



Kesit Akademi Dergisi

The Journal of Kesit Academy

ISSN: 2149 - 9225

Yıl: 4, Sayı:15, Haziran 2018, s. 34-45

Asst. Prof. Ayşegül KARAKELLE

Faculty of Education, Department of Fine Arts Education, Hatay Mustafa Kemal University
burtugakademi25@gmail.com

Prof. H. Feriha AKPINARLI

Faculty of Art and Design, Textile-Weaving and Knitting Education, Gazi University
ferihaak@gmail.com

HALK EĞİTİM MERKEZLERİNİN EL SANATLARI EĞİTİMİNDEKİ ROLÜ VE ÖNEMİ¹

Özet

Kendi ihtiyaçlarını karşılamak ve ihtiyaç fazlasını satarak gelir elde etmek amacıyla yapılan el sanatları, somut olmayan kültürel mirasın bir bölümünü oluşturmaktadır. Milli Eğitim Bakanlığı Halk Eğitimi Merkezleri de el sanatlarının pek çok alanında eğitim vermektedir. Bireylerin kendini geliştirmesi, bilim ve teknolojinin hızlı ilerlemesine bağlı olarak toplumun ekonomik, sosyal ve kültürel değişime uyum sağlayacak bilgi ve becerileri kazanmasında Halk Eğitimi Merkezleri önemli rol oynamaktadır. Teknolojik gelişmelere bağlı olarak gerileyen ve yok olma düzeyinde olan somut olmayan kültürel miraslarımızdan el sanatlarının yaşatılması ve gelecek nesillerle aktarılması önem taşımaktadır. Halk Eğitimi Merkezlerinde açılan kurslar, el sanatlarının unutulmaması ve yaşatılması açısından önemli bir misyonu yerine getirmektedir. Bu makalede, Türkiye’de Milli Eğitim Bakanlığı’na bağlı Halk Eğitimi Merkezlerinin el sanatları konusunda düzenlediği kurslar ve kurslarda verilen eğitimlerin el sanatlarını yaşatmadaki rolü ve önemi açıklanmıştır.

¹ This article was provided in the International Association of Social Science Research, VIII. European Conference on Social and Behavioral Sciences, Belgrade-September 3-6, 2015 oral presentation.

Anahtar Kelimeler: El Sanatları, Halk Eğitimi Merkezi, Somut Olmayan Kültürel Miras

THE ROLE AND IMPORTANCE OF PUBLIC EDUCATION CENTERS IN EDUCATION OF HANDCRAFTS

Abstract

Handcrafts made in order to generate income by selling the surplus to meet other needs constitute a part of the intangible cultural heritage. The Ministry of Education, Public Education Centres also provide training in many fields of handcrafting. Due to rapid developments in science, technology, society and economy, Public Education Centres play an important role in individuals' self-development and their acquisition of knowledge and skills to adapt to social and cultural changes. Due to technological developments, the intangible cultural heritage of handcrafting is in decline. Maintaining and transferring it to the next generations is important. Handcrafting courses in Public Education Centres are an important mission to fulfil in terms of remembering and keeping handcrafting alive. Handcrafting, the role of its education in the national courses organized by Public Education Centres affiliated to the Ministry of Education, and the importance of its maintenance in Turkey are explained in this paper.

Keywords: Handcrafts, Public Education Centre, Intangible Cultural Heritage

Introduction

The richness of the culture has been influenced by the major historical events and the geography the nation has lived in. Folk culture is made up of the material and moral works the societies have put forward by staying away from external influences in order to meet their needs taking advantage of environmental conditions and resources to the extent of their powers and potentials. Turkish folk culture has been the common name of the culture the communities maintaining a traditional way of life in Anatolia have put forth and cherished with the language, traditions, customs, and tastes for a long time. Constituting an important part of folk culture, handcraft products have been formed and diversified in accordance with the civilization level of the people or with the traditions, customs, beliefs and living conditions, that is according to their culture. Folk cultural products have spread with migrations, dowry tradition and mass media (Akpınarlı and Ortaç, 2007, p. 168).

Handcrafting has been among the intangible cultural heritage as a transfer agent for feelings, thoughts and artistic appreciation of individuals in various societies for centuries. Handcrafting is a study and research area that can be carried out as a main occupation besides mostly being a free time activity. It is basically oriented to meet the main needs of people. It can be done with very simple tools and equipment. It usually uses raw materials that can be found in the nature easily or waste materials. It requires intensive labour and originality and combines functional, aesthetic and economical features in the product it exhibits. (Kayabaşı and Erdoğan, 2002). Among the tangible cultural assets, Turkish handcrafting has a prominent place in the global handcrafting as it can characterize Turkish folklore, it has long roots in the past, it is di-

versified, and it has an artistic value. At the same time, handicrafts are the most lively and meaningful documents of a nation's cultural identity (Onuk and Akpınarlı, 2005, p.22-25).

Handicraft products have influenced the traditions, customs, social life, economic status, religion, interpersonal organization and relationships of the time they have been produced, feelings, ideas and attitudes of people, equipments used, techniques applied, factors such as skill and aesthetics, the formation, development and progress of handcrafting. Handcrafting potential in Turkey is very large and extensive. Therefore, while classifying handicrafts, some criteria are considered according to their functions, techniques, raw materials, and regions. Handicrafts are examined under seven groups according to their raw materials; fibre, wood, stone, earth, metal, leather and animal waste, twigs, stems and tree strips (Arlı, 1990, p.2-4).

1. Handicrafts with (Animal, Herbal and Chemical) Fibre as Raw Material:

Apart from the preparation and dyeing processes of the yarn used in the production of handicrafts with fibre as raw material, the grouping of the items within this group is done as carpets-rugs, hand woven fabrics, textiles like stands, socks, sweaters, gloves, types of lace, knitting works according to their production techniques; as fancyworks, felting and hand block printing in addition.

2. Handicrafts with Wood (Tree) as Raw Material:

Handicrafts with wood as raw material are classified as tools used in their production (hand punches, counters, rope spinning tools, etc.), tools used in agriculture and transportation (cart, oxcart, beater, yoke etc.), articles and accessories of daily use (kitchen tools and utensils, lecterns, prayer beads, clogs, bibelots, vases, nozzles, pipes, sticks etc.), architectural elements (pulpits, doors, windows, etc.), and musical instruments.

3. Handicrafts with Stone as Raw Material:

They are grouped according to the types of stone used, usage areas and production techniques as structures made using worthless stones (architectural elements, tombstones, fountains, etc.), ornaments processing (jewellery, prayer beads, cigarette holders, pipes, sticks, etc.), marble works, works made of meerschaum, works made of black amber.

4. Handicrafts with Earth as Raw Material:

Considering common features in areas such as preparation of raw materials, glazes, and paint, they are classified as pottery works (kitchen utensils, articles of daily use), china goods, and ceramic items.

5. Handicrafts with Metal as Raw Material:

The function of goods and type of metals considered together, they are classified as works made from iron (door handles, kitchen tools, farming tools, animal harnesses, architectural elements, musical instruments etc.), Copper-Brass works (kitchen appliances, bath accessories, heating equipment, tea and coffee sets and cup holders, vases, wall plates etc.), Gold-Silver works (jewellery) (jewellery items, articles of daily use).

6. Handicrafts with Leather and Animal Waste as Raw Material:

They are classified as handicrafts made using materials such as skin, fur, horns, bone, which are obtained from animals, along with the materials used, saddler works based on article type and function (upholstery), leather clothing, daily use goods made from leather (belts,

handbags, purses, cigarette holders etc.), fur clothing and post production, binding works, shadow play types, agriculture and kitchen tools made of bone and horn, handicrafts made from sea animal waste, and accessory works.

7. Handcrafts with Shell, Reeds, Twigs, and Stalk as Raw Material:

Handcrafts made from straws, twigs, corn stalks, etc are classified considering production techniques and types besides production materials. Basket weaving, furniture making, weaving and ornaments made with cereal straws, items such as bags, wickers, and beach sheets are made using reeds (Arlı, 1990, 17-36).

Today handicraft products are faced with many problems such as societal changes, technological developments, training, marketing, branding, and promotion. To eliminate these problems, private and public institutions and organizations need to deliver solutions by addressing the issue with state support. Universities and non-governmental organizations have a lot of responsibility on the issue (Akpınarlı, 2010, p. 204).

Handicraft products have maintained their importance as one of the areas that have helped the transition from production with manual labour to industrial production and that have contributed to establish a link between past and present in the process of human development. Promoting the country and offering them as an economic value, the cultural dimension of these products should be well known and should be shown due diligence in their transfer to the future. Today handcrafting has declined and come to the vanishing point as a result of increasingly widespread globalization. In terms of survival of handcrafting, individuals should have awareness of this issue, training of handcrafting should be given the necessary importance, and handcrafting training should be expanded. Being one of the elements of cultural structure of a nation, handcrafting used to meet basic needs and bring revenue while today it is carried out as a leisure activity and hobby as well. Made products are produced for their functional specification as well as being souvenirs and tourist items. The importance of teaching handcrafting and transferring it to future generations has been understood in recent years, which has influenced the increase of projects and works done on the issue positively. Education is very important on the survival and dissemination of handcrafting. Training of handcrafting is important in terms of teaching, promoting, protecting, and continuity of Turkish culture.

Having as positive effects as formal and non-formal educational institutions in Turkish cultural and artistic life, Community Centres were founded by Atatürk in 1932. In community centres with their amateur level school structure, music, painting-sculpture-theatre-handcrafting, cutting-sewing and so on were developed with the participation of local and foreign experts (Onuk and Akpınarlı, 2005, p.34).

University-level education and training of handcrafting began with the opening of the Higher Institute of Agriculture for the first time in 1933. Education of handcrafting started in Agricultural Arts Institute and Villagers Crafts Institute, which were under the Faculty of Agricultural Arts, High Institute of Agriculture. Technical and practical courses were given on handcrafting to the students of the Faculty of Agricultural Arts in the Villagers Crafts Institute. Nowadays universities and research institutes have an important place in terms of addressing

handcrafting from a scientific perspective, drawing attention to its importance for Turkey, carrying out researches on the issue, and training scientists (Şanlı et al., 2006, p.303).

In the academic year 1934-1935, two-year Technical Teachers Girls College trained teachers for Girls Vocational High School. In the year 1947-1948, it became a school for four years, and then got the name Girls Technical High School, and Vocational Training School attached to Gazi University in 1982. These institutions have continued programs in handcrafting (Onuk and Akpınarlı, 2005, p.50).

Today, training and works on the issue are conducted with the help of courses called "art" and "handcraft" in the Ministry of Education as well as various institutions such as the Ministry of National Defence (skills courses), Food, Agriculture and Livestock Ministry (handcrafting courses), Industry and Trade Ministry (vocational courses in various fields), Ministry of Justice (vocational and technical courses at prisons and detention houses), the Ministry of Culture and Tourism, the Ministry of Energy and Natural Resources (skills courses), KOSGEP, Export Associations, General Directorate of Foundations, Banks, Confederation of Craftsmen and Artisans, Municipalities. Institutions usually provide credit through banks or ministries, organize training courses, provide assistance for marketing with supply of materials and benches, and organize exhibitions by participating in fairs.

In particular, the courses organized by the Public Education Centres under the Ministry of Education, General Directorate of Apprenticeship and Public Education are important for the survival of handcrafting today.

Public education is education and training done outside of or alongside school education in order to improve citizens' ability to work, to raise the level of living, to improve their national and human virtues. Today, rapid advances in science and technology lead to changes in the society's economic, cultural, political and social structure. The adaptation of individuals to this change requires their acquisition of the information, skills and values that the change requires. Knowledge and skills these changes have brought through formal education are transferred to individuals but until a certain age. Man's life is spent with learning from birth until death. Teaching and learning is a part of life. Therefore, the importance of public education has increased. Public education is seen as necessary because of the needs such as learning and development, maturation, overall, knowledge renewal, change and manufacturing.

Need for Learning and Development: As years pass, accumulation of knowledge and technology is increasing. People constantly need to improve what they have learned in order to respond to the needs of their positions.

Need for Maturity: Mature people are those who develop their knowledge and use it in a smart way, not those who know a lot. It indicates a conversion from selfishness to altruism, from imitation to authenticity, and so on.

Overall Needs: Social, economic and technological developments have increased and diversified needs of adults. Adults are facing a new need every day, and want to meet them and provide continuous satisfaction.

Need for Knowledge Renovation: Some knowledge loses its meaning or new information and skills get necessary to learn.

Need for Change and Productivity: An adult wants to bring something new to his/her work life, family life, and social environment. To do this, the adult must follow the novelty (<http://mevzuat.meb.gov.tr/html/halkegitim/26450.html>).

In Public Education Centres affiliated to the Ministry of Education, several courses are organized for those who cannot benefit from formal education, who want to spend their free time, who want to learn a profession, to develop themselves as individuals, who are interested as a hobby in order to increase their level of learning and development, maturation, renewal of information, and productivity. Handcrafting has an important place among these courses.

Public Education Centres in the education of handcrafting reveals the importance of reaching people from all walks and conduction education throughout Turkey in the survival of handcrafting and its transfer to future generations.

The courses in the Ministry of Education Public Education Centres are started as field courses and their modules. In handcrafting technologies, there are the modules of Antep style, baby, carpet pattern on the computer, herbal knitting, embroidery, hitting weaving techniques, maintenance and repairs in decorative items, hand embroidery, home accessories, home textiles, traditional Turkish handcrafting, clothing accessories, silver thread knitting, carpet patterns, felt work, patchwork manufacturing, kirkit weaving, laser cutting and appliqué, machine embroidery, Maraş work, shuttle-woven, professional development, professional computing and storage, professional foreign language, motifs drawing techniques, embroidery designs and embroideries, toy production, knitting, curtain production, prototyping products, Turkish embroidery in industrial machinery, industrial embroidery, textile fibres and dyeing techniques, basic sewing techniques, basic design, basic techniques, Turkish embroidery, artificial flowers techniques, quilt production, local wood processing, traditional cloth weaving, local handcrafting, local carpet fabrics, local rugs weaving and local stonework. In glass and ceramic technology, there are modules covering all phases from pattern production on glass and ceramics to production techniques and formation of products (<http://hbogm.meb.gov.t/yonergeler/icerik/224>).

There are studies made on handcrafting courses in Public Education Centres in Mersin-Silifke, Çorum, Hatay-İskenderun, Şanlıurfa-Suruç, Ankara-Kazan-Nallıhan-Beypazarı-Bala-Kalecik-Kızılcahamam-Ayaş-Çamlıdere-Gölbaşı, Çankırı, Konya-Meram, Kahramanmaraş (Akpınarlı et al., 2005; Şanlı et al., 2006; Yaşasın, 2011; Akpınarlı et al., 2013; Bozkurt and Kaya-başı, 2013; Koçak et al. 2013; Karakelle and Kayabaşı 2015; Kayabaşı et al. 2015). Public Education Centres are seen to have an impact on the types of handcrafting of the region where the centres are located and there are some differences from region to region. Examined in terms of regions, the courses started in Public Education Centres are named machine embroidery, hand embroidery, Maraş work, ribbon embroidery, sequins beadwork, patchwork (part consolidation), needle knitting (decorative items, socks, etc.), rugs and cloth weaving, jewellery design, marbling, gilding, marble trimming (block removal and plate manufacturing), stone processing (mosaic), wood carving, furniture making and wood painting, mother of pearl inlays, ceramic and tile, cocoon, decorative soap making, etc. A wide range of decorative and gift items are produced by using different raw materials in handcrafting courses started in Public Education Centres.

Examples of products made in machine embroidery courses



Image 1: İskenderun and Silifke Public Education Centre machine embroidery course (Yaşasın, 2011; Karakelle and Kayabaşı, 2015)

Examples of products made in hand embroidery courses



Image 2: İskenderun, Çorum and Kahramanmaraş Public Education Centres, hand embroidery course (Akpınarlı et al., 2013; Bozkurt and Kayabaşı, 2013; Karakelle and Kayabaşı, 2015)

Examples of products made in Maraş style courses



Image 3: Kazan Public Education Centre, pictures made by applying Maraş style (Kayabaşı et al., 2015)

Examples of products made in ribbon embroidery courses



Image 4: Suruç (ÇATOM) and Silifke Public Education Centre ribbon embroidery course (Yaşasın, 2011; Karakelle and Kayabaşı 2015)

Examples of products in suzeni, needlework and tenter work courses



Image 5: Silifke Adult Education Centre sequin bead work course (Yaşasın, 2011)

Examples of products made in sequin bead work courses



Image 6: Silifke and Suruç (ÇATOM) Adult Education Centre sequin bead work course (Yaşasın, 2011; Karakelle and Kayabaşı, 2015)

Examples of products made in patchwork (part consolidation) courses



Image 7: İskenderun and Silifke Public Education Centre patchwork (part consolidation) course (Yaşasın, 2011; Karakelle and Kayabaşı, 2015)

Examples of products made in the needle knitting (decorative items, socks, etc.) courses



Image 8: Çorum and Kazan Public Education Centres needle knitting course (Bozkurt and Kayabaşı, 2013; Kayabaşı et al., 2015)

Examples of products made in courses of weaving rugs and cloth (fabric)



Image 9: Çorum and Silifke Public Education Centres rugs and cloth (fabric) textile course (Yaşasın, 2011; Bozkurt and Kayabaşı, 2013)

Examples of products made in the courses of jewellery design



Image 10: Çorum and Silifke Public Education Centres jewellery design courses (Yaşasın, 2011; Bozkurt and Kayabaşı 2013)

Examples of products made in the marbling courses



Image 11: İskenderun and Çorum Public Education Centres marbling course (Özüdoğru, 2012; Karakelle and Kayabaşı, 2015)

Examples of products made in illumination courses



Image 12: Çorum and İskenderun Public Education Centre illumination course (Özüdoğru, 2012; Karakelle and Kayabaşı, 2015)

Examples of products made in the courses of marble ornamentation (Block Extraction and Plate Manufacturing), Stone Carving (Mosaic)



Image 13: İskenderun, Silifke and Kazan Adult Education Centre marble and mosaic course (Yaşasın 2011; Karakelle and Kayabaşı, 2015)

Examples of products made in the courses of wood carving, furniture making wood painting, mother of pearl inlay



Image 14: İskenderun and Kazan Public Education Centres woodwork course (Karakelle and Kayabaşı, 2015; Kayabaşı et al, 2015)

Examples of products made in tile and ceramics courses



Image 15: Çorum and Silifke Public Education Centres tile and ceramic course (Yaşasın, 2011; Bozkurt and Kayabaşı, 2013)

Examples of products made in cocoons course



Image 16: Kazan Public Education Centre cocoon works course (Kayabaşı et al., 2015)

Examples of products made in decorative soap courses



Image 17: Kazan Public Education Centre decorative soap course (Kayabaşı et al., 2015)

Results

In these studies, the handcrafting courses and the knowledge, skills, and levels of satisfaction of the trainees were investigated. From the information received from participants and the authorities of the institutions, it was seen that the institutions do not carry any commercial considerations when opening these courses, they start courses to educate and teach, they want to improve free time quality of the people who have no jobs and spend most of their time at home, on the streets, or at coffee shops, and therefore they aim to provide the trainees with vocational skills and competences. At the end of the courses, the trainees can open shops and also provide an income with the professional skills and the certificates they have received. In addition, dowry or decorative items of daily use that are produced by the trainees are exhibited at exhibitions at the end of the courses. Each trainee gets some revenue by selling their products at the exhibitions. In addition, trainees mention their content with the courses and the institutions that let them improve their free time and learn new things by these courses and activities.

As a result of these studies, it has been determined that some handcrafting courses are organized as a requirement of disappearing handcrafting and technology. The importance of the courses is evident for the transfer of these crafts to the next generations, the protection of cultural structure and especially the survival of disappearing handcrafting. The work in Public Education Centres contributes to the education of the public, trainees' having a new profession, improving their free time quality, increasing their social relationships, having professional experience, increasing their knowledge, manners and cultures, their economic contribution to the family, selling the products they produce, and the survival of handcrafting. Considering there is only one or two masters left on some handcrafts, the importance of these courses organized in Public Education Centres is revealed once again.

REFERENCES

- Akpınarlı, H. F., Ortaç H.S. (2007). Characteristics of Handcrafts in the Interaction of Turkish Culture with Surrounding Cultures, Symposium on Traces of Turkish Culture in Romania, Constanta Romania, 6-9 September 2005, Editura Golden Press, Romania. 167-176.

- Akpınarlı, H.F. (2010). Quality and Marketing Problems in Handcrafting, Reports on Handicrafts Panel and Handicrafts Development and Recruiting Workshop, 16-17 July 2010, Bolu - Göynük, Ankara. 201-206.
- Arlı, M. (1990). Village Handcrafting. Ankara University Faculty of Agriculture Publications, Ankara.
- Bozkurt, H., Kayabaşı, N. (2013). Study of Product Types and Characteristics Produced in Handcrafting Courses Organized in Çorum. International Turkey-Belgium Relations and Turkish Culture and Art Symposium Proceedings. Folk Culture Research Institute Publication: 46, Ankara, 319-328.
- Karakelle, A., Kayabaşı, N. (2015). Handcrafts Produced by Women in Şanlıurfa-Suruç District and Hatay-İskenderun District Public Education Centres. Women in Folk Culture International Symposium, 13-15 March 2015. Şanlıurfa.
- Kayabaşı N., Şanlı H.S., Yaldır U. (2015). Handcrafts in Ankara Kazan District Public Education Centre. III. International Folk Culture Symposium 2015. Kazan. 37-44.
- Koçak, S., Kayabaşı, N., Şanlı, H. S. (2013). Municipality of Keçiören Ankara Handicrafts Education at Profession Acquirement Courses. Procedia-Social and Behavioural Sciences 89: 692-701.
- Onuk T., Akpınarlı, H.F. (2005). "Birth, Development of Handcrafting from the Republic to the Present Day, and Current Status and Progress with Regard to Social, Cultural, Educational and Economic Relations" V. Turkish People's Congress, 17-21 December 2002, Atatürk Cultural Centre Publications, Handcrafting Volume XIII, Ankara. 20-60.
- Özüdoğru, A. (2012). Provincial Culture and Tourism Director. Çorum.
- Şanlı, H.S., Ölmez, F.N., Kayabaşı, N. (2006). The Role of Local Governments in the Maintenance of Traditional Handicrafts: The Case of Ankara. International Symposium on Traditional Arts, Volume 1, İzmir. 301-309.
- Yaşasın, A.E. (2011). Expectations and Levels of Satisfaction of the Trainees Participating Handcrafting Course in Silifke. Ankara University Science Institute Master Final Project.
- <http://hboqm.meb.gov.tr/www/yonergeler/icerik/224> Accessed on 02-05-2018, 13:00
- http://mevzuat.meb.gov.tr/html/halkegitim/2645_0.html. Accessed on 10-06-2018, 17:00