

Cultural heritage and intercultural dialogue in the Black Sea region

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Abstract

The Black Sea region, as a crossroad of history, values, beliefs, traditions and knowledge, houses a significant and diverse cultural heritage. This inheritance is threatened by rapid population growth, technical developments and socio-political fluctuations that result in continuous deterioration of historical as well as natural resources. It is necessary to develop cooperative cultural policies, with the promotion of intercultural dialogue between the nations of the greater Black Sea region, to avoid cultural segregation and resolve conflicts. This paper discusses the role of cultural heritage in enhancing intercultural dialogue in the Black Sea region concerning recent cultural policies and aims to foster relationships within the region while preserving the common heritage.

Özet

Tarihin, değerlerin, inançların, geleneklerin ve bilginin kesişim noktasında bulunan Karadeniz Bölgesi, önem arzeden çok çeşitli bir kültürel mirasa ev sahipliği yapmaktadır. Bu miras, tarihi ve doğal kaynakların sürekli olarak bozulmasına yol açan hızlı nüfus artışı, teknolojik gelişmeler ve sosyo-politik dalgalanmalar nedeni ile tehdit altındadır. Bu anlamda kültürel ayrımcılığın önlenmesi ve uyumsuzlukların giderilmesi için, Karadeniz Bölgesi'nde bulunan tüm uluslararası kültürler arası diyalogun desteklenerek kooperatif kültürel politikaların geliştirilmesi gerekmektedir. Makale mevcut kültürel politikalar referans alınarak, Karadeniz Bölgesi'nde kültürlerarası diyalogun geliştirilmesi yolunda kültürel mirasın rolünü tartışmaktadır ve bölge içindeki ilişkilerin ortak mirasın korunması yoluyla güçlendirilmesini amaçlamaktadır.

Culture is the totality of all mankind's lived and learned experience. Cultural heritage is the tangible and intangible accumulation of historical, artistic, archaeological, scientific, ethnological and anthropological values. It is not restricted to objects or images but comprises a living culture. Culture is a major vehicle by which a community understands itself, and cultural heritage can be defined as understanding other communities, their pasts, traditions, values and knowledge. The most concrete way to achieve understanding and self-expression is to enrich the dialogue between cultures by conserving and promoting cultural heritage within the common parameters of world-wide communities. Communication, networking, education, know-how exchange and partnerships should be used to transmit heritage through different communities and to the ext. Generations. This is essential for sustainable human development.

The territory of present-day Turkey is situated at a historical crossroads. It has always been a scene of international exchange of culture, art and architecture. The Black Sea region specifically is one of the most important regions for cultural evolution in Turkey. Stretching out between Turkey, Bulgaria, Romania, the Russian Federation, Georgia and Ukraine, it houses the meeting of diverse origins and histories. In the Soviet period, those nations developed a complex political identity, created to enforce a common reality. After the collapse of the Soviet Union, the independent states have struggled to establish new identities. However, these attempts are only realisable if they are empowered by a united belief, which can promote the rise of an understanding of regional identity. Turkey must contribute to the understanding that cultural transformation should not lead to conflicts in establishing national self-identity. Thus, the blending notion of unity is established through intense communication and interaction in the creation of a unique region without boundaries. This paper aims to



Fig. 1. Zeyrek, Turkey (photo: authors)

discuss the role of cultural heritage in enhancing intercultural dialogue in the Black Sea region with reference to recent cultural policies, and to make some essential observations, designed to foster these relationships and conserve the common heritage.

The discussion is focussed on the concept and role of cultural heritage, emphasizing the Black Sea region, and includes an advanced literature review. The importance of the subject is demonstrated and explored concerning projects and programmes on international and national scales and concludes with fundamental remarks on the promotion of intercultural dialogue through cultural heritage.

Definition of culture and cultural heritage

Culture is a term of many meanings, encompassing different definitions. It was only in the 20th century that culture entered into daily life by technological, social and economic advances, such as the development of information technologies, freedom of expression and the spread of civil movements.

The term 'culture' comes from the Latin origin *cultura*. *Cultura* is connected to the term 'cultivation'. In the 19th century, the meaning of the term was broadened to a way of life or lived experience (Barker 2000; Güvenç 1996). It is 'the capacity to survive, as well as adopting change' (UN-Habitat 2004) and also 'a matter of creativity' (Boas 1955: 4; Barker 2000: 3-31). Tylor (1871/1958: 1) defined culture as 'a complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society'. Culture can only be understood 'as a historical growth determined by the social and geographical environment in which people are placed and by the way in which it develops the cultural material that comes into its possession' (Boas 1955: 4).

According to UNESCO's Universal Declaration on Cultural Diversity (2001), culture is regarded as 'the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs'. That is the society of collective and individual contributions to the norms of everyday life, forming the culture and its essential products as a whole. Güvenç (1996: 95) collected different meanings of culture, and presented a summary of definitions as 1) a civilisation of a society or integrated civilisation of all societies; 2) a certain society itself; 3) a composition of a number of series of social processes; and 4) a concept of man and society. In this manner, culture is civilisation, a production of the education process, art and production or reproduction (Güvenç 1996). Culture is the total of what man learns in the process of social evolution.

It is a 'system' that survives in populations and the environment. That system consists of 'patterns, of and for behaviour acquired and transmitted by symbols' (Kroeber, Kluckhohn 1952: 357) 'represented through language and interaction' (Wagner, Mikesell 1962: 2) 'as a plan of action in their struggle for survival' (Arvizu 1994: 75-97).

Cultural heritage, then, is part of the language of a culture that transmits this unique system among civilisations (Gülersoy-Zeren, Günay 2004). It reflects the continuous cultural accumulation of people. The first formal definition of cultural heritage was clarified by The Convention Concerning the Protection of World Cultural and Natural Heritage in 1972. According to the Convention, cultural heritage is defined as 'monuments, building groups and sites that have historical, aesthetic, archaeological, scientific, ethnological and anthropological values'.

Throughout the late 20th century, cultural heritage gained a new meaning as the integration of both intangible and tangible heritage, that of 'anything from the past that has meaning or value for the present and the future includes physical, cultural artefacts and natural environments, as well as intangible cultural values' (Bucher 1996: 230).

Intangible idioms, values, doctrines, as well as culture, shape humanity. Therefore, it is a universal responsibility to promote and safeguard these intangibles in order to sustain the tangible heritage. UNESCO has defined archaeological sites, historic cities, cultural landscapes, natural sacred sites, underwater cultural heritage, museums, movable cultural heritage, handicrafts, and documentary, digital and cinematographic heritage as

tangible heritage. These definitions include both movable properties (UNESCO 1978) and immovable items (UNESCO 1972). ICOMOS's Heritage at Risk 2000 Report (ICOMOS 2000) introduces the new category of modern heritage including 'urban architecture, industrial heritage, landscape creations or new building types such as stadiums, airports, waterworks or large city parks'.

Oral traditions, languages, festive events, rites and beliefs, music and song, the performing arts, traditional medicine, literature, culinary traditions, traditional sports and games form the intangible heritage (UNESCO 2003), such as Turkey's art of the Meddah and its public storytellers, the Russian Federation's cultural space and the oral culture of the Semeiskie, or the polyphonic singing of Georgia (fig. 2).

It is important that, at the beginning of the 21st century, languages, myths, songs, and especially socially influential individuals are also specified and registered as heritage. Traditional culture and folklore, forming a universal heritage, is 'a powerful means of bringing together different peoples and social groups and of asserting their cultural identity' (UNESCO 1989). Living human communities, which perform or create elements of intangible heritage, are also identified as the real living heritage. Language is to be understood as a vehicle of intangible heritage. It is a means of expressing and transmitting cultural identities. Cultural heritage, in this sense, is an essential part of human existence as a source of cultural identity. It signifies the diversity of sustainable human development, which can be transferred over generations via dialogue between civilisations, so promoting interaction (Gülersoy-Zeren, Günay 2004).

The concept and role of cultural heritage beyond intercultural dialogue

Intercultural dialogue is 'a space for and freedom of expression to all the world's cultures' (UNESCO 2003). It promotes cultural democracy and encompasses the tangible and intangible elements of an individual or collective identities of cultural expression (Council of Europe, 2003). It is the interaction among civilisations, the negotiation arena of common challenges and, most importantly, it is the way to respect diverse identities. This stems from the vital definition of culture as a 'key to a systematic understanding of differences and similarities among men' (Wagner, Mikesell 1962: 2).

Every culture is unique yet open to change. Cultures continue to exist only if they manage to connect to their surroundings and exchange their experiences (Gülersoy-Zeren, Günay 2004). New cultures and societies are

being formed, 'when and if a structural transformation can be observed in the relationships of production, in the relationships of power, and the relationships of experience' (Castells 1998: 340), whether as a result of acquiring or borrowing culture (Güvenç 1996: 125-27). Promoting cultures in isolation is not a solution. The solution lies in integrated conservation approaches and dialogue between civilisations.

There are four aspects of cultural heritage within this process.

1. Social factors form culture, enhance civic identities, create public confidence and pride, and support social development.
2. Economic factors promote the role of heritage in the local and global economy.
3. Political factors provide the legal and institutional basis for the future roles of cities as they draw on their cultural heritage.
4. Physical factors provide the basis for the re-use, redevelopment and integration of heritage into daily life.

Intercultural dialogue, within this context, is a process which promotes the integration of different societies' belongings and social contributions. Cultural diversity enriches the individual experience and leads to greater freedom of cultural life. Cultural heritage reflects the pluralism of collective knowledge and actions in the face of growing world unity. It is one of the biggest powers for cities in increasing their competitiveness in the global world. Heritage provides nations with a power of identity and continuity, and conserving heritage promotes cultural diversity and human creativity. Consequently, it becomes a multicultural vehicle for innovation, social justice and pluralism. Respecting differences within this multicultural environment will surely bring universal satisfaction. It is fundamental that respecting local

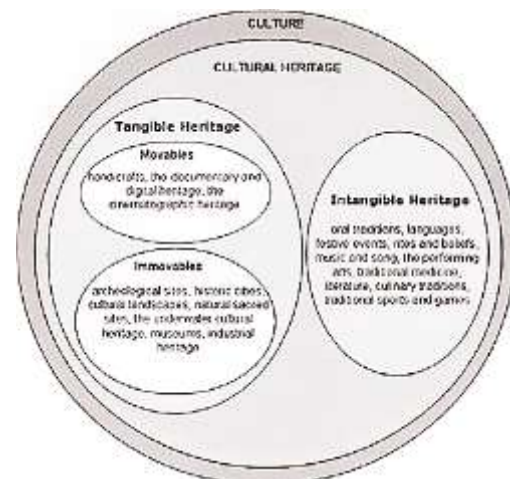


Fig. 2. Sphere of culture (by authors)

The conservation of cultural heritage should be the priority of those responsible for enhancing the cultural heritage of countries with 'limited shared memories and individual experiences'. This creation of a dialogue of cultures should be a priority for the Black Sea society.

Cultural heritage and intercultural dialogue in the Black Sea region

The Black Sea region has always been an entrepot of international cultural exchange. Black Sea culture does not promote a single identity; on the contrary, it is a union of diversities without boundaries, continuously fed by the sea. That unity has always rested on an economic basis. However, no economic cooperation can persist without socio-cultural sharings.

The region has an opportunity to create cultural-economic cooperation with this arena of interaction. The question is how the existing structure of cultural reserves can be used to utilise intercultural dialogue in the region.

The states of the Black Sea region have a significant reservoir of cultural heritage, accumulated over thousands of years of history. The lands have witnessed the dominance of three empires: Roman, Ottoman and Russian. Each era has left its customs, religions, languages, traditions and architecture. The importance of the Black Sea cultural heritage can be observed by looking at UNESCO's List of World Heritage (table 1). In 2005, 788 sites were included in the list, 611 of which are cultural, 154 of which are natural and 23 of which are mixed sites in 134 states. The countries surrounding the

Black Sea region contains 51 sites included on the World Heritage List (UNESCO World Heritage Centre 2005). All these states possess a large capital of cultural inheritance. These are vital for realising the current potential of the region (fig. 3).

Georgia

Georgia's history and its heritage date back to the emergence and development of primitive man. That heritage is reflected in a large number of architectural monuments, and its language and literature (Heritage and Modernity Association 2004).

According to the Georgian Law on the Protection of Cultural Heritage (2209/June 1999), cultural heritage is defined as part of the culture which has established, preserved or restored its significance in the process of the development of the society and is transferred from generation to generation. Georgia signed the World Heritage Convention in 1992. In 2003, the World Heritage Mission was established within the Cultural Heritage Department of Georgia. In 2004 this was transformed to the World Cultural Heritage and European Cooperation Division within the Ministry of Culture (Heritage and Modernity Association 2004).

Because of the lack of a state registry in Georgia, there are no statistical data concerning cultural heritage. There are several protected urban zones in Georgia, for example, Tbilisi, Batumi, Kutaisi, Telavi and Signagi. According to the monitoring, implemented by the Monuments Protection Department and assisted by UNESCO, there are 755 monuments in the historic part of Tbilisi (Council of Europe, ERICarts 2005). The city-museum-reserve of Mtskheta, listed in 1994, the Bagrati Cathedral and Gelati Monastery, also listed in 1994, and Upper Svaneti, listed in 1996, are World Heritage Sites of Georgia that have universal importance. As indicated in UNESCO's notes, 'the historic churches of Mtskheta are



Fig. 3. Map of world cultural heritage in the Black Sea region (UNESCO WHC 2005)



Fig. 4. Mtskheta, Georgia (adapted from ©UNESCO/Armelle de Crepy)

Bulgaria	
Boyana church (1979)	The ancient city of Nessebar (1983)
Madara Rider (1979)	Srebarna nature reserve (1983)
Thracian tomb of Kazanlak (1979)	Pirin national park (1983)
Rock-hewn Churches of Ivanovo (1979)	Thracian tomb of Sveshtari (1985)
Rila monastery (1983)	
Georgia	
City-museum reserve of Mtskheta (1994)	Upper Svaneti (1996)
Bagrati Cathedral and Gelati monastery (1994)	
Romania	
Danube Delta (1991)	The historic centre of Sighisoara (1999)
Villages with fortified churches, Transylvania (1993, 1999)	Wooden churches of Maramures (1999)
Monastery of Horezu (1993)	Dacian fortresses of the Orastie mountains (1999)
Churches of Moldavia (1993)	
Russian Federation	
The historic centre of Saint Petersburg and related groups of monuments (1990)	Architectural complex of the Trinity Sergius Lavra in Sergiev Posad (1993)
Kizhi Pogost (1990)	Western Caucasus (1999)
Kremlin and Red Square, Moscow (1990)	The Kazan Kremlin (2000)
Historic monuments of Novgorod and surroundings (1992)	The complex of Ferrapontov monastery (2000)
Cultural and historic complex of the Solovetsky Islands (1992)	Curonian Spit (2000)
White Monuments of Vladimir and Suzdal (1992)	Central Sikhote-Alin (2001)
Golden Mountains of Altai (1998)	Citadel, ancient city and fortress of Derbent (2003)
Church of the Ascension, Kolomenskoye (1994)	Uvs Nuur basin (2003)
Virgin Komi forests (1995)	Natural system of Wrangel island reserve (2004)
Lake Baikal (1996)	The complex of the Novodevichy convent (2004)
Volcanoes of Kamchatka (1996,2001)	
Turkey	
Historic areas of Istanbul (1985)	Xanthos-Letoon (1988)
Göreme national park and the rock sites of Cappadocia (1985)	Hierapolis-Pamukkale (1988)
Great mosque and hospital of Divriği (1985)	City of Safranbolu (1994)
Hattusha (1986)	The archaeological site of Troy (1998)
Nemrut Dağ (1987)	
Ukraine	
Saint Sophia cathedral and related monastic buildings, Kiev-Pechersk Lavra (1990)	The complex of the L'viv historic centre (1998)

Table 1. World heritage of countries surrounding the Black Sea (UNESCO WHC 2005)

Outstanding examples of medieval religious architecture in the Caucasus. They show the high artistic and cultural level attained by the ancient kingdom' (fig. 4). The Bagrati Cathedral and Monastery, 'represent the flowering of medieval architecture in Georgia'. Upper Svaneti is another example of world heritage based on an 'outstanding universal value being an exceptional

landscape that has preserved its original medieval appearance, notable for the distribution, form and architecture of its human settlements' (UNESCO 2005).

The government of Georgia has listed several short- and medium-term priorities to enhance the cultural heritage: decentralisation of heritage management; prioritisation of the cultural heritage protection budget;



Fig. 5. Nessebar, Bulgaria (adapted from ©UNESCO/Paloma Ilieva)

optimisation of tax policy; adoption of a state register; creation of a national information system; encouragement of cultural tourism; adoption of legislation for private resource mobilisation; strengthening of state efforts and effectiveness of the legal base (Council of Europe 2005).

Bulgaria

Bulgaria is the homeland of Thrace; one of the most ancient areas of civilisation. Bulgarian culture consists of unique archaeological and architectural complexes, literary heritage, valuable pieces of fine art, applied arts and crafts, ethnography, and music and dancing (Zlateva, Zlateva 2001).

The Protection and Development of Culture Act in Bulgaria define culture as the activity associated with the creation, study, dissemination and protection of cultural values, as well as the results of this activity. At present, culture and its components are seen to be an important aspect of the quality of life, democratisation and civil society (Council of Europe, ERICarts 2005). According to data from the National Scientific- Documentary Archives of the Monuments of Culture, the total number of monuments is 39,619 (Council of Europe 2005).

The Boyana church, the Madara Rider, the Thracian tomb of Kazanlak, the rock-hewn churches of Ivanovo, all registered in 1979, the Rila monastery, the ancient city of Nessebar (fig. 5), the Srebarna nature reserve, the Pirin national park, all registered in 1983, and the Thracian tomb of Sveshtari, registered in 1985, are Bulgarian World Heritage Sites of universal concern. Nessebar, which is more than 3,000 years old, was one of the most important Byzantine towns on the west coast of the Black Sea. Wooden houses built in the 19th century are also typical of Black Sea architecture of the period. The Madara Rider was the principal sacred place of the First

Bulgarian Empire before Bulgaria's conversion to Christianity in the ninth century. The Thracian tomb of Kazanlak is one of Bulgaria's best-preserved artistic masterpieces from the Hellenistic period, with murals representing Thracian burial rituals and culture. The Rila monastery is a characteristic example of the Bulgarian Renaissance and symbolises an awareness of a Slavic cultural identity following centuries of occupation (UNESCO 2005).

The cultural policy priorities of Bulgaria are designed to preserve the cultural memory and historical heritage and create conditions for developing and enriching all spheres of culture as factors for sustainable development. They involve designing and adopting an effective mechanism of financing cultural institutions and finding alternative funding forms and sources. They aim at harmonisation with EU directives on culture and improving the statutory framework (Council of Europe, ERICarts 2005).

Romania

In Romania, culture comprises all of the intellectual aspects of the civilisation (Council of Europe, ERICarts 2005). The total number of registered cultural heritage sites was 20,745 in 1991; of which 3,997 are archaeological monuments and sites, 14,427 are architectural complexes, 299 are memorial buildings, 1,600 are monuments of fine art, and 422 are historic areas (Council of Europe 2005).

The Danube delta, registered in 1991, the villages with fortified churches in Transylvania, registered in 1993 and 1999, the monastery of Horezu, the churches of Moldavia, both registered in 1993, the historic centre of Sighisoara (fig. 6), the wooden churches of Maramures and the Dacian fortresses of the Orastie Mountains, all registered in 1999, are the World Heritage Sites in Romania.



Fig. 6. The historic centre of Sighisoara, Romania (adapted from ©UNESCO/Armelle de Crepy)

UNESCO notes that Sighisoara is an outstanding testimony to the culture of the Transylvanian Saxons, a culture that is coming to a close after 850 years and will continue to exist only through its architectural and urban monuments. Also, it is an outstanding example of a small fortified city in the border region between the Latin-oriented culture of central Europe and the Byzantine-Orthodox culture of southeastern Europe. The seven villages with fortified churches in Transylvania, founded by the Transylvanian Saxons, are characterised by a specific land-use system, settlement pattern and organisation of the family farmstead that have been preserved since the late Middle Ages. They are dominated by their fortified churches, which illustrate building styles from the 13th to the 16th centuries (UNESCO 2005).

Therefore, the cultural policy objectives of Romania are to promote creative actions, to protect the cultural identity of ethnic minorities and folk traditions, to preserve the national cultural heritage, to foster cultural relations aimed at preserving, developing and expressing the cultural identity of communities outside the borders, and to develop cultural relations with other European countries and international bodies (Council of Europe, ERICarts 2005).

Russian Federation

Only a small minority of the World Heritage Sites belonging to the Russian Federation lie in the Black Sea region and are thus only of marginal interest for this study.

Ukraine

In Ukraine, there are official records of more than 140,000 objects of cultural heritage and 132,000 historical and archaeological monuments and items of monumental art, of which approximately 500 are of national importance. There are 15,600 urban and architectural monuments, of which more than 3,000 are monuments of national importance. Moreover, there are 56 reservations, of which 12 have been granted the status of national reservations. Also, 402 towns and municipalities of the urban-type have been included on the List of Historically Inhabited Places of Ukraine (ICOMOS 2001).

As UNESCO notes, the city of L'viv (fig. 7) is an outstanding example of the fusion of the architectural and artistic traditions of eastern Europe. The political and commercial role of L'viv attracted several ethnic



Fig.7. The historic centre of L'viv, Ukraine (adapted from ©UNESCO/Armelle de Crepy)

Groups with different cultural and religious traditions, who established separate interdependent communities within the city in the modern townscape. The cathedral of St Sophia of Kiev is a unique artistic achievement in both its architectural conception and its remarkable decoration. St Sophia cathedral and related monastic buildings of Kiev-Pechersk Lavra, registered in 1990, and the complex of the L'viv historic centre, registered in 1998, are part of the cultural heritage of Ukraine.

Ukrainian Legislation on Culture proclaims guaranteed cultural rights and access to cultural values, freedom of expression, the creation of conditions to enable citizens to participate in cultural life, the regeneration and development of the culture of the nation and the cultures of national minorities in the territories of the Ukraine, support for professional artistic activity, preservation and protection of the cultural heritage, provision of cultural diversity, the creation of favourable conditions for the development of non-governmental and non-commercial cultural organisations, support to domestic producers of cultural products, and the popularisation of Ukrainian culture throughout the world (Council of Europe, ERICarts 2005).

Turkey

Turkey's cultural assets are defined as 'all over-ground, underground or submarine movable and immovable assets related with science, culture, religion and fine arts or original in scientific and cultural manners, belonging to pre-historical and historical eras'. Natural assets are defined as 'the over-ground, underground or submarine assets that belong to geological eras, pre-historical and historical eras, and that should be protected because of their rareness or specifications and preciousness' (Zeren 1991). These, together, make up the significant cultural heritage of Turkey (fig. 8).

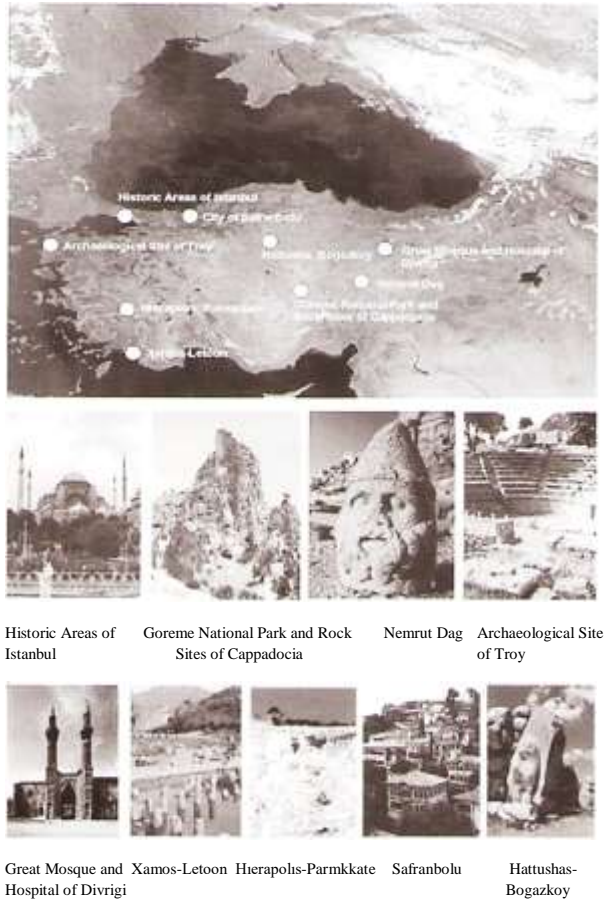


Fig. 8. World cultural heritage in Turkey (Istanbul, Cappadocia, Nemrut Dag, Hierapolis, Troy©Galen R. Frysinger; Letoon, Safranbolu, Divrigi, Hattushas©Burak Sansal)

On a national scale, a total number of 6,381 sites (archaeological, natural, historical and urban) are registered in Turkey. Seven per cent of these, including the World Heritage Sites of Hattusha, Safranbolu and the historic areas of Istanbul, is situated in the Black Sea region of Turkey.

The historical areas of Istanbul (fig. 9) were registered in the UNESCO World Heritage List in 1985 because, ‘with its strategic location on the Bosphorus peninsula between the Balkans and Anatolia, the Black Sea and the Mediterranean, Istanbul has been associated with major political, religious and artistic events for more than 2,000 years. Its masterpieces include the ancient Hippodrome of Constantine, the sixth-century Hagia Sophia and the 16th-century Suleymaniye Mosque’ (TC Ministry of Culture and Tourism 2005; UNESCO WHC 2005).

Safranbolu is described as follows: ‘from the 13th century to the advent of the railway in the early 20th century, Safranbolu was an important caravan station on the main east-west trade route. Its old mosque, old bath

and Suleyman Pasha Madrasa were built-in 1322. During its apogee in the 17th century, its architecture influenced urban development in large part of the Ottoman Empire’ (TC Ministry of Culture and Tourism 2005; UNESCO WHC 2005).

UNESCO notes that ‘the former capital of the Hittite Empire, Hattusha, is a remarkable archaeological site for its urban organisation, the types of construction that have been preserved, the rich ornamentation of the Lions’ Gate and the Royal Gate, and the ensemble of rock art of Yaztlikaya. The city exercised considerable influence in Anatolia and northern Syria in the second millennium BC’ (TC Ministry of Culture and Tourism 2005; UNESCO WHC 2005).

In Turkey, the concept of conservation of cultural assets, which was formerly taken to be a museum-related phenomenon, has changed significantly over the years. It is now being interpreted as a process of revitalisation and integration of locations with historical, cultural and architectural value, harnessing their economic and functional potential, and using them as a tool for enhancing the intercultural dialogue among generations and civilisations.

Intercultural dialogue in the Black Sea region

The states of the Black Sea region are similarly placed about ‘basic threats and opportunities to cultural heritage’ (ICOMOS 2001; Council of Europe, ERICarts 2005), as outlined in table 2.



Fig. 9. The historic area of Istanbul, Turkey (Gülersoy-Zeren et al. 2003)

	Basic threats to cultural heritage	Basic opportunities for cultural heritage
Bulgaria	<ul style="list-style-type: none"> • Lack of effective legislative mechanisms • Lack of necessary funds for the elimination of physical risks, the maintenance of heritage and the compilation of a network of bodies concerned with threatened heritage • Lack of a complete or updated inventory of the cultural monuments • Increased seismic activity and geo-dynamic processes causing heavy deformations and destruction 	<ul style="list-style-type: none"> • Abolition of ideological dependence of artists and cultural institutions • Mediator role of cultural institutions between artists and the public • Pursuing independent cultural policies at the municipal level • The emergence of new actors on the cultural scene: foundations, private cultural institutions, new professional associations, etc. • Participation of minority groups in the cultural process without their identity being threatened
Georgia	<ul style="list-style-type: none"> • Risk of diverse natural disasters • Economic crisis and a transition to the market economy • Scarce financial resources • Lack of necessary skills in conservation planning and management • Unawareness of the potential significance of cultural heritage for the socio-economic development of the country 	<ul style="list-style-type: none"> • Decentralisation of cultural heritage management and mobilisation of financial resources • Adoption of state registers of cultural heritage with new legislation • Creation of a complete national information system of cultural heritage • Encouragement of cultural tourism • Strengthening of efforts by the state to raise the effectiveness of the legal base in the field of cultural heritage • Activities for the popularisation of cultural heritage
Romania	<ul style="list-style-type: none"> • Lack of public interest, education and consciousness • Lack of political will and the mismanagement of preservation • Lack of a competitive inventory, research methodology and programmes • Risks of natural disasters • Lack of monitoring, control and insufficient legal provisions • Lack of a sufficient conservation fund • Lack of a strategic approach in historic preservation management and insufficient specialist training 	<ul style="list-style-type: none"> • Promotion of cultural diversity • The assertion of a multicultural perspective and interculturalism • Protection of the cultural identity of ethnic communities • Preservation and promotion of cultural heritage
Russian Federation	<ul style="list-style-type: none"> • Misuse in the conservation of the 20th-century heritage • Lack of time, distance, discord between recent heritage and the traditional idea of a monument • Diversity and polarity of opinions regarding restoration treatments • Lack of understanding in society 	<ul style="list-style-type: none"> • Development of modern culture with special support for diversity of cultural life and innovation • Providing equal access to cultural goods • Providing the necessary conditions for cultural dialogue within the multi-ethnic state, for creativity, artistic training and cultural participation • Preservation of the cultural heritage and its effective use • Strengthening the role of cultural institutions in establishing a civil society, raising people's social awareness • Development of material and information infrastructure of the joint national cultural space
Turkey	<ul style="list-style-type: none"> • The pressure of illegal development, neglect, poor use and unauthorised restoration • Damage caused by tourism, especially in archaeological areas • Threats to timber architecture stemming from neglect and misuse • Risk of natural disasters • Inadequate legislative protection for 20th-century heritage • Lack of control and absence of a general principle and resources for the protection of heritage 	<ul style="list-style-type: none"> • Conservation and promotion of cultural heritage with integrated strategic approaches • Encouragement of cultural tourism • Provision of cultural management based on effective conservation policies, partnership agreements and extensive public participation • Activities for the popularisation of the cultural heritage • Creation of new financial resources with public-private partnerships • Public will
Ukraine	<ul style="list-style-type: none"> • Lack of a comprehensive cultural policy model to coordinate the goals and aspirations of the different regions and cities • Inadequate financial resources • Cultural institutions' inability to meet modern requirements • Absence of defined standards for state-guaranteed, free-of-charge cultural services • The weakness of non-governmental and commercial organisations in the cultural sector to exert influence on the political decision-making process 	<ul style="list-style-type: none"> • Overcoming the existing gap between the improved socioeconomic situation and the poor quality of public services in the cultural sphere • Allocation of resources for cultural development by use of cultural heritage as an investment resource • Provision of economic and legal bases for cultural industries • Identification of cultural resources and the establishment of a unified information system • Providing sustainable use and enrichment of cultural heritage • Providing cultural management based on partnership and creativity • Ensuring pro-active cultural representation in global cultural processes

Table 2. Basic threats to and opportunities for cultural heritage in the Black Sea region

Like most developing countries, they are faced with rapid urbanisation, increasing industrialisation and strong political speculation. Moreover, as indicated in the Heritage at Risk Report (ICOMOS 2001/2002), there is increased risk due to the effects of globalisation, military activity, political change, cultural displacement or inappropriate heritage legislation. This is a basic warning to those countries that they need to increase intercultural dialogue by using cultural resources.

Even though there are various regulations and arrangements on an institutional basis, the goals and objectives of contemporary conservation have not been defined homogeneously by cultural policies in the region. It is obvious that there are best practices, but in general, the case for conservation is problematic in socioeconomic terms. Comprehensive measures for conservation have not been established, and there is an inadequate number of technical staff, especially in Georgia, the Ukraine and Turkey. There is a lack of sufficient supportive organisation for resource mobilisation. The failure to combine conservation practices with economically viable activities has led to increased public resistance. Russia provides a positive role model in that there is a long history of safeguarding heritage through legal and practical measures.

In Romania and Bulgaria, there are comprehensive efforts to renew cultural policies and to bring conservation measures in line with those of the European Union. The European Union harmonisation process is a fundamental step towards utilising intercultural dialogue for the Black Sea countries. However, it acts, at the same time, to separate these countries from the regional unit to which they had previously belonged.

The globalisation process has both a positive and negative impact on the region. This brings cultural conflicts because an emerging market mechanism promotes local irregularities. This puts a greater burden on economically weak governments that are already struggling with the physical problems of cultural heritage conservation.

The fundamental aspects of cultural policy in the region can be summarised as follows.

1. There is a growing public awareness of cultural heritage. Public education should be advanced by activities and supported by international as well as national expertise.
2. Legal protection of cultural activities is increasingly observable. The regulations and incentives should be practical and should cover all cultural assets in the countries.
3. Financial resources for use in cultural heritage activities at the governmental level are scarce.

International partnerships should be activated more effectively and should be enlarged on a regional basis.

4. A strategic approach to integrating conservation activities with spatial planning determinants is lacking
5. The interactions between European Union states and new partners are of vital importance, but they should not be oriented in a way that disadvantages regional relations.

To advance good practice and to reduce the threats to cultural heritage, the region's priorities should be as follows.

1. The enhancement of cultural identity through cultural heritage, implicating a responsive and democratic society.
2. The promotion of a cooperative organisational structure, with an adequate decision-making process and effective information systems.
3. The best use of scant resources by enabling mobility of human labour, and physical and entrepreneurial capital to be evaluated in cultural sectors.
4. The convergence of market-oriented practices in creating effective resources for comprehensive conservation and planning efforts.

There is a vital need to promote intercultural dialogue between the nations of the greater Black Sea region to conserve what is left of the cultural heritage. Therefore, cooperative projects and programmes are fundamentally significant.

The Black Sea Economic Cooperation agreement (BSEC) should play a more important role in creating a union of dialogues between Black Sea cultures. The BSEC is a legal regional economic agreement, established in 1992, for 'cooperation between varying spiritual and cultural backgrounds, emphasised by the policies of the member states in building up a tangible relationship with the EU as the dynamics of emerging new European architecture open up to the potential for effective partnerships. . . By launching collaboration in spheres of common interest, it has proved to be a useful forum for a broad multi-cultural dialogue on various issues of economic cooperation' (BSEC 2002).

With the growing awareness of the importance of maintaining a dialogue between partner states, there have been several attempts at both an international and regional level to focus on cultural heritage. The partner states have understood that the greatest power they possess to combat regional threats is Black Sea culture. The Tourism Action Plan of the BSEC countries to utilise cultural heritage within the region, the Black Sea Cities

Exchange Programme, the BSEC Project Development Fund, the Black Sea Tourism Education Network of Russian universities in support of regional tourism education, the Historic Towns Union, the European Community PHARE and TACIS programmes to support environmental protection in the Black Sea, the Mediterranean and Black Sea Regional Tolerance Network, the World Heritage Cities Database (OVPM) and the Twin Cities Initiative are some of the projects and programmes which aim to exploit the potential of the cultural heritage in partner states.

The 'twin city' concept is perhaps one of the most successful programmes for increasing intercultural dialogue and cooperation between member municipalities. Through this arrangement, each city gives information about cultural, artistic and scientific events and economic developments to its twin. This has also had an impact on intercultural dialogue among the communities. Relations get closer through sharing on legal, administrative and bureaucratic levels. Odessa-Istanbul, Sofia-Ankara, Batumi-Artvin are examples of twin cities.

The international cultural policies of the partner countries have been characterised by openness, dialogue and the prioritisation of integration into international cultural structures and organisations. However, much more focus is given to European Union projects. As a result of EU activities in Bulgaria, two cultural institutes were established in regions with large Turkish communities to create musical, dance and theatre productions; to preserve elements of Turkish identity such as language, traditions and cultural heritage; and to promote intercultural tolerance and dialogue.

In 2002, the Ministers of Culture of Bulgaria and Turkey signed a two-year programme for mutual benefit, covering activities for the protection of national monuments of culture (Council of Europe. ERICarts 2005).

Ukraine took part in the Intergovernmental Conference on Cultural Policies for Development organised by UNESCO in 1998 and the Vilnius Conference on the Dialogue among Civilisations in 2001. Seven bilateral agreements on cultural cooperation were signed with Russia, Lithuania, Estonia, Moldova, Azerbaijan, Belarus and the UK. There are also international cultural cooperation programmes undertaken by individuals and non-governmental organisations supported through national and international institutions (Council of Europe, ERICarts 2005).

In Romania, there is an active strategy to enhance the presence of Romanian culture by promoting participation in multilateral programmes and fostering cultural diversity and intercultural spirit. Participation in programmes such as the Evaluation of Romania's Cultural Policy, Mosaic, the Cultural Dimension of Democracy, Ariane, Kaleidoscope and Raphael demonstrate the use of culture in developing European integration. In Russia, there are also cultural cooperation and cultural industry development programmes. The basic principles are the promotion of cultural diversity, the assertion of a multicultural perspective and interculturalism, and the protection of the cultural identity of ethnic communities (Council of Europe, ERICarts 2005).

These developments point to the advantages of increasing intercultural dialogue on a regional scale, rather than on a national scale.

Conclusion

The Black Sea region has been an arena of international exchange of culture, art and architecture since prehistory. Global and local advances in the last decade have made it necessary to develop cooperative cultural policies to conserve the unique cultural inheritance of the Black Sea on a regional basis. One of the most important policies, in that sense, is the promotion of intercultural dialogue between nations of the greater Black Sea region with the creation of a collective movement and entity to combat global threats to heritage.

Cultural awareness/teaching heritage Culture covers all habits, values and doctrines that have been collected since birth, as the family lives. Families have an important role to play in handing down cultural values to the next generations. This is essential for the advancement of civilisation. The fundamentals in this process are education, local knowledge and youth.

Education, a major component of intercultural dialogue, ensures the dialogue between generations that spread out from civil society and the social layout. Heritage education gives the necessary outlet for younger generations to conserve their surroundings along with universal human values. The fostering of local knowledge is surely the resource for communities to combat against marginalisation and social exclusion. To enhance the role of local knowledge within communities, public participation in the cultural sector should be promoted. Public awareness and accessibility to cultural heritage should be developed through world-wide cultural policies.

The most crucial element in the dialogue of cultures and civilisations is young people. The values required to shape future generations can be most easily established at a young age. Thus, cultural education should be provided, starting within families, but mostly in schools. Field classes and summer schools are excellent ways for young generations to communicate with people of the same age, and to learn about the conservation of their surroundings and respect for other cultures through intercultural dialogues.

To utilise intercultural dialogue through teaching about heritage, public awareness and accessibility to cultural heritage should be developed through regional cultural policies. Bilateral agreements at university level help young professionals and researchers to meet international actors and share innovative ideas.

Cultural cooperation/capacity-building

Regional identity is a fundamental factor in the socio-political construction of regional systems. With the arrival of the 21st century, the aim should be to enhance regional identity without ignoring national and regional traditions and cultures and to strengthen feelings of belonging through common cultural policies. This can only be achieved through widespread regional communication tools, cultural cooperation and capacity-building strategies.

Especially in developing countries, the inability of authorities to prevent misuse and deterioration of the cultural heritage can be blamed on inadequate financial resources and inefficiencies in legal and institutional frameworks. Partnerships with international organisations are the best means for the exchange of expertise and the mobilisation of the resources needed to address problems in historic cores. There is a growing role for non-governmental organisations (NGOs) in restructuring the community, and in increasing public awareness and in making appropriate use of the historic fabric.

The role of the BSEC should be to support cultural activities. There should be support for regional projects, such as 'the Black Sea: a common heritage programme'. Moreover, the projects of international organisations, such as the World Bank, the UNDP or the EU, would be better deployed on a regional scale, rather than through individual states.

Cultural industries

To utilise cultural industries in intercultural dialogue in the Black Sea region, it is necessary to build concrete dialogues among professionals of different nations and

cultures producing and marketing culture through joint venture programmes. The spread of intra- and inter-regional mass tourism in the Black Sea region should be encouraged. The legal amendments in Black Sea countries through European Union membership are positive; however, they should be broadened to encompass the entire region. Information technology should be integrated into cultural heritage utilisation programmes such as the Black Sea Heritage Network. This might play a vital role in the advancement of intercultural dialogue among people of the region.

The dialogue of civilisations is the dialogue of cultures. And the dialogue of cultures underpins the enhancement of cultural heritage, whether tangible or intangible. Conserving the world's common heritage means preserving identities and respecting diversities. This fosters the dialogue between cultures and civilisations.

The 20th century was a century of industrialisation and modernisation, but most important of all 'a century of urbanization' (Harvey 1996: 403). In the sense of conservation of cultural heritage, it was a period of 'legislation based on an accumulation of experience with existing laws and reinforced by awakening interest in historic preservation on the part of the public at large' (Larkham 1996: 39).

The dialogue of Black Sea culture in the 21st century should be aimed at:

- Enhancing cultural diversity and pluralism;
- Fostering freedom of cultural life as part of human rights to conserve and revitalise the cultural heritage;
- Providing the basis for social inclusion and cooperation for the promotion of common values;
- Enhancing public participation among different levels of socio-cultural processes;
- Promoting regional cultural events in heritage sites, including sports events, conferences and festivals to enhance a dialogue of cultures;
- Promoting cultural tourism within the region;
- Utilising corporate programmes on Black Sea culture to exchange information and expertise, especially for young people at the school level;
- Utilising communication and information technologies to publicise intercultural dialogue throughout the region;
- Implementing constructive and creative programmes to enhance dialogue between people of the Black Sea region, particularly the young;

- Bringing effective mechanisms to help people protect their cultural identity and solidarity while facilitating social integration on a regional scale;
- Advancing research and scholarship to enhance constructive interaction and understanding in the region.

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