

# Çömlekçilik Ustalarının Deneyimlerini Keşfetmek: Avanos, Kapadokya Örneği

# Exploring Heritage Masters' Experiences of Pottery: The case of Avanos, Cappadocia

Emre YAŞAR<sup>1</sup>

Başvuru Tarihi/Submitted: 09.10.2025 Kabul Tarihi/Accepted: 19.01.2026

Makale Türü/Article Type: Araştırma Makalesi/Research Article

## Öz

Bu çalışma, somut olmayan kültürel miras taşıyıcısı olan çömlek ustalarının mesleki yaşamlarında edindikleri unutulmaz anılar, karşılaştıkları zorluklar ve elde ettikleri başarıları incelemeyi amaçlamaktadır. Nitel araştırma yöntemi benimsenmiştir. Avanos'ta faaliyet gösteren 16 çömlek ustasıyla yarı yapılandırılmış görüşmeler yapılmıştır. Elde edilen veriler tematik analiz ile değerlendirilmiştir. Bulgular, çömlekçiliğin ustaların hafızasında ilk üretim deneyimi, turistlerle etkileşim ve takdir edilme gibi duygusal izler bıraktığını göstermektedir. Teknik sorunlar, çırak bulamama ve ekonomik zorluklar gibi temel zorluklar olarak öne çıkmıştır. Çömlek ustalarının başarı algısı ise sadece ekonomik kazançla sınırlı değildir. Kişisel gelişim, uluslararası tanınırlık ve özgünlük de başarı olarak değerlendirilmektedir. Bu çalışma, SOKÜM'ün yalnızca fiziksel üretimle değil aynı zamanda hafıza, duygu ve yaşanmış deneyimler aracılığıyla sürdürüldüğünü ortaya koyarak literatüre deneyim temelli ve usta odaklı bir bakış açısı kazandırmaktadır. Çalışma sonuçları, SOKÜM politikalarının ve koruma stratejilerinin ürün odaklı olmaması gerektiğini göstermektedir. Miras ustalarının yaşam deneyimlerini merkeze alan bir anlayışla yeniden düşünülmesi gerektiğini belirtmektedir. Temel çıkarım olarak SOKÜM korunmasının bu mirası taşıyan ustaların mesleki hafızalarının ve yaşanmışlıklarının korunmasıyla mümkün olduğu vurgulanmaktadır.

**Anahtar Kelimeler:** Çömlek Ustaları, somut olmayan kültürel miras, çömlek, Kültürel Miras, Avanos

**JEL Kodu:** L83, M10, Z00

## Abstract

This study aims to examine the unforgettable memories, challenges, and achievements of pottery masters, who are carriers of intangible cultural heritage, in their professional lives. A qualitative research method was adopted. Semi-structured interviews were conducted with 16 pottery masters working in Avanos. The data obtained were evaluated through thematic analysis. The findings reveal that pottery leaves emotional traces in the masters' memories, such as their first production experience, interaction with tourists, and feeling appreciated. Technical problems, inability to find apprentices, and economic difficulties emerged as the main challenges. The potters' perception of success is not limited to economic gain. Personal development, international recognition, and uniqueness are also considered indicators of success. This study introduces an experience-based and master-centered perspective to the literature by demonstrating that ICH is sustained not only through physical production but also through memory, emotion, and lived experiences. The research results show that ICH policies and conservation strategies should not be product-oriented. It suggests that they should be rethought with an understanding that centers the life experiences of heritage masters. As a key conclusion, it emphasizes that the preservation of ICH is possible only through the preservation of the professional memories and lived experiences of the masters who carry this heritage.

**Keywords:** Pottery Masters, intangible cultural heritage, pottery, cultural heritage, Avanos

**JEL Code:** L83, M10, Z00

<sup>1</sup>Isparta Uygulamalı Bilimler Üniversitesi, Turizm Fakültesi, Turizm Rehberliği Bölümü, Arş. Gör. Dr. emreyasar1852@gmail.com, ORCID:0000-0003-1573-0930

## Introduction

Intangible cultural heritage (ICH) is transmitted by cultural transmitters, one of whom is heritage masters (Yaşar and Yayla, 2023a). Heritage masters use their skills and knowledge to both produce and transmit elements of ICH (Wang et al., 2024). Due to their importance in the production and transmission of ICH, heritage masters are also referred to as carriers (Hsu et al., 2022). As cultural carriers, heritage masters contribute to transmission by ensuring that ICH elements have a dynamic and flexible structure (Eichler, 2021). Heritage masters also contribute to the preservation of ICH elements (Ranwa, 2022). The activities of heritage masters are even more important and meaningful for future generations because it is a fact that without cultural carriers, the production and transmission of ICH elements would be limited (Fouéré and Hughes, 2015). UNESCO also emphasizes this fact. UNESCO highlights the importance of heritage masters in the preservation of ICH elements (UNESCO, 2003). Lenzerini (2011) also defines heritage masters as practitioners who preserve ICH elements and transmit them to future generations.

Due to the importance of preserving, producing, and transferring ICH elements, it has become essential to research heritage masters (Gao et al., 2022). The integration of ICH elements into the memory of heritage masters is a topic that warrants examination at this point. This is because memory studies related to ICH elements provide information that has the potential to influence the preservation, continuation, interpretation, and production of heritage elements (Marschall, 2019). According to Rose (2010), ICH elements summarize the memory of the past and help to understand the cultural structure of society. Memory also influences experience. The fundamental reason for this influence is that individuals first think about the events they encounter and then compare these events with the information and memories in their minds. Therefore, it is possible to understand the experience ICH masters have with the relevant ICH element through their memories. In this context, this study focuses on pottery and pottery masters.

Pottery is one of the oldest handicrafts in human history (Yaşar and Cankül, 2025). It also constitutes the artistic aspect of pottery making, which is evaluated within ICH. The importance of pottery masters in the continuation of pottery, which has been produced by societies or more specifically by pottery masters for a long time and passed on to subsequent generations, is undeniable (White and Adu-Ampong, 2024). Indeed, pottery masters hold as much cultural value for societies as pottery itself. Pottery masters influence pottery not only in terms of production but also in terms of its social and economic dimensions. This influence is a valid situation for all heritage masters in the ICH field in general. For this reason, it is known that various studies have been conducted on both heritage masters (Akengin et al., 2021; Deniz and Çelik, 2020; Kim et al., 2021; Taş, 2021) and pottery masters (Wang et al., 2024; White and Adu-Ampong, 2024; Yaşar and Yayla, 2023a; Yaşar and Cankül, 2025). The studies conducted have focused on the problems encountered by heritage masters in ICH production or on the transfer of knowledge. However, it is understood that the relevant studies have not traced the elements of ICH based on the memories and experiences of heritage masters. The challenges faced by heritage masters during their long careers, the moments they cannot forget, or their achievements have not been addressed. Within this scope, this study aims to trace the traces of pottery in the memories of pottery masters during their careers in the context of pottery production. Thus, it will be possible to determine how pottery production has been embedded in the memories of pottery masters' lives.

## Conceptual Framework

As a result of intensified conservation efforts, changes have occurred in the definition and content of cultural heritage (Skublewska-Paszkowska et al., 2022). In addition to conservation, the increasing share of ICH elements in tourism activities and their growing impact on tourists have also influenced the scope of cultural heritage (Qiu et al., 2022). Previously, the concept of heritage was based solely on monumental structures or areas of historical and aesthetic value (Lazaro Ortiz and Jimenez de Madariaga, 2022). According to UNESCO, cultural heritage is no longer limited to monuments or archaeological remains; intangible cultural heritage (ICH), which is based on knowledge and skills, is also part of cultural heritage (UNESCO, 2025). According to Oğuz (2013), ICH is the most appropriate term to describe the elements identified through UNESCO's extensive research that require protection. It is stated that the preference for the term ICH has prevented semantic confusion in different countries (Gürçayır, 2011). ICH is a reflection of national culture that emerges with social development and the

accumulation of knowledge (Liu, 2022). Traditional expressions and practices that are socially transmitted across generations and constitute part of culture are referred to as ICH (Mete et al., 2017; Xie, 2022). Within the scope of ICH, there are oral traditions, performing arts, social rituals, festivals, and crafts (Karabaşa, 2009; Tan et al., 2020). These ICH elements are learned by each generation and renewed according to the requirements of the period (Lee, 2022).

The preservation and continuation of ICH values, which are a reflection of national culture or, more specifically, the representative culture of destinations, is the beginning of eternal transmission (Yan and Chiou, 2021). Compared to tangible cultural heritage, the transmission and continuation of ICH elements are more difficult. Tangible cultural heritage is transmitted spontaneously over the years and becomes a structure of the culture in which it exists, unless a serious event occurs (Wasela, 2023). For the sustainability of ICH elements, the processes of protection, production, and transmission must be interconnected and continuous. Additionally, ICH has a more delicate structure. If there are no practitioners, heirs, or masters to transfer the existing knowledge and skills related to ICH elements, these elements face the threat of extinction. This situation increases the sensitivity and fragility of ICH elements. Therefore, the importance of heritage masters who produce ICH is increasing (Hsu et al., 2022).

The work of heritage masters in the context of ICH should not be considered as a simple transfer of knowledge and skills (Park et al., 2019). Heritage masters are a fundamental factor in the sustainable transfer of ICH through their work and efforts (Özünel, 2019). The ICH production of heritage masters is fast in terms of information sharing and aesthetically pleasing and attractive in terms of visual appearance (Chen, 2022). Fast and successful information sharing contributes to the intergenerational transmission of ICH elements (Wang et al., 2024). The aesthetic and appealing nature of ICH production from a visual perspective is particularly important for tourists (Yaşar and Yayla, 2023b). Pottery masters also have similar importance in terms of pottery. Pottery masters represent pottery and create cultural value (Yaşar and Yayla, 2023b). In addition to their social contributions, pottery masters increase tourist satisfaction by providing them with authentic experiences (Rickly-Boyd, 2012). Yaşar and Cankül (2025) state that pottery masters have detailed knowledge about pottery, which enables them to transfer this knowledge to tourists successfully.

Pottery, beyond being a cultural product, creates an experiential space that emerges through direct interaction with visitors. Visitors' interaction with potters increases the visibility of the craft and simultaneously creates new income opportunities for local producers. Especially in the context of creative tourism, tourists learn the pottery production process by working one-on-one with masters or visiting workshops, and physically experience this heritage (Kılıç and Aslan, 2022). This interaction allows visitors to experience local culture more deeply and provides economic contributions to the sustainable production capacities of the masters. However, Yaşar and Yayla (2023b) state that using pottery as a product in tourism has turned it into a commodity, leading to the loss of its intrinsic value.

In the national literature, studies on different elements within the scope of ICH are observed. Türker and Çelik (2012) examined the usability of ICH elements as tourism products. Oğuz (2013) conducted a theoretical study of ICH, examining the conceptual framework of the subject. Çapar and Yenipınar (2016) determined that food, as an ICH element, is effective in tourists' destination selection. Akmaz and Sürme (2018) examined Mevlevi Sema ceremonies. Pelit and Türkoğlu (2019) examined the use of ebru art in tourism. Özünel (2019) conducted a study on the future of the minstrel tradition. Deniz and Çelik (2020) conducted a comprehensive study on ICH masters. Baytok et al. (2021) conducted a bibliometric analysis in the field of ICH.

## Methodology

The study was conducted within the scope of qualitative research methods. The semi-structured interview technique is one of the data collection techniques used in qualitative research methods. A semi-structured interview aims to obtain answers by asking questions determined by the researcher on the subject of the study to individuals who are experts on the subject. This interview begins with the researcher's questions and is shaped according to the content of the participant's answers (Gürbüz and Şahin, 2018). In summary, semi-structured interviews are conducted within the limits of what the researcher is curious about and what the participant wants

to share. The universe of the study consists of pottery masters in the Avanos district of Nevşehir. The main reason for choosing Avanos as the research area for this study is the historical continuity of the pottery tradition in the district, the originality of its production techniques, and the fact that this tradition continues to exist today as a living element of intangible cultural heritage. Avanos pottery is distinguished from other production centers by the physical properties of the clay obtained from the Kızılırmak River, its production methods, and the mastery passed down from generation to generation (Yaşar and Cankül, 2025). Avanos' location within Cappadocia, a destination that attracts a large number of international visitors, ensures that potters are constantly interacting with tourists, allowing for the simultaneous observation of the production, representation, and transmission processes of intangible cultural heritage. In this respect, Avanos offers a unique and powerful field suitable for examining both the traditional production logic of pottery and its transformation within the context of contemporary tourism (Kılıç and Aslan, 2022).

According to Yaşar and Cankül (2025), pottery masters in Avanos have detailed knowledge about pottery and pottery making. For example, pottery masters can provide detailed information about when pottery making began in the region, the materials used in pottery making and their characteristics, and the techniques used in preparing, firing, and decorating pottery. Yazıcı and Erçoşkun (2025) emphasize Avanos's reputation for pottery, stating that it plays an important role for the region. Kılıç and Aslan (2022) also mention the abundance of pottery workshops in Avanos, highlighting its importance in terms of creative tourism.

It was decided to use purposive sampling in this study. The basic criterion for purposive sampling is that participants should be selected in accordance with the structure of the study (Başaran, 2024). Criteria are determined by considering the subject of the study, and participants are examined for their suitability to these criteria. Thus, participants are determined. Following the initial interviews, a snowball sampling method was applied. The potters interviewed were asked to recommend and assist in finding other masters in Avanos who had similar professional experience. This method was preferred because the potters in Avanos have close professional and social relationships with each other. Intra-professional referrals both facilitated access to experienced masters and helped establish trust within the field. In this study, there are two criteria for determining participants. The first criterion is that the basic skills of the pottery masters must be in pottery. The second criterion is that the pottery masters must have at least 10 years of experience. Within the scope of these criteria, interviews were conducted with 16 pottery masters. There is a primary reason for limiting the sample size to 16 individuals. Firstly, thematic saturation was reached during the data collection process. From the fourteenth interview onwards, it was observed that participants began repeating themselves and that this did not produce a significant difference. Two additional interviews were conducted to confirm the consistency and stability of the themes obtained, thus determining the total number of participants as 16. Creswell (2013) states that 5 to 25 participants are sufficient for the interview process. Miles and Huberman (1994) indicate that there is no need to increase the number of participants after a certain stage. In line with this, the number of participants was limited to 16. The demographic characteristics of the participants are shown in Table 1. All participants are male, aged between 29 and 61, with educational levels ranging from elementary school to master's degree, and experience varying between 11 and 40 years.

Table 1

Demographic Characteristics of Participants

Participant	Gender	Age	Education	Experience
P1	Male	29	Undergraduate	11 years
P2	Male	49	High school	36 years
P3	Male	31	Undergraduate	11 years
P4	Male	48	Elementary school	21 years
P5	Male	46	High school	18 years
P6	Male	53	Elementary school	23 years
P7	Male	41	Undergraduate	12 years
P8	Male	46	High school	18 years
P9	Male	44	High school	14 years
P10	Male	49	High school	32 years

P11	Male	61	High school	35 years
P12	Male	48	High school	25 years
P13	Male	37	Undergraduate	20 years
P14	Male	59	High school	40 years
P15	Male	34	Master's degree	25 years
P16	Male	40	Undergraduate	20 years

The interview form contains four demographic questions. Three questions are included in line with the aim of the study. These questions were developed with support from the literature. Memory is influenced by various factors, primarily an individual's living conditions (Rose, 2010). The experiences of pottery masters with pottery are a fundamental factor in their memory. This is because ICH masters or practitioners may perceive essential moments and achievements differently from other individuals. Happiness and sadness can be experienced more intensely in the context of ICH activities. These moments are critical in terms of understanding both themselves and their work (Gao et al., 2022). In addition to beautiful moments, the struggles of heritage masters and their ability to overcome these challenges contribute to the development of their careers (Peng, 2023). In this context, the interview questions in this study focus on the unforgettable moments, challenges, and successes of pottery masters. The study questions were formulated based on the study conducted by Yaşar and Yayla (2023a) on pottery masters. The interview questions are as follows:

Q1-) What is your most unforgettable moment related to pottery making?

Q2-) What was the greatest challenge you faced in pottery making?

Q3-) What was your greatest achievement in your profession?

The interviews were conducted in person between May 1, 2025, and July 1, 2025. Before the interviews, ethical approval was obtained from the Scientific Research and Publication Ethics Committee of Isparta University of Applied Sciences on August 19, 2024, with decision number 19. Participants were provided with information about the study topic before the interviews. This was done to ensure that participants could answer questions comfortably and without hesitation. The average interview duration was set at 12 minutes. During the interviews, recordings were made with the participants' consent and later transcribed.

Thematic analysis was preferred in this study. Thematic analysis is a method that involves determining themes, codes, and even subcodes in line with the literature. The stages proposed by Braun and Clarke (2006) in the literature are generally preferred in thematic analysis. According to these stages, the data obtained must first be well understood. After mastering the data, the stages of determining and naming themes and codes are carried out. Thematic analysis is completed after the themes and codes are checked and finalized. In this study, the analysis was carried out by following these stages. In the study, attention was paid to specific points to ensure internal and external validity and reliability. First, within the scope of internal validity, the interview forms were reviewed by two academics and a potter who was not involved in the study. This review examined the readability and comprehensibility of the questions. For internal validity, the interviews were conducted face-to-face with the participants. Within the scope of internal reliability, the themes and coding were reviewed by two academics, one of whom had conducted studies on ICH and heritage masters. In qualitative research, the use of purposive sampling provides an advantage in ensuring external validity because it allows access to rich data from the right participants (Arslan, 2022). As noted by Tutar (2022), to ensure overall reliability in the study, the methodology section provides detailed information on the selection of techniques, the number of participants, the sampling technique, the determination of interview questions, and the analysis method.

## Findings

In this study, interviews were conducted with 16 pottery masters to determine how pottery has left its mark on their memories. In this context, the focus was on unforgettable moments, difficulties, and successes. Each question was evaluated individually and illustrated with participant comments. Themes and codes were presented in tables.

**Q1-) What is your most unforgettable moment related to pottery making?**

Pottery masters highlight unforgettable moments such as their first pottery-making experiences, interactions with tourists, the destruction of their hard work, and the appreciation they receive. Some pottery masters state that they do not have any unforgettable moments related to pottery making because pottery is an integral part of their lives, meaning that they have grown attached to it. P7 expresses this view by saying, *"I don't have any memorable moments because I have been doing this job for a long time. It has become a part of my life. This is more valuable to me."*

It is noteworthy that the first pottery production experience is an unforgettable moment for pottery masters. The efforts to produce pottery in the early years of their profession are among the most memorable moments for potters because they have left a profound emotional impact. The first pottery production experience marks the beginning of their profession and is a step on the path to mastery. For example, P3 associates his first production with happiness and states that he still keeps the product he made. P3 says, *"I cannot describe the happiness I felt after I started making something. I keep the first pot I made. It was a small pot."* Similarly, P11 says that he cannot forget his first pot production: *"I have never forgotten my first experience. Foreign tourists asked me to make a small miniature pot. I made it successfully, and they took it without firing it."*

The interaction between pottery masters and tourists is often mentioned in their unforgettable moments. This is an example of the intercultural interaction of tourism activities. The interactions between pottery masters and tourists create a memorable experience. P9 states that he has interacted with people from different countries and cannot forget these moments: *"We have many memories. People come from many parts of the world. Famous people also come. We let them try pottery. This is a pleasant experience for us. I can't forget these moments."* P13, on the other hand, expressed his surprise at the skill of tourists who had never tried pottery before and said that he could not forget this moment: *"I can't forget how people who had never done ceramics before, especially tourists, came and did such a good job."* P15 also experienced a similar interaction with tourists. However, in this experience, he later learned that the tourist was already involved in this work in his own country. P15 said, *"When the tourist first sat down and squeezed the clay, I was surprised that he could do it. Later, I learned that he had been involved in this type of clay work in his own country. He was Australian. I will never forget it."*

Being appreciated by tourists is not forgotten by pottery masters. Pottery masters care about the satisfaction of tourists with the pottery they produce, and being appreciated and applauded by tourists. In this case, the pottery master realizes he has showcased his skills to tourists in the best way possible. P1 says that he cannot forget being applauded by tourists, saying, *"Being congratulated by them is one of my most unforgettable memories."* P14 explains the situation by saying, *"Being appreciated by tourists, seeing them come and be shocked and applauding me, is something I enjoy."*

The disappointments experienced by the pottery masters are also unforgettable moments. The destruction of the work they have put effort into or damage to the pottery causes disappointment. This situation shows that pottery masters approach the pottery production process emotionally and form a bond with it. P5 describes the frustration in the pottery production process: *"The products were baked. When I left them to cool, I had to open the oven door early because I was using a brick oven. When I opened it early, I heard a crunching sound, like a quiet, scary noise. When I opened the oven door, I heard that sound. Most of my products were broken. I had put a lot of effort into them. I was very emotional. I had taken care of everything myself. I was so upset."* A similar disappointment is shared by P8: *"While working with a potter, he had made a huge piece. He had put a lot of effort into it. He made it with great care. He specifically warned us to be careful with it. But before long, we broke it. I was distraught."*

Table 2

## Unforgettable Moments

Main Theme	Codes	Subcodes	Participants
Unforgettable moments	Early pottery production	First pottery, first product experience, childhood memory	P3, P11
	Tourist interactions	Tourist success, surprise, intercultural dialogue	P9, P13, P15, P16
	Being appreciated	Applause, customer happiness	P1, P2, P4, P14
	Damaged pottery	Breaking of the pottery, disappointment, sadness	P5, P6, P8
	Identifying with pottery	Routinization of the profession, long-term experience	P7, P10, P12

**Q2-) What was the greatest challenge you faced in pottery making?**

It has been determined that pottery masters outside of P6 face various challenges. Although not included in the interview form, additional questions such as “*Were you able to overcome this challenge? How did you overcome it?*” were asked during the interviews. P6, who has been doing this job for a long time and has continued it since his grandfather's time, stated, “*We didn't experience many difficulties. Why didn't we? Having done this job for many years, we have solved the difficulties. We didn't experience many problems. Thanks to our experience, we didn't experience any difficulties because we have been doing this job since my grandfather's time.*”

The main challenges mentioned by the potters are technical and production processes. Problems such as form design, centering, firing, detailed workmanship, and clay recipe were identified as challenges in technical and production processes. For example, P1 stated that he struggled with form design for 10 years, saying, “*After 10 years, I was able to make the form. I tried that form continuously for 10 years. It was difficult to adjust the thickness and structure of the form.*” P3, on the other hand, mentioned that he had difficulty centering the clay but managed to overcome it, stating, “*Centering the clay. It takes 2-3 years for the clay to settle in the center. We put in a lot of effort. Once the foundation is solid, the rest follows.*” Regarding fire, P5 says, “*Every stage has its challenges, but the most challenging part is when we make large products and end up with a lot of fire. It upsets us. Sometimes we can overcome it, but there are times when we can't.*” P16 emphasizes the importance of detailed craftsmanship. P16 says, “*We had an order for the Hittite Sun. It's a job that requires some finesse. We have to dry them one day apart, let them sit, and then draw shapes on them. At that time, we had a lot of orders. We tried to rush the work a bit, but it didn't turn out as we hoped, and we ended up making a mess of it.*” P11 mentions that they had difficulty creating the clay recipe but managed to overcome this challenge: “*As one of the first families to enter this industry, we had a lot of trouble getting the clay from Avanos right and firing it properly. We were able to overcome this thanks to our resources and creativity.*”

One of the difficulties in pottery production is access to raw materials. The common opinion among potters is that it is difficult to find high-quality clay. As a result, they are unable to obtain high-quality clay. P2 explains that they faced raw material issues and overcame this challenge: “*We couldn't find quality clay in Avanos. Later, we began producing raw materials independently, utilizing our efforts and equipment. We overcame this challenge by producing all the raw materials ourselves.*” P8 mentions the soil problem as follows: “*We also have difficulty finding the soil used in pottery making. This is because the places where soil is obtained are now close to residential areas. Residential areas have moved closer to those places. In other words, we have difficulty finding raw materials.*”

Another challenge is the lack of apprentices in the master-apprentice relationship. Pottery masters report being unable to train apprentices and facing a shortage of workers to carry out the production process. P15 explains the shortage of apprentices as follows: “*We are struggling to build a team. It is not possible to do everything in management, sales, and production. For example, in production, there are many tasks such as preparing the clay and passing it through the cylinder. It has become tough to find people who can do these jobs.*”

Electricity costs are one of the most challenging expenses. Electric kilns are mainly used in pottery production today. The electricity consumption of these kilns is a challenge. P4 says *“Costs, especially electricity. I can't keep up; the cost of electric kilns is a challenge.”* This statement highlights the financial strain caused by electric kilns. P9 mentions that some customers' lack of respect for the work results in belittling remarks: *“There's not enough respect for the art. They tell us we're selling God's clay. They pay for the coffee but not for the cup it's served in. They pay for cigarettes but not for a ceramic ashtray. They don't show respect.”* P12 mentions facing challenges in terms of the market and demand, particularly highlighting how the growth of e-commerce has made things more difficult. P12 says, *“Unfortunately, things aren't going well. With the growth of e-commerce, things are getting worse, and over time, this business is being forgotten.”* P13, on the other hand, sees the cold weather as a challenge, stating, *“The cold weather is tough for us. Especially for people who haven't been doing this job for a long time, the cold weather is very challenging. Because their hands are cold and they feel the cold, they have difficulty shaping the clay.”*

Table 3

Difficulties Experienced

Main Theme	Codes	Subcodes	Participants
Difficulties experienced	Technique and production process	Form design, centering, detailed workmanship, clay recipe	P1, P3, P5, P11, P14, P16
	Access to raw materials	Land acquisition	P2, P7, P8
	Master-apprentice relationship	Inability to find apprentices	P10, P15
	Costs	Electricity costs	P4
	Lack of respect	Underestimation	P9
	Market problems	E-commerce	P12
	Experience of difficulties	No difficulties thanks to family tradition	P6
	Weather conditions	The weather is cold	P13

**Q3-) What was your greatest achievement in your profession?**

Some of the pottery masters (P1, P3, P4) cite their gradual rise through the ranks as their most outstanding career achievement. Starting from the bottom, or scratch, and becoming a master potter is seen as their most significant accomplishment. For example, P1 explains this by saying, *“Starting by sweeping the floors under a master's guidance and now having a beautiful job and business,”* while P3 states, *“I started from the bottom. I gradually mastered the craft and rose to the top.”* Expanding the workshop is another area of success. P15 explains that they have increased the number of workshops, saying, *“We started with one small shop, and now we have five. We have expanded our business. We are continuing to move forward steadily as a family.”*

Being able to work in an international environment is another significant achievement. The fact that pottery masters work abroad for business and promotion purposes is a considerable achievement. P11 explains their work abroad by saying, *“We went to cities like Paris, London, and Madrid to trade this craft and introduce pottery making there.”* Similarly, P12 explains his overseas work as, *“Going to overseas fairs and exhibiting there. Working abroad.”* In terms of originality, it is considered a success for pottery masters to produce pottery using their designs. P10 emphasizes the importance of originality by saying, *“I do it with my designs. I don't copy others. I design it myself and make it myself.”* P9, who sees having high ratings on TripAdvisor and Google as a success, says, *“We are the highest-rated business on Google and TripAdvisor. This is a great success for us. People read the reviews there and come to us.”* P6 and P7 emphasize that honesty is an outstanding achievement. P6 says, *“Being honest. I keep my word. For example, if I receive an order, I deliver it on the same day. These are important things.”*

Table 4

## The Most Important Achievement

Main Theme	Codes	Subcodes	Participants
The most important achievement	Gradual growth	Becoming a master	P1, P3, P4
	Business expansion	Expanding your workshop	P2, P15, P16
	Doing business internationally	Selling abroad	P8, P11, P12, P13, P14
	Authenticity	Creating original designs	P5, P10
	Customer reviews	TripAdvisor and Google reviews	P9
	Ethical values	Being honest	P6, P7

## Discussion

Within the scope of unforgettable memories related to pottery making, it was determined that events with emotional and social contexts were embedded in the memories of pottery masters. Pottery masters particularly described their first pottery-making experience, interactions with tourists, and moments of appreciation as unforgettable. These findings are consistent with the concept of memory work proposed by Marschall (2019). According to Marschall (2019), the analysis of personal memories in the context of tourism and cultural heritage is essential for understanding both individual and collective memory. The emotional language used by the potters when describing the pottery production process, which has become a part of their lives, and the memories they choose reveal that they are not only artisans but also carriers of cultural memory (Marschall, 2019). Furthermore, these memories reveal that the past is constructed not only individually but also socially, and that individuals internalize experiences in ICH areas. Similarly, Yılmaz (2016) emphasizes that Hayri Dev's connection with the three-stringed cura is not only music but also a cultural transmission. The fact that most masters entered pottery workshops at a young age and their memories of their masters point to the central role of memory in traditional knowledge transmission (Özbek & Çevik, 2018).

Second, the biggest challenges in pottery making are production issues such as centering the clay, form design, firing rate, and detailed workmanship. In addition to these challenges, preparing clay recipes and customized production according to customer requests are among other challenges. These findings are consistent with the study conducted by Hsu et al. (2022) on the sustainable development of ICH. In this study, the technical and structural challenges faced by pottery masters engaged in traditional handicrafts during the production process are identified as one of the main factors threatening the sustainability of the heritage. Another important finding is that some pottery masters mentioned difficulties in finding apprentices. This finding is consistent with the research conducted by Özdal and Musluk (2023) on endangered professions. In that study, it was also emphasized that a lack of apprentices threatens traditional crafts based on manual labor. Additionally, Ceylan and Karatay (2021) and Gümüş (2019) mention the weakening of the master-apprentice relationship. When examining the greatest achievements in the profession, it was determined that pottery masters do not evaluate success solely in terms of economic gain. It was found that they value achievements such as personal development, international visibility, originality, and customer evaluations.

The successes of pottery masters can be evaluated through the relationship they establish between traditional knowledge and modern representation. The experiences of pottery masters present a living representation of craftsmanship traditions, one of the five main elements defined by UNESCO (2003) within the framework of the safeguarding of ICH. From this perspective, the stories told by pottery masters are not merely about personal success or difficulties. They are narratives of cultural continuity (Gümüş, 2019; Özbek & Çevik, 2018).

## Conclusion

This study examines the unforgettable memories, challenges, and achievements experienced by pottery masters in their professional lives. The aim is to reveal the professional memory of pottery masters who are ICH carriers and their roles in cultural continuity. The interviews conducted within the scope of the study were evaluated

in terms of the unforgettable memories, challenges, and achievements of pottery masters in their professional lives. The findings obtained help to understand the experiential dimensions of ICH elements and show that the memories stored in the personal memories of pottery masters are also part of the collective memory.

In conclusion, the findings of this study reveal that ICH elements are shaped not only by production but also by experience, memory, and individual narratives. Focusing on the experiences and desires of heritage masters means building not only the past but also the future. Therefore, policies should not focus solely on the preservation of ICH elements. It is also necessary to focus on the transmission of the life experiences of the masters who produce ICH elements.

Recommendations can be made for both researchers and practitioners in line with the findings of this study. First, researchers should give more space to fieldwork with heritage masters and analyze ICH not only through products but also through memory-based narratives and mastery experiences. In this context, future studies should examine concepts such as memory studies, master-apprentice relationships, and living human treasures in greater depth. Qualitative data analysis methods such as oral history and narrative analysis should be used to give a direct voice to heritage masters. From the perspective of practitioners, economic incentives should be created to ensure the sustainability of traditional crafts such as pottery that are in danger of disappearing, and programs should be developed to promote the transmission of cultural values. Decision-makers, particularly the Ministry of Culture and Tourism, should support experiential workshop environments where pottery masters can interact with tourists. Within the scope of ICH, educational models suitable for the transmission of traditional knowledge should be created, and social campaigns should be organized to encourage young people to pursue these professions. Additionally, the experiences of heritage masters should be transferred to digital platforms, documented through audiovisual materials, and archived. Their dissemination through academic-public collaborations is critical for the future of ICH.

Based on the research findings, tourist guides can reposition Avanos in Cappadocia tours not just as a short-term shopping or show stop, but as a narrative-based destination where they can share the professional stories and experiences of the potters. By incorporating findings-based narratives about the masters' first production experiences, the challenges they faced, and their perceptions of success into tour programs, guides can transform the visitor experience from a superficial observation into a meaningful cultural interaction. This will both increase tourist satisfaction and support the transfer of the masters' knowledge and experience.

Similarly, tour operators and destination managers can make the pottery workshops in Avanos an active part of experience-based tourism products. Including the artisans in the process, not only as producers but also as storytellers, educators, and cultural intermediaries, will both enrich the destination experience and strengthen the transmission of ICH to future generations.

This study has several limitations. First, this study was conducted with potters in Avanos. No interviews were conducted with potters outside of Avanos. Therefore, future studies could include similar studies with potters from different destinations. Second, the study employed a qualitative research method, and interviews were conducted. Studies can be conducted using either quantitative or different qualitative methods. The study focused on the potters' achievements, memorable moments, and challenges. It is important to focus on different topics in future studies.

## References

- Akengin, G., Büyükyazıcı, M., & Demir, T. (2021). Midyat telkâri ustaları. *Turkish Academic Research Review*, 6(2), 752-771.
- Akmaz, A. & Sürme, M. (2024). Somut olmayan kültürel miras kapsamında Mevlevi sema törenleri. *The Journal of Academic Social Science*, 84(84), 425-431.
- Arslan, E. (2022). Nitel araştırmalarda geçerlilik ve güvenilirlik. *Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, (51), 395-407.
- Başaran, Y. K. (2024). Sosyal bilimlerde örnekleme kramı. *The Journal of Academic Social Science*, 47(47), 480-495.
- Baytok, A., Boyraz, M., & Başar, B. (2021). Somut olmayan kültürel miras konulu bilimsel yayınların veri görselleştirme tekniği ile bibliyometrik analizi. *Güncel Turizm Araştırmaları Dergisi*, 5(2), 246-262.
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101.
- Ceylan, M., & Karatay, S. K. (2023). Somut olmayan kültürel miras değerlerimizi yaşatan insan hazinelerine bir örnek Emine Özkan ve bez dokuma sanatı. *SSD Journal*, 8(36), 51-66.
- Chen, F. (2022). Analysis of the characteristics of art intangible cultural heritage in cross-cultural communication. *Art and Design Review*, 10(3), 389-396.
- Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches*. Sage Publications.
- Çapar, G., & Yenipınar, U. (2016). Somut olmayan kültürel miras kaynağı olarak yöresel yiyeceklerin turizm endüstrisinde kullanılması. *Journal of Tourism & Gastronomy Studies*, 4(Special Issue 1), 100-115.
- Deniz, T., & Çelik, Ö. (2020). Somut olmayan kültürel miras taşıyıcıları: Safranbolu el sanatları ustaları üzerine bir inceleme. *Doğu Coğrafya Dergisi*, 25(43), 123-138.
- Eichler, J. (2021). Intangible cultural heritage, inequalities and participation: Who decides on heritage? *The International Journal of Human Rights*, 25(5), 793-814.
- Fouéré, M. A., & Hughes, L. (2015). Heritage and memory in East Africa today: A review of recent developments in cultural heritage research and memory studies. *Azania: Archaeological Research in Africa*, 50(4), 542-558.
- Gao, Y., Li, M., Li, Q., Huang, K., & Shen, S. (2022). Inheritors' happiness and its relevant factors in intangible cultural heritage. *Sustainability*, 14(21), 14084.
- Gümüş, İ. (2019). Yaşayan insan hazinesi bağlamında Bartın'da maket utası Ahmet Güldür. *Uluslararası Türkçe Edebiyat Kültür Eğitim (TEKE) Dergisi*, 8(3), 1648-1665.
- Gürbüz, S., & Şahin, F. (2018). *Sosyal bilimlerde araştırma yöntemleri*. Seçkin Yayıncılık.
- Gürçayır, S. (2011). Somut olmayan kültürel mirasın korunması sözleşmesi üzerine eleştirel bir okuma. *Milli Folklor*, 23(92), 5-12.
- Hsu, F. C., Zhang, S., Zhang, Y., & Lee, T. J. (2022). Decision-making behavior in the sustainable development of intangible cultural heritage tourism. *International Journal of Tourism Research*, 24(6), 800-812.
- Karabaşa, S. (2009). Somut olmayan kültürel miras envanteri. *TÜBA-KED Türkiye Bilimler Akademisi Kültür Envanteri Dergisi*, (7), 179-182.
- Kim, S., Whitford, M., & Arcodia, C. (2021). Development of intangible cultural heritage as a sustainable tourism resource: The intangible cultural heritage practitioners' perspectives. In *Authenticity and authentication of heritage* (pp. 34-47). Routledge.

- Kılıç, B., & Aslan, H. (2022). Yaratıcı deneyimin destinasyon hatırlanabilirliği ve sadakat üzerine etkisi: Avanos örneği. *Yaşar Üniversitesi E-Dergisi*, 17(66), 490-516.
- Lazaro Ortiz, S., & Jimenez de Madariaga, C. (2022). The UNESCO Convention for the safeguarding of the intangible cultural heritage: A critical analysis. *International journal of cultural policy*, 28(3), 327-341.
- Lee, L. Y. S. (2022). Community of practice: The making of knowledge dynamic in intangible cultural heritage. *Consumer Behavior in Tourism and Hospitality*, 17(3), 338-350.
- Lenzerini, F. (2011). Intangible cultural heritage: The living culture of peoples. *European Journal of International Law*, 22(1), 101-120.
- Liu, Y. (2022). Application of digital technology in intangible cultural heritage protection. *Mobile Information Systems*, 2022(1), 7471121.
- Marschall, S. (2019). Memory work versus memory-work and its utility in heritage tourism. *Current Issues in Tourism*, 22(14), 1659-1669.
- Mete, F., Candeğer, Ü., & Koca, T. (2017). Somut olmayan kültürel miras: Ferfene (Ankara Örneği). *Millî Folklor*, 29(114), 100-111.
- Miles, M. B. & Huberman, M. (1994). *Qualitative data analysis: An expanded sourcebook*. Thousand Oaks.
- Oğuz, M. Ö. (2013). Terim olarak somut olmayan kültürel miras. *Millî Folklor*, 25(100), 5-13.
- Özbek, Ö., & Çevik, S. (2018). Somut olmayan kültürel mirasın taşıyıcısı olarak geleneksel el sanatları: Gönen ilçesinin yaşayan mirası. *Journal of Tourism & Gastronomy Studies*, 6(4), 588-603.
- Özdal, A., & Musluk, B. D. (2023). Gaziantep'te kaybolmaya yüz tutmuş bir meslek olarak kuşakçılık ve son ustaları. *Akademik Dil ve Edebiyat Dergisi*, 7(3), 2065-2090.
- Özünel, E. Ö. (2019). Geleneğin geleceği: Somut olmayan kültürel miras unsuru olarak âşıklık. *Ankara Hacı Bayram Veli Üniversitesi Edebiyat Fakültesi Dergisi*, 1(1), 39-45.
- Qiu, Q., Zuo, Y., & Zhang, M. (2022). Intangible cultural heritage in tourism: Research review and investigation of future agenda. *Land*, 11(1), 139.
- Pelit, E., & Türkoğlu, T. (2019). Somut olmayan kültürel miras değerlerinin turizme yansımaları ebru sanatı üzerine bir inceleme. *Güncel Turizm Araştırmaları Dergisi*, 3(1), 101-118.
- Peng, Y. (2023). Transcending Boundaries: The identity transformation from practitioners of intangible cultural heritage (ICH) to school educators. *The Barcelona Conference on Arts, Media & Culture*. 1-13.
- Ranwa, R. (2022). Impact of tourism on intangible cultural heritage: Case of Kalbeliyas from Rajasthan, India. *Journal of Tourism and Cultural Change*, 20(1-2), 20-36.
- Rickly-Boyd, J. M. (2012). Through the magic of authentic reproduction: Tourists' perceptions of authenticity in a pioneer village. *Journal of Heritage Tourism*, 7(2), 127-144.
- Rose, S. (2010). Memories are made of this. In S. Radstone & B. Schwarz (Eds.), *Memory. Histories, theories, debates* (pp. 198–208). New York: Fordham University Press.
- Skubewska-Paszkowska, M., Milosz, M., Powroznik, P., & Lukasik, E. (2022). 3D Technologies for intangible cultural heritage preservation—Literature review for selected databases. *Heritage Science*, 10(1), 3.
- Tan, S. K., Lim, H. H., Tan, S. H., & Kok, Y. S. (2020). A cultural creativity framework for the sustainability of intangible cultural heritage. *Journal of Hospitality & Tourism Research*, 44(3), 439-471.
- Taş, E. (2021). Sakarya'da tespit edilen geleneksel el sanatları ve ustaları. *Sanat Tarihi Dergisi*, 30(2), 1245-1279.
- Tutar, H. (2022). Nitel araştırmalarda geçerlilik ve güvenilirlik: Bir model önerisi. *Anadolu Üniversitesi Sosyal Bilimler Dergisi*, 22(Özel Sayı 2), 117-140.

- Türker, A., & Çelik, İ. (2012). Somut olmayan kültürel miras unsurlarının turistik ürün olarak geliştirilmesine yönelik alternatif öneriler. *Yeni Fikir Dergisi*, 4(9), 86-98.
- UNESCO (2003). *Convention for the safeguarding of the intangible cultural heritage*.
- UNESCO (2025). *What is intangible cultural heritage?*
- Xie, J. (2022). Innovative design of artificial intelligence in intangible cultural heritage. *Scientific Programming*, 2022(1), 6913046.
- Wang, J., Su, M. M., Wall, G., Dong, H., & Zhang, H. (2024). Intergenerational evolution of intangible cultural heritage through tourism development: Perspectives of practitioners in Hangzhou China. *International Journal of Heritage Studies*, 30(8), 968-991.
- Wasela, K. (2023). The role of intangible cultural heritage in the development of cultural tourism. *International Journal of Eco-Cultural Tourism, Hospitality Planning and Development*, 6(2), 15-28.
- White, E., & Adu-Ampong, E. A. (2024). In the potter's hand: Tourism and the everyday practices of authentic intangible cultural heritage in a pottery village. *Journal of Heritage Tourism*, 19(6), 781-800.
- Yan, W. J., & Chiou, S. C. (2021). The safeguarding of intangible cultural heritage from the perspective of civic participation: The informal education of Chinese embroidery handicrafts. *Sustainability*, 13(9), 4958.
- Yaşar, E., & Yayla, E. (2023a). The place and importance of intangible cultural heritage elements in the lives of heritage masters. *Uluslararası Türk Dünyası Turizm Araştırmaları Dergisi*, 8(2), 122-133.
- Yaşar, E., & Yayla, E. (2023b). How does overtourism affect intangible cultural heritage elements?. *Yaşar Üniversitesi E-Dergisi*, 18(72), 569-586.
- Yaşar, E., & Cankül, D. (2025). Tradition or technology? Heritage masters and ChatGPT in the transfer of intangible cultural heritage knowledge. *Journal of Gastronomy, Hospitality and Travel*, 8(2), 669-683.
- Yazıcı, T. & Ercoşkun, Ö. Y. (2025). Avanos' ta el sanatlarının somut olmayan kültürel miras kapsamında kentsel korunması. *Turkuaz International Journal of Socio-Economic Strategic Research/Turkuaz Uluslararası Sosyo-Ekonomik Stratejik Araştırmalar Dergisi*, 7(1). 97-128.
- Yılmaz, M. (2016). Hayri Dev: Ege dağlarının yanık sesi. *Genç Kalemler*, 3, 77-78.

## Genişletilmiş Özet

### Amaç

Çömlek ustaları çömlekçiliği üretim boyutu kadar sosyal ve ekonomik boyutuna da etki göstermektedir. Bu etki aslında genel olarak SOKÜM alanındaki bütün miras ustaları için geçerli bir durumdur. Bu nedendir ki hem miras ustaları (Akengin vd., 2021; Deniz ve Çelik, 2020; Kim vd., 2021; Taş, 2021) hem de çömlek ustaları için çeşitli çalışmaların yapıldığı bilinmektedir (Wang vd., 2024; White ve Adu-Ampong, 2024; Yaşar ve Yayla, 2023a; Yaşar ve Cankül, 2025). Fakat, ilgili çalışmalarda miras ustalarının hafızalarından ve yaşanmışlıklarından hareketle SOKÜM unsurunun izinin sürülmediği anlaşılmaktadır. Miras ustalarının uzun yılları kapsayan ustalık dönemlerinden karşılaştıkları zorluklar, unutamadıkları anlar veya başarıların ele alınmadığı görülmektedir. Bu kapsamda bu çalışma çömlek ustalarının kariyerleri sürecinde çömlek üretimi kapsamında anılarından çömlekçiliğin izini sürmektir. Böylece çömlek ustalarının yaşamlarında çömlek üretiminin hafızada nasıl yer edindiği belirlenmesi mümkün olacaktır.

### Yöntem

Nitel araştırma yöntemi kapsamında çalışma gerçekleştirilmiştir. Yarı yapılandırılmış görüşme tekniği, nitel araştırma yönteminde uygulanan veri elde etme tekniklerinden birisidir. Yarı yapılandırılmış görüşme, incelenen çalışma konusunda araştırmacının belirlediği soruları konunun hâkimi olan bireylere sorarak yanıtlar elde etmesini amaçlamaktadır. Bu görüşme, araştırmacının soruları ile başlamakta ve katılımcının yanıtlarının içeriğine göre şekillenmektedir (Gürbüz ve Şahin, 2018). Özetle, araştırmacının merak ettiği ve katılımcının anlatmak istediği sınırlar çerçevesinde yarı yapılandırılmış görüşme yapılmaktadır. Çalışmanın evrenini Nevşehir'in Avanos ilçesindeki çömlek ustaları oluşturmaktadır. Çalışmada amaçlı örneklem kullanılması kararlaştırılmıştır. Katılımcıların çalışmanın yapısına uygun olarak seçilmesi amaçlı örneklemin temel kriteridir (Başaran, 2024). Çalışma konusu göz önünde bulundurularak kriterler belirlenmekte ve katılımcıların bu kriterlere uygunluğu incelenmektedir. Böylece katılımcılar belirlenmektedir. Bu çalışmada ise katılımcıların belirlenmesi için iki kriter vardır. İlk kriter, çömlek ustalarının temel ustalıklarının çömlek üzerine olmasıdır. İkinci kriter ise çömlek ustalarının deneyimlerinin en az 10 yıl olmasıdır. Bu kriterler kapsamında 16 çömlek ustası ile görüşmeler yapılmıştır.

### Bulgular

Çömlek ustaları unutulmaz anlarında ilk çömlek üretim deneyimleri, turistlerle etkileşimleri, emek verdikleri işin bozulması, takdir edilmeyi ön plana çıkarmaktadır. Bazı çömlek ustaları çömlek yapımı ile ilgili unutulmaz bir anlarının olmadığını çünkü çömlekçiliği yaşamları ile bir olduğunu yani özleştiklerini belirtmektedir. çömlek yapımında karşılaşılan en büyük zorluklarda çamurun merkeze oturtulması, form tasarımı, fire oranı ve detay işçilik gibi üretimsel konular ön plandadır. Bu zorlukların yanı sıra çamur reçetesi hazırlamak, müşteri taleplerine göre özelleştirilmiş üretim yapmak da diğer zorluklar arasındadır. Meslekte yaşanan en büyük başarılar incelendiğinde çömlek ustalarının başarıyı yalnızca ekonomik kazançla değerlendirmedikleri belirlenmiştir. Kişisel gelişim, uluslararası görünürlük, özgünlük ve müşteri değerlendirmeleri gibi başarılarla önem verildiği tespit edilmiştir. Çömlek ustalarının başarıları geleneksel bilgi ile modern temsiliyet arasında kurdukları ilişki üzerinden değerlendirilebilir.

### Sınırlılıklar

Bu çalışmanın birtakım sınırlılıkları vardır. Öncelikle bu çalışma Avanos'taki çömlek ustaları ile gerçekleştirilmiştir. Avanos dışındaki çömlek ustaları ile görüşme yapılmamıştır. Bu nedenle gelecek çalışmalarda benzer çalışma farklı destinasyonlardan çömlek ustaları ile gerçekleştirilebilir. İkinci olarak çalışmada nitel araştırma yöntemi benimsenmiştir ve görüşme gerçekleştirilmiştir. Nicel yöntem veya nitel yöntemin farklı teknikleri ile çalışmalar yapılabilir. Çalışmada çömlek ustalarının başarıları, unutulmaz anları ve yaşadıkları zorluklara odaklanılmıştır. Gelecek çalışmalarda farklı konulara odaklanması önemlidir.

## Öneriler

Miras ustalarının deneyimlerine ve isteklerine odaklanmak sadece geçmişi değil geleceği de inşa etmek anlamına gelmektedir. Bu nedenle politikalar yalnızca SOKÜM unsurlarının korunmasına odaklanmamalıdır. SOKÜM unsurlarını üreten ustaların yaşam deneyimlerinin aktarımına da odaklanmak gerekmektedir. Bu çalışmanın ortaya koyduğu bulgular doğrultusunda hem araştırmacılar hem de uygulayıcılar için öneriler sunulabilir. Öncelikle, araştırmacıların miras ustaları ile yapılan saha çalışmalarına daha fazla yer vermesi, SOKÜM'ü sadece ürünler üzerinden değil, hafızaya dayalı anlatılar ve ustalık deneyimleri aracılığıyla da analiz edilmesi gerekmektedir. Bu kapsamda gelecek çalışmalarda hafıza çalışmaları, usta-çırak ilişkisi ve yaşayan insan hazineleri gibi kavramlar daha derinlemesine ele alınmalıdır. Niteliksel veri analizinde sözlü tarih ve anlatı analizi gibi yöntemler kullanılarak miras ustalarının sesine doğrudan yer verilmelidir. Uygulayıcılar açısından ise çömlekçilik gibi kaybolmaya yüz tutan geleneksel mesleklerin sürdürülebilirliğini sağlamak için ekonomik teşviklerin oluşturulması yanı sıra kültürel değer aktarımına yönelik programlar geliştirilmelidir. Kültür ve Turizm Bakanlığı başta olmak üzere karar alıcılar çömlek ustalarının turistlerle etkileşim kurabileceği deneyimsel atölye ortamlarını desteklemelidir. SOKÜM kapsamında geleneksel bilgi aktarımına uygun eğitim modelleri oluşturulmalı ve gençlerin bu mesleklere yönelmesini teşvik edecek sosyal kampanyalar düzenlenmelidir. Ayrıca, miras ustalarının deneyimleri dijital platformlara aktarılarak görsel-işitsel belgeleme çalışmalarıyla arşivlenmesi ve akademik-kamusal iş birlikleriyle yaygınlaştırılması SOKÜM geleceğe taşınmasında kritik önemdedir.

## Özgün Değer

Bu çalışma, çömlek ustalarının deneyimlerinin kültürel sürekliliğe katkısını ortaya koymaktadır. Bu çalışmanın bulguları SOKÜM unsurlarının yalnızca üretimle değil aynı zamanda deneyim, hafıza ve bireysel anlatılarla da şekillendiğini ortaya koymaktadır.