discovering where I live</b>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		<input checked="" type="checkbox"/>	
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In the previous sections of the study, the studies conducted on the presentation of cultural assets and protection values of local and foreign organizations to children were generally examined. The workshops were categorized according to their training methods and the defined objectives in the curriculum. The information in the workshops are taken from the documents created for the workshops, the works of the trainers who organize the activities, the interviews conducted and the information obtained by observing the workshops where the researcher acts as a guide.

In this section, this thesis examine different types of pedagogical activities, i.e. workshops that are organized in Turkey in order to understand whether they achieve their objectives according to the principles set forth in the theory of presentation and interpretation of cultural assets to children. After evaluating the principles set forth by Tilden, Beck and Gable, and Haddad, as I summarized in Chapter 3, I concurred that there are 9 main issues that workshop organizers should use as a check-list and create a post-event evaluation. These are:

1. Relating To The Experience
2. Interpretive Presentation
3. To Present The Cultural Assets As A Whole
4. Integration Of Multiple Tactics
5. Specialists In Their Field
6. In An Interactive Manner
7. Lighting A Spark (Storytelling)
8. To Include Cultural Institutions In Workshops
9. Online Activities

Considering the results, all activities carried out to draw attention to the historical environment and cultural assets are valuable. Creating a certain level of awareness in children with these workshops is important for the sustainability of the historical environment. These events are actually applications where activities are planned ending with the presentation of historical sites to children. All the events described separately are listed in Table 1 to see the general partnerships and the parts where they differ and to compare these activities.

The activities generally targeted children between the ages of 7-12. For this reason, these workshops, which are mostly planned to support formal education at school, are a series of practices where school-age children come together and share. All

children in the neighborhood participated in the activity in the first case only, and there is no specified age range in the information received about the activity.

Additionally, these workshops enable children living in the historical environment to get to know the environment they live in. Through the workshops, learning environments where children can discuss democratically were provided to exchange ideas among themselves. Presentations explaining the concepts were organized before the activities for children in order to express their opinions on cultural assets and protection. Children are distracted when presentations take a long time or turn into a teaching method. On the other hand, the presentation and discussion sections, which progress with visual narration and game playing methods, attract more attention of children.

The places where the workshops are held also affect the results of the study positively and negatively. In some workshops, the number of children is much higher than the number of educators. This has been a challenge in maintaining control over activities. In addition, all activities started with indoor activities and continued with outdoor activities. Children can adapt more comfortably to outdoor activities, especially archeological activities. In addition, children participated in activities they had never seen and held in an archaeological area outside the city in Workshop 3. The children, who tried to discover a place they did not know besides the concepts they were foreigner, had a highly focused and communicative workshop.

The training methods used in the workshops are generally lecture (presentation), group work, education in the museum, production with visual and design, and historical environment tour methods. Only lecture (presentation) and historical touristic tour methods were used in Workshop 6 and Workshop 7. In Workshop 1, an exhibition was organized from the photographs taken by the children in the archaeological area. In Workshop 2, models and gifts made by children were exhibited. In Workshop 4, the theater prepared with the participation of children was presented to the local community. In Workshop 5, children created masks, posters, maps, portraits and name badges. While the activities implemented in the workshops allow the creation of a common production ground, products that clearly show that practices associated with the historical environment and cultural assets can be used as an effective tool in creating value have also been obtained at the end of these studies. The same materials are usually required for products produced in workshops. The necessary materials for the

production of the products such as paintings, ceramics, posters, drawings and models produced at the activities were provided by the institutions organizing the workshops.

As a result, the methods and activities preferred in all these workshops laid the groundwork for children to learn the basic concepts within the scope of historical environment and cultural assets. Thanks to the new methods involved during the research, it was observed that the studies on this subject whose development was followed, increased. When we look at these activities from a different standpoint, the purpose of some activities was considered to be the promotion of the archaeological sites or the institution that organizes the project rather than a conscious society about the historical environment.

When we examine the workshops, we see that the trainers from different disciplines carry out inclusion activities with children at the beginning of the awareness activities. First of all, it is important to include socialization activities at the beginning of the workshops in order to reveal the general thoughts of the children about cultural assets and then to create a comfortable and fun atmosphere for education. The importance of socialization activities as the beginning of workshops should not be underestimated. With these workshops, an appropriate atmosphere has been created for children to relieve the worries they may initially feel and to perceive them comfortably.

Children are ensured to perceive their cultural assets with the activities that continue with the narration method. With this method, which is reminiscent of the teaching method in schools, it is ensured that they discover and discuss the concrete aspects of cultural assets and better understand the idea of preservation. In some activities, studies are carried out by dividing them into small groups due to the shortage of educators against the excess number of children. When such a situation is in question, a different method should be chosen in the small group and a spokesperson should be selected and the topics discussed within the group should be reflected back to the whole so that the level of awareness can be understood for each child.

When conducting an interactive activity, it is important to take time out so that children can return on their perception of the concepts demonstrated by the activity. Often times, children are so focused on performing the tasks of the activity that they may overlook the more important points that the activity shows. For these reasons, the closing or completion speech at the end of the activity is very important to discover important concepts and issues related to cultural assets. Generally, after an experiential

learning activity, the activity should be discussed again by bringing the participants together. At the end of the activity, the educators can ask the children the questions they have prepared in advance and processed the inferences. In this way, children have a guide in defining their experiences and can transfer the inferences they realize about cultural assets to the educator. This will be helpful in determining whether the conclusions that the activity wants to reach are achieved.

On the other hand, it is important to use the experiential learning methodology by showing different steps in explaining the importance of cultural assets to children and why we should preserve them in activities carried out with children in archaeological areas.

We observe the discourse of Piaget's discourse on the products that children put forward in production-based activities after the historical environment and museum visits, by re-discovering and reconstructing the subject that the children are talking about. The products produced by the creativity of children are formed with flexible thoughts blended with the experiences of their previous thoughts in the field. When children are introduced to cultural assets, they focus on activity and are encouraged to realize the importance of cultural assets. This situation supports Piaget's "of the child as the main constructor of its own selfunderstanding" thesis.

On the other hand, Vygotsky's theory is based on the premise that the social environment in which the child experiences is important for the development of higher cognitive functions. Unlike Piaget, Vygotsky argues that social learning comes before development. The basis of cognitive development is learning a system of symbols that enables a child to reconstruct the meaning of the phenomenon from its environment. For this reason, it is important to bring children closer to their historical environment and cultural assets through artistic and creative activities.

In two different cognitive developments, the contact of children with the historical environment becomes an important issue.

The workshops organized generally consist of activities spread over days. Children should be reminded of the activities performed by question-answer method before the activities, such as the question-answer activity at the end of the activities. It is important to make reminders during the activities as well as to continue the workshops when they are finished. When the activities are given continuity, success can be achieved in the perception of children.

It is important to give short and clear instructions to children during the activities. Simple, step-by-step sentences should be used when giving instructions for a game or activity. After giving instructions, it is important for children to repeat what to do and to have someone to ask if they have any questions before starting. In addition, during the activities, children's feelings and thoughts about activities should be observed with both verbal and non-verbal cues. It is also important that children do not feel obliged to participate in the activity.

## CHAPTER 5

### CONCLUSION

The protection of cultural assets is an issue that cannot be considered separately from the local community that lives with or close to them. Locals are the first to experience, appreciate, learn and benefit from the value of the cultural assets and also to observe and protect them. Thus, it is important for local people to recognize their cultural values, to know their responsibilities, to be aware of their rights by participating in protection and to take an active role in the protection of the cultural assets. Currently it is widely accepted that taking an active role in the protection of the cultural assets can be achieved with the awareness that has emerged from childhood.

In that sense, presentation and interpretation of cultural assets to children has been the focus of this thesis. Interpretation of cultural assets to children is a new and developing issue. The thesis categorized all the workshops targetting children in Turkey in order to understand their differences and whether these make any change in the experience of children and outcome of the pedagogical objectives.

Awareness studies to be carried out with the lessons added to the curriculum and the defined gains are also supported in formal education in order to draw attention to cultural assets in our country. Apart from the courses in schools, universities, provincial and district municipalities, state and private public institutions, some foundations, professional associations and non-governmental organizations provide information and awareness-raising activities on cultural assets at different scales. The most important point is being able to present the activities carried out in this context and whose number is increasing day by day with children in the most appropriate way and to ensure their continuity. In particular, analyzing the practices implemented and sharing the inferences made afterwards will provide a basis for all activities organized in this context.

Within the scope of the thesis, the presentation of the importance of cultural assets to children within the historical environment and archaeological areas, both to be

added to the school curriculum and outside the curriculum, has been investigated. In this context, we can say that an integrative approach with activity-centered teaching is preferred in activities carried out with children. According to this method, children experience archaeological sites by interpreting the importance of cultural assets with their free expressions.

We observe the discourse of Piaget's discourse on the products that children put forward in production-based activities after the historical environment and museum visits, by re-discovering and reconstructing the subject that the children are talking about. The products produced by the creativity of children are formed with flexible thoughts blended with the experiences of their previous thoughts in the field. When children are introduced to cultural assets, they focus on activity and are encouraged to realize the importance of cultural assets. This supports Piaget's "of the child as the main constructor of its own selfunderstanding" thesis.

On the other hand, Vygotsky's theory is based on the premise that the social environment in which the child experiences is important for the development of higher cognitive functions. Unlike Piaget, Vygotsky argues that social learning comes before development. The basis of cognitive development is learning a system of symbols that enables a child to reconstruct the meaning of the phenomenon from its environment. For this reason, it is important to bring children closer to their historical environment and cultural assets through artistic and creative activities. Nevertheless, in two different cognitive developments, the contact of children with the historical environment becomes an important issue.

Activities based on learning by discovery for children in the fields of cultural and natural heritage also overlap with the philosophy of Montessori education. Workshops created with suitable materials for children have the features of developing cultural heritage awareness in children, gaining social behavior, and reinforcing communication skills, as well as their educational dimension. Therefore, instead of just showing children around these areas, presenting the area or explaining it in the classroom environment, defining activities that will reinforce their discoveries with didactic methods, explaining the historical layers that are very difficult to grasp by reducing them to an understandable framework is a powerful way to make children understand these areas.

Apart from the general purpose of the activities related to the protection of cultural assets, it is possible to talk about the different objectives added in the programs supported by local administrators. The objectives observed within the scope of this research can be listed as providing awareness of cultural assets, increasing the appreciation of the historical environment, ensuring the participation of children by means of different pedagogical activities, and supporting sustainable learning instead of education.

In addition to the experts who stated that the studies in the curriculum should be supported with extra-curricular activities, there are also experts who support the education awareness studies in the curriculum to remain as a separate model. The lack of pedagogy and the passive role of the educator in cultural studies is a critical aspect of these studies.

It is important to ensure the participation of the local community in these activities, especially in the historical surroundings of the cities. In all practices planned to be made for the benefit of the local and historical environment, there is a need for local participation and guidance of experts. In addition, local opinions are needed in order for the management to shape the designed activities according to the needs.

Although these practices are quite remarkable in terms of creating awareness and protection of cultural assets, in the design phase of activities implemented in Turkey it is not often consulted to children. Establishing a platform owing to a democratic understanding with the participation of both children and the local will help the development of the society.

Overall, as it is summarized in three tables in the previous chapters, workshops are diverse regarding to their related focuses. All the workshops utilize specialists in the field, include institutions in the organizations and integrate multiple tactics . Additionally most of them aim to relate to the experience rather than being didactic, present the assets as a whole rather than focus on a part, and give importance to having an interaction. The only principle that the workshops have not yet integrated is online education, which is an item that is also open to discussion.

Lastly, the major addition to the workshops would be conducting assessments after the workshops in order to understand the effect of the workshops, in other words, whether intended awareness has occurred in the children. Perhaps, assessment sounds

very didactic, almost a killer-joy, thus not suitable for non-curricular activities, but there are also playful feedback mechanisms to evaluate the degree of learning.

Receiving and sharing feedback at the end of the workshops will help develop future workshops and create a base that will shed light on how the activities should be. According to Otting and Veton, there are many ways to get feedback and trainers organizing the activities can choose from a range of options;

- Having children complete a traditional assessment by giving a statement prepared with questions.
- Asking children to write down their thoughts on a paper
- Putting a poster paper somewhere in the activity area to make the children write their comments.
- Verbally asking children to indicate their impressions of the activities<sup>203</sup>

These are suggested tactics for the future workshops aiming to interpret cultural assets to children in various ways.

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<sup>203</sup> Otting, Jenny; Sylhasi Veton. Training Program Teaching Cultural Heritage And Cultural Diversity, Joint Project "EU/CoE Support to the Promotion of Cultural Diversity, 2013.

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